Barrow Road

Conservation Area Appraisal

June 2016

CAMBRIDGE
CITY COUNCIL

This publication has been produced by:

Planning Services

Cambridge City Council

PO Box 700

Cambridge City Council

CB1 0JH

Tel: 01223 457000

Can be downloaded from **www.cambridge.gov.uk**

Contents

1. Introduction

This Appraisal seeks to define what is special about Barrow Road Conservation Area. Public consultation responses to this Appraisal were taken into account in the decision on the designation and on changes to the Appraisal's content. The Appraisal provides information about the history of the area's development and its architectural merits.

1.1 Method

Working closely with the City Council's Conservation Team, the residents of Barrow Road aided by a researcher, working at the time for English Heritage, assembled the archival and other evidence on which to base a the character and qualities of the road. This was then edited by the Conservation Team. The approved document sets out the essential characteristics of the area and proposals for its protection and improvement.

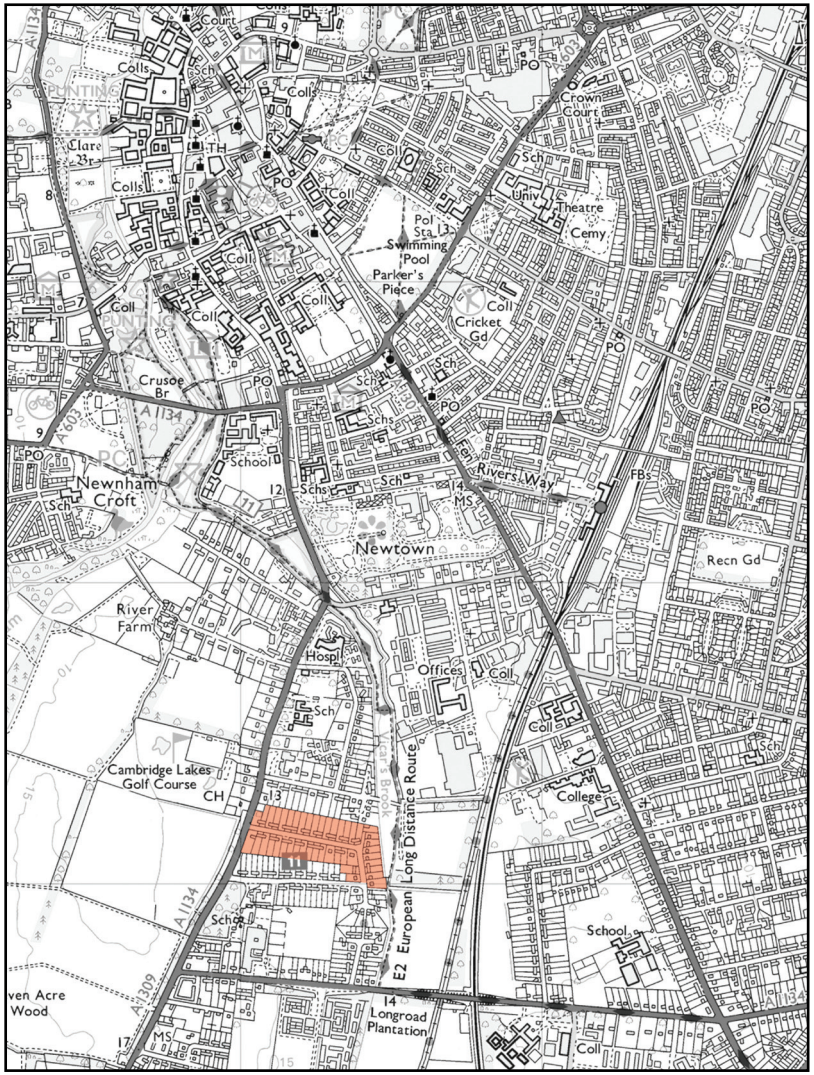
1.2 Aims and Objectives

This document aims to:

- Provide a clear direction to guide future development in the area
- Identify the features which contribute to the special character of the area and those which need to be improved
- Conserve the positive features of the area and target any available resources to those aspects in need of improvement
- Raise awareness and interest in the area
- Seek to ensure that Council services impact on the area sensitively
- Raise awareness of other public sector agencies of the area's special character.

1.3 Location

Barrow Road is located approximately one and a half miles to the south of Cambridge City Centre (see map overleaf). Situated off the major route to the centre, the Trumpington Road, the area is part of the city's low-density southern suburban belt developed during the inter-war years. The area consists of the first two phases of Barrow Road together with Barrow Close developed by Trinity College between the wars but does not extend to the houses to the south in the final phase of Barrow Road built from the mid 1950s onwards. The road forms a direct link between the Trumpington Road and fields and playing fields to the east with a north-south footpath that in turn leads from the city southwards to more open countryside.



Map showing the location of the Conservation Area in red.
From the Ordinance Survey, scale 1:10,000.

2 . The Planning Policy Context

2.1 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 places a duty on Local Planning Authorities to designate as 'Conservation Areas' any "areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance".
The Act requires that all new development in or around Conservation Areas must 'preserve or enhance' the special character of the area.

2.2 National policies

The National Planning Policy Framework (NPPF), adopted in March 2012, sets out the Government's requirements for the operation of the planning system, and how these are expected to be applied. Section 12 of the NPPF covers *Conserving and enhancing the historic environment*. Conservation Areas are heritage assets in terms of NPPF guidance and there is great emphasis on considering the *significance* of Conservation Areas, their elements and their settings when change is proposed.

2.3 Local policies

The Cambridge Local Plan 2006 set out Planning policy to 2016. The City Council submitted a review of the Local Plan (Cambridge Local Plan 2014 submission) to the Secretary of State in March 2014 for independent examination. The emerging Local Plan will guide future development to 2031. Further information about Local Plan policies and the major implications of Conservation Area designation can be found on the Council's website.

3. Summary of Special Interest

3.1 General Character

The road is distinguished by its low-density layout with wide green verges planted with flowering cherry trees behind which stand detached two-storey houses, built to a common building line on generous plots. From the Trumpington Road, the entrance to Barrow Road is framed by two matching houses, while the view along the length of the road culminates in the handsome brick façade, topped by a gable that would not look out of place in Holland or north Germany. The predominant impression of greenery and openness is a product of front gardens enclosed by low walls, hedges or flower-beds that allow views across gravel drives to the road's houses. Built during the 1930s, with most houses designed by the same architectural practice in the Arts and Crafts manner, the use of materials and architectural form creates a unity that comfortably allows the inclusion of two or three houses more classical in inspiration of the same period, along with one or two houses that hint at the coming fashion for modern architecture. With a direct link to the east to fields and Hobson's Brook and the footpath that follows it, Barrow Road provides easy access for residents and visitors alike to the countryside to the south.

3.2 Historical Development

With no archaeological record of earlier activity, the history of Barrow Road starts in the mid 16th century with Trinity College's first interest in the area. This begins with the granting by Henry VIII to the College on its foundation in 1546 of land in Trumpington, removed from Haliwell Priory at the dissolution. A land register of the rectory of 1612 suggests that this gift amounting to around 50 acres was spread across the parish in various parcels and included the area that was to become Barrow Road.

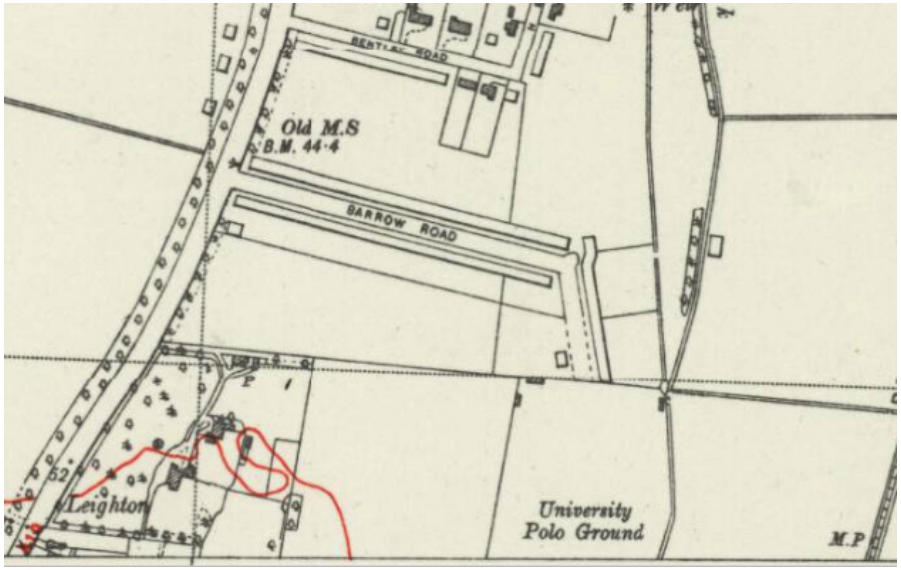
The essentially medieval layout of these lands remained largely unchanged until the start of the 19th century. In 1801, however, an Act was passed on the urging of the Pemberton and the Anstey families to enclose the land in Trumpington village. On its being finally apportioned in 1809 the College received 313 acres, a portion of which, known as Great Tithe Farm, was leased to the Pembertons. They farmed

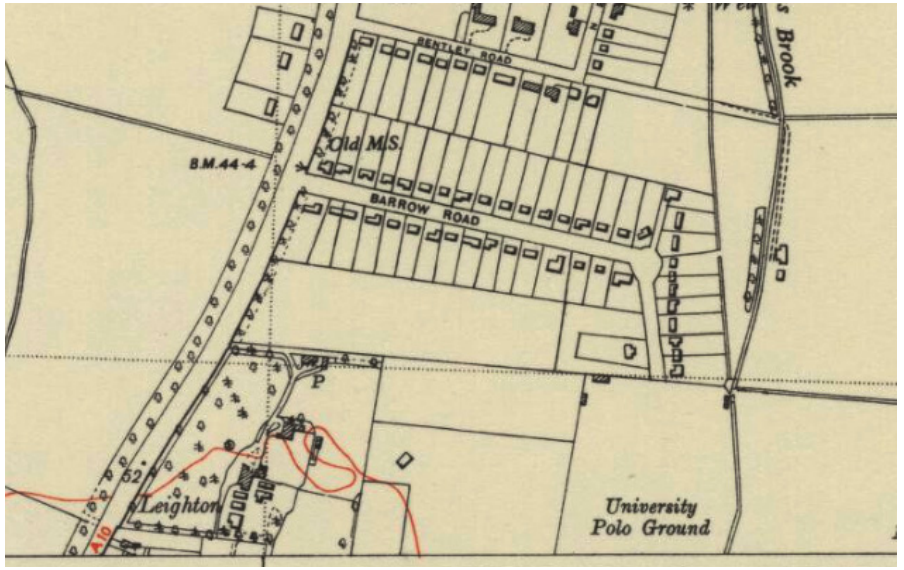
the land but made only limited attempts to exploit the resources of the land for brick making, gravel extraction and, after 1850, for the gathering of coprolites for use as fertilizer.

In the 1860s the family's decision to relinquish the lease coincided with the beginnings of a growing demand for housing in Cambridge. This was prompted on the one hand by the spur to the local economy that resulted from the coming of the railway and on the other by the changes in the University statutes that enabled fellows of colleges to marry which in turn led to the dons' demands for housing for their families. The ability of the colleges to respond to this growing demand was greatly eased by charity legislation in 1856 that made it easier for colleges to sell their estates and buy other land, and a further Act, the University and Colleges Estate Act of 1858, that enabled them to develop their estates by issuing 99-year leases. Development of land belonging to Trinity Hall and to Gonville and Caius lying to the south of the old centre proceeded on this basis during the 1860s and 70s.

Further south in Trumpington, development also began at this time with Robert Sayle, for example, taking a lease from the College in 1868 to build Leighton House on the corner of Long and Trumpington Roads. However, it was not until the 1880s that development began of the first large plots along the Trumpington Road and the Pemberton family began to develop their land to form what was to become Chaucer Road. It was only in 1889 that Charles Bidwell, Trinity's agent, was asked by the College to submit a plan for the development of the College's land along and to the east or 'behind' the Trumpington Road.

Bidwell did so reluctantly considering the development premature and likely to encourage a development with small houses of an 'inferior class', but the College thought otherwise and a plan for the Trumpington Road and the fields to the east was approved in 1889. The leasing of the first plots along the Trumpington Road included a plot for the construction of St Faith's along with





Barrow Road in 1927 and 1950

Early additions over garages

a road giving access to land to the east. The completion of Newton Road in 1892 and Bentley Road in 1903 by the College provided access to the lands behind the Trumpington Road with the plan for the area envisaging the continuation of Newton Road south to Long Road. As part of this plan, Barrow Road was to cross this new north-south road and the railway - by means of a level-crossing (of which the College still retains the keys) – to link with the College's other new development on Sedley Taylor and Luard Roads. The take-up of leases on the College's land to the east of the railway was faster than that to the west but houses to the design and specification of their owners, subject always to approval by College, were being built in Newton Road well before WWI.

Development of the College's Trumpington Road land was interrupted by the war but resumed in the later 1920s when the College agreed to lay out Barrow Road, built to the city's first-class standards and conforming to 'the latest ideas of road construction in residential areas'. On the advice of N.T.Myers of Spalding and Myers, of whom more below, the College agreed to lease 26 plots each with a frontage of 70ft. The leases stipulated that the houses, whose design had to be approved by the College, were to be detached two-storey houses, architect-designed and built at a rate of 4 per year at minimum cost of £1,500, a handsome sum when a typical semi-detached house might cost no more than £750. By the end of the 1930s those that were sold fetched of the order of £1,750. Nearly half of the leases were taken by Mr H. W. Hunt as an investment, as were the leases to Nos. 3 and 5 by the builder, Kidman and Sons, the leases to Nos. 22 and 43 by Myers, the architect (who lived at No.16), and Nos. 11 and 13 by Geoffrey Baynard, another architect

briefly active on the road. Around a quarter of the leases were taken by individuals, mostly professionals, solicitors and doctors, along with the occasional don. Leasing these houses proved more successful than expected and a second phase of development, which included Barrow Close, was launched in 1934. The design of these houses maintained the form and the scale of the first phase and was to continue up until the outbreak of war in 1939.

Apart from the construction of a house on the last of the plots laid out before the war, No. 34 built by Roberts and Clark in a different architectural idiom from the pre-war houses, the road changed little before 1960. However, changes in the law relating to the leasing of property would have important consequences for the future of the road. In 1953, the College had considered a report from Bidwells on the question of tenants' rights to buy the freehold but decided to maintain the status quo, not least because they resisted the idea of mixing leasehold and freehold properties in the same development. In 1963, however, following the sale of the freehold of a house on Long Road, the College moved towards the encouragement of the sale of the freehold to tenants of long-standing and this change in policy was followed by a flow of applications from those on the College's land in Trumpington wishing to buy their freehold at a price set at the equivalent of 40 years ground rent. These provisions were further eased by the Leasehold Reform Act of 1967. Subsequently there were disagreements between tenants and the College on the price for the freehold, but by the early 1980s the majority, if not the totality, of the house-owners in Barrow

Garage extensions

owned the freehold of their property. Trinity continued to own the roadway, despite an attempt to persuade the City to adopt the road, all but agreed, that had foundered at the last moment on the residents' determination to retain the road's gas lamps when faced with the threat of sodium-lamps.

3.4 Changes since the 1950s

The houses on the road have been altered almost as soon as they were built: barely two years after moving into No.2 Alderman Brown, a former mayor of Cambridge, chose to add a grander entrance porch. Nor was he alone in extending or adding to his house. During the 1930s, as is evident from the applications for building regulations' approval, there were small alterations and additions of all kinds: small garages, potting sheds and greenhouses were added and porches transformed. Occasionally houses were extended more radically: in 1934, the owners of No.4 were one of the first to build over their garage to provide a new bedroom.

Under the terms of the leases Trinity's permission for change was required and the College actively exercised control at least into the 1970s: adjacent tenants were discreetly consulted and could (and indeed did) refuse their agreement, resulting in the College's withholding of its approval. The result of this policy was the development of a convention that seems by general agreement – overseen and blessed by the College - to have limited to a minimum changes to the street frontage and to have restricted use of the roof-space. By contrast, lessors (and the occasional owner) were granted a greater measure of freedom to alter or extend the houses on the garden side.

Discreet side extensions

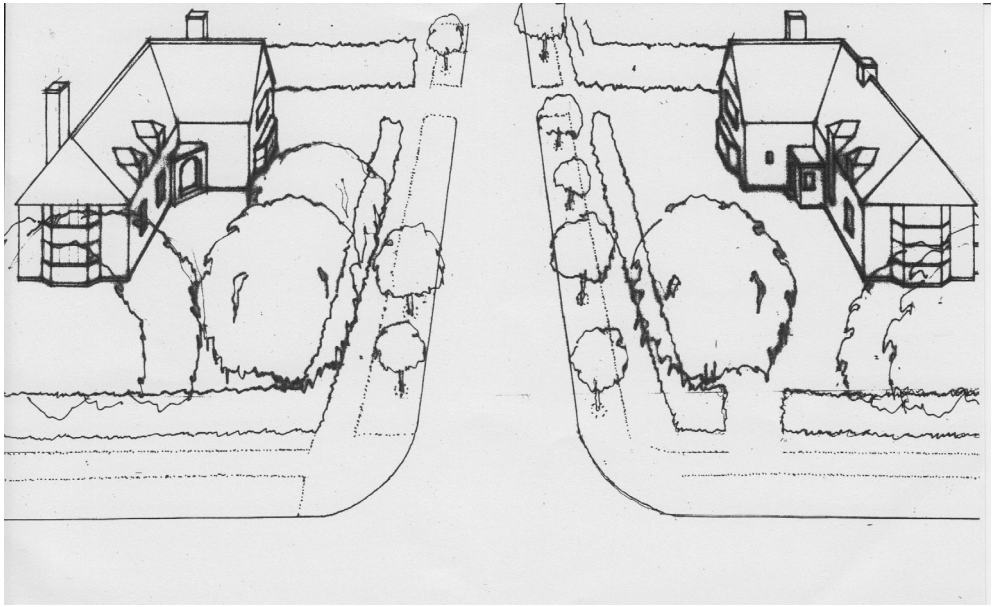
An early bathroom extension

Typical of a number of rear extensions in the 1950s was the expansion of the drawing room at No.24.

This approach seems still to have generally governed alterations and extensions until the 1980s when many lessors bought the freehold and the College ceased to exert the control that it formerly did. Thereafter alterations and extensions increased, evident in the number and growing size of rear extensions. Equally important was the number of side-extensions that reduced the space between houses and thus the sense of the houses as independent units. Many of these were alterations to garages. As cars became wider and as households began to acquire a second-car, the narrow garages of the 1930s were turned over to storage or turned into an additional ground-floor rooms. A few households, however, chose to build new, wider garages to one side of the house (and in one regrettable case in front of the common building line), some wide enough to provide for two cars. Other households abandoned their garages to build two-storey side extension with an extra bedroom or bathroom on the first floor. Early example of bathrooms with a dormer to the side are to be found at No.33 and No.29 and, slightly later, those of No. 31.

Despite the powers of the planning authority, the scale of proposed alterations has grown as new families with more ambitious demands have moved on to the road. An example of this trend was the proposals at the end of the 1990s for the remodelling of No. 35 – but to the rear and not to road front - that resulted in the first suggestion for a Conservation Area, though fortunately modifications to the design answered neighbours' concerns and the proposal for Conservation Area went no further. It was, however, the experience of a few radical changes and the prospect of more that revived the call for the protection provided by a Conservation Area.

However, this recitation of changes on the road, of alterations and extensions, should not obscure the continuing unity of architecture and streetscape. Notwithstanding the growing ambition for alterations - witness the demolition and rebuilding of No.14 in 2014, to be followed shortly by No.2 – the character of the road remains recognisably as it was when built. Indeed, quite a number of houses remain virtually unchanged. And where there have been alterations these have for the greater part observed the convention of preserving what can be seen from the road, allowing owners greater freedom to adapt their houses on the garden side.



4. Spatial Analysis: the Layout of the Road

Barrow Road is a road of distinct character. The relationship between the buildings and their leafy setting is particularly important for the road's distinctive character. There are no public open spaces in the area but the wide green verges with their cherry trees are visited by people in the surrounding area and beyond who walk along the road to the footpath and the fields that run along Vicar's Brook to the east.

4.1 The streetscape

The layout of the road reflects the leafy vision of that combination of 'Town-Country' championed by the Garden City Movement and first realised by the architects and planners Raymond Unwin and Barry Parker at developments such as Letchworth Garden City (1903-14) and Hampstead Garden Suburb (1906-14).

Barrow Road's broad frontage houses are quite different in character from Cambridge's earlier suburbs like the de Freville Estate or the area like Harvey Road and Lyndewode Road laid out by Gonville and Caius built before the turn of the century. The narrow frontages, deep plans and back extensions of these older suburbs look back, albeit built to more generous standards, to a form of town extension that was shaped by the bye-laws of the late 1870s and early 1880s, more concerned with minimum provision for public health. The inspiration of Barrow Road, the priorities of the Garden City movement as codified in Unwin's Town Planning in Practice (1909), were very different: providing broad frontages to secure light and airy interiors, orienting houses to catch the sun, and providing gardens large enough to grow sufficient produce to make a contribution to the household budget.

The layout of the road broadly follows Unwin's precepts. The trees, the broad grass verges and the limited width of the carriageway follow the examples cited in his chapter on residential roads. As in Town Planning in Practice, layout and architecture were complementary and the design of the houses provides architectural emphasis to the layout: thus the entrance to the road is 'framed' by two symmetrically designed houses,

Nos. 1 and 2 and the length of the road, potentially monotonous, is broken by a wider passing or turning point. At the Eastern end of the road, the geometry of the road extension and the resulting roundabout called for active collaboration between architecture and layout: the roundabout and the handsome gable of No. 37 together mark the end of the first stretch of the road; the roundabout and the matching gable of No. 33 also mark the start of the main axis of the new extension that runs down to No. 47. At this end of the road, Nos. 45 and 47, like Nos. 1 and 2 at the entrance to the road from the Trumpington Road, 'answer' each other in general disposition, but there is no formal closure to the road which simply ended on the boundary of the University Polo Field. The final phase of Trinity's development of the area would have to wait until after the war.

4.2 Traffic

Apart from parents picking up children at St Faiths in Porson Road, the road is fortunate that it has little through car-traffic due to the fact that the link through Rutherford Road, extensively used by pedestrians and cyclists, is not open to cars. As a private road, public parking is not allowed and the residents and the majority of their visitors park their cars in their driveways.

5 . Architectural Overview

The architecture of the road follows the English conventions of the period with the use of the Arts and Crafts for houses in the suburbs or out of town. The predominant Arts and Crafts manner is perfectly suited to the easy-going expectations of suburban life: a detached house and a garden large enough for a tennis court. In Cambridge the Arts and Crafts is best represented by the houses designed by Baillie Scott and by Lutyens, on Grange Road, Storeys Way and on the Madingley Road. The skill of N.T.Myers, the architect of most houses on Barrow Road, was to interpret this way of building for the more modest needs (and pockets) of the middle-classes in developments planned by Trinity for Barrow Road.

Built for a handsome sum, the houses provided the comforts expected by a middle-class household of the period. On the ground floor most provided a porch and vestibule (with adjacent WC), a drawing room, dining room and study and accommodation for a live-in maid; on the first floor there were typically five bedrooms and a bathroom. Most houses had a garage from the start or added one soon afterwards.

The houses of the road, the majority in the Arts and Crafts manner, exemplify the diversity within an overarching unity. To meet the College's aspirations for 'a certain harmony between the several houses', Trinity turned for the design of many of the houses to Norman 'Toller' Myers of Spalding and Myers, a local firm, but one that had the cachet of a London address (New Court St, Lincoln's Inn) and whose partners could claim the title FRIBA as fellows rather than mere associates of the Royal Institute of British Architects. Other architects were employed too without undermining the essential unity of the road's architecture. Geoffrey Baynard, another local architect, was responsible for some of the houses in the first phase of building. In the second phase, Spalding and Myers were retained for most of the houses but some clients brought in their own architects: Mr Oscar Borer chose to employ A.S.Gorham for

Variants of mild classicism

the design of No.25 and Mr W.J. Dowson employed Alan Fortescue FRIBA, another London firm with a national reputation, for the design of No. 26.

Though individually varied, the design of the houses follows a few simple unifying conventions. The formal vocabulary of the Arts and Crafts and the use of the same vernacular materials, the tiled, hipped and gabled roofs, the large brick chimneys, the simple brickwork or rendered walls, the tile hanging, though up-dated to include Crittall's metal windows, provides an underlying unity. The compositions of the road-side elevations vary. Most are handled with asymmetrical informality: something is generally made of the front door, to one side there will generally be a two storey bay, with a hip or gable above, set against the simplicity of the rest of the front, the whole enlivened by a forward-stepping garage. Others are symmetrical, with a matching set of windows, the whole composition held together under a large central gable.

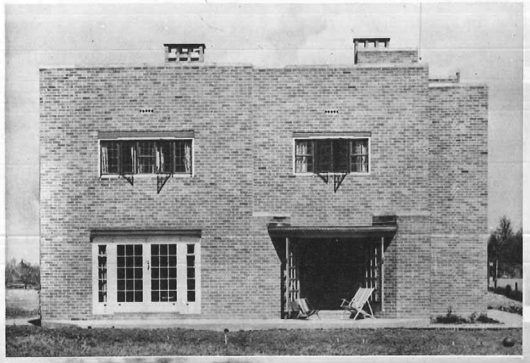
The Arts and Crafts manner predominates, but the road welcomed a few houses more classical in feeling and even the occasional exercise in cautious modernism. Geoffrey Baynard was the designer of Nos. 11 and 13 both mildly

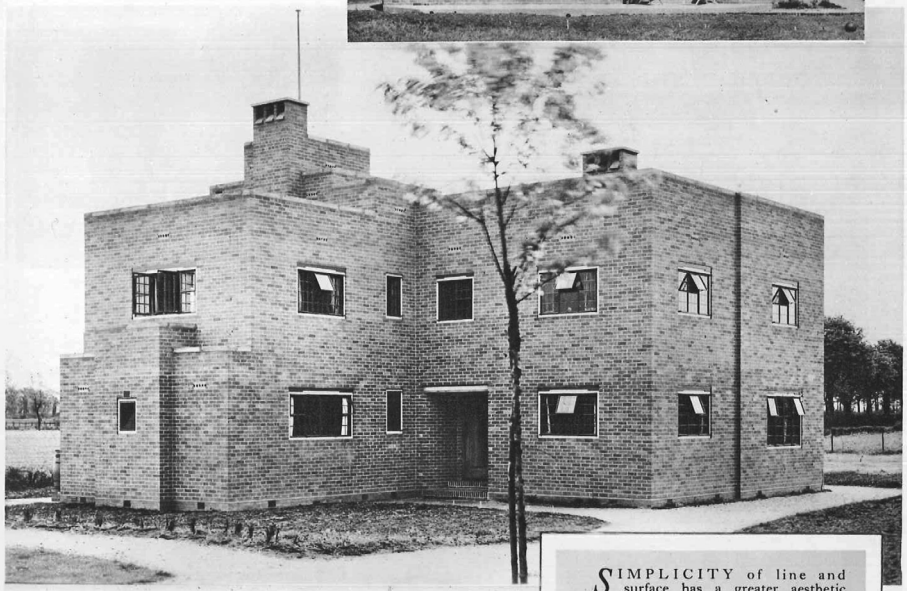
classical in style, more or less symmetrical, one rendered, one brick, that look as comfortably at ease with their neighbours as they might in the suburbs of any northern European or Scandinavian suburb of the time. More daringly, in the second phase of the road's construction Myers was even prepared to play with motifs that foreshadow the coming of Modernism. The round-cornered bays and the elongated proportions of the Crittall windows on Nos. 27 are a gesture, however muted, towards the coming stylistic revolution and his last houses are yet more modern in feel with different proportions to the divisions in the metal windows and a simpler style of brick detailing, reminiscent of the houses from Hamburg or Holland photographed by Frank Yerbury for the progressive journal Architect and Building News. However, the house that is most full-bloodedly modern is No. 26. Designed by Alan Fortescue and featured in 1934 as one of Ideal Home's 'Houses of the Year'. It was conceived as an asymmetrical play of brick cubes complemented by finely detailed brickwork copings and chimneys, the whole topped with a flagpole.

Cautious modernism

Contemporary Design

A House at Cambridge by Alan Fortescue, F.R.I.B.A.





SIMPLICITY of line and surface has a greater aesthetic value than masses of ornament. Monotony is avoided by different levels in the wall face and top line. Multi-coloured bricks are used and the coping is of artificial stone. The entrance faces north, but is sheltered by the wing on the east.

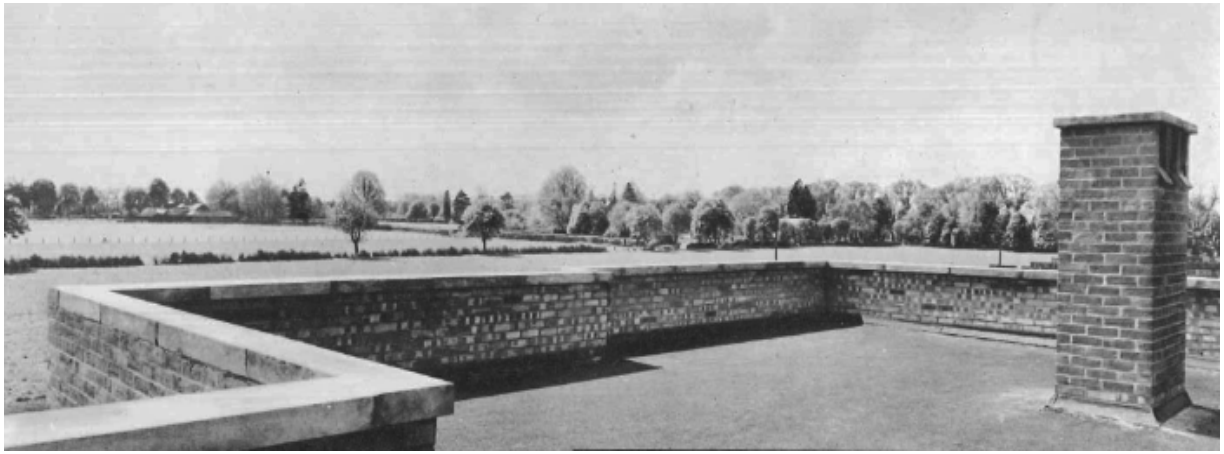
TRADESMEN'S entrance is on the east side, and the photograph on the left gives also a glimpse of the south and garden front. The tank tower is an integral part of the design, and is very effective, especially with the flag pole.

DINING and drawing rooms, and two main bedrooms face south over the garden as shown in the top picture.

6 . Streetscape, Trees and Gardens

One of the most important features of the road and one that does so much to create an impression of unity between the different houses is the layout of the road itself. With its wide verges and double-flowering cherry trees (*Prunus Avium flore pleno*) it exemplifies the approach to the design of residential roads favoured in Unwin's Town Planning in Practice and repeated in manuals of domestic layout of the inter-war years. Indeed the generosity of the verges and the front-gardens, most of which have low walls and hedges, does much to create the sense of openness of the road. Most of the original cherry trees have been replaced but the overall effect of trees, verges and front gardens remains constant, a source of pleasure to residents and visitors alike. To give emphasis to the roundabout at the top of the road pink-flowering almond trees are substituted for the white flowering cherry trees. Another notable feature of the road is the retention of the gas lamps in a form that closely resembles the originals. To the residents this form of lighting was sufficiently important to constitute a sticking point in the negotiations to have the road adopted by the City: it was the residents' determination to see them retained them that resulted in the failure of this initiative.

As originally laid out by Bidwells, the plots of Barrow Road houses were large enough to accommodate a tennis-court, but apart from their handsome size, the plots were, as the photograph below shows, initially featureless. Since then, however, the tastes and the ingenuity of the residents have transformed them. Shielded from view by the houses - and their privacy is one of their principal



A view southwards over the uncultivated plots of the newly finished houses Nos. 22, 24 and 26.

Front gardens: current 'cultivated' state

qualities - they show an extraordinary range of different styles that range from the formal, for example the garden of No. 11 or No. 43, to the 'naturalness' of the informal garden represented inter alia by that of No. 24. Some are the product of special expertise: Mr Dowson, original owner of No. 26 was a keen botanist and the garden of No. 47 was laid out by Mr Wilmer, better known for his design of Clare's Fellows' Gardens. Many of the trees planted in the early years have reached maturity and are handsome examples of a wide variety of different species, which are protected under a Conservation Area designation – permission being required for any lopping, topping or cutting down.

7 . Key Characteristics of the Area

The preceding pages describe the characteristics of the Barrow Road Conservation Area. It is these, in combination, that give it a special identity amongst Cambridge's suburban developments. The elements fundamental to the character of the area can be summarised as follows:

- A wholly residential area comprised of large, detached properties of individual high-quality design;
- The generous green verges planted with flowering cherry trees or with flowering almond trees at key points like the round-about;
- The houses built to a common building line on large plots: to the front there are gardens whose boundary to the road is formed by low walls or hedges that create a general impression of openness; to the rear the houses have generous gardens with mature trees and hedges.
- Despite a variety of architectural idioms, architectural unity is ensured by the common scale of the houses: all were originally designed as detached two storey dwellings and have the same ridge height.
- The choice of materials and detailing contributes in an important way to the impression of unity: tiled roofs, red brick, render and tile-hanging and use of small paned Crittall Windows or their current equivalent.

8 . Issues

8.1 Introduction

Over the years, the houses in Barrow Road have been adapted to suit the changing needs of new owners. As explained in section 5.2 this, at least until the 1980s, was generally limited, incremental rather than radical. As formal vocabulary of the Arts and Crafts allows a greater measure of freedom than the symmetry of a classical composition or rigorous composition of some modern houses of the 1930s, this degree of change could be accommodated without undermining the unity of the whole. Since then, however, the scale of alterations has increased and the unity of the road can only be preserved by resisting drastic change and by following a limited number of simple conventions that have governed, and should continue to govern, the appearance of both road and houses.

8.2 Conserving the layout of the road:

- Preservation of the green verges, the cherry trees and the gas lamps;
- Maintenance of the general openness of the front gardens with low walls and hedges to give views across the frontages;
- Preservation of those buildings whose form serves to give emphasis to key elements of the road: the framing of the entrance from the Trumpington Road by Nos. 1 and 2; the closing of the east-west axis of the road by No.37 and the north-south axis by No.33.

8.3 Conserving the road's architecture:

- Preservation of the roofs: the common ridge height; the sweep of the road-side of the roofs with no dormers, roof-lights or solar panels; to retain the chimneys in their present form;
- Limitation of further side extensions in order to avoid the erosion of the sense of the houses as independent dwellings;
- Preservation of the general form and materials of the elevations facing the road: retention of the existing door frames and doors; resisting the rendering of existing brickwork with the resulting loss of architectural detail; encouraging the use of glazing that matches (whether double-glazed or not) as far as possible the form of the original Crittall windows.

8.4 The pressures to remodel the houses radically or, more extreme, to demolish and replace an existing house, are exacerbated by the demands of those looking for large houses within easy reach of the centre, the railway station, Addenbrookes and the bio-medical campus. No.14 was demolished in 2014 and is being rebuilt; permission for the demolition and rebuilding of No.2 was granted in 2015. Changes of this magnitude undermine the very qualities of the road summarised in section 3.

9. Guidance

Any proposed development, both extensions and new buildings within the Conservation Area or its setting should meet the requirements of the relevant guidance.

The following notes supplement those in the Appraisal, and aim to protect and maintain the elements of the area that have been identified as important to its character.

The road is residential and in order to maintain its original character, any change of use should be resisted as should the subdivision of plots.

The open and leafy character of the road should be preserved by maintaining the green verges, the white double-flowering cherry trees and pink flowering almond trees and by encouraging the use of low walls, hedges and flower beds to mark the boundaries of front gardens with the road. It is important, too, to ensure that no development takes place in front of the common building line. Certain houses give emphasis to elements of the layout such as the entrance and the roundabout and these façades should be preserved: the entrance to the road from the Trumpington Road is framed by Nos.1 and 2; the view east along the length of the road is closed by No.37 and the view north along the second phase of the road is, again, closed by No.33.

The architectural unity of the road depends in large measure on the similarity of tiled roofs and chimneys and the shared palette of materials. Apart from No.26, the houses on the road share a common language of hips and gables with a common ridge height and carefully detailed chimneys, mostly in brick but some rendered. Within the freedom of the Arts and Crafts manner, the design of the houses along the road may be viewed as variations on a theme whose unity derives in large part from the use of the same range of materials and similar detailing. Common materials include a redish brick, render, tile-hanging and wooden window frames with Crittall windows. Certain elements such as the front doors are handled as distinctive features on the road elevations with a variety of brick or wooden surrounds. These common features and the shared range of materials should be respected and used in new alterations or extensions.

The gradual accumulation of unsympathetic repairs and alterations to the fabric of the buildings should be monitored and harmful alterations discouraged. Where replacement or alteration is necessary, care should be taken to ensure it is sympathetic to the original.

The monitoring of change is as important as its control. A photographic survey of the Conservation Area should be undertaken once every five years to update the survey carried out in 2015 in order to enable evaluation and action where necessary in the case of unauthorised changes. This photographic survey should coincide with the review and updating of the Conservation Area Appraisal.

Although the road is a private residential road, which still belongs to Trinity College, the upkeep of the road and the cherry

and almond trees along the road has for some time been the responsibility of the individual owners. As some of the older trees reach the end of their natural lives they should be removed and every encouragement should be made to ensure that they are replaced with the same species of tree in order to preserve the character of the road.

10. Summary

This Appraisal has sought to identify the special interest and character of Barrow Road and to provide policies for the future preservation and enhancement of the area.

The area is defined by its high quality predominantly Arts and Crafts houses and by the green and leafy quality of the road created by its wide green verges, its cherry trees and the views across front gardens. The back gardens with their mature vegetation and trees visible from the road establish a sense of enclosure and privacy. Both the built and the natural elements of the Conservation Area, and indeed the relationship between the two are fundamental to the character of the Barrow Road Conservation Area.

This document has appraised the character of all the elements of the Conservation Area. Its content and the policies should be used to inform the future management of the area.

11. References

Bullock, N. Barrow Road, an appreciation, typescript, 2015

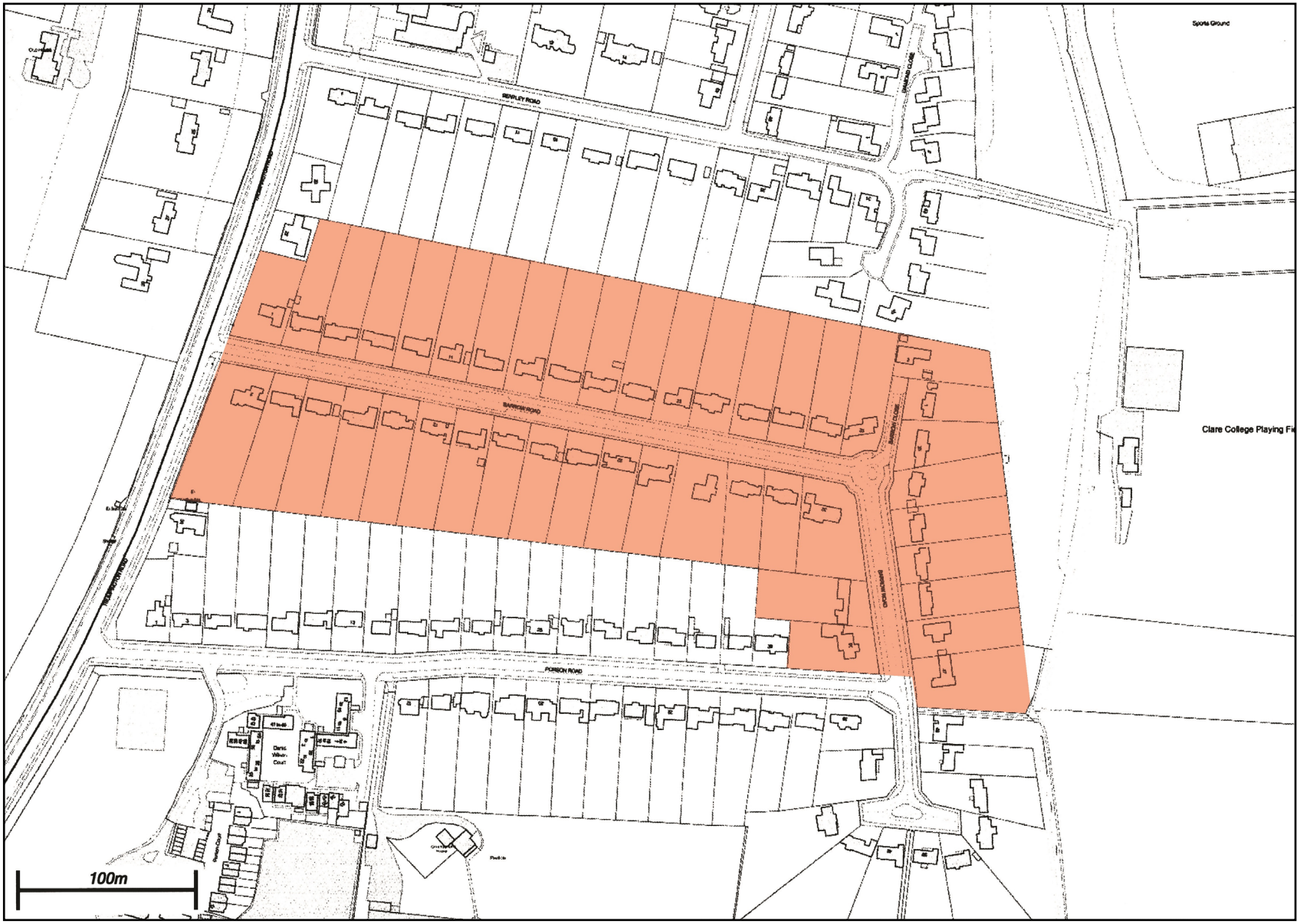
Livesey, J. Semi-suburban Cambridge, essay submitted for the First Diploma in Architecture, University of Cambridge, 1997

Myers, B. (daughter-in-law of Toller Myers), Barrow Road and Barrow Close, Cambridge, typescript, 2004

Smith, J. Building in the 'back-lands': Trinity College's development of its Trumpington estate, (n.d.) typescript, Trinity College Archive.

Appendix I: Map

The Boundary of the Conservation Area



Appendix II: The Houses of Barrow Road

The information on the individual houses comes from the files on each house, submitted for Building Regulation approval and held in the city's Archives. One of the complications with this information is that it is held by the developer's plot number and is not straightforwardly related to the road's current house numbering: there were 26 plots in the first phase and a further 13 in Barrow Road Extension, with the two houses in Barrow Close, the second phase of development. There are also references to a Baynard Lodge, sold in June 1953, which appears to have been demolished to release the plot for the construction of house No. 34. For each house the list below gives the architect, the date of Building Regulation approval, the lessee and (where known) the tenant and the original plot number. The alterations to the houses since built, available until 1960 from the record of Building Regulations approvals and thereafter from enquiries of the owners are recorded separately.

No. 1 Spalding and Myers, 1931, for Mr Edward Owen Brown, plot 1, 1931

No. 2 Spalding and Myers, 1931, Barrow House for F.C Knight, plot 14

No. 3 Spalding and Myers, 1932, for Harry William Hunt, plot 2

No. 4 Spalding and Myers, 1932, for C.W.Sleeman, plot 15

No. 5 Spalding and Myers, 1930, for Kidman and Sons, Builders, plot 3

No. 6 Spalding and Myers, 1930, for Dr W.C.Devereux, plot 16

No. 7 Spalding and Myers, 1930, for Kidman and Sons, Builders, plot 4

No. 8 Spalding and Myers, 1931, for H.W.Hunt, for A.K.Bird, plot 17

No. 9 Spalding and Myers, 1932, for Mr H.W.Hunt, plot 5

No.10 Spalding and Myers, 1931, for Mr H.W.Hunt, plot 18

No.11 Geoffrey Banyard, 1931, plot 6,

No.12 Spalding and Myers, 1931, for Mr H.W.Hunt, plot 19

No.13 Geoffrey Banyard, 1931, plot 7

No.14 Spalding and Myers, 1931, for S.W.P.Steen, plot 20

No.15 Spalding and Myers, 1933, for Mr H.W.Hunt, plot 8

No.16 Spalding and Myers, 1931, initially for Mr H.W.Hunt but purchased by Toller Myers, plot 21

No.17 Spalding and Myers, 1933, for Mr H.W.Hunt, plot 9

No.18 Spalding and Myer, 1931, for Mr Denton Smith, plot 22
A first set of drawings (Feb 1931) for 22 and 23 by Banyard, both to the same design and not handed)

No.19 Spalding and Myers, 1933, for Mr H.W.Hunt, plot 10

No.20 Spalding and Myers, 1934, for Mr H.E. Ambrose, plot 23

No.21 Spalding and Myers, 1933, for Mr H.W.Hunt, plot 11

No.22 Spalding and Myers, 1931, for Mr H.W.Hunt, plot 24

No.23 Spalding and Myers, 1933, for Mr H.W.Hunt, plot 12

No.24 Spalding and Myers, 1934, for Mr H.W.Hunt, plot 25

No.25 A.S. Gorham, 1934, for O.Borer, plot 13

No.26 G. Alan Fortescue, 1932, for W.J.Dowson, plot 26

No.27 Spalding and Myers, 1934, for W.H.Hunt, plot 1 Barrow Road Extension

No.28 Spalding and Myers, 1934, W.H.Hunt, plot 13 Barrow Road Extension

No.29 Spalding and Myers, 1934, for W.H.Hunt, plot 2 Barrow Road Extension

No.30 Spalding and Myers, 1934, for W.H.Hunt, plot 14 Barrow Road Extension

No.31 Spalding and Myers, 1934, for W.H.Hunt, plot 3 Barrow Road Extension

No.32 Spalding and Myers, 1936, plot 15 Barrow Road Extension

No.33 Spalding and Myers, 1936, for W.H.Hunt, plot 4 Barrow Road Extension

No.35 Spalding and Myers, 1938, plot 6a Barrow Road Extension

No.36 Spalding and Myers 1937, for C.F.Morley, no plot number

No.34 Roberts and Clark, 1955, for David and Leonie Mumford
This is believed to be originally the plot occupied by Baynard Lodge which appears on Ordnance Survey maps before WWII. The Lodge was owned by the Hon Mrs Kathleen Mary de Beaumont and advertised for sale in June 1953. A very small-scale plan of Baynard Lodge still appears on the site plan for the alterations to No. 47 in 1953.

No.37 Spalding and Myer, 1935, plot 7

No.39 Spalding and Myers 1935, plot 8

No.41 Spalding and Myers 1935, plot 9

No.43 Spalding and Myers 1935, for Toller Myers, plot 10

No.45 Spalding and Myers 1935, plot 11

No.47 Spalding and Myers 1935, plot 12

1 Barrow Close Spalding and Myers, 1939, plot 6 Barrow Road Extension

2 Barrow Close Spalding and Myers, 1939, plot 5 Barrow Road Extension

The Architects Working on the Road
Inter-war
Reginald Henry Spalding (died 1945) and Norman Toller Myers (died 1956) FRIBA, Norwich Union Chambers, St Andrews St. and 12 New Court St, Lincoln's Inn, London;
Geoffrey Banyard, ARIBA, 4a Market St, Cambridge;
A.S. Gorham, Architect AIAA;
G. Alan Fortescue, FRIBA, 30 Bedford Square, London

Post-war
David Roberts (died 1982) FRIBA and Geoffrey Clarke (died 19) FRIBA

The RIBA Library holds a short biography of all except Gorham.

Appendix III: The Garden City Movement

Named after the book, Garden Cities of Tomorrow (1902) by Ebenezer Howard, the goals of the early movement, a mixture of utopian idealism and pragmatic accounting, were to build around cities like London a series of satellite cities whose design would combine the irresistable advantages of both town and country which, by attracting the population away from existing cities, would permit their eventual reform.

The first Garden City planned on these lines was started at Letchworth in 1903 to the designs of Raymond Unwin and Barry Parker. However, from 1906 with his involvement in the construction of Hampstead Garden Suburb, Unwin broke with the purists of the movement and their insistence on the building of independent satellite towns. Built in conjunction with Edwin Lutyens under the provisions of the first Town and Country Planning Act (1909), Hampstead Garden suburb, with its Arts and Crafts architecture, low density housing and generous leafy streets, set the pattern for future suburban design. The approach adopted by Unwin was widely publicized by his book, Town Planning in Practice (1909) which codified the experience that he acquired from working at New Earswick (York), Letchworth and Hampstead and became in effect the manual for that surge of suburban development encouraged by the growth of suburban railways and permitted by the new planning legislation.

After WWI the Garden City ideal proved in Unwin's hands to be as adaptable and as influentiual as ever. First, as the secretary to the government's war-time committee responsible for the form of post-war housing to be built by local authorities and then, from 1919 to 1928, as chief architectural advisor to the Ministry of Health, Unwin ensured that the cottage housing built by the state after 1919 would be laid out on low-density Garden Suburb lines. The quality of these developments in turn did much to persuade private developers to abandon the narrow frontage, deep plan layouts of the bye-law street for the wide-frontage houses of the inter-war suburbs.

Appendix IV: The Architecture of the Arts and Crafts

The Arts and Crafts movement began in Britain in the mid 19th century as a reaction, inspired by the writings of Pugin, Ruskin and William Morris, against the established classical and academic conventions in the arts, design and architecture. These, they argued, could only be reformed by transforming contemporary methods of production and the social and economic context which promoted them.

The immediate influence of these ideas on architecture is exemplified by the Red House, designed in 1859 for William Morris by Phillip Webb, that showed how the Gothic Revival style might be simplified and softened to produce an approach that avoided the formulae of the established styles. In place of classical symmetry, buildings were to be planned to suit their functions and form was to be based on the correct use of simple materials and vernacular forms of building. By the turn of the century, in the hands of architects like Lethaby, Ashbee, Voysey, Baillie Scott or Lutyens, the Arts and Crafts, with its freedom of planning and composition, provided an extraordinarily flexible architectural idiom as much at home in Hampstead Garden suburb as it was on the shore of Lake Windemere.

In the inter-war years the Arts and Crafts was welcomed as the chosen style for Britain's burgeoning suburbs. At a modest scale, it was as suitable for the council houses, the 'Homes for Heroes', built by local authorities, as it was for the houses built by private enterprise. That 'Toller' Meyer should have used it for Trinity's new houses on Barrow Road is a reminder of how comfortably it could be adapted to the informality of middle class life in the Cambridge suburbs.