

Streatham Park and Garrads Road

Conservation Area Statement

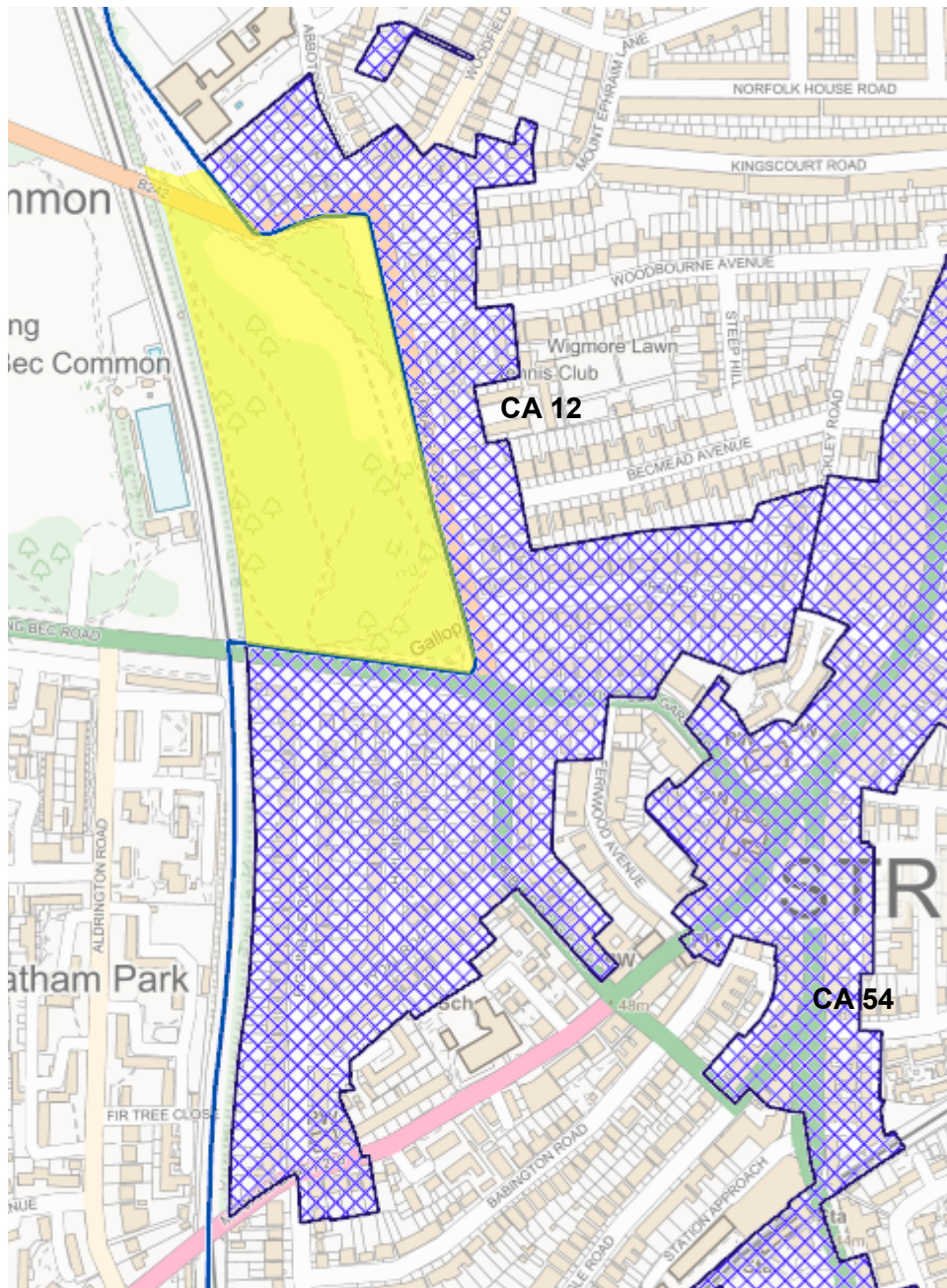


November 2023

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CONSERVATION AREA CONTEXT

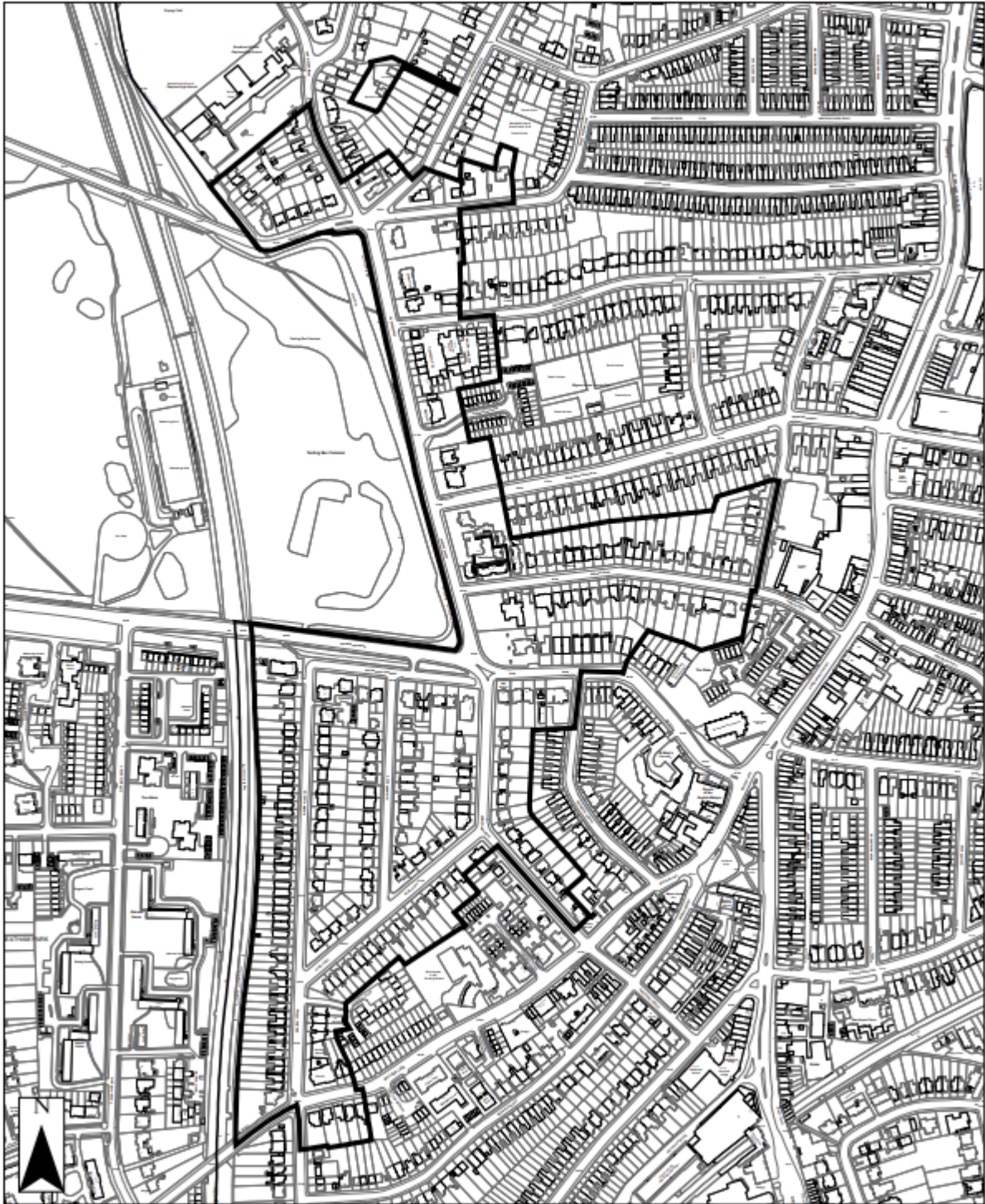


CA 12 **Streatham Park and Garrads Road CA**

CA 54 **Streatham High Road & Streatham Hill CA**

 **Garrads Road CA (Wandsworth Borough)**

CONSERVATION AREA BOUNDARY



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INTRODUCTION

The Garrads Road Conservation Area was designated in 1969; its boundary was extended in 1999 (when it was renamed the Streatham Park & Garrads Road Conservation Area) and again in 2002.

It is characterised by leafy suburban development that illustrates both the expansion of Streatham and the evolution of domestic architectural taste over the 50 year period from 1880 to 1930.

Location and Context

The conservation area is located on the south-western edge of the borough, on the boundary with London Borough of Wandsworth. It is roughly bounded by Garrads Road to the west, Bedford Hill to the north, Ockley Road to the east and Rydal Road to the south. It is also contiguous with Wandsworth's Tooting Bec Conservation Area.

Purpose of this Document

This Conservation Area Appraisal is prepared by the Council to assist with the management and enhancement of the conservation area. The contents of this document are a material planning consideration when determining proposals that affect this conservation area.

Stakeholder Engagement

A draft version of this document was subject to a public consultation which ran from 11 January to 14 March 2016. The Council is grateful to everyone who took the time to respond to the consultation. All consultation submissions were carefully considered and, where necessary, changes made. Given the passage of time between the first consultation and the adoption of this final version, the opportunity was also taken to refresh the text to ensure it was up-to-date.

The Council would like to thank all owners and residents of the Streatham Park & Garrads Road Conservation Area for their continued custodianship of this special place, the properties within which are generally maintained to a good standard.

This document finalised and issued on 23 November 2023

Contacts

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PLANNING FRAMEWORK

- 1.1 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (the Act) requires all local authorities to identify ‘*areas of special architectural or historic interest the character and appearance of which it is desirable to preserve or enhance*’ and designate them as conservation areas.
- 1.2 Conservation area designation brings with it additional planning controls, control over demolition and the protection of trees. Section 72 of the Act places a duty on the council and other decision makers to special attention in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of conservation areas. This includes exercising control over development proposals that are outside the conservation area but would affect its setting, or views into or out of the area.
- 1.3 The National Planning Policy Framework (NPPF) is the national policy document on the protection of the historic environment and its guidance must be taken into account by local planning authorities when formulating policy or making planning decisions..
- 1.4 The London Plan (2021) is the Spatial Development Strategy for London. It sets out an integrated social, economic and environmental framework for the future development of London over a time span of the next 15-20 years. It recognises the importance of Conservation Areas and other heritage sites contributing to the quality of life of local communities and to London’s international status as a world class city.
- 1.5 The Lambeth Local Plan (2021) contains general policies relating to all aspects of planning in the borough including urban form, listed buildings Q20, Conservation Areas Q22 and design as well as site-specific policies.

Planning Control

- 1.6 Conservation Area designation brings with it controls over the demolition of certain buildings and boundaries, limits the size of extensions, controls roof alterations, certain types of cladding, satellite dishes in some locations. Trees are also protected. For full information see www.planningportal.gov.uk.

Article 4 Directions

- 1.7 Whilst conservation area designation brings with it additional planning controls, there are still a range of works that do not normally require planning permission when undertaken on single dwelling houses; this work is known as ‘permitted development’. When the impact of these uncontrolled works is having an adverse impact on the character or appearance of a conservation area the council can remove the permitted development rights and thus bring the works under planning control. This is achieved by making an Article 4 Direction.
- 1.9 The Streatham Park & Garrads Road Conservation Area was not subject to an Article 4 Direction at the time of writing.

2. CONSERVATION AREA APPRAISAL

- 2.1 This appraisal has been undertaken in accordance with best practice guidance.

Geology

- 2.2 The soil consists of London clay, gravel and sand.

Archaeology

- 2.3 Archaeological Priority Area No.6 'Streatham' covers a fairly wider area centred on Tooting Bec Gardens. There are no scheduled monuments in the conservation area.

Origins & Historic Development

Early History

- 2.4 The earliest mention of Streatham – deriving from 'Street Ham', i.e. hamlet on the street – dates from AD 675, when lands from Totinge cum Stretham were granted to the Abbey of Chertsey. By the time of the Domesday Survey in 1086, Streatham had grown in size to support a small chapel. In the Middle Ages the area included land belonging to three feudal manors: Tooting Bec, South Streatham and Leigham Court. Streatham remained a typical rural village until the 17th century.

18th Century

- 2.5 The discovery of medicinal waters in Streatham in 1659 proved to be significant to the area's development. Throughout the 18th century thousands flocked to Streatham after claims that the spa had great healing properties; the healing water was drawn from three wells located in the grounds of Streatham Common, at the present-day Rookery Gardens. Its proximity to London, coupled with the popularity of the spa, meant that Streatham began to attract wealthy families wanting to benefit from the space and fresh air. The most notable of these was the Thrale family, who, during the mid-18th century bought 89 acres from the Duke of Bedford. Their estate, known as Streatham Park, covered the area between St. Leonard's Church and Tooting Bec Common; Thrale Hall was located on what is now the junction of Ambleside Avenue and Mitcham Lane.

19th Century

- 2.6 In the late 18th and 19th centuries, many of the fields and small villages close to London were engulfed by piecemeal urban development. In this period Streatham began its transition from rural parish to London suburb. Large mansions began replacing the old farming estates; open land was still being used for market gardening and dairy farming, but as the century progressed middle-class residential development of villas in spacious grounds slowly began transforming the local character. The area was attractive for its semi-rural, open-air qualities not too distant from the capital.
- 2.7 Change accelerated significantly with the arrival of the railways to Streatham Hill in 1856. Streatham was now opened up to commuters from London and residential development quickened as London continued to expand; the population of Streatham increased substantially. A map of 1864 shows several mansions set in vast grounds with wide expanses of fields all around, excepting modest ribbon development along Streatham High Road. The first stages of this new development came with the building of large, detached houses on the open fields between the old village of Streatham and the newly opened Streatham Station (1868) and Streatham Common Station (1890). As development increased the large mansions and their grounds were sold off for speculative housing development and the population of the area increased dramatically.
- 2.8 In the late 1870s the area lying to the west of Streatham High Road and to the east of the Balham to Croydon railway line (originally the London to Brighton and South Coast Railway line), formerly part of the 'Woodlands' Estate, was laid out for speculative development with

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a series of roads named after towns in the Lake district: Ambleside Avenue, Riggindale Road, Rydal Road and Thirlmere Road. The proximity of the new and rapidly expanding shopping and transport facilities made this area ripe for development. By the mid-1880s the area was already half developed.

20th Century

- 2.9 The piecemeal development of Streatham continued into the early part of the 20th century, during this period the area was largely developed and Streatham became a significant suburb with a large and bustling town centre.
- 2.10 The area adjoining Abbotswood Road/Bedford Hill was, in 1929, occupied by a large house and grounds called Woodfield. In the mid 1930s builders Wates Ltd purchased Woodfield and laid out the Woodfield Estate. The first houses to be constructed were the detached houses fronting Bedford Hill.
- 2.11 During the Second World War an estimated 80 percent of Streatham's buildings were damaged, with many destroyed.
- 2.12 Wartime damage and changing tastes took their toll on many of the larger houses in Streatham. In the decades after the war many of these large houses were converted into flats and the quality of the wider environment fell into decline. Despite this, much of the historic development remains intact and, in the decades around the millennium, there has been increased interest in building restoration and refurbishment.

Spatial Analysis & Urban Quality

- 2.13 The Conservation Area is characterised by its sedate and leafy suburban qualities, with a range of well-built housing on quiet streets clustered around a large and gently sloping green space. It is centred on the attractive semi-wooded Tooting Bec Common which is designated by Wandsworth Council as the 'Garrads Road Conservation Area' with an avenue of large oak trees lining Garrads Road. Fronting this are grand detached houses on large plots; their spacing, setback from the road and substantial boundaries produce a coherent townscape. Spatial qualities here are generous and the abundant trees in gardens recall the area's rural past. More modest but pleasant early 20th Century houses can be found on the side roads.
- 2.14 At its southern end, the informal arrangement of roads are lined rows of well-detailed late 19th Century houses, with a high degree of architectural cohesion, are set in leafy streets and gardens to create a human-scale environment of great charm. The rhythms of the houses are repetitive, but the exceptional variation in the articulation of facades and a high standard of materials and construction detailing ensures continual visual interest.

The streets are described below in alphabetical order:

Abbotswood Road

- 2.15 At the northern tip of the conservation area, this narrow road curves north-south off the junction of Bedford Hill and Garrads Road. Only a short section of the southern end is included, on the west side. Here are three pleasing pairs of good 1930's houses in the Vernacular Revival style. Attractive brick wall boundaries give the pavement edge definition. Set comfortably back from the road with large front gardens and fine brick boundaries. Regrettably, some of the gardens have been paved with excessive vehicle hardstandings, with a negative effect on the townscape. The infilling of porches has harmed their appearance.
- 2.16 Street trees and the vista south onto Tooting Bec Common create a spacious leafy quality. There are good views of the rear elevations and back gardens of nearby houses at 235—243 Bedford Hill and 70—76 Woodfield Avenue. The junction with Bedford Hill is enriched by the attractive flank of 243 Bedford Hill.

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Ambleside Avenue

- 2.17 This road was laid out in 1879 and originally called Inverleith Avenue; it was renamed in 1905. A southward continuation of Garrads Road, it curves to join Mitcham Lane. Most of the houses in this spacious and leafy road are semi-detached over three floors and built in red and stock brick. Generally, influenced by Arts and Crafts styles they have a wealth of decorative elements.

Becmead Avenue

- 2.18 Only the short western end of this relatively wide street is included in the Conservation Area, at the junction with Garrads Road. It has a green, spacious character owing to the open expanse of Tooting Bec Common at its west end and its generous proportions; with little traffic it has a sedate quality. At the junction it is framed by large Edwardian houses on either side, set in large grounds with substantial boundary treatments. There are good views of the rear elevations of properties on Garrads Road and their leafy back gardens. The south side is flanked by a modern brick wall lacking refinement and an insensitive bottle balustrade and pink marble clad boundary. The property on the opposite corner is enclosed by an attractive red brick saddle coped wall overgrown with creeper.

Bedford Hill

- 2.19 At the northern end of Tooting Bec Common, only a short section of this road is included in the Conservation Area, leading off the junction with Garrads Road and bending northwest. In the 19th century the northwest corner of this junction was the grounds of Woodfield House, one of the largest estates in Streatham; a gatehouse remains on Mount Ephraim Road. Bedford Hill is characterised by well-detailed detached houses from the 1930s in the Vernacular Revival style, set in wide plots with big gardens and integrated garages. Together they form an attractive and cohesive group with plenty of pleasing vernacular detail and a high quality of craftsmanship, despite some ill-considered modern additions. Facing the Common, the character is open, spacious and very green.



The Bedford Hill houses within the Conservation Area form an attractive group fronting the Common.

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2.20 Conyers Rd

This road is not included within the conservation only the return frontage of No. 69 Mitcham Lane and No. 1A an early 20th century infill building constructed within its former garden.

2.21 Fishers Close

Accessed from Garrads Road, this late 20th century housing development sits within the grounds of Saxoncroft House; tall three to four storey red brick terraces with rendered canted window bays. The rear of buildings present to Garrads Road and, unusually for area, the private rear gardens face onto the Common. The gardens are largely concealed by a tall brick boundary wall, although there has been the ad-hoc encroachment of timber fencing to ill effect.

Garrads Road

2.22 Forming the spine of the Conservation Area, this road runs north-south following the eastern edge of Tooting Bec Common. It gently slopes down to the north. It was named after the goldsmith and Crown Jeweller, Robert Garrad (1784-1881), who lived at the former Woodfield House. The road has a leafy and expansive feeling owing to the open space of the Common on one side. It is characterised by an assortment of fairly large detached houses dating mostly from the early 20th century; set in spacious grounds, they reflect the street's prestige status in suburban Streatham.

2.23 Generous spatial standards combine to give the street a consistent rhythm, lessened slightly by later infill developments of inferior quality. At its southern end a large and busy traffic junction dominates to ill effect. Moving northwards is a row of impressive large houses set comfortably back from the road and enclosed by walls and railings; of varying design, stylistically they generally share a vernacular inspiration with rich details and high levels of craftsmanship. Despite disruptions to the street's rhythm caused by a 20th century infill development, there is a strong sense of townscape complemented by an avenue of trees on the Common that help define the street edge.



The largest houses on the most generous plots line Garrads Road

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- Mitcham Lane
2.24 This road of generous width runs southwest. Only a very short section is included in the conservation area, at the junction with Riggindale Road. It has a residential character, although it is used for through traffic and feels open without a sense of enclosure. A row of five substantial detached houses in the Queen Anne style stand across from the attractive flank of the listed Streatham Methodist Church.
- Mount Ephraim Lane
2.25 Originally a country lane leading from Tooting to Streatham Hill, this road at the northern tip of the Conservation area branches off Garrads Road, running east-west before bending northwards. It is blocked to traffic at the junction and has a quiet residential character with many tall trees providing a pleasant leafy canopy; the large trees and leafy canopy play an important role. There are good views of the green space of Tooting Bec Common approaching the Garrads Road junction; where the rear elevations and back gardens of houses on Garrads Road can be seen. A former gate lodge of Woodfield House, dating to the mid-19th century, survives; it contains large, detached houses of Arts & Crafts inspiration sitting in spacious and leafy grounds, enclosed by high boundary fences, walls or hedges. The rendered boundary wall and horizontal timber infill panels are jarring. The house on the southern corner is screened from view by a wealth of mature trees and landscaping.
- Ockley Road
2.26 Laid out in 1906, this is a short narrow road running parallel to Streatham High Road, just off Prentis Road. It is of residential character. At the junction with Prentis Road it has good views of flanks of houses and leafy back gardens, followed by a string of attractive early 20th century semi-detached houses of Arts & Crafts inspiration. Many front gardens have been given over to car parking with ill effect, though this is partially mitigated by the presence of mature trees and other landscape screening; the erosion of the soft landscaping is detrimental to the street scene.
- Pinkerton Place
2.27 This is a 1980's development of detached housing blocks on the former of Riggindale Road; and Tooting Bec gardens. Three storeys stock brick with clay tiles set within spacious gardens and accessed from the rear car parking area; they replaced nos. 61- 65 Tooting Bec Gardens which were demolished after the Second World War. Their scale, general treatment, and materials complement the street. A sympathetic, low, close boarded timber boundary fence presents to both Riggindale Road and Tooting Bec Gardens.



The semi-detached houses on Ockley Road. Have large mature trees in their front gardens.

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Prentis Road

2.28 Laid out in 1903, this relatively narrow road, runs east-west with a slight bend in the middle, connecting the High Road with Garrads Road. It has a strong residential character; continuous pairs of richly detailed semi-detached houses of Vernacular revival inspiration provide a good rhythm. Street trees of differing species and plenty of soft landscaping to front gardens enhance the quiet residential feel, though this is marred somewhat by the paving over of front gardens for parking and the loss of the front boundaries.

2.29 At its eastern end the road has a coherent townscape with consistent plot widths, building heights and setbacks. Though houses vary widely in the articulation of their plans and facades, stylistically they are in sympathy with one another and they share motifs, materials and attention to detail. Of note is the locally listed No. 15, in the style of C.A. Voysey. Westwards past the gentle bend in the road, the leafy canopy of Tooting Bec Common comes into view, affording a pleasant terminating vista. Towards Garrads Road the street's rhythm is disturbed by the blank brick walls of incongruous infill buildings to the south. At the junction it is framed by a large house in spacious grounds to the south and the 1970's Nuneham Estate. The latter fails to respond sensitively to the context of the street.

Riggindale Road

2.30 This long, straight road lies parallel to the railway line and began to be developed in the early 1880s. Its name, taken from an area in the Lake District, reflects the romantic associations the Victorian developers wished to attach to the neighbourhood, which was aimed at middle class professionals with live-in servants. The street is characterised by the strong cohesion of its buildings and its pleasant setting. Its overall effect of attractive semi-detached houses set in a leafy garden suburb remains relatively unchanged from the 19th century. The late 20th century pastiche developments on the junction of Tooting Bec Gardens lack the refinement of the historic examples.

2.31 To the north are pleasant views of the green space and leafy canopy of Tooting Bec Commons. Moving southwards the street has a very consistent rhythm created by semi-detached houses of similar scale, setback and massing; mature trees and well-planted front gardens reinforce its suburban character. The houses are rich in architectural detail in the Queen Anne style, providing plenty of visual interest, and street trees and landscaping soften the built forms. Regrettably, some front gardens have been paved over, but overall, it is a highly attractive townscape. At its southern end it is framed to good effect by the Grade II listed Streatham Methodist Church in 'Art and Craft Gothic', built in 1900 by architects Wheeler & Speed.



Riggindale Road from the south in the early 20th Century (image courtesy of Lambeth archives)

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Rydal Road

- 2.32 Laid out in the 1880s, this wide, tree-lined street takes its name from a place in the Lake District, like other roads in the area. Running southwest-northeast it only runs for a short stretch connecting Riggindale Road and Ambleside Avenue. Views in both directions terminate in houses, contributing to its quiet garden suburb character. It is a leafy and attractive street with good quality housing stock remaining relatively unchanged. Much of the development takes design cues from Richard Norman Shaw's Bedford Park estate; red brick with white dressings, variety of fenestration and lively roofscapes are common. Good hedges, landscaping and mature trees to front gardens reinforce this idyllic domestic character. Generally, the street is typified by substantial detached houses on ample plots, which together strike an impressive appearance. Near Riggindale Road on the south side, stand a cluster of semi-detached houses in an Italianate style, though in architectural contrast to their neighbours, their scale, setback from the road and attractive details complement the street.

The Spinney

- 2.33 Until the late 19th century this road was in the grounds of the former Woodfield House estate, at the north end of Tooting Bec Common. It is a very short, narrow subsidiary road with a leafy residential character. There are good glimpses of the lively rear elevations of houses fronting Bedford Hill. Views across to the green of the Common give it an expansive feel. It is characterised by pretty vernacular revival style semi-detached houses in generous gardens with rich vernacular detail; together the houses form a cohesive group and their gardens and boundary treatments contribute to a strong sense of townscape.

Thirlmere Road

- 2.34 Named after the lake in Cumbria, this short straight road was laid out for residential development in 1879. Of residential character, it is narrow and leafy with a good sense of enclosure, running between Rydal Road and Tooting Bec Gardens. Looking north is a fine view of the green landscape of Tooting Bec Common. Looking south nos 19 and 21 Rydal Road provide an attractive termination. Large, semi-detached houses sit comfortably on ample plots with gardens, complemented by hedges and soft landscaping; built to a high standard they share a Queen Anne style after Shaw's Bedford Park estate and are rich in small details. There is good variety between elevations but together they form a cohesive whole. Consistent setbacks from the road, building heights and spacing between buildings reinforce the coherence of the townscape. Late 20th century garden development can be found close to the junction with Tooting Bec Gardens which lack the detail refinement of the historic examples.



View south along Thirlmere Road with nos. 19 and 21 Rydal Road terminating the view.

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Tooting Bec Gardens

2.35 Tooting Bec Gardens forms the eastern end of an ancient trackway known as Streatham Lane, or Long Lane, which led to Tooting Bec. It runs east-west before bending south towards St. Leonard's Church at the centre of what was the historic village heart of Streatham and has two distinct sections. The first, at the west end, is set slightly back from Tooting Bec Road across from Tooting Bec Common, separated by a grass verge. It is leafy and residential in character with mature trees providing an attractive backdrop. With its views across to the Common it has a spacious quality, though the presence and noise of heavy vehicular traffic at this busy junction are a detriment to its amenity. It contains a mix of very grand houses in the Queen Anne style set in large gardens, along with later pastiche development that is sympathetic in design and scale.

2.36 East of the junction the street takes on a broader aspect. Historically, a desirable location between the High Road and Tooting Bec Common, it contains some of the grandest Edwardian houses in the area. Looking west is the green setting of the Common and eastwards the spire of the Church of English Martyrs rises above the rooftops. Buildings are set well back from the road in spacious gardens. At the junction with Garrads Road sits a large house in the former gardens of Wood Lodge built in 1906; a high brick wall defines the street edge with welcome greenery beyond. Further along on the north side are semi-detached houses of vernacular revival style, whilst across the road are detached houses on a large scale, including the grandiose mansion at the corner with Fernwood Avenue which is an impressive focal point in this stretch of road.

Wellington Mews

2.37 Accessed from Woodbourne Avenue this late 20th century housing development sits within the grounds of Saxoncroft House; two storey red brick terraces with clay tiled roofs with dormers presenting to a hard landscaped courtyard.

Woodbourne Avenue

2.38 Only a short section at the west end of this road is included in the Conservation Area, at the junction with Garrads Road. It has a green, spacious character owing to the open expanse of Tooting Bec Common at its west end. On the southern side is Saxoncroft a large, attractive Gothic Revival house built in 1876 for Jane Fisher. Its grounds have been densely redeveloped



View east along Woodbourne Avenue towards Tooting Bec Common

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oped for housing (Fisher Close and Wellington Mews). No.7 Garrads Road an Edwardian mansion set in large grounds and enclosed by a tall, modern brick wall.

Woodfield Avenue

- 2.39 This road branches off Garrads Road, bending gently north; only a short section near the junction is included in the boundary. It has a green and spacious suburban character with wide views of Tooting Bec Common to the west and deflected views of rows of Edwardian houses to the east. Detached housing of substantial size with good Vernacular Revival details is the norm. A mix of boundary treatments include tall hedges and trees used to good effect. The junction with Garrads Road and Mount Ephraim Lane is very large and framed by impressive, detached houses in spacious gardens.

Woodfield Lane

- 2.40 Woodfield Lane is a small private lane leading off Woodfield Avenue, formerly the rear entrance drive into the Woodfield estate. It lies fully detached from the conservation area boundary at its northern end and has a quiet, secluded air with a leafy quality. The Lodge and The Cottage are the only remaining estate buildings.



Woodfield Avenue looking from Tooting Bec Common



Woodfield Avenue looking towards Tooting Bec Common

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Landscape Framework

- 2.41 Trees and leafy open and private garden spaces are central to the character and appearance of the Conservation Area and the relationship between buildings and landscape is historically important. Tooting Bec Common, despite being outside the Conservation Area boundary, provides the focal point around which some of the most impressive buildings have been situated. The Common maintains its presence by terminating vistas down some of the roads, whilst street trees enforce the residential sense of place.
- 2.42 The wealth of mature trees and soft landscaping in front and back gardens is a key component in defining the area as generously planned and suburban in character. The area is characterised by a great diversity of tree species that, together, add visual interest, complement the buildings and complete the residential townscape. These can be glimpsed from differing and sometimes unexpected viewpoints and provide an important community amenity. Trees in ample back gardens throughout the conservation area combine to provide a pleasant green canopy, matched by a generous provision of street trees.

Public Realm

- 2.43 Original granite kerbs line the roads in most places. Pavement surfaces are generally modern and understated. Assorted street furniture, bollards and lamp standards are found throughout. However, taken together these do not cause harm. There are several historic cast iron street name signs, a Victorian post box on Riggindale Road and GR post box on Tooting Bec Gardens. The streets are in good condition and generally free of clutter, with the exception of the junctions at the south-eastern corner of Tooting Bec Common, Garrads Road, Bedford Hill and Woodfield Avenue and Riggindlae Road and Mitcham Lane where traffic signals and highway paraphernalia are visually distracting.
- 2.44 The conventional traditional layout of wide streets allows for plenty of on-street car parking against the edge of the pavement. In places this public parking has been lost due to the creation of vehicle crossovers for private driveways. The resulting dropped kerbs, gaps in street boundaries and loss of parking spaces have harmed the understated traditional streetscape.

Activity and Uses

- 2.45 The Conservation Area is largely residential. Exceptions include the Streatham Methodist Church at the bottom of Riggindale Road and several educational institutions occupying former residential properties.

Gardens & Trees

- 2.46 The majority of the houses within the Conservation Area have reasonably sized front and rear gardens with mature shrubs and trees, which contribute greatly to the character of the area.
- 2.47 Front gardens are often used for car parking which, when limited to driveways, is not problematic. However, many front gardens have essentially been turned into car parks to ill effect. Large areas of gravel and hardstandings have resulted in a barren appearance. They decrease the amount of vegetation – an historic aspect of the planning of the area – and the visual dominance of parked cars interferes with the overall sense of place.
- 2.48 A characteristic feature of the area is diversity of tree species: Scots Pines, Beech, Magnolia, Oak, Silver Birch, Holly, Whitebeam and Apple trees all make appearances. Their presence to both the front and rear of most properties is important to the character of the conservation area, lending an air of spaciousness and enhancing the general appearance of the buildings. Trees provide privacy and shade individually or in groups, providing a pleasant backdrop and softening the built forms. They can be glimpsed from viewpoints around the area offering an important visual amenity.

Boundary Treatments

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Nos 235—243 Bedford Hill as viewed from Tooting Bec Common



View south along Garrads Road with Tooting Bec Common see on the right

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- 2.49 The Conservation Area contains a range of boundary treatments, some more historically appropriate than others. All the properties would originally have had a boundary treatment to the street and between them and their neighbours. Open front boundaries are not a historic feature of the Conservation Area. The removal of front boundary treatments to accommodate vehicular access has caused harm throughout the Conservation Area, compromising the historic setting of the buildings, interrupting the road frontages through the creation of vehicle crossovers and the loss of on-street parking spaces.
- 2.50 The Queen Anne developments from the 1880s used a limited range of front boundary treatments. Historic photographs show that on the west side of Riggindale Road a dwarf brick wall with stone coping carried ornamental cast iron railings with matching gates of about 1.1m. These were all lost during the Second World War. On the opposite side of the road, and more common for the age and status of the properties was high quality, vertical close-boarded timber fencing with ornamental timber gates. The use of timber was intentional as it helped reinforce the semi-rural character, which the suburbs sought to create. Survivals of historic front boundaries are rare; outside 24 Riggindale Road are brick piers and a cast iron gate, and there is a red brick pier outside No. 45 Tooting Bec Gardens (Ambleside Avenue boundary). Grander versions of this type of boundary treatment would have been in place at Tooting Bec Gardens and Ambleside Avenue. Today the Queen Anne properties have a range of modern boundary treatments which do not reflect the unified treatments of the past.
- 2.51 The Vernacular revival style properties normally had low dwarf walls or modest timber fences. Some of the originals survive in places. 1930s houses on Abbotswood Road and The Spinney are enclosed by handsome dwarf brick wall boundaries and some retain timber gates; together they form a cohesive and attractive whole.
- 2.52 Authentic reinstatement of historic forms is welcomed. Designs and materials which do not reflect the historic character of the property will be discouraged; including increases in height over 1.1m.
- 2.53 Boundaries between gardens and back garden boundaries to return frontages are typically 2m high timber close board fences. High front garden boundary treatments are generally not a characteristic feature of the area, although limited examples can be seen on Garrads Road, where they enclose the largest of the detached houses. There are some examples of historic boundary treatments and historic images are available to help inform reinstatement. The 'crazy-paving' effect of the stone boundary wall at the southern end of Garrads Road is totally incongruous with the historic environment, whilst the high modern brick wall at the junction with Woodbourne Avenue lacks grace.
- 2.54 The front boundaries of many houses are reinforced through the use of hedges to very good effect, adding positively to the suburban quality of the Conservation Area. These make a welcome green contribution to the townscape, provide good definition to the street, and afford a sense of privacy.



Brick dwarf walls and close-boarded fences are in keeping with the character of the area.



Refuse Storage

- 2.55 Historically, dustbins would have been stored in rear / side gardens and brought out only for disposal. Today, for convenience, many households store wheelie bins in their front garden. This can cause visual blight, especially where numerous individual bins are prominently placed in public view. The visual impact is reduced when bins are stored along the side boundaries of buildings and discretely screened with planting.

Views

- 2.56 The informal alignment of the roads and the focus of many towards the landscape of Tooting Bec Common, allows many attractive tree lined views. Similarly views out of Tooting Bec Common (in Wandsworth's Garrads Road Conservation Area) allows an appreciation of the conservation area's character around its perimeter. The spire of the Church of the English Martyrs, Mitcham Lane can be seen from vantage points on Tooting Bec Gardens. Glimpse views between buildings and across back gardens allow an appreciation of the spatial qualities of the area.

Streatham Park and Garrads Road Conservation Area Appraisal



View from Tooting Bec Common (Wandsworth's Garrads Road CA) into the Conservation Area.



Gaps between buildings, and the views these allow, are important to the area.

3. Architecture

Early-Mid Victorian

- 3.1 The tradition of building in a classically derived architectural language continued from the Regency into the reign of Victoria, with a growing taste for the Italianate and increasingly elaborate door surrounds, window architraves and use of decorative devices. The combination of stock brick with stucco detail remained in favour; hipped roofs with overhanging eaves were often used. Symmetry prevailed whether the houses were detached, semi-detached or in short terraces. This style is not characteristic of the Conservation Area, but No. 57 Mount Ephraim Lane, is a good example of the period; it is visible on the 1843 parish map of Streatham. It is two storeys, two bays with a hipped slate roof with overhanging eaves, in brick (later rendered) with stucco window architraves, quoins and cill course. Saxoncroft Garrads Road represents the mid Victorian interest in picturesque Gothic architecture.

Late Victorian

- 3.2 The late 19th century was a period when residential architecture moved from the formality of classicism to more picturesque and homely styles. Revivalist styles such as Queen Anne and vernacular revival appealed to the domestic market and allowed for endless variation and attractive silhouettes and architectural compositions. A revival of craft skills at the same time allowed for high quality construction; red brick, timber, clay tile, ornamental ironwork etc. Craftsmanship was key to delivering high quality outcomes.
- 3.3 The Queen Anne style gained currency in the latter 19th century for speculative domestic development after the work of Norman Shaw, and inspired by the architecture of the low countries. Shaw created a unique domestic style by referencing a mixture of historic motifs and materials, exemplified in the Bedford Park estate in west London; a development that inspired the southern portion of the conservation area. Architectural compositions tend to be quite tight and disciplined and side space was generally deliberately created when streets were laid out. It is characterised by red brick with white dressing, asymmetry and picturesque forms. Careful arrangement places a focus on the entrance, charming effects are created through massing and arrangement of forms such as lively roofscapes with gables and large chimney stacks. Good quality joinery and multi-paned white painted timber windows are common. Finials, bargeboards, roof tiles and the like add visual interest, as do ornamental terracotta panels often featuring popular motifs or building dates. The attractive houses lining Riggindale, Thirlmere and Rydal Roads are very much in the Queen Anne tradition and are some of the most attractive streets in the Conservation Area. Often their rear elevations are simpler and in stock brick but still exhibit the principles of the style.



Saxoncroft is an impressive late Victorian house with a strong picturesque character.

Streatham Park and Garrads Road Conservation Area Appraisal



Pair of Queen Anne style houses on Riggindale Road



Queen Anne style corner house on Riggindale Road

Streatham Park and Garrads Road Conservation Area Appraisal



Detached Queen Anne style houses on Tooting Bec Gardens



Pair of Queen Anne style corner house on Tooting Bec Gardens

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Vernacular Revival

- 3.4 Gaining popularity around the turn of the 20th century, it was based in part on William Morris's reaction to the industrialised, mass-produced nature of Victorian society and a desire to return to a supposedly simpler age. Building forms are relaxed and spreading based on traditional English cottages. Local building materials and traditional vernacular craftsmanship were used to create picturesque rusticity. Simple and fundamental vernacular construction forms (or at least their outward appearance) took precedence. Common features include tiled roofs with sweeping roof forms, asymmetric massing, hanging tiles, roughcast, exposed timbers, metal casements, leaded lights, and oak plank doors with ornamental ironwork hinges. Cottage gardens and matching garages completed the look.
- 3.5 Examples of the style can be found on Garrads Road, Ockley Road, Mount Ephraim Lane, Woodbourne Avenue and Prentis Road. On a grander end of the scale No. 23 Garrads Road is a two-storey house of square plan with a sweeping hipped roof and central bullseye dormer; the elevation is in red brick and roughcast with substantial Bath stone dressing and an impressive carved doorcase with columns in the round. Casement windows with leaded lights, fine iron eaves brackets and rainwater goods and door joinery add to its charm. No. 15 Prentis Road is built in the organic style of C.A. Voysey, with a façade of white roughcast with tapering buttresses and stone dressings, prominent roof with large chimney and fine rainwater goods, and canted bay windows with decorative metal parapets.



Vernacular Revival houses on Prentis Road

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82—84 Woodfield Avenue is an attractive composition of informal character.



No. 23 Garrads Road has a symmetrical façade off-set with asymmetrical chimneys

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Interwar

- 3.6 The Vernacular Revival style also lent itself well into inter-war suburban housing although quality can vary greatly. Successful examples have good massing and very well executed construction detailing. The poor quality examples are probably best called 'Mock Tudor'. The semi-detached houses at Nos. 25-31 Prentis Road are two storeys with vernacular Arts & Crafts features: steeply sloped hipped slate roofs with broad eaves, in red brick and rough-cast with square bay windows surmounted by wall head dormers. Windows are characteristically a mix of narrow timber casements with leaded lights and stained glass detail, and segmental arched windows elsewhere.
- 3.7 Particularly good examples can be seen on Bedford Hill and The Spinney. The row of two-storey houses at Nos. 233-243 Bedford Hill use bold roof forms with large chimneys, asymmetric massing, oriel windows, hanging tiles, exposed timbers, brick nogging, and timber casement windows with leaded lights to good effect. They also include integrated garage doors with good joinery and ironwork, true to vernacular styling. The 1930's semi-detached houses at Nos. 44-54 Abbotswood Road continue the Arts & Crafts idiom, but move towards the austere, but homely classicism of Edwin Lutyens; they are two-storeys, symmetrical and of L-shaped plan, in brick contrasted with white painted multi-pane windows and Tuscan door surrounds and with no ornament, save for subtle brick details.



Interwar houses of character and quality are characteristic of the conservation Area.

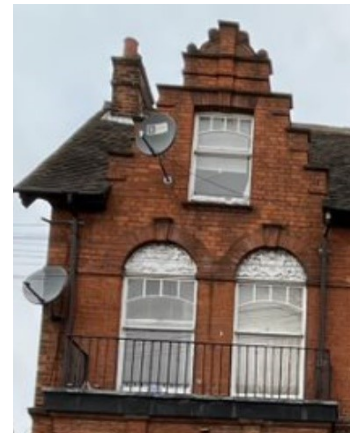
Streatham Park and Garrads Road Conservation Area Appraisal

Building Materials & Details

The majority of buildings within the Conservation Area are constructed of traditional materials:

Walls

- 3.8 The conservation area contains an impressive range of cladding; characterised by variety, there is no one dominant material, with brick, stucco, roughcast and clay tiles commonly used.
- 3.9 Examples of stock brick and red brick can all be found; better quality bricks are typically used for face work on elevations and gauged work. Red brick is characteristic of the Queen Anne style. Houses on Riggindale Road, for instance, use red bricks for the façade and stock bricks elsewhere. Flemish Bond predominates and pointing generally appears traditional, understated, and recessed from the brick face, allowing the brickwork to be appreciated. However, instances of inappropriate modern struck pointing exist, to the detriment of the overall appearance. There are many examples of high quality gauged brickwork, with very small joints and a precise finish. Queen Anne style houses in particular exhibit a variety of rubbed brick ornamental features, including some fine aprons below windows. Some Queen Anne houses are embellished with carved brickwork, including the fine cartouche on No. 10 Rydal Road. Painted brickwork is not characteristic and where it has been done the effect is generally discordant.
- 3.10 Clay hanging tiles are a characteristic feature in the conservation area, used to good effect on houses of both Queen Anne and Arts & Crafts inspiration. On Riggindale, Rydal and Thirlmere Roads, wire-cut tiles with clean edges are often used to embellish gable ends, sometimes in fishscale patterns. The semi-detached pair at Nos. 46-48 Riggindale Road is an excellent example of the decorative possibilities of hanging tiles, which cover roughly half the façade along with redbrick; unfortunately, the lower ground floor has been painted to ill effect. Painted clay tiles are not a characteristic of the conservation area. Later housing on Bedford Hill and The Spinney use a more rustic looking hanging tile with a handmade appearance; prominent on the elevations, these enhance the buildings' vernacular air.
- 3.12 Other vernacular-inspired wall cladding includes roughcast, (originally unpainted), Voysey-like simple forms, faux-exposed timbers, and brick nogging, all of which imitate a historic rustic look. Vernacular Revival houses on Bedford Hill use ornamental lead flashing below windows to charming effect. There are also very good examples of mass-produced terracotta panels, both in repeating ornaments and singular relief panels. These are particularly prominent on the Queen Anne style houses and often contain sunflower motifs and dates of construction. Other materials used in the conservation area include good quality timber for decorative features like bargeboards, finials and joinery in porches.



Rich wall detailing is a key characteristic of the Queen Anne houses.

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- 3.13 Stucco render is not commonly found throughout the Conservation Area. Some cast stone is also found in the conservation area, particularly Nos. 23-37 Rydal Road, which feature large scallop shells and other Classical motifs. On Queen Anne-influenced buildings, cast and natural stone (often now painted) has limited use for window mullions and decorative features. The carved Bath stone dressings on No. 23 Garrads Road are of exceptional quality.

Windows

- 3.14 The conservation area contains a variety of fenestration with a good range of shapes, proportions, glazing patterns and materials. A common feature, irrespective of the period, is good quality materials, craftsmanship and authenticity to the style of the property. Vertical painted timber sliding sash windows and timber casement windows are the predominant window types. Bay windows are a characteristic feature on many streets, adding visual interest to elevations and creating coherence in the townscape. Some feature windows are in painted glass and leaded lights. The houses in Prentis Road incorporate a variety of bay windows, including canted bays, square and shallow curved. There are also examples of oriel windows on Bedford Hill and Tooting Bec Gardens. Dormer windows are a common feature in the area, and they are often of decorative appearance.
- 3.15 Queen Anne style houses typically strike a compromise between the practicality of large panes and the charm of smaller ones, featuring vertically sliding sash windows with multiple panes on the upper sashes only. This is true of both larger sashes and narrow ones – the latter typically occurring in threes on bay windows. Window joinery and glazing bars are painted white to provide a welcome contrast with the red brick of the façade.
- 3.16 Window detailing is particularly important on the Vernacular Revival style houses which are reliant on a high level of authenticity for their success. These often feature traditional flush timber or slender metal casements with leaded lights, sometimes with pretty stained glass ornament. Some houses feature attractive bow windows; Nos. 34-38 Prentis Road, with narrow timber casements with leaded lights and stained glass in floral motifs, are good examples. The leaded lights at No. 19 Garrads Road are also noteworthy. The interwar houses on Bedford Hill had particularly attractive timber casements with leaded lights, unfortunately many have been replaced with chunky replacements to poor effect.
- 3.17 Unfortunately, the replacement of historic timber windows with uPVC replacements is a recurrent problem in the Conservation Area. Chunky and factory made in appearance, these fail to replicate adequately the traditional construction details and delicate glazing designs of traditional, single glazed windows. Their crudity harms the integrity of the buildings and the character and appearance of the area. Similarly stick-on lead has proved a poor substitute for traditional leaded lights.



Unsympathetic replacement windows have caused harm to many charming houses.

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Historic bay windows are an attractive feature of the Conservation Area.



There is impressive variation in the configuration of traditional sliding sash windows

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Doors

- 3.18 Despite enormous variety of treatment, doors tend to be carefully proportioned and decorated, reflecting the favoured style at the time of construction. Projecting front porches, usually constructed in timber and roofed in clay tile, are a characteristic feature of the area, although recessed entrances are also present. Nos. 23-37 Rydal Road are unique to the area for pairs of front doors set into recessed entrances. Whilst it might appear that these properties were purpose-built as flats it is more likely they have all been sympathetically converted from single homes at the same time in the past.
- 3.19 The treatment of doors on Queen Anne style houses in the southern development displays great inventiveness. Entrances can be recessed or underneath projecting porches; the latter often include a half-hipped or lean-to roof finished in clay tiles, supported by ornamental turned woodwork and embellished with coloured glass and other pretty ornamental details. Some houses retain their original names in leaded glass. Original doors are often four-panelled, with timber panels with bolection mouldings below and glazed panels above; these can display great charm and whimsy, sometimes using ornamental coloured glass and leaded glazing bars to good effect. No. 7 Thirlmere Road, with its blue and violet floral motif, is a good example.
- 3.20 Doors are a focal point of the elevations on Vernacular Revival houses and original doors typically incorporate oak planks, small glazed upper panes and a high attention to detail. Doors with leaded lights can also be found. The doors at Nos. 21-23 Prentis Road are under simple porches and set within an arch with a glazed transom; the doors combine timber panelling with a glazed light at the centre. The sumptuous doorcase at No. 23 Garrads Road, complete with carved stone surround, is a highlight of the Conservation Area.
- 3.21 The 1930s Vernacular Revival houses on Bedford Hill are typified by doors taking design cues from late medieval England; these are well-executed with good details. No. 241 has a plank door with large decorative iron strap hinges, matched in style by the house's integrated garage door. The door to No. 243 sits in an especially attractive recessed brick arch built of brick headers.



Most of the historic properties have carefully considered front doors. These have recessed porches.

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Most of the historic properties have carefully considered front doors and porches

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- 3.22 Unfortunately, there are numerous examples of inappropriate off-the-peg replacement doors which fail to reflect the character of the area – although often panelled they do not follow authentic historic precedents and lack the refinement and detailing of historic examples. There are also regrettable examples of porches being filled in with glazed uPVC and timber doors with damaging consequences on the building and townscape. No. 1 The Spinney and No. 37 Riggindale Road show the grave visual consequences of this kind of insensitive and ill-considered alteration.

Roofs

- 3.33 Bold and prominent roof forms are an important feature of the conservation area. Roofs differ according to period and style, but generally they take visual prominence on elevations, make an important contribution to the overall townscape, and are finished to a high standard. Gabled and hipped roofs are well represented with a considerable range of roof slopes. Clay tile is the predominant roofing material, although examples of slate exist. Unfortunately, some roofs have been refinished in visually inferior concrete tiles, to the detriment of the conservation area.
- 3.34 Queen Anne style houses exhibit great variety in roof configurations, but typically are dominated by pitched roofs with tall chimneystacks and large gables, sometimes Dutch or stepped. Repetition in places gives a strong sense of rhythm and a visual unity to the roofscape.
- 3.35 A prominent feature on Vernacular Revival sweeping roof forms and broad overhanging eaves on hipped roofs. These can include cat-slide roofs and swept gables in the style of C.A. Voysey. Some roofs feature timber rafter tails for added rustic effect. No. 9 Garrads Road is topped by an attractive cupola with iron weathervane.
- 3.36 Dormers are common and take on various shapes and sizes, but historic examples are always subordinate to the host building and the placement, design detailing and construction is an integral part of the original design. Rooflights are not a feature of the Conservation Area, though some have been inappropriately inserted on visible roof pitches, particularly on Tooting Bec Gardens where their presence has a negative effect by disrupting roofs which were designed to be visually clean and simply detailed.
- 3.37 External chimneybreasts (sometimes incorporating inglenooks), chimney stacks and clay chimney pots, even when redundant, are an exceptionally important and characteristic part of the roofscape. Roof ornament is common too and makes a positive contribution. Finials (terracotta and metal), decorative ridge tiles and fishscale hanging tiles on gables can also be found on the Queen Anne houses. These combine to give the roofscape a picturesque quality, particularly in the southern area around Riggindale Road.



Chimneys and dormers add much architectural interest to the area.

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The area has a rich roofscape

Rainwater Goods

- 3.38 Rainwater Goods are located on both the front elevations and flanks of houses in the Conservation Area. Typically, they are in cast iron and painted black. They are generally located in unobtrusive places (such as beside the return of a bay window) to mitigate their visual impact. Arts & Crafts buildings in particular have well-detailed and attractive rainwater goods in cast iron, sometimes with decorative hoppers; these complement the façade and add visual interest. Those on No. 23 Garrads Road and No. 15 Prentis Road are especially fine examples. Down pipes that have been replaced with plastic examples invariably look crude and inferior on historic properties.

Rear and Flank Elevations

- 3.39 On the Queen Anne houses the rear and flank elevations are often more modest than the principal elevation using lesser stock bricks; but are often still carefully considered and collectively have value. Some of those houses were built entirely without rear returns and others with substantial ones. Developers of Queen Anne houses took a mixed approach. Owing to slightly different development phases, parts of Riggindale Road were flat-backed to the garden, while later houses at the south end were built with substantial two-storey returns. Often the rhythms produced by alternating voids and solids and historic fenestration patterns make a positive contribution to the local character.
- 3.40 In many cases the original design is unaltered; however, infill and modern alterations of poor quality have in places eroded the richness of rear elevations by introducing alien materials that clash with historic brickwork and disrupt historic rhythms.
- 3.41 The Vernacular Revival houses tend to use the same materials and level of enrichment on all elevations – giving a unified appearance. Given the vernacular forms, conventional returns are not a common feature.

Streatham Park and Garrads Road Conservation Area Appraisal



Rear and flank elevations are often carefully considered and well-detailed.

Basement Areas

- 3.42 The period of the development of the Conservation Area largely saw a rejection of basement accommodation as it was considered then to be impractical and unattractive. As a result, basements are not common feature of the Conservation Area, although some of the Queen Anne style houses have semi-basements. The relatively isolated examples of modern front basement areas, with railing enclosures and rendered walls, illustrate the poor effect such development has on the character of houses that were never intended to have it.

Meter Boxes, Plant & Equipment, Satellite Dishes

- 3.43 Generally, within the Conservation Area plant and equipment are unobtrusive and discreetly located. However, there are multiple instances of ill-placed installations on front elevations, marring the appearance of the house and detracting from the streetscape.

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Shop fronts

- 3.44 There are no shops in the Conservation Area.

Advertisements

- 3.45 Commercial advertisements are not a feature of the Conservation Area.

Garages

- 3.46 Some houses have free-standing garages dating from the 1930s. Many of the interwar houses have garages integrated in their design, reflecting the later development of much of its housing stock. Bedford Hill, developed in the 1930s after the advent of the motor car, contains the best examples. Generally, these are visually subordinate and reflect the style and status of the host building. The historic detail on these garages enhances the appearance of the property and adds welcome visual interest; the garages on Bedford Hill are finished in rough timber with ornamental iron strap hinges and sometimes leaded glass panes. Where garage doors have been replaced with modern materials or different designs they invariably have a detrimental effect – diminishing the historic character. The properties on The Spinney and Abbotswood Avenue have access to garages located to the rear of the properties; accessed from Abbotswood Avenue.

Heritage Assets

Statutory List

- 3.47 Statutory Listing means that the building is protected by law. This protection extends to the whole building including its interior. It also extends to any object or structure fixed to the building as well as to any freestanding objects or structures, which lie within the curtilage of the building and which were erected before 1 July 1948. Listed Building Consent is required for any works that might affect the special interest of the listed building. The single statutory listed building is detailed in Appendix 1.

Local Heritage List

- 3.48 The council maintains a list of buildings, archaeology and spaces of local architectural or historic interest which are worthy of conservation. Local listing brings with it no additional planning controls, but is a material consideration when planning applications are considered. The majority of locally listed buildings within the conservation area are found fronting Garrads Road. A schedule of locally listed assets can be found in Appendix 2.

Building Contribution

- 3.49 Buildings that make a positive contribution are therefore worthy of retention although some may require restoration or refurbishment. There is a presumption in favour of their sympathetic retention. Buildings and structures deemed to make a positive contribution are detailed in Appendix 3.
- 3.50 The council will normally support the removal and sympathetic replacement of buildings that make a neutral contribution. So long as the replacement causes no harm to the conservation area. These are identified in Appendix 4. No buildings are considered to make a negative contribution within this Conservation Area.

4 CONCLUSIONS

Capacity for Change

- 4.1 There are no designated development opportunity sites within the Conservation Area, and the absence of vacant sites means opportunities for development are generally limited.

Threats

- 4.2 The greatest threats to the character and appearance of the area are incremental ones, such as the introduction of discordant building alterations and extensions, the replacement of historic features (such as doors and windows) with inappropriate modern ones, poorly executed repairs, and visual clutter. Inappropriate front boundary treatments, the paving over of front gardens for parking and the loss of mature landscaping present a further risk.

Opportunities

- 4.3 This like in relation to the sensitive restoration of lost or inappropriate boundary treatments, architectural detailing, the replacement/remodelling of buildings that are deemed to make a neutral contribution.

Conservation Area Boundary

- 4.4 The Boundary was last revisited in 2002.

Article 4 Direction

- 4.5 The use of additional planning controls is not considered necessary at this time.

Conclusion

- 4.6 Streatham as a whole reflects the enormous social, economic and architectural changes that occurred during the latter 19th century and the first decades of the 20th century. The Streatham Park and Garrads Road Conservation Area encapsulates this change, reflecting the evolution of domestic architectural taste from the Queen Anne of Streatham Park to the Vernacular Revival styles on Garrads Road and its environs. Architectural quality is consistently high across the conservation area. This along with the authenticity and quality of detailing and materials is a key aspect of the special architectural and historic interest of the area.
- 4.7 The generous spatial standards, the leafy expanse of Tooting Bec Common at the centre and the many mature trees and shrubs of the gardens is another key aspect of special interest further contributes to the Conservation Area's character and identity.

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Map of London & its Environs, B R Davies, 1840

Stamford Map, 1864

Streatham parish map, 1843.

Ordnance Survey (OS) Map, 1877

Ordnance Survey (OS) Map, 1894-96

Ordnance Survey (OS) Map, 1913

Geological Society - Survey 1920

Map of the Metropolitan Borough of Lambeth showing the Parliamentary divisions, wards and polling districts - 1935

APPENDIX 1 STATUTORY LISTED BUILDINGS

Address	Description	Grade	Date listed
Streatham Methodist Church, Riggindale Road	<p>1900 by Wheeler and Speed in Art and Craft Gothic style.</p> <p>Red brick with stone dressings including cross-banding and convex curved segmental or Tudor-arched lintels to wide windows with cusped heads to lights.</p> <p>Long building with shallow gable at main west end. Battered angle buttresses, and similar bay division buttresses at sides. Shallow gabled south transept. Tall, mullioned and double-transomed south windows.</p> <p>At west end, main window divided by battered buttress which runs up through bell openings almost to gable peak.</p> <p>Canted bay west porch with battlemented parapet and blank stone tracery. Two segmental arches to set back doors with good iron hinges</p>	II	08.02.1979



Streatham Methodist Church, Riggindale Road

APPENDIX 2 LOCAL HERITAGE LIST

Address	Description	Criteria	Date Listed
Saxoncroft House Fishers Close	19th Century Gothic Revival House. Multi-gabled, gables tile hung. Brick with sash windows. Converted into flats.	A,B,D	2016
Normancroft, 3 Garrads Road	Large symmetrical Arts and Crafts house asymmetrically placed within generous garden plot.	A, B, D	2016
No. 19 Garrads Road	Large Arts & Crafts house, two storeys, irregular plan, complex slate roof with swept gables, turret with weathervane, tall chimneys, in rough-cast, bow windows with timber casements with leaded lights.	A, B, D	2016
No. 23 Garrads Road	Large detached double fronted house, two storeys, wide hipped clay tile roof with heavy overhanging eaves on iron brackets, bullseye dormer. Three bays with carved stone aedicule to doorcase, metal casement windows. Red brick, render and Bath stone with good vernacular details.	A, B, D	2020
No 25 Garrads Road	Informal detached Neo Georgian style house in mature grounds. Brick walls, timber eaves, exposed box Georgian sashes and attractive doorcase. Group value with No. 38 Tooting Bec Gardens.	A, B, D	2016
No. 57 Mount Ephraim Lane	This is the lodge gate to "Woodfield" which was demolished in the 1930s – the name can still be seen carved on the gatepost. Two storeys, rendered, hipped slate roof with deep eaves, wooden sashes, Classical detailing.	A, B, D	2016
No. 9 Ockley Road	'The Garden', 1906, detached Arts & Crafts house in style of Voysey, white painted rough-cast with large leaded bay windows, unusual metal work, shutters and large chimneystacks. The shutters and windows are painted deep brick red. To the rear is an exceptionally large garden.	A, B, D	2016
No. 15 Prentis Road	Detached house in the style of Voysey. White painted roughcast render with tapering buttresses and stone dressings, metal casements and are low and horizontal with small cottage type glass panes. Original slate roof with large chimneystacks and attractive metal rainwater goods. Stylised brackets support the guttering at the eaves.	A, B, D	2016
No. 38 Tooting Bec Gardens	Informal detached Neo Georgian style house in mature grounds. Brick walls, timber eaves, exposed box Georgian sashes and attractive doorcase. Group value with No. 25 Garrads Road.	A,B,D	2016

APPENDIX 3 POSITIVE CONTRIBUTORS

Abbotswood Road

Nos. 44-54 - Large semi-detached houses, L-shaped plan, two storeys in brick with white painted trim with hipped tiled roofs, shared porches with Tuscan columns. Restrained Classicism in the style of Lutyens, c. 1930s.

Ambleside Avenue

No. 18 – Large rambling detached house in Vernacular tradition, two storeys plus attic, in red brick, hanging tile, half-timbering and stucco, large end gable, huge chimney, plenty of detail.

Nos. 22 & 24 – Semi-detached pair two storeys with gabled roofs, in red brick with hanging tiles. Coloured glass panels set into the wall and simple leaded glass front doors in deeply recessed corner porches. Insensitive roof and window changes to No. 24.

No. 26 – Queen Anne house, two storeys plus attic, attractive plasterwork at eaves, tile hung gable end and double height bay window, which diminishes in size at the first floor level. Modern side roof extension unbalances the architectural form.

No. 28 – Queen Anne detached house, two storeys plus attic, stock brick with red brick trim, catslide roof, large bay window.

No. 30 – Queen Anne detached house, two storeys plus attic, red brick, tile hung gable, catslide roof, large bay window.

No. 32 – Detached house, two storeys plus attic, large hipped tile roof, tall bay window with pargetting to gable. Rendered and painted brick.

No. 34 – Large house, two storeys plus attic and stables, stock brick with red brick trim, heavy hipped tile roof with dormers, attractive details.

No. 36 – Detached Queen Anne house, two storeys, large front gable with half-timbering, unfortunate painted brickwork and concrete roof tiles.

No. 38 – Detached Queen Anne house, two storeys plus attic, stock brick with red brick trim, pitched tile roof with front gable and dormers, attractive details.

No. 40 – Detached Queen Anne house, two storeys plus attic, red brick, pitched roof with front gable and poor modern dormers, attractive doorcase. External trickle vents mar the reinstated windows.

No. 42 – Attractive detached Queen Anne house, two storeys plus attic, stock and red brick with hanging tiles, two bay windows, later render, recessed entrance.

No. 44 – Budock Lodge, two storeys with pitched gable roof in clay tile, in red brick and hanging tile, fishscale pattern in gable, fine timber sashes, fine timber porch and front door with huge, stylised metal strap hinges. Good Vernacular Revival details.

No. 29 – Queen Anne detached house, two storeys plus attic, stock brick with red brick trim and stucco, external trickle vents mar the replacement sash windows.

No. 31 – Large Queen Anne detached house, two to three storeys, three storey canted window bay, over rendered, stone detailing, clay tiled roof, tall chimneys.

No. 33 – Large Queen Anne detached house, two storeys plus attic, red brick, rough cast render replaced with smooth render to ill effect, hanging tile, complex roof, large bay window.

No. 35 – Large Queen Anne detached house, two storeys plus attic, stock and red brick, render, hanging tile, timber bargeboards.

APPENDIX 3 continued

Nos. 37-39 – Semi-detached houses, two storeys plus attic, Queen Anne details, red brick with white trim, heavy gables with half-timbering.

No. 41 – Detached Queen Anne house, two storeys plus attic, stock brick with red brick trim, pitched tile roof with front tile hung gable, attractive details.

No. 43 – 2020's large three storey with roof and basement accommodation detached house. Red and stock brick with stone detailing.

Bedford Hill

Nos. 233-243 – Large detached houses, two storeys in inter-war Vernacular Revival Style, 1930s. Red brick, half-timbering with brick nogging, hanging tile, hipped tiled roofs, large chimneys, some of the original timber leaded light windows survive. Good vernacular details.

Conyers Road

No.1a – three storey detached infill building; brick with clay tiled gable and mean proportioned windows.

Fishers Close / Wellington Mews

Modern development of flats and houses in the former gardens of Saxoncroft. Historically-inspired details but site rather over developed and a large bulk of building is inappropriate presented to Garrads Road.

Garrads Road

No.1 – Large Arts and Crafts house with a sweeping roof and a double hipped, tile hung gable. Unfortunately, the building has been inappropriately rendered in pebbledash which detracts considerably from its architectural qualities.

No.3 (Broomwood School) – private preparatory school, formerly 'Normancroft', a detached Edwardian villa built c.1920 set in generous grounds. Slated double pitched mansard roof to main block, clay tiles with decorative ridge tiles to subordinate block. Red brick lower section, pebble dashed upper section with stone quoins.

No.7 – Large Arts and Crafts detached house with sweeping clay tiled roof and side dormer. Tall red brick boundary wall to corner plot.

No. 9 – Saxoncroft House, formerly 'The Grove'. Large, detached redbrick property c.1879, set in generous landscaped grounds. Shaw and Webb influence, evident in brick detailing, gables and treatment to red tiled roof. Occupied by Miss Walker's School for Girls from the late 19th century until the inter-war years when it became the Agnes Parr Nursing Home (including a chapel). A rest home for the elderly from the 1950s to 1997; converted to flats in late C20th as part of the redevelopment of the site.

No. 11 – Symmetrical 20th Century Neo Georgian detached house with neo classical porch and sliding sash windows. Clay pantiles to roof.

No. 17 – extended large detached house, two storeys, wide hipped roof with overhanging eaves, roughcast and hanging tile, bow window to ground floor, leaded lights, glazed-in porch.

No. 19 – Large Arts & Crafts house, two storeys, irregular plan, complex slate roof with swept gables, turret with weathervane, tall chimneys, in roughcast, bow windows with timber case-ments with leaded lights. Locally listed.

No. 21 - Large detached inter war property in the Queen Anne Revival style, tile hung with small pane windows, and Dutch gable. Catslide roof to side and impressive timber entrance door. Poor boundary treatment oversized gates, marble clad wall and fiberglass bottle balustrade.

APPENDIX 3 POSITIVE CONTRIBUTORS

No. 23 (Nuneham) – Large detached double fronted house, two storeys, wide hipped clay tile roof with heavy overhanging eaves on iron brackets, bullseye dormer. Three bays with carved stone aedicule to doorcase, metal casement windows. Red brick, render and Bath stone with good vernacular details. Locally listed.

No. 25 – Large detached mansion in own grounds, irregular plan, hipped tiled roof with tall chimneystacks, red brick and stucco with good Vernacular details. Locally listed.

Mitcham Lane

Nos. 76-78 – Pair of semi-detached Queen Anne houses, three storeys, pitched roof with front gables, canted bay windows, lean-to porches, red brick, terracotta relief and hanging tiles. Replacement windows and painted brick work.

Nos. 61 – 69 – large Queen Anne style detached houses. Three storeys stock and red brick, multi paned timber windows, clay tiled cat slide roofs, tile hanging and timber porches.

Mount Ephraim Lane

No. 53 – much altered Arts & Crafts detached house, irregular plan, single storey plus attic, large hipped tile roof, tall chimneys, roughcast with brick detail, large garden. Tall boundary, rendered wall with piers and horizontal timber boarded fence.

No. 57- This sits adjacent to the lodge gate to “Woodfield” which was demolished in the 1930s; the name can still be seen carved on the gatepost. It stands on the old Lane that led from Tooting Bec Common, up the hill to the Horse and Groom Public House on what is now Streatham High Road. Two storeys, rendered, hipped slate roof with deep eaves, timber sashes. Locally Listed.

No. 59 – Dating from 2021, two-storey detached gabled house, brick with tile hanging. Tall boundary brick wall and piers with horizontal timber boarded fencing.

No. 60 – Large two-storey detached house in Vernacular style, irregular plan, brick with heavy pitched clay tile roof, timber casements with leaded lights, attached garage of similar design.

Ockley Road

Nos. 1-7 – Semi-detached pairs, two storeys plus attic, early C20. Bow windows, hipped roofs with overhanging eaves, Arts & Crafts details. No. 5 advertised in 1913 as *“probably the most compact house in S. W. London – a house that can be run by one good servant”*.

No. 9 – ‘The Garden’, 1906, detached Arts & Crafts house in style of Voysey, white painted roughcast with large leaded bay windows, unusual metal work, shutters and large chimneystacks. The shutters and windows are painted deep brick red. To the rear is an exceptionally large garden. Locally listed.

Pinkerton Place

No. 1-24 – Pastiche development, 20th century, two storeys plus attic, yellow and red brick, hipped roof with dormers. Details lacking refinement of historic examples.

Prentis Road

No. 15 – Detached house in the style of Voysey. White painted roughcast render with tapering buttresses and stone dressings, metal casements and are low and horizontal with small cottage type glass panes. Original slate roof with large chimneystacks and attractive metal rain-water goods. Stylised brackets support the guttering at the eaves. Locally listed.

No. 17 – Large detached house, two storeys, red brick and render with Vernacular details, bow window, timber casements with leaded lights.

APPENDIX 3 POSITIVE CONTRIBUTORS

No. 19 – Detached house, two storeys with Vernacular details, steeply pitched roof, red brick and render, heavy front gable with bargeboards, timber casements with leaded lights, large porch.

No. 21 – Detached house, double fronted two storeys with hipped tile roof, entrance through recessed brick arch, tall chimneys, timber sliding sashes.

No. 23 – Double-fronted detached two storey house, symmetrical plan, tall hipped roof with dormers, red brick with stucco, sliding sashes, leaded lights, tall chimneys.

Nos. 25-43 – Semi-detached pairs, early C20. Two storeys plus attic, broad hipped tile roofs with dormers and overhanging eaves, red brick and roughcast, prominent double bay windows, front porches, timber casements with some later uPVC replacements. Some have tapering corner brick buttresses. Some modern interventions but relatively intact.

No. 45 – Detached house, two storeys plus attic, gambrel roof in tile with dormer, brick and render, two storey bay window, timber casements, small porch.

No. 47 – Large detached Arts & Crafts house, early C20, two storeys plus attic, pitched catslide roof in tile, bay window, small porch, garage, replacement casements, white render.

No. 16 – detached two storey house, hipped roof with overhanging eaves and dormers, tall chimneys, roughcast render and timber casements. Arched entrance with timber canopy entrance along Ockley Road elevation.

Nos. 18-24 – Semi-detached pairs, two storeys plus attic, early C20. Red brick with roughcast, hipped roof with overhanging eaves, front gables with semi-circular windows, some uPVC replacements.

No. 26 – Detached house, two storeys, irregular plan with large front gable, early C20. Arts & Crafts styling, attractive porch, poor PVCu windows.

Nos. 32-38 – Semi-detached pairs, two storeys plus attic, early C20. Red brick with roughcast, hipped roof with overhanging eaves, dormer windows, bow windows, timber casements with leaded lights, some replacement upvc windows, balconies with balustrade to 1st floor.

Nos. 40-58 – Semi-detached pairs, two storeys plus attic, early C20. Plain roughcast rendering some now pebble dashed, pitched tile roofs with front gables, simple canopy porches with attractive metal work in the Arts and Crafts style. Some with half-timbering to gables. Timber casements with leaded lights. Some inappropriate alterations but relatively intact.

Riggindale Road

No. 1 – Detached Queen Anne house, two storeys plus attic, pitched roof, central bay rising to gable end, red brick has been rendered with brick detail around windows, timber casement windows.

Nos. 3-5 -- Semi-detached houses in Queen Anne style, two storeys plus attic, stock brick with red brick and terracotta details, complex pitched roofs with dormers and tall chimneys, double bay windows with timber casements and sliding sashes.

No. 7 -- Detached Queen Anne house, two storeys plus attic, hipped roof with dormer, bay window, red brick and render with brick and terra cotta detail, timber casement windows and sliding sashes.

No. 9 – Detached Queen Anne house, two storeys plus attic, pitched roof with front gable end, canted bay window, stock brick with red brick and terracotta detail, timber sliding sashes.

APPENDIX 3 POSITIVE CONTRIBUTORS

Nos. 11-13 – Large semi-detached houses in Queen Anne style, two storeys plus attic and single storey hipped entrance bays, red brick and roughcast render with hanging tiles, complex pitched roofs with dormers and tall chimneys, double bay windows rising to gable ends with timber sliding sashes.

No. 15 – Detached Queen Anne house, two storeys plus attic, hipped roof with dormer, bay window, red brick with brick and terracotta detail, timber sliding sashes.

Nos. 17-19 – Large semi-detached houses in Queen Anne style, two storeys plus attic, stock brick and red brick with rough cast and smooth rendered gables, complex pitched tiled roofs with dormers and tall chimneys, front gable ends, entrance porches.

No. 21 – Detached Queen Anne house, two storeys plus attic, complex pitched roof with dormer, bay window, red brick with brick and terracotta detail, timber sliding sashes some replacements.

Nos. 23-25 – Large semi-detached houses in Queen Anne style, two storeys plus attic, stock brick and red brick, Dutch gables, gambrel roofs in tile tall chimneys, timber sliding sashes, side garage.

No. 27 – Detached Queen Anne house, two storeys plus attic, complex pitched roof with dormer, large bay window, timber casement windows, inappropriate painted and rendered brick.

No. 29 – Large detached Queen Anne house, two storeys plus attic, complex pitched roof with dormer, stock and red brick, bay window with half-hipped roof, hanging tile, narrow timber casement windows and sliding sashes.

Nos. 33 – 39 - Semi-detached pairs of villas, two storeys plus attic, stock brick, stucco and cast stone of Italianate design with large scallop shell motif. Timber sashes, some uPVC replacements. Pitched slate roofs, 'Tyneside' or cottage entrances possibly added later. This building type continue along Rydal Road.

Sunday school & hall –Arts and crafts style with brick pilasters, pargetting and coloured glass windows. 1950's unsympathetic utilitarian block links to church. Adjoining church is grade II listed. See appendix 1.

No. 2 – Three storey pastiche development in yellow brick with red brick trim, pitched roof with rooflights, uPVC windows. Lacking refinement of historic examples but generally inoffensive.

No. 4- detached double fronted two storey house. Red brick with bay windows and tiled porch. Tiled hipped roof with tall chimneys and timber sliding sashes.

Nos. 6-32 – Semi-detached houses, three storeys (some with lower ground floor) in red and stock brick, pitched tile roofs, some with dormers, tall chimneystacks. Some have bay windows rising to gable ends. Recessed entrances. Timber silding sashes and casements, some uPVC and aluminium replacements, red brick and terracotta details, some with hanging tile.

Nos. 34-100 – Semi-detached houses, three storeys in red brick, pitched tile roofs with prominent gable ends, often with half-timbering, some hanging tiles or decorative plasterwork, porches with turned wood detailing, many fine Queen Anne details.

No.102 -large irregular plan house, three storeys with basement. Red brick with tile hanging, timber sliding sashes and stone canted porch.

Rydal Road

Nos. 1-21 – Mix of semi-detached and detached Queen Anne houses inspired by Shaw of differing articulation but cohesive design. Two storeys, red and stock brick (some inappropriately painted and rendered) with some terracotta and stucco details, pitched and hipped tile roofs

APPENDIX 3 continued

prominent gables, dormer windows, good details including tile hung gable ends, many narrow timber casement windows (some inappropriate replacements).

Nos. 23-37 – Semi-detached pairs of villas, two storeys plus attic, stock brick, stucco and cast stone of Italianate design with large scallop shell motif. Timber sashes. Pitched slate roofs, 'Tyneside' or cottage entrances possibly added later. This building type continues along Rigindale Road.

Nos. 2-20 – Large detached Queen Anne houses inspired by R Norman Shaw of differing articulation but cohesive design. Two storeys, red and stock brick with some terracotta and stucco details, prominent gables (No. 2 stepped), pitched and hipped tile roofs, decorative porches, good details including tile hung gable ends, decorative pargetting, large windows with small panes of glass crisply painted white.

No. 22 – large detached Queen Anne style corner house, red brick two storeys with prominent gables one stepped, arched brick porch. Double garage along Thirlmere Road.

The Spinney

Nos. 1-5 – Large detached and paired houses, two storeys in Vernacular Revival style, 1930s. Red brick, hanging tile, hipped tiled roofs, large chimneys, leaded light windows. Good vernacular details.

Thirlmere Road

Nos 2a&b – Late C20 pair of houses in sympathetic character. Two storeys, brick with clay tiled gambrel roof with dormers.

Nos. 2-16 – Mix of semi-detached and detached Queen Anne houses inspired by Shaw of differing articulation but cohesive design. Two storeys, red and stock brick (some inappropriately painted) with some terracotta and stucco details, pitched and hipped tile roofs prominent gables, dormer windows, good details including tile hung gable ends, many narrow timber casement windows. No. 4 has a very attractive terracotta plaque with a decorative swag across the date AD 1882. Nos. 12 and 14 have step brick gable ends in the Dutch style.

No. 18 – Detached house, two storeys plus attic, pitched roof with front gable in hanging tile, in red brick and render with poor replacement windows.

No. 1a – Late C20, two storeys plus attic, brick with clay tile, pitched roof.

Nos. 1-27 – Mix of semi-detached and detached Queen Anne houses inspired by Shaw of differing articulation but cohesive design. Two storeys, red and stock brick with some terracotta and stucco details, pitched and hipped tile roofs prominent gables (some Dutch), dormer windows, good details including tile hung gable ends, many narrow timber casement windows, coloured lights, stained glass, pebble dashing. Some inappropriate painting and replacement doors and windows. No.5 has a particularly asymmetrical facade with a pronounced full height chimneystack just to the right of the front entrance.

Tooting Bec Gardens

Nos 20-34 – Semi-detached pairs, two storeys, mock Tudor details. Brick, hanging tile and half timbering. Clay roof tiles with decorative ridge tiles, although some properties in this group now have inappropriate roof coverings. Nos. 32-34 fully tile hung.

No.36 – detached house, two storeys with steep hipped roof with deep eaves, dormers, tall chimneys. Red brick, rendered below the eaves with two storey canted brick window bay.

No.38 - Informal detached Neo Georgian style house in mature grounds. Brick walls, timber eaves, exposed box Georgian sashes and attractive doorcase. locally listed

APPENDIX 3 continued

No.35 – large detached house highly decorative red brick with stone decoration, two storeys with attic, fancy stone decorated gables and brick aprons.

No.39–43 - a small uniform group of houses; two storey red brick three bay houses with central timber porch and terracotta detailing.

No.45 – 49 substantial detached house Queen Anne style houses presenting to the common. Two to three storeys with attic accommodation, red and stock brick with clay tiles roof, tile hanging, pargetting and multi paned timber sliding sashes and casements.

No. 51-53 Modern development in traditional style, two storeys plus basement and attic, brick with clay tile roof and tile hanging.

55 – 59 – substantial detached house Queen Anne style houses presenting to the common. Two to three storeys with attic accommodation, red and stock brick with clay tiles roof, tile hanging, pargetting and multi paned timber sliding sashes and casements.

Woodfield Avenue

Nos. 53-55 – Large detached interwar houses, two storeys, with Vernacular revival Style detailing, irregular plans, complex hipped and pitched roofs in clay tile, red brick, half-timbering and hanging tile, leaded lights.

No.74 – detached interwar house rendered with clay tiles hipped roof. Extended.

Nos.78-84 large former mansion subdivided into flats, original sash windows and impressive Vernacular roofscape now sadly concrete tiled.

Woodfield Lane

Woodfield Cottage – an extended house formerly attached to Woodfield estate. Irregular plan form, with prominent projecting gables, Vernacular details including decorative bargeboards, tall chimney and steeply pitched clay tiled roof. Its windows are painted timber casements divided into small panes of glass. Rubbed brick work to the window and door arches.

APPENDIX 4 NEUTRAL CONTRIBUTORS

The council will normally support the removal and sympathetic replacement of those buildings that make a neutral contribution. Buildings and structures considered to make a neutral contribution are detailed below:

Amleside Ave

No. 20 – two storey terracotta coloured brick house with contemporary detailing. Shortlisted for a Carbunkle Cup in 2018 due to its appearance and orange detailing.

Garrads Road

Nuneham Estate - standing in garden of no. 23 Garrads Road. Neatly detailed, post-war, flat-roofed apartment buildings in grey brick. Recently refurbished. Unobtrusive.

Prentis Road

Nos. 28-30 – Two-storey infill with pitched roof, in brick and render. Basic form follows historic precedent but details lack refinement, and solar panelled roof visually distracting.

Woodfield Avenue

No. 76 – Small two-storey rendered building with pastiche classical details and uPVC windows and faux-shutters.

7. GLOSSARY

Architrave The lowest of the three main parts of an entablature or the moulded frame surrounding a door or window

Arts and Crafts A movement from about 1880 to around 1910 inspired by William Morris to bring back the skill and creativity of the medieval craftsman and revive the simplicity and honesty in the way buildings and furnishings were made.

Bay A vertical division of the exterior of a building marked by windows, classical orders, buttresses, etc.

Bay Window A canted (angular), rectangular or curved projecting window.

Bolection A curved moulding covering the junction of a panel and its frame, and projecting from the face of both parts it covers.

Bottle Balustrade An arrangement of short, bottle-shaped, shafts supporting the coping of a parapet or the handrail of a staircase.

Canopy A projection or hood over a door, window etc.

Canted Architectural term describing part, or segment, of a façade which is at an angle other than 90° to another part of the same façade.

Capital The head or crowning feature of a column.

Cast Iron Molten iron is poured into a mould to mass-produce regular and uniform patterns. Particularly popular in the C19 it allows a high degree of detail to be represented although the finished product is chunkier and more brittle than wrought iron.

Chimney Stack Masonry or brick-work containing several flues, projecting above the roof and terminating in chimney pots.

Classical/Classicism An architectural tradition founded on the principles of Greek and Roman architecture. Particularly influential on English architecture from the late C17 and to a greater or lesser extent ever since

Console An ornamental bracket with a curved profile and usually of greater height than projection.

Coping A cap or cover on top of a wall, flat, curved, or sloping to throw off water.

Cornice In classical architecture, this is the top projecting section of an entablature. The feature is commonly used at the top of buildings from the C18 onwards, to finish or crown the façade.

Cupola A small dome on a circular or polygonal base crowning a roof or turret.

Dentil A small repetitively used tooth-like block forming part of a cornice.

Dormer Window A window projecting from a sloping roof and with a roof of its own. Some rare examples are recessed to minimise their visual impact. Often used on mansard roofs.

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Dressings Stone worked to a finished face, whether smooth, rusticated, or moulded, and often used on late Victorian or Edwardian brick buildings at corners or around windows.

Eaves The under part of a sloping roof overhanging a wall.

Edwardian The Edwardian period refers to the reign of King Edward VII, 1901– 1910, although it is sometimes extended to include the period up to the start of World War I in 1914.

Entablature The upper part of an order consisting of architrave, frieze, and cornice.

Faïence A type of fired-clay block often used to face buildings in the early C20.

Fanlight A small arched window directly over a door. A typical feature of front doors in Georgian and Regency buildings, with radiating glazing bars suggesting a fan. Late Victorian and Edwardian Designs often included decorative panels of coloured-glass leaded-lights. See also 'transom light'.

Fascia Mostly used to describe the wide board over a shopfront carrying the shop name. Also refers to the timber board at eaves level to which guttering is fixed.

Finial A vertical detail, sometimes highly ornamental, used on iron railings. Also refers to the detail commonly found on the gable-end of Victorian and Edwardian buildings.

Fluting Shallow, concave, vertical grooves on the shaft of a column or pilaster.

Frieze A decorative band running between the architrave and cornice.

Gable The upper portion of a wall at the end of a pitched roof. Can have straight sides or be shaped or crowned with a pediment, known as a Dutch Gable.

Gauged Brick Soft brick moulded, rubbed or cut to an exact size and shape, for arches or ornamental work.

Grille A fretted metal screen, often in shopfronts, to allow for the flow of air.

Hipped Roof A roof with sloped instead of vertical ends.

Horns The short downward projections on sides of sash windows, common in London from the mid C18, to strengthen the windows as the design evolved to include larger panes of glass and fewer glazing bars.

Incised Lettering Letters carved in to the face of a material - typically stonework.

Interwar period of housing building between the end of WWI and the start of WWII 1918-1939.

Keystone The central stone of an arch, sometimes carved.

Leaded Lights Small panes of glass held in a framework of lead comes, typically found in Gothic Revival buildings and also popular in Edwardian domestic architecture.

Mansion Block A type of high-density housing used in the Victorian and Edwardian eras. Exteriors were often red brick with elaborate stone decoration.

Modillion A small bracket or console of which a series is used to support the upper part of a cornice.

Streatham Park and Garrads Road Conservation Area Appraisal

Mullion A vertical post or upright dividing a window or other opening.

Neo Georgian A revival style of formal simplicity introduced around the mid 1890's to counter the Vernacular revival and became increasingly popular between the wars.

Niche A small recess in a wall.

Nosing(s) The projecting, usually rounded, edge of steps or stairs

Oriel Window A window projecting from the main wall of a building but that does not reach the ground and usually supported by corbels or brackets.

Parapet A low wall, typically at roof level where the party wall rises through the roof (party parapet wall) or in front of a roof to form box gutter.

Pediment A classical architectural element consisting of a triangular or curved section found above the entablature.

Pilaster A rectangular column projecting only slightly from a wall and, in classical architecture, conforming to one of the orders, and often found forming part of a shopfront.

Queen Anne Refers to both the late C17/early C18 period and a revival style popularised in the 1870s by Richard Norman Shaw, combining fine brickwork, terracotta panels, stone detailing, and picturesque massing.

Quoins Dressed stones at the corners of buildings, usually laid so their faces are alternately large and small.

Rubbed soft bricks cut to shape, rubbed to a smooth finish and laid with very fine joints.

Rustication Masonry cut in large blocks separated from each other by deep joints, often with heavily worked faces. The effect is often imitated using stucco renders.

Sash Window A window formed with vertically sliding glazed frames.

Soffit The exposed underside of any overhanging part of a building.

Stallriser A key element in a traditional shopfront, usually wood, which protects the lower part of the shopfront and encloses the shop window and entrance.

Stock Brick The most commonly used type of building brick found in London. Its distinctive soft yellow colour and appearance comes from the yellow clay they are made from, found in Kent. In the London atmosphere they weather down to a greyish black colour. See also 'Gault' brick.

Terracotta Fired but unglazed clay usually yellow or orange/red colour.

Terrace A row of attached houses designed as a unit.

Transom A fixed horizontal piece of timber or stone dividing the upper and lower parts of a window, or separating a window from the top of a door.

Transom Light A small rectangular window immediately above the transom of a door. See

also 'fanlight'.

Vernacular Revival Building forms are relaxed and spreading based on traditional English cottages. rustic building materials and traditional vernacular craftsmanship were used to create picturesque rusticity. Gaining popularity around the turn of the 20th century, a reaction to the industrialised, mass-produced nature of Victorian society and a desire to return to a supposedly simpler age.

Victorian The period often defined as the years of Queen Victoria's reign, 1837-1902, though the Reform Act of 1832 is often taken as the start of this new cultural era. Architecturally the period is generally considered to become distinct from Regency design characteristics circa 1840.

Wrought Iron Predates the existence of cast iron and enjoyed a renaissance during the revival periods of the late C19. Wrought iron is not as brittle as cast iron and seldom breaks.

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