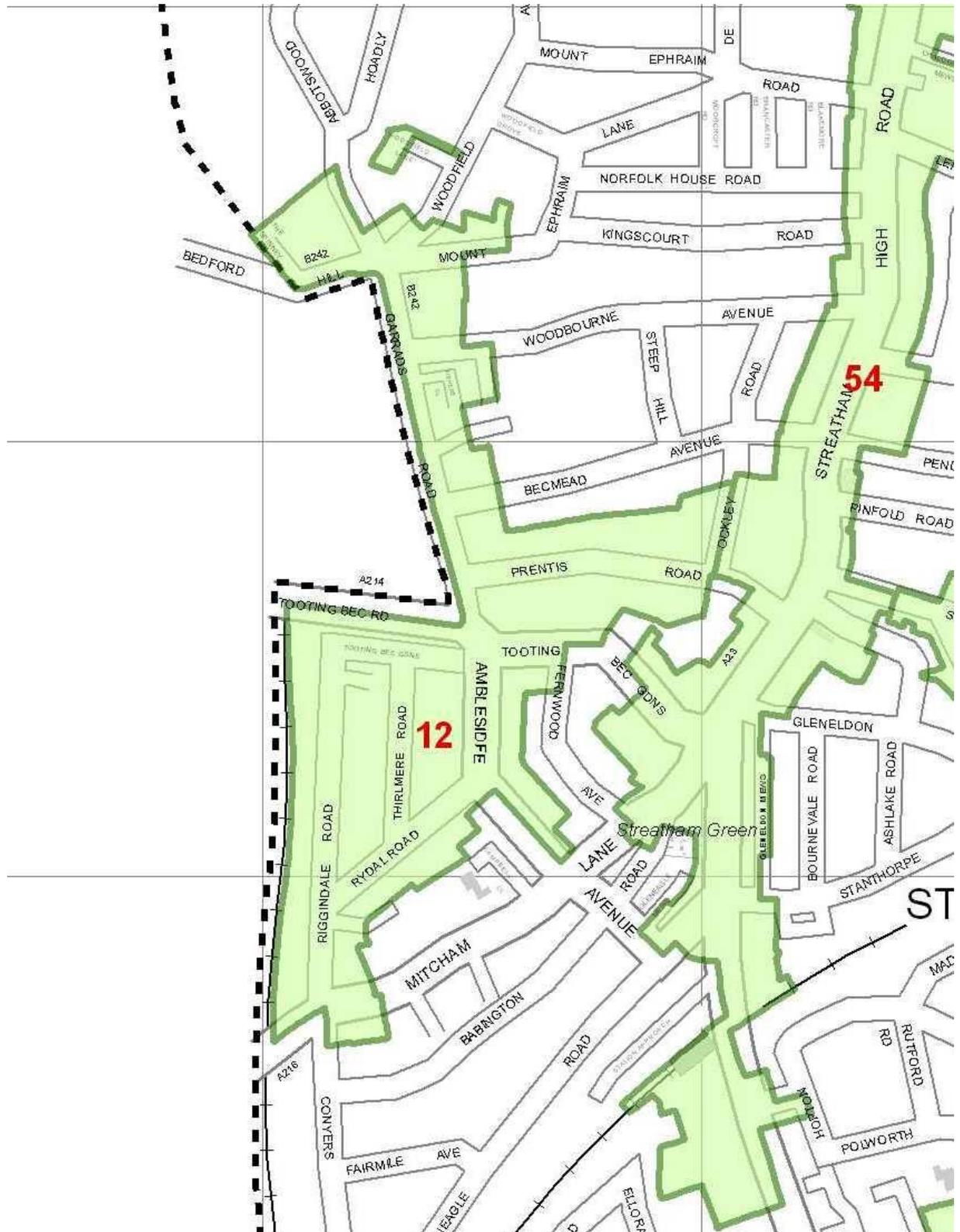


**DRAFT**

**STREATHAM PARK AND GARRADS ROAD  
CONSERVATION AREA STATEMENT**

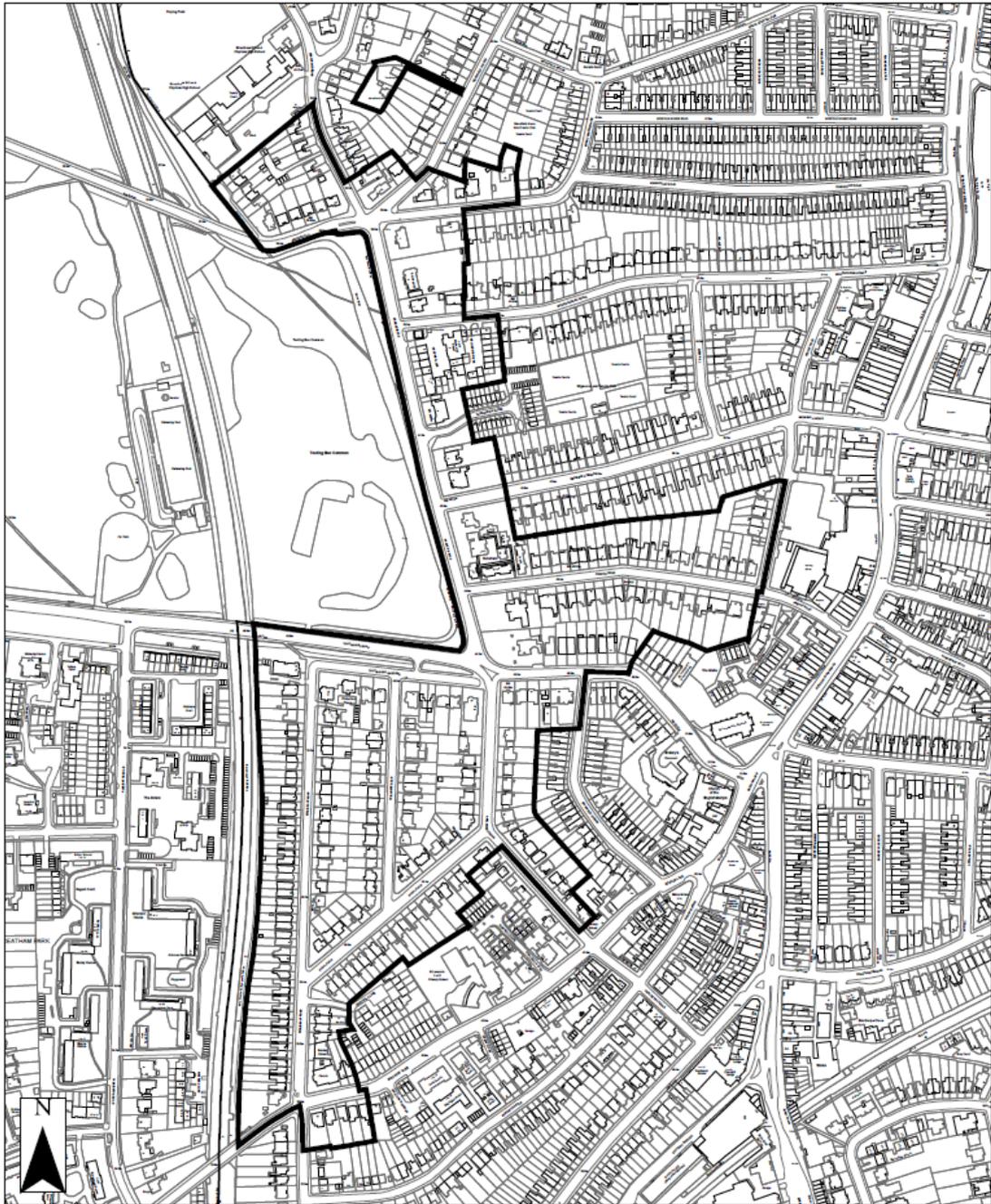
**2016**

## CONSERVATION AREA CONTEXT MAP



- 12** – Streatham Park and Garrads Road CA
- 54** – Streatham High Road and Streatham Hill CA

# CONSERVATION AREA MAP



## INTRODUCTION

The Streatham Park & Garrads Road Conservation Area was designated in 1969; its boundary was extended in 1999 and 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. It can be roughly divided into three character areas, each possessing a unique character: the former Streatham Park Estate around Riggindale Road, which has a very strong Queen Anne character; the Arts & Crafts houses along Prentis Road; and the Vernacular Revival houses around Bedford Hill. Despite this stylistic variety, the area maintains a strong and coherent suburban character enhanced by its relationship to Tooting Bec Common.

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.

Only by understanding what gives a conservation area its special architectural or historic interest can we ensure that the character and appearance of the area is preserved or enhanced. This draft appraisal is prepared by the London Borough of Lambeth to assist with the management of the area. It identifies the features that give the area its special character and appearance.

### Consultation

The Council is consulting on this draft version of the appraisal document so that local residents, property owners / building managers and any other interested parties can comment on its content. All comments received will be given careful consideration and where appropriate amendments will be made prior to the adoption of a final version.

This draft document is out to consultation from 11 January to 14 March 2016

Submissions may be made by e-mail:

[planningconservation@lambeth.gov.uk](mailto:planningconservation@lambeth.gov.uk)

In writing to

Conservation and Urban Design team  
Phoenix House  
10 Wandsworth Road  
LONDON  
SW8 2LL

All submissions will be considered in detail and amendments made where appropriate. The final version of this document will be made available to view on the Council's website.

## 1. 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. Paragraph 127 states that Conservation Area status should not be weakened by designation of areas that lack special interest. Paragraph 132 states that 'great weight' should be given to the conservation of heritage assets (including Conservation Areas).
- 1.4 The Regional Spatial Strategy for the Lambeth area is the London Plan: A Spatial Development Strategy for Greater London (July 2011). This document 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, listed buildings and World Heritage Sites in contributing to the quality of life of local communities and to London's international status as a world class city.
- 1.5 In Lambeth the 'Development Plan' comprises the London Plan and the council's Lambeth Local Plan (2015). Thus all planning decisions have to be made in accordance with the London Plan and the adopted Local Plan except where material considerations indicate otherwise.
- 1.6 Lambeth's Local Plan contains general policies relating to all aspects of planning in the borough including urban form, listed buildings, Conservation Areas and design as well as site-specific policies.

### **Planning Control**

- 1.8 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.

### **Article 4 Directions**

- 1.9 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.

- 1.10 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 17<sup>th</sup> century.

#### 18<sup>th</sup> Century

- 2.5 The discovery of medicinal waters in Streatham in 1659 proved to be significant to the area's development. Throughout the 18<sup>th</sup> 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-18<sup>th</sup> 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.

#### 19<sup>th</sup> Century

- 2.6 In the late 18<sup>th</sup> and 19<sup>th</sup> 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 a series of roads named after towns in the Lake District: Ambleside Avenue, Riggingdale 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.

#### 20<sup>th</sup> Century

- 2.9 This piecemeal development of Streatham continued into the early part of the 20<sup>th</sup> century the area was largely developed and Streatham was a significant suburb with a large and bustling town centre.
- 2.10 The area adjoining Abbottswood Rd/Bedford Hill was, in 1929, occupied by a large house and grounds called Woodfield, while opposite, also in spacious grounds, stood another large house called Wayside. In the mid 1930s L.S.Wates Ltd purchased Woodfield and laid out the Woodfield Estate. The first houses to be constructed were the detached houses that run along the top of 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 had 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, with an avenue of large oak trees lining Garrads Road. Fronting this is a parade of 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.

- 2.14 At its southern end, in sleepy streets with little traffic, the conservation area has a homely domestic character; rows of well-detailed red brick 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 wide variation in the articulation of facades and a high standard of materials and 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 is included, on the west side. The street has a quiet residential character. Street trees and the vista south to Tooting Bec Common create a spacious leafy quality. There are good views of the rear elevations and back gardens of houses fronting Bedford Hill and Woodfield Avenue.

- 2.16 The junction is framed by the flanks of large detached houses on generous plots fronting Bedford Hill. Attractive brick wall boundaries give the pavement edge definition. The remainder of the street is characterised by an attractive 1930s development of two-storey semi-detached houses forming a cohesive group. Set comfortably back from the road with large gardens and fine boundaries, their visually pleasing form and detail is influenced by the work of the Vernacular Revival. Regrettably, some of the gardens have been paved with excessive vehicle hardstandings, with a negative effect on the townscape.

#### Ambleside Avenue

- 2.17 This road was laid out in 1879 and originally called Inverleith Avenue; it was renamed in 1905. Located southeast of the Tooting Bec Road junction it curves to join Mitcham Lane; high traffic volume has a negative impact on the suburban setting. 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 a very short section 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 an unpleasant modern brick wall lacking refinement. The property on the opposite corner is enclosed by an attractive red brick saddle copped 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 19<sup>th</sup> century the northwest corner of this junction was the grounds of Woodfield House, one of the largest estates in Streatham; a gatehouse remains on Mt. Ephraim Road. Bedford Hill is characterised by large detached houses from the Interwar period in 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.

#### Garrads Road

2.20 Forming the spine of the conservation area, this road runs north-south following the eastern edge of Tooting Bec Common. It gently slopes down towards the north. It was named after the goldsmith and Crown Jeweller, Robert Garrad (1784-1881), who lived at the former Woodfield House. It 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 from the early 20<sup>th</sup> century; set in spacious grounds, they reflect the street's prestige status in suburban Streatham.

2.21 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 20<sup>th</sup> century infill development, there is yet a strong sense of townscape complemented by an avenue of trees on the Common that help define the street edge.

#### Mitcham Lane

2.22 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

2.23 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. There are good views of the green space of Tooting Bec Common and the rear elevations and back gardens of houses on Garrads Road. Along with the former gate lodge of Woodfield House, dating to the mid-19<sup>th</sup> century, it contains large detached houses of Arts & Crafts inspiration sitting in spacious and leafy grounds, enclosed by high boundary fences, walls or hedges. Large trees and a leafy canopy play an important role. The house on the southern corner is screened from view by a wealth of mature trees and landscaping.

#### Ockley Road

- 2.24 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, though its somewhat compromised by a vast surface car park connected to retail stores on the High Road (outside the Conservation Area boundary). 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 20<sup>th</sup> century semi-detached houses of Arts & Crafts inspiration. Many front gardens have been given over to car parking with ill effect, though this is mitigated somewhat by the presence of mature trees and other landscape screening.

#### Prentis Road

- 2.25 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.

- 2.26 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 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 a council-built two storey block of flats from the 1970s. The latter fails to respond sensitively to the context of the street.

#### Riggindale Road

- 2.27 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 19<sup>th</sup> century.

- 2.28 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 Streatham Methodist Chas been termed 'Art Nouveau Gothic'.

#### Rydal Road

- 2.29 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

- 2.30 Until the late 19<sup>th</sup> 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

- 2.31 Named after a 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 terminating view of the green landscape of Tooting Bec Common. 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.

#### Tooting Bec Gardens

- 2.32 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.
- 2.33 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.

#### Woodbourne Avenue

- 2.34 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 for housing (Fisher Close and Wellington Mews). At the northern corner is an Edwardian mansion set in large grounds and enclosed by an insensitive modern brick wall.

#### Woodfield Avenue

- 2.35 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

- 2.36 Woodfield Lane is 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, The Cottage are the only remaining estate buildings.

### **Landscape Framework**

- 2.37 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.
- 2.38 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**

- 2.39 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 an Edward VII post box on Ambleside Avenue. The streets are in good condition and generally free of clutter, with the exception of the junction at the southeastern corner of Tooting Bec Common where traffic signals and highways paraphernalia are visually distracting.
- 2.40 The conventional traditional layout of wide streets allows of plenty of on street car parking against the edge of 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 has harmed the understated traditional streetscape.

### **Activity and Uses**

- 2.41 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**

- 2.42 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.
- 2.43 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.
- 2.44 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**

- 2.45 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.

- 2.46 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 to eight 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 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 Nos. 49-51 Ambleside Avenue. 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.
- 2.47 The Vernacular revival style properties normally had low dwarf walls or modest timber fences. Some of the originals survive in places. 1930s houses on Abbottswood Road are enclosed by handsome dwarf brick wall boundaries and some retain timber gates; together they form a cohesive and attractive whole.
- 2.48 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.
- 2.49 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 good examples of historic. 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 and has a harsh, relentless quality.
- 2.50 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.

### **Refuse Storage**

- 2.51 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**

- 2.52 There are no outstanding views within the conservation area. However, the townscape allows many attractive views – along the leafy streets, terminating with Tooting Bec Common etc. particularly Riggindale, Thirlmere and Prentis Roads. The spire of the Church of the English Martyrs 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.

### 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 prevails whether the houses are detached, semi-detached or in short terraces. This style is not characteristic of the conservation area, but no. 57 Ephraim Lane, the former gate lodge to Woodfield, 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 19<sup>th</sup> 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, which gained currency in the latter 19<sup>th</sup> 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.

#### Vernacular Revival

- 3.4 Gaining popularity around the turn of the 20<sup>th</sup> 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.

#### 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. 19-25 Prentis Road are two storeys with vernacular Arts & Crafts features: steeply sloped hipped slate roofs with broad eaves, in red brick and roughcast with square bay windows surmounted by wallhead 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 1930s semi-detached houses at Nos. 44-54 Abbottswood 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.

#### **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. Later housing on Bedford Hill uses 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 but not anymore), 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 terra cotta 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.
- 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 authentic 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. 38-40 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 have particularly attractive timber casements with leaded lights.
- 3.17 Unfortunately, the replacement of historic timber windows with PVCu 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.

#### 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. 234 sits in an especially attractive recessed brick arch built of brick headers.
- 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 PVCu doors with damaging consequences on the building and townscape. No. 1 The Spinney shows 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, with displeasing results.
- 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 weather vane.
- 3.36 Dormers are common and take on various shapes and sizes, but in 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.

### 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 Elevations

- 3.39 On the Queen Anne houses the rear elevations are often more modest than the principal elevation – using lesser stock bricks but rear elevations 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 intent is left intact; however, infill and various modern alterations 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 on all elevations – giving a unified appearance. Given the vernacular forms conventional returns are not a common feature.

#### Basement Areas

- 3.42 The period of the development of the conservation area 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 modest cellars. The isolated relatively examples of front basement areas on Rydal Road 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.

#### 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.

## Listed Buildings

### 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. Statutory listed buildings are identified below.

The following building is statutory listed:

Name / number	Road	Grade	Date listed
Streatham Methodist Church	Riggindale Road	II	08.02.1979

### Local List

- 3.48 The Council maintains a list of buildings 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. At the time of survey no buildings in the Conservation Area had been added to the local list.

The following buildings are considered worthy of local listing:

Name / number	Road	Description
Saxoncroft House	Fishers Close	19 <sup>th</sup> Century Gothic Revival House. Multi-gabled, gables tile hung. Brick with sash windows. Converted into flats.
Normancroft, 3	Garrads Road	Large symmetrical Arts and Crafts house asymmetrically placed within generous garden plot.
No. 19	Garrads Road	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 casements with leaded lights.
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.
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.
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.
No. 9	Ockley Road	'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.
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.
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.

### **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. Demolition or unsympathetic alteration will be resisted. Buildings and structures deemed to make a positive contribution are detailed in Appendix 1.
- 3.50 The council will normally consider the removal and sympathetic replacement of those buildings that make a neutral contribution. These are identified in Appendix 2. No buildings are considered to make a negative contribution.

## **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. Opportunity for enhancement lies with the sensitive restoration of lost or inappropriate boundary treatments, architectural detailing, the replacement/refurbishment of buildings that have been deemed to make a neutral contribution and the removal of buildings deemed to make a negative contribution.

### **Conservation Area Boundary**

- 4.2 The Boundary was last revisited in 2002. No further significant boundary changes are considered necessary.

### **Article 4 Direction**

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

### **Conclusion**

- 4.4 Streatham as a whole reflects the enormous social, economic and architectural changes that occurred during the latter 19<sup>th</sup> century and the first half of the 20<sup>th</sup> 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 character and the authenticity and quality of detailing and materials is a key aspect of the special interest.
- 4.5 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 unique character and identity.
- 4.6 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 to, and visual clutter.
- 4.7 Inappropriate front boundary treatments, the paving over of front gardens for parking and the loss of mature landscaping presents a further risk.

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### **Historic Maps**

Rocque Map, 1746, Map of London

Parish of Lambeth Map: Ecclesiastical Districts, 1824

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

## 6. GLOSSARY

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

**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.

**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.

**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.

**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.

**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.

**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 leadedlights  
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.

**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.

**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.

**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.

**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.

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

**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'.

**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.

## **APPENDIX 1 POSITIVE CONTRIBUTION**

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. Demolition or unsympathetic alteration will be resisted. Buildings and structures deemed to make a positive contribution are detailed below in street order. Statutory listed buildings are considered to automatically make a positive contribution and are therefore not included on the schedule below.

### **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. 29 – Queen Anne detached house, two storeys plus attic, stock brick with red brick trim and stucco, fine sash windows.

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

No. 31 – Large Queen Anne detached house, two storeys plus attic, red brick, render, hanging tile, complex roof with turret.

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

No. 33 – Large Queen Anne detached house, two storeys plus attic, red brick, render, hanging tile, complex roof, large bay window. Poor modern alterations.

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. 35 – Large Queen Anne detached house, two storeys plus attic, stock and red brick, render, hanging tile, timber bargeboards.

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

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

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. Poor modern windows.

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. 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. 43 – Single storey plus attic detached Arts & Crafts house with sweeping hipped roof with overhanging eaves, painted roughcast, timber casement windows.

No. 44 – Budock House, 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.

### **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, leaded light windows. Good vernacular details.

### **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 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. Pleasing red brick boundary wall to corner plot.

No. 9 – Saxonic House, formerly ‘The Grove’. One of the oldest properties in the conservation area. 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 19<sup>th</sup> 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.

No. 11 - Neo Georgian detached house with neo classical porch and sliding sash windows. Concrete roof tiles and garages detract somewhat from overall character.

No. 15 – 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 casements with leaded lights.

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.

No. 23 – 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.

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

### **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, terra cotta relief and hanging tiles.

### **Mount Ephraim Lane**

No. 53 – Arts & Crafts detached house, irregular plan, single storey plus attic, large hipped tile roof, tall chimneys, roughcast with brick detail, large garden.

No. 57- This is 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, wooden sashes.

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. Pairs 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.

### **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 rainwater goods. Stylised brackets support the guttering at the eaves.

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

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 PVCu replacements.

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, two storeys with hipped tile roof, large central bay with handsome Dutch gable and good brick detail, entrance through recessed brick arch, tall chimneys, hanging tiles, timber casements with leaded lights.

No. 23 – Double-fronted detached two storey house, symmetrical plan, tall hipped roof with dormers, red brick with stucco, timber casements, 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. Some have tapering corner brick buttresses. Some modern interventions but relatively intact.

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

Nos. 30-38 – 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, balconies with balustrade to 1<sup>st</sup> floor.

Nos. 40-58 – Semi-detached pairs, two storeys plus attic, early C20. Plain roughcast rendering, 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.

No. 45 – Detached house, two storeys plus attic, gambrel roof in tile with dormer, brick and render, double 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, timber casements, white render.

### **Riggindale Road**

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

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

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.

No. 9 – Detached Queen Anne house, two storeys plus attic, pitched roof with front gable end, canted ybay window, stock brick with red brick and terra cotta detail, timber casement windows.

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

No. 15 – Detached Queen Anne house, two storeys plus attic, hipped roof with dormer, bay window, red brick with brick and terra cotta detail, timber casement windows.

Nos. 17-19 – Large semi-detached houses in Queen Anne style, two storeys plus attic, stock brick and red brick with pebble dashing, 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 terra cotta detail, timber casement windows.

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 casements, side garages.

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

No. 4-32 – Semi-detached houses, three storeys in red brick, pitched tile roofs, some with dormers, tall chimneystacks. Some have bay windows rising to gable ends. Recessed entrances. Narrow timber casements, red brick and terra cotta details, some with hanging tile. No. 8 has turret.

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.

### **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) with some terra cotta and stucco details, pitched and hipped tile roofs prominent gables, dormer windows, good details including tile hung gable ends, many narrow timber casement windows.

Nos. 2-18 – Large detached Queen Anne houses inspired by R Norman Shaw of differing articulation but cohesive design. Two storeys, red and stock brick with some terra cotta 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.

Nos. 27-37 – 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.

### **The Spinney**

Nos. 38-42 – Large detached houses, two storeys in Vernacular Revival style, 1930s. Red brick, half-timbering with brick nogging, hanging tile, hipped tiled roofs, large chimneys, leaded light windows. Good vernacular details.

### **Thirlmere Road**

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 terra cotta 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. No.5 has a particularly asymmetrical facade with a pronounced full height chimneystack just to the right of the front entrance. and 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 timber sash windows.

Nos. 3-27 – 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 terra cotta 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.

### **Tooting Bec Gardens**

Nos.10-18 – Pairs of semi-detached houses, two storeys, red brick and render with good vernacular details, hanging tiles to gables, terra cotta finials and ridge tiles, timber bargeboards painted white and charming timber doorcases.

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.

### **Woodfield Avenue**

Nos. 53-84 – Large detached houses, two storeys, early C20 with Vernacular revival Style detailing, irregular plans, complex hipped and pitched roofs in clay tile, red brick, half-timbering and hanging tile, leaded lights. Nos.78-84 large former mansion subdivided into flats, original sash windows and impressive Vernacular roofscape now sadly concrete tiled.

### **Woodfield Lane**

The Cottage – Small 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 2      NEUTRAL CONTRIBUTION**

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:

### **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**

In grounds of no. 23 – Post-war, flat-roofed apartment buildings in grey brick.

### **Mount Ephraim Lane**

No. 59 – Two-storey detached cottage, heavily modified. Hipped tile roof, some historic details but mostly modern poor-quality interventions.

### **Pinkerton Place**

No. 121 – Pastiche development, C20, two storeys plus attic, yellow and red brick, hipped roof with dormers. Details lacking refinement of historic examples.

### **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.

### **Riggindale Road**

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

### **Thirlmere Road**

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

### **Woodfield Avenue**

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

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Riggindale Road, 1907

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Rydal Road, 1912



Details allude to the area's pre-suburban history



The Conservation Area contains good examples of Tudor Revival houses.



Ill-conceived modern additions can have disastrous visual consequences.



This mansion on Garrads Road features outstanding carved stone detail.



Tooting Bec Common provides a pleasant backdrop for much of the area.



Historically, stucco imitated stonework (right), rather than being painted white (left).



Queen Anne houses feature high quality architectural details.



Queen Anne houses contain great variety of façade treatment.



Inferior modern doors erode the visual quality of the Conservation Area.



Garage doors figure prominently in some areas.



The paving of front gardens can create a barren appearance.



The quality of details and materials in the Conservation Area is very high.



Boundary treatments and elements of the public realm vary considerably.



Variety in the roofscape adds visual richness.



Mature trees are important to the area's character.



The Conservation Area contains good examples of Arts & Crafts architecture.



Painting brickwork spoils the appearance of houses and the streetscape.