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Battersea Park

Conservation Area Appraisal and Management Strategy

THE BRIGHTER BOROUGH
Wandsworth
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EC.267 (1.14)

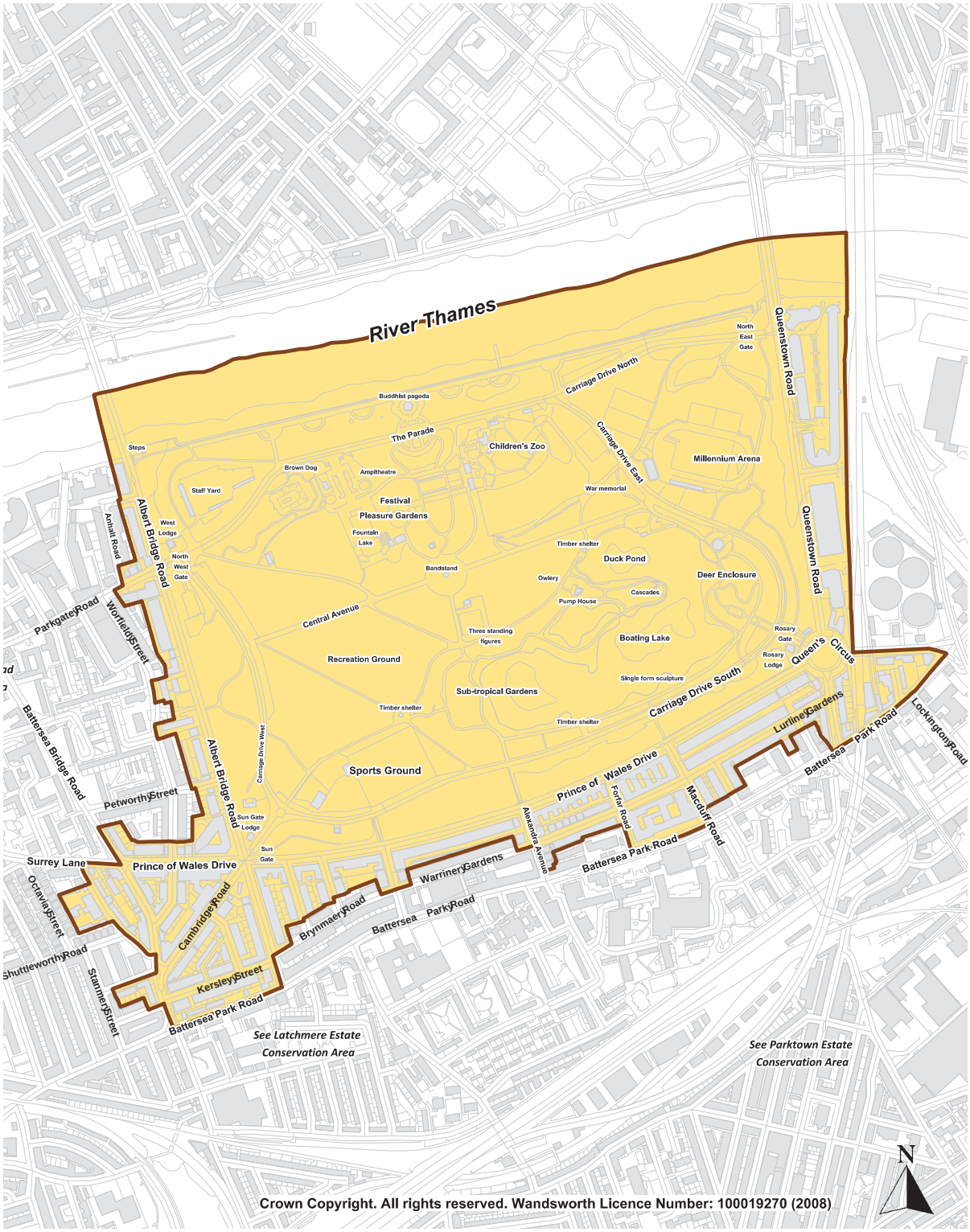
PART ONE: CONSERVATION AREA APPRAISAL

PART TWO: MANAGEMENT STRATEGY

FURTHER INFORMATION & CONTACTS

A. INTRODUCTION

Map of the conservation area



The purpose of this document

Conservation areas are "areas of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance" as set out in the Planning (Listed Buildings & Conservation Areas) Act 1990. Conservation Area Appraisals are documents that define and analyse this special architectural and historic interest according to guidance published by English Heritage and justify their designation as conservation areas.

Under the same Act the Council has a duty to publish proposals for the preservation and enhancement of conservation areas. The management strategy in Part Two of this document sets out how the Council manages the conservation area in accordance with guidance from English Heritage.

Together, the conservation area appraisal and management strategy are material considerations in the planning process and provide a sound basis for planning policies, decisions and appeals.

Public consultation

People in the conservation area were consulted for their views on this document in October and November 2013 and a public meeting was held at the park's Conference Room in the Staff Yard on Wednesday 6th November. The public meeting was attended by 16 people and two written responses were made. These were from the Battersea Society and the Friends of Battersea Park.

Issues raised at the meeting covered alterations to buildings, the impact of neighbouring tall buildings and streetscape issues. The meeting and the written responses urged the Council to add further streets and buildings to the conservation area, but these were not found to conform to the established character of the area or to have been altered so that their significance has been diminished. Respondents also raised other buildings that should be locally listed or shown as positive in the appraisal and these have been carried out. The Battersea Society has contributed much additional information to this appraisal and their help is appreciated.

Designation and adoption dates

The Battersea Park Conservation Area was designated on 2 November 1988. This document was approved by the Strategic Planning and Transportation Overview and Scrutiny Committee on 18 February 2014 and endorsed by the Executive at its meeting on 24 February 2014.

PART ONE: CONSERVATION AREA APPRAISAL

1 SUMMARY OF SPECIAL INTEREST

Battersea Park Conservation Area was designated in November 1988. Its special character derives from the formal relationship between the park, the urban development surrounding it and the River Thames to the north. Battersea Park is a grade II* Registered Historic Park and Garden of outstanding landscape interest. Its avenues of mature trees, lakes and open landscape dominate the area. Elements of its original Victorian Gardenesque design as well as some 1951 Festival of Britain structures remain. The late nineteenth century Victorian mansion blocks provide a robust backdrop to this large park at the suitable scale of five storeys. They were designed to front the park and continue the quality and character of similar buildings north of the river in Chelsea. The riverside setting to the park is unusual and extends the sense of nature, openness and space. The conservation area also contains building types that are rare in the borough such as Albert Studios (purpose built artists studios) and Kersley Mews (former stabling for horses).

Location and context

1.1 The conservation area lies within Battersea adjoining the River Thames between Chelsea Bridge and Albert Bridge. The eastern edge of the conservation area lies within the Vauxhall Nine Elms Battersea Opportunity Area. Historically it contrasted with the predominantly working-class areas to the south and west and the industrial area to the east. It now contrasts with the extensive areas of late twentieth century multistorey housing to the south and west and the redevelopment in the Vauxhall Nine Elms Battersea Opportunity Area to the east. Battersea Park railway station is within the conservation area and, together with nearby Queenstown Road station, provides direct links to central London and wide areas of south and south-west London, as do numerous bus routes.

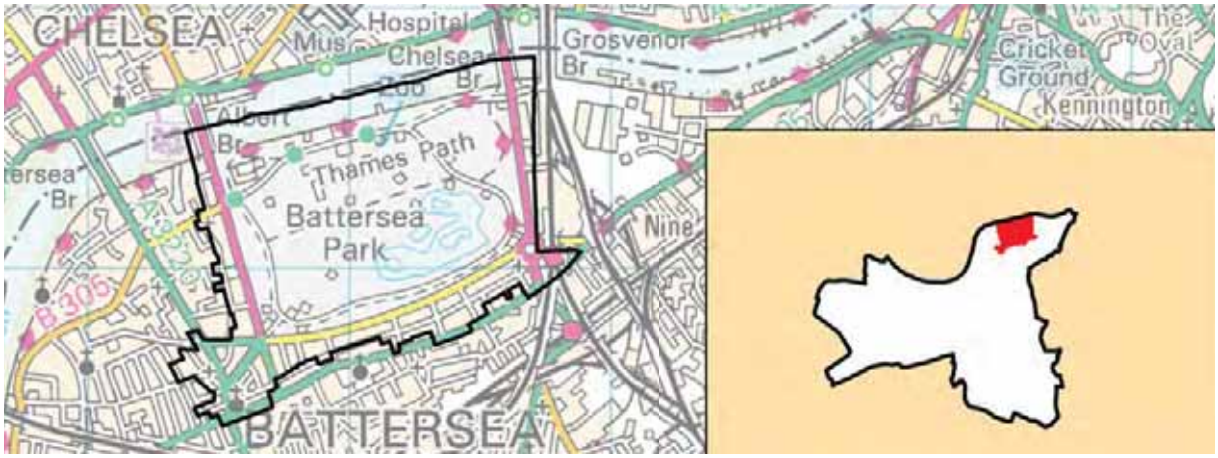


Figure 1 : The location of Battersea Park Conservation Area

2 HISTORY & ARCHAEOLOGY

2.1 The first recorded mention of Battersea was in the seventh century, when King Caedwalla of Wessex granted the manor of Batrices Ege to Eorienweald, Bishop of London (675-693), for religious purposes. The area was mainly laid out as strip fields, (long, narrow fields) for farming and grazing during the medieval period. This pattern remained largely unaltered until 1846. Most of the conservation area, north of Prince of Wales Drive, lies within an Archaeological Priority Area.

2.2 By the middle of the nineteenth century, the marshy area known as the Battersea Fields had become an undesirable pleasure ground, where the Red House Tavern was notorious for illegal racing, drinking and gambling. London's population was expanding rapidly, the industrial revolution was causing increasing pollution and epidemics and slums were the major concerns of the day. By this time, public parks were being recognised as the lungs of the city and part of the solution to overcrowding and illness.

2.3 To the east of the area, Nine Elms was largely marshland but areas that were better drained were given over to market gardening. The Red House Tavern had been established beside the River Thames between what were to become Chelsea and Grosvenor Bridges by 1772 and was noted as a place of entertainment, as were the local Regency Tea Gardens. Nearby, windmills had become established for milling lead for whiting and grinding colours for potters.

2.4 The London and Southampton railway was opened in 1838 crossing Battersea Fields on an embankment terminating at a station at Nine Elms. Locomotive works and engine sheds were established thee by 1843. It was not until 1848 that it was extended to Waterloo. Nine Elms then developed as a goods depot. Elsewhere to the east of Battersea Park the construction of the railways left their mark with lines from Victoria to the South Coast crossing lines from the south-west and interconnecting creating the ‘Battersea Tangle’. Locomotive works were also established to service the lines into Victoria.

2.5 In 1843 Thomas Cubitt and the Vicar of St. Mary's Battersea, the Honourable Reverend Robert Eden proposed a large public park on Battersea Fields allocating 200 acres for a park and 100 acres for the building of villas. On 8 October 1845 an application was made to Parliament for a Bill to form a public park of 330 acres. The Act was passed in 1846 and £200,000 was promised for the purchase of the land. The responsibility for controlling the development of the land came under Her Majesty’s Commissioners of Works and Public Buildings (Office of Works). Sir James Pennethorne was at that time the architect to the Office of Works and the plans were therefore drawn up by him.

2.6 In 1771 a bridge across the River Thames at Battersea had been built, but it was not until the construction of Chelsea Bridge in 1851-58 by Thomas Page and the opening of new railway lines, that development was galvanised south of the River Thames.

2.7 Battersea Park was laid out by Sir James Pennethorne and John Gibson during 1855-57, at a cost of £80,000 (excluding the £230,000 acquisition cost), and opened by Queen Victoria in 1858. The plan, which succeeded Pennethorne's original one of 1845, was largely geometrical. It was divided into four quarters, with the east-west axis formed by an avenue that was half a mile long and forty feet wide. The north-south axis had a straight path. At the junction of these paths was a central circular space, while the north-south axis terminated in semi-circular paths and spaces. Entrances were made at each corner of the park, with another at the end of the north-south axis. The designs drew upon the Gardenesque style as advocated by Edward Kemp in his book of 1850 entitled, 'How to lay out a garden', the characteristics of which are wavy lines, variety, roundness and spatial differentiation.

2.8 The park was originally laid out for promenading and formal and informal recreational activities. These included boating on the lake, listening to music in the original bandstand, visits to the aviary, annual plant shows, sub-tropical garden and cricket matches.

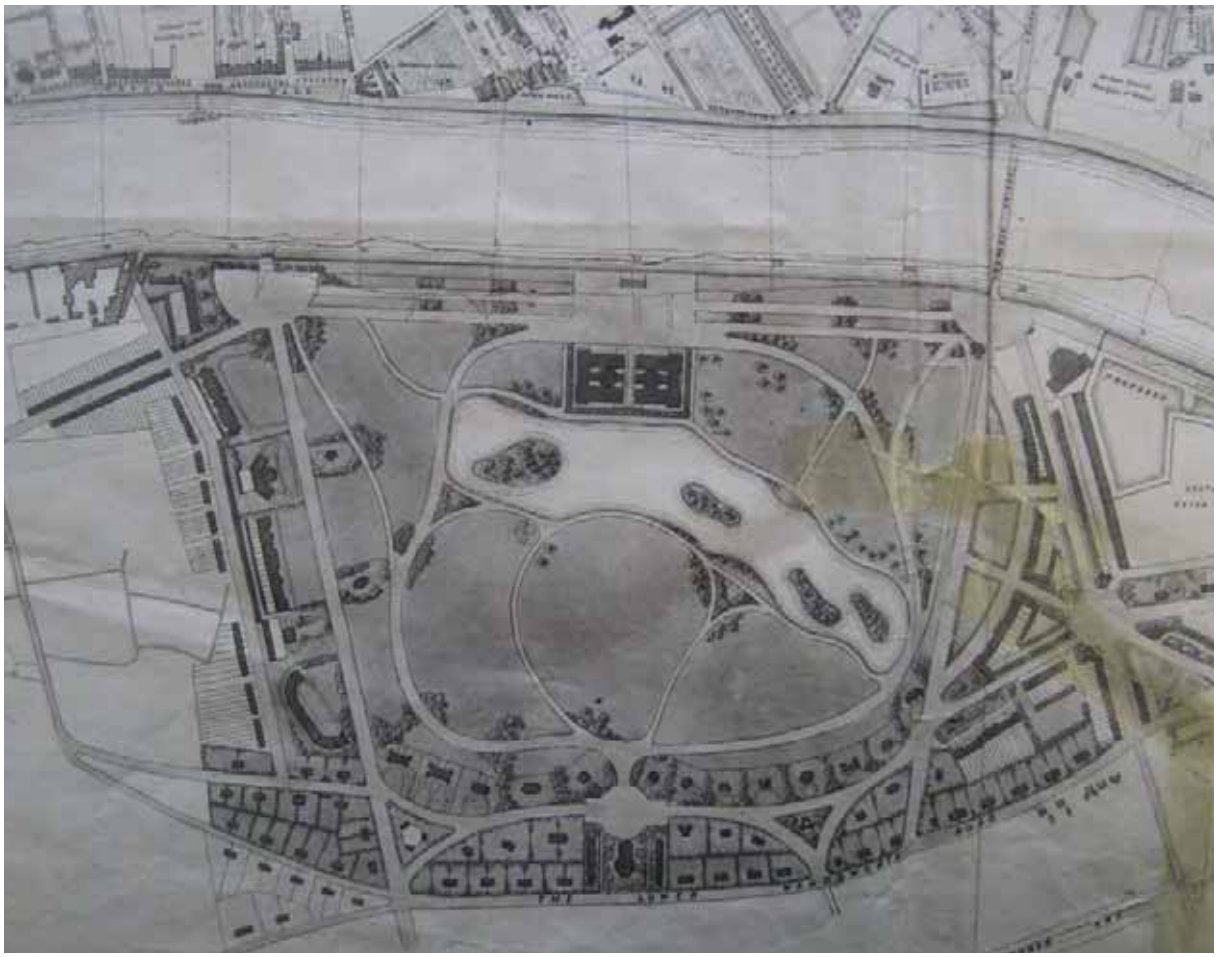


Figure 2 : Sir James Pennethorne's plan for the area produced in 1845. Note the detached villas to the south and the curved avenue to the east that were never realised

2.9 The ornamental lake was excavated and landscaped in 1861. The Italianate Pump and Engine House were also built in that year to draw water from a reservoir to drive the Cascades. The cascades were constructed of Pulhamite, an artificial material made to resemble rock and named after its inventor James Pulham. In the same year the embankment was completed. In 1862 the park hosted the Royal Agricultural Society Show. The renowned Sub-Tropical Garden was laid out in 1864. The Journal of Horticulture and Cottage Gardener of September 1864 praised John Gibson for his creation of a micro-climate capable of protecting tender and exotic plants such as palms, tree ferns, bananas, Aralias and Dracaenas. Gibson's influence on the planting of the park received acclaim and his original planting list of trees and shrubs of 1858 survive.

Figure 3 : The map from c.1869-74 shows the park laid out but no buildings immediately around it yet

Picture 1 : Park gate looking up Albert Bridge Road

Picture 2 : The sub-tropical gardens

Picture 3 : The boat station

Picture 4 : The lake

Picture 5 : The Aviary

Picture 6 : The bandstand

Picture 7 : The Avenue

Picture 8 : Path by the lake

Postcards of Battersea Park dating from the 1900s

2.10 A new station, 'Pimlico Terminus' was opened in 1858 on the south side of the river just to the east of Battersea Park. It was not open for long as a new railway bridge, the Grosvenor Bridge (originally called Victoria Bridge) designed by engineer, Sir John Fowler, was opened two years later on 1 October 1860 at the same time as the main London terminus, Victoria Station.

2.11 In 1865 the Battersea Park railway station, opened making the park accessible to people from further afield. Around this time, 40-50,000 people were reported to visit the park annually.

2.12 In 1873 Albert Bridge was designed and built by R. M. Ordish as a cable-stayed bridge but was modified by Sir Joseph Bazalgette between 1884-1887 who incorporated elements of a suspension bridge. In 1973 further modifications were carried out by the Greater London Council by adding two concrete piers which transformed the central span into a simple beam bridge. It was originally conceived as a toll bridge although the tolls were only in operation for 6 years, after which the bridge was taken into public ownership.

2.13 However, land around the park remained undeveloped until the end of the nineteenth century. In 1845 Sir James Pennethorne drew up plans for the layout of the surrounding streets. The streets included Albert Bridge Road, which was constructed on the alignment of the pre-existing Surrey Lane; the re-alignment and re-naming of Prince of Wales Drive; and an ambitious new street: Victoria Road (now Queenstown Road) linking Chelsea Bridge with Clapham Park. Interestingly, villas set in spacious gardens were planned to the south of the park, partly to defray the costs of laying out the park, but these were never built.

2.14 Development on the Crown Estate proceeded slowly and haphazardly. The earliest building to be erected in Albert Bridge Road was the Prince Albert public house in c.1866-68 with nos. 67-69 Albert Bridge Road possibly being of similar date and followed by nos. 81-83 from 1876.

2.15 In 1868-9 C.H. Spurgeon set up his London Baptist Association's mission on Battersea Park Road by building the Battersea Park Tabernacle. This was also the first building erected South of the park. The first housing to be built south of the park were the Victoria Dwellings in 1877 (since demolished and now the site of Elmwood Court) by the Metropolitan Artizans' and Labourers' Dwellings Association. Its main purpose was to rehouse Londoners as part of slum clearance.

2.16 In 1878-9 the vicarage to St Saviour's Church (which was in Battersea Park Road) was built before any of the mansions, on the corner of Prince of Wales Drive and Alexandra Avenue. It was the vicar's intention that this elaborate building should encourage architecture of similar quality on what was then undeveloped land surrounded by outlying industry and run down workers' housing.

2.17 In 1879 further development took place in Victoria (now Queenstown) Road and Meath Street by builder-developers Lloyd and Co. The Gothic Church of St. Stephen by White was constructed around 1887. From this time house building gathered momentum in the streets around the park, but not along Prince of Wales Drive. Kassala Road, Soudan Road, Kersley Street, Foxmore Street are amongst those built in the 1880s.

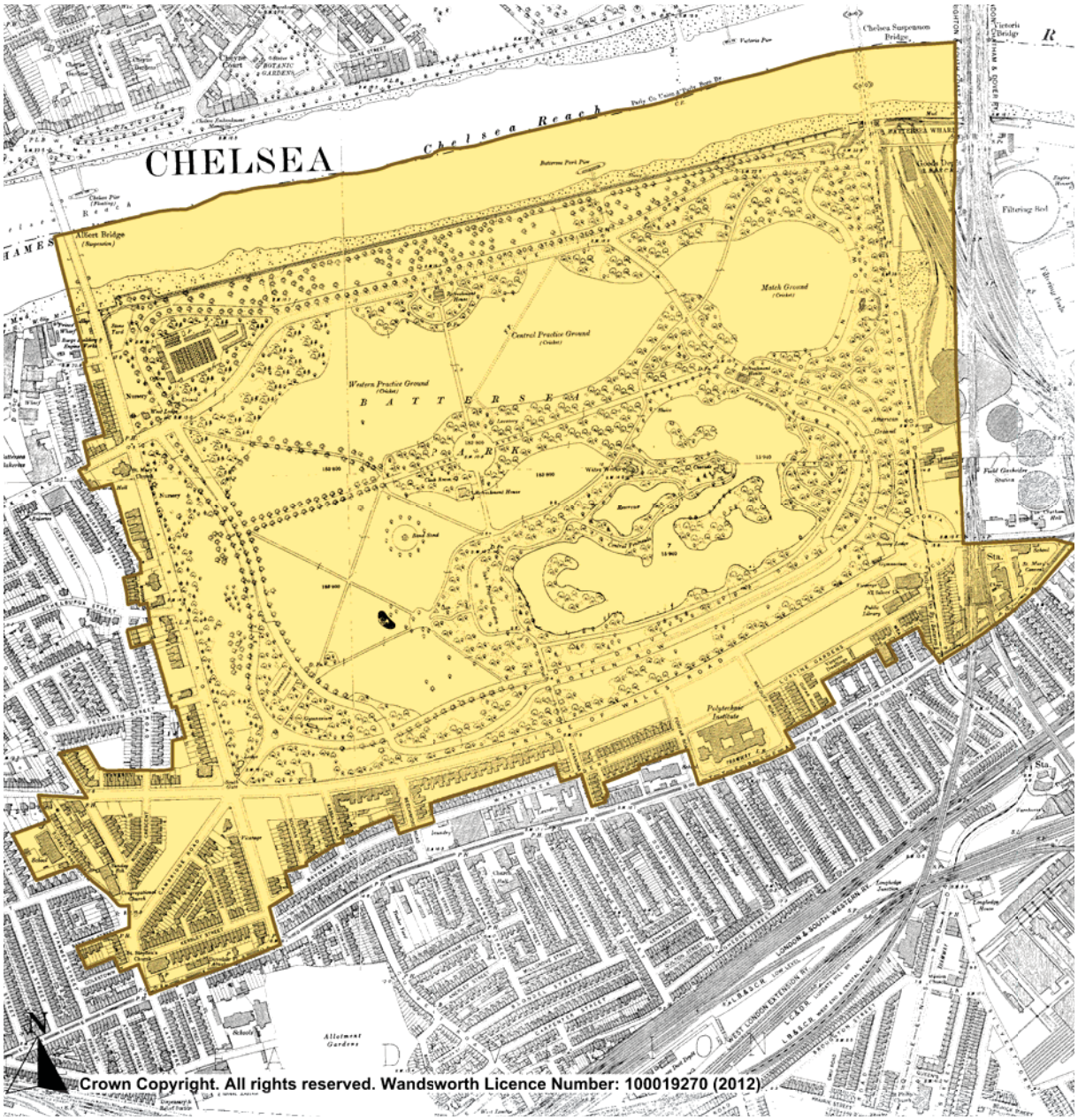


Figure 4 : The map of 1896 shows most of the development built on Albert Bridge Road, the gas holders to the East of the park and the first mansion blocks on Prince of Wales Drive

2.18 In 1885 the Albert Exhibition Palace, which had been built for the Dublin Exhibition of 1872, was re-erected next to Battersea Park. The building, sited where Albert Palace Mansions now stand, was some 580 feet in length and 120 feet in width, built of iron and glass. The south side along what is now Lurline Gardens, was brick, faced with Bath and Portland Stone from the old Law Courts in Westminster. It was used as an exhibition hall, conservatory, concert hall, aviary and hippodrome. The renowned Victorian artist and designer Christopher Dresser worked on the interior. Gardens to the west were laid out by Sir Edward Lee and featured gymnastic displays and ballooning.

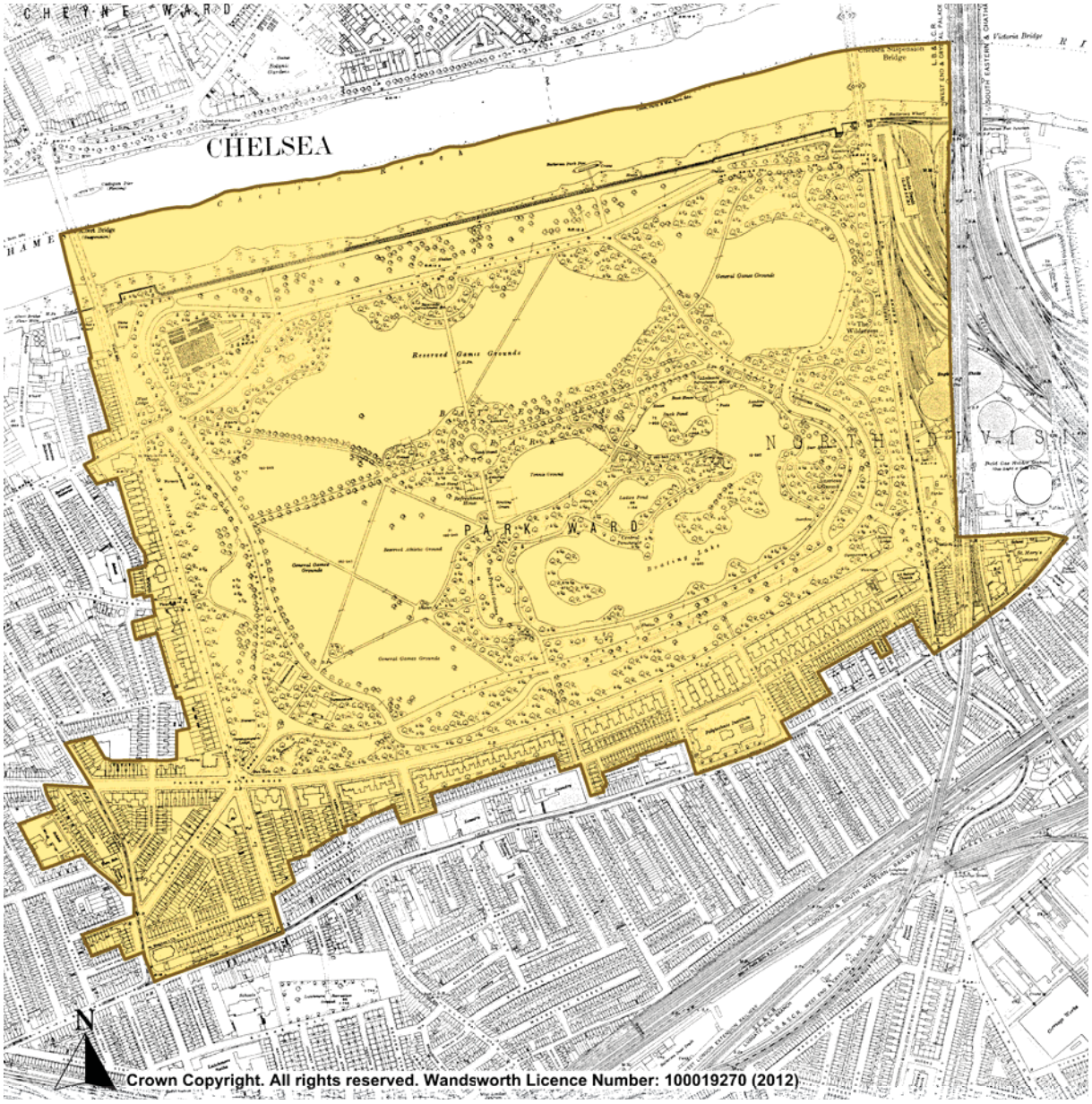


Figure 5 : The map of c.1916-1919 shows most of the development as we see it today

Figure 6 : Primrose Mansions (built 1896)

2.19 However, access to the palace was not free unlike the park opposite and by only 1888 it had closed. It fell into ruin and was removed in 1894 when the site was leased to C.J. Knowles who built Albert Palace Mansions and Prince of Wales Mansions where the building once stood. York Mansions and the former Battersea Polytechnic Institute were built on its gardens. The former Battersea Polytechnic Institute by E. W. Mountford, was built in 1890 in a northern Renaissance style, was converted to flats in 2005.

Figure 7 : York Mansions by Frederick Pilkington c.1898

Figure 8 : Albert Palace Mansions by Gill Knight c.1902, built on the site of the Albert Palace

2.20 Back in 1864 an offer had been made to purchase land fronting the park, immediately to the south and west by a Mr Knowles (probably the same Knowles, father or son, who were the architects of the neighbouring Park Town Estate) but the offer was not accepted. At this time, Pennethorne's plan had been for comfortable villas to be built, but as terraced housing continued to be built, only shallow plots were left fronting the park. Mansion flats would fill such plots; make good use of the fine views and potentially be more profitable than villas or terraces.

2.21 It was not until 1891 that architect John Halley submitted plans to build a string of mansion flats along Prince of Wales Drive between Albert Bridge Road and Queenstown Road. He teamed

up with another architect, William Issac Chambers. However he may not have implemented this proposal as in 1892 he assigned his building agreement to another Knowles: Charles Julius Knowles. Altogether C. J. Knowles commissioned the building of seven mansion blocks of apartments and an additional one on the site of Albert Palace. Overstrand Mansions was the first of the seven with plans drawn up by Allan Ovenden Collard. The name given to Cyril Mansions suggests an association with Cyril Flower, Lord Battersea and owner of Park Town Estate. The mansion blocks were all built by 1902 and were designed to recreate the splendour of the mansion blocks north of the river in Chelsea and to attract a higher class of resident than elsewhere in the area at that time.

2.22 Pennethorne's grand urban plan for villas and avenues was never truly realised however the mansion blocks to the south and west of the park have succeeded in providing a townscape of grandeur and quality. A somewhat intellectual and artistic community developed in the mansion blocks from the outset which was alluded to in a short story by P.G. Wodehouse (The Man with Two Left Feet, 1917) and a novel by Philip Gibbs (Intellectual Mansions, 1910). Blue plaques commemorate authors G.K. Chesterton (60 Overstrand Mansions) and Norman Douglas (63 Albany Mansions) as well as Irish playwright Sean O'Casey (49 Overstrand Mansions). The artist Charles Sargeant Jagger (67 Albert Bridge Road) is commemorated by a blue plaque, but others also lived in the area. The mansion flats were a new type of residence that was taken up by modern thinking people with comfortable incomes, whilst the traditional housing nearby became multi-occupied and shared by several families of poorer means.

2.23 To the east, the plans for a crescent of houses, as seen on Pennethorne's plan, were thwarted early on. The Battersea gasholder site was acquired in 1871 by the London Gas Light Company (LGLC) removing the land from possible residential development. Between 1872 and 1932 four gasholders were constructed to store gas for commercial and domestic use as well as street lighting.

2.24 The land to the east of the park was adjacent to the gasholders and remained industrial. On the site of the Vauxhall and Southwark Water Works, a new coal fired power station was established with the coal being delivered by train to the railway goods yards. This was the now iconic Battersea Power Station (Grade II*) by architects J. Theo Halliday and Sir Giles Gilbert Scott. The western half of the power station was built 1929-35 with the eastern half following in 1937-41 and the whole completed in 1955. It was decommissioned in 1983 and it was only in 2012 that the conservation of the building was actually secured through mixed use development in today's Vauxhall Nine Elms Battersea Opportunity Area, finally bringing the land into residential use as intended so many years ago.

2.25 Battersea Park was chosen for the site of the Festival of Britain Pleasure Gardens in 1951. This introduced an array of pleasure ground facilities and the magnificent fountains for peoples' enjoyment in the park. A 37 acre area within the northern part of the park was selected. Most of the structures were demolished afterwards, although

much of the Grand Vista, designed by John Piper and Osbert Lancaster, remained. The Grand Vista comprised two shallow ornamental pools and a large rectangular fountain pool with a pair of pyramidal fountains flanked by Chinese Gothic arcades and a pair of Gothic towers at the northern end. All was composed about an axis of symmetry. Today the range of activities, both formal and informal attract enormous numbers of people to the park at different times of the year. Formal sports include athletics, tennis and cricket. A zoo occupies the former festival site which had originally been the cricket ground and the deer enclosure remains, but without deer. Responsibility for managing the park transferred to the former London County Council in 1889 and in 1986 management was taken over by Wandsworth Council.

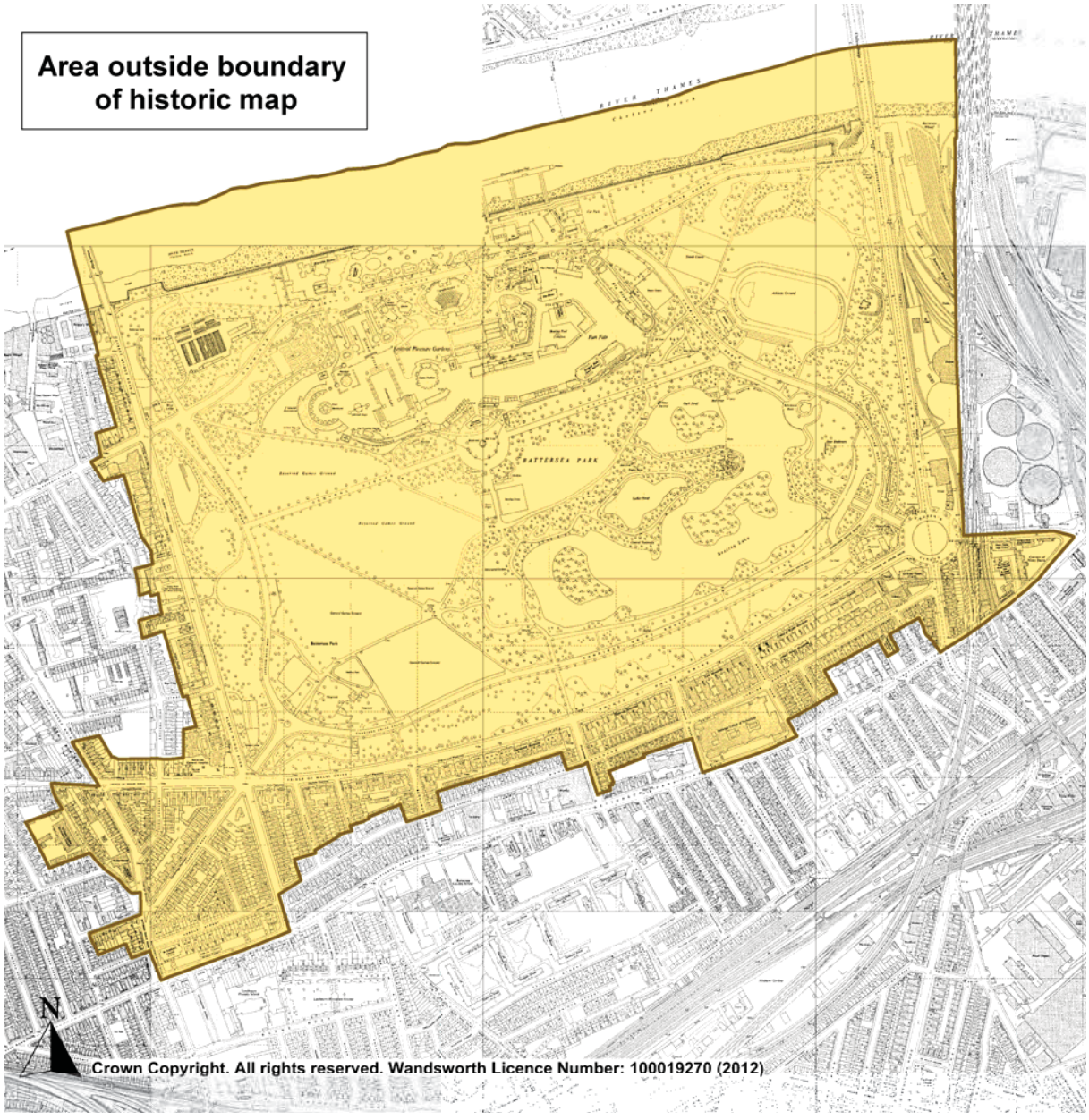


Figure 9 : This map of c.1951-78 shows the Festival Gardens in place

3 SPATIAL CHARACTER

Introduction

3.1 The character of the conservation area is derived from the inter-relationship between Battersea Park and the surrounding streets as well as its landscape context with the frontage to the River Thames. It comprises the total experience of its buildings, streets, green space, open water and views and can be harmed by insensitive alteration to any of these elements.

3.2 This section analyses those spatial characteristics that provide the setting to the buildings and therefore are important contributors to the character and appearance of the conservation area.

Townscape

3.3 The spatial character of the Battersea Park Conservation Area relies upon the significant contribution of Battersea Park which is a Registered Historic Park and Garden. Its historic landscape is based on the formal and informal compositions within the park; its tree-lined carriageway drives, embankment promenade, lakeside settings. The views within and from the park as well as its relationship to the River Thames make key contributions to the character of the area. The frontage to the river is dominated by a well treed landscape setting with views of the bridges over the river and landmarks such as the iconic four chimneys of the former Battersea Power Station (Grade II*).

Figure 10 : The Thames-side setting with views to bridges and across to Chelsea

3.4 The other major component of spatial character are the streets surrounding the park to the east, west and south. Immediately adjacent to the park are the historic mansion blocks of five storeys which dominate and frame its southern perimeter. Buildings to the west are more varied in height. To the east, contemporary twenty-first century development dominates the perimeter of the park with the Chelsea Bridge Wharf development of fourteen storeys and views to the former Battersea Power Station.

3.5 The street layout to the west and south of the park was drawn up by Sir James Pennethorne in his role as architect to the Office of Works following the park's creation. Queen's Circus was a deliberate attempt to introduce formal geometry to the street pattern. The few historic buildings on the south east side of the circus reflect the curve, as do the entrance gates to the park opposite which is in fact its main entrance. The lands surrounding the park were sold to different developers. A range of dwelling types were developed with high class five storey mansion flats on the high value land fronting the park and smaller 2-3 storey terrace housing behind.

3.6 To the south of the park, the mansion flats were developed as blocks with vertical proportions to their frontages, but with larger footprints and much greater height than the terrace houses in the streets behind. The solid masonry of the mansions is relieved and articulated by recesses between blocks and projecting front entrances and bay window sections. With five storeys, the developer sought to maximise the number of units overlooking the park which made good economic sense but also successfully framed the perimeter of the park. This was an appropriately scaled architectural response to the size of the park which also gives definition to the park boundary. Two to three storey terraces of houses were developed behind the mansions with narrow frontages giving a fine grain of development.

3.7 The western side of the park has more variety than Prince of Wales Drive. It contains four and five storey mansion blocks (such as Albert Mansions and Albany Mansions) but also detached, semi detached houses and terraces of the late Victorian period as well a corner pub: the Prince Albert. Albert Bridge Road leads north to Albert Bridge (Grade II* listed) an important landmark across the River Thames, both by day and at night with its illuminations.

3.8 Gardens to the terraced houses, both front and rear, are generally small giving limited opportunities for private green space or trees. The front gardens in Albert Bridge Road however are larger than in other parts of the conservation area. Due to the proximity of the park, no gardens exist to the mansion blocks on Prince of Wales Drive, most of which have service yards to the rear. The wide and solid masonry of the mansion blocks is relieved by well maintained formal hedges to their front boundaries which provide an integrating thread in the streetscape.

3.9 The east side of the park was developed as industrial land with large scale uses, a contrast to the fine grain of the residential developments on the other two frontages. Since 2000 the area has been developed with residential blocks of flats, such as Chelsea

Bridge Wharf. These are on a larger scale than the earlier mansion blocks and differ markedly in their relationship to the street as there are no direct entrances from Queenstown Road. The Marco Polo building built during the 1980's is a large freestanding office block in a Post-Modern style. During the publication of this document, this building was set to be demolished and replaced with a contemporary mixed use development up to seventeen storeys with the upper floors comprising residential flats.

3.10 The River Thames forms the northern boundary to Battersea Park. Generally its character is formed by the strong tree canopy that lines the river next to the riverside path. The chimneys of Battersea Power Station rise up above the tree canopy. Tourist river boats denote the active use of the river and contribute to a serene setting with the promenade to the frontage used for walking and other leisure activities.

Streetscape

Figure 11 : K2 telephone kiosk on Albert Bridge Road

3.11 Two historic telephone boxes remain in the conservation area. The 'K2' (meaning kiosk design no. 2) on Albert Bridge Road was one of the first ever telephone kiosk designs and was erected in 1927. This model was not generally used outside London. The 'K6' telephone kiosk on Battersea Park Road was one of many of this new type of kiosk designed and erected to commemorate King George V's Jubilee in 1935. Both types of kiosk were designed by Giles Gilbert Scott (architect of Battersea Power Station) and are distinctive assets to the streetscape that are sadly becoming rarer.

3.12 Some of the streets have traditional red pillar boxes which are historic street furniture that contribute to the character of the area. There are two VR ("Victoria Regina") pillar boxes on Prince of Wales Drive (outside York and Overstrand Mansions) contemporary with the mansions. There is also a GR ("George Rex") on Cambridge Road and unusually a pillar box without a cipher on Albert Bridge Road. Another unusual letter box is the wall box next to the post office on Battersea Park Road that has lost its original wall setting. Others not mentioned here will nonetheless make the same positive contribution and should be retained.

3.13 Rare historic enamelled street signs remain on the walls of 4 Albert Bridge Road for Brynmaer Road and 49 Kersley Street for Kersley Street.

3.14 The 'cobbled' street surface of Kersley Mews made up of granite setts is of particular interest and is one of the few intact cobbled surfaces surviving in the borough.

3.15 Generally pavement surfaces comprise original granite kerbs and traditional rectangular paving slabs, albeit in modern concrete. The north side of Prince of Wales Drive is finished in tarmac and this is an appropriate finish adjoining Battersea Park.

Important views

3.16 The east side of Battersea Park is dominated by the former Battersea Power Station (outside the conservation area) and Chelsea Bridge, both listed buildings and important landmarks. Views of the former can be seen from many parts of the park whereas Chelsea Bridge can be viewed from the riverside promenade within the park. The tall gas holder built during the 1930's to the south of the power station, which has dominated views from Battersea Park, is scheduled for demolition to make way for a mixed use development.

3.17 The view of Battersea Power Station from Battersea Park, just east of the bowling green; and the view of Battersea Power Station from Chelsea Bridge are included in the Council's revised Supplementary Planning Document (SPD) on Local Views available on our website.

Figure 12 : View to Battersea Power Station across the bowling green

3.18 To the west, Albert Bridge (also listed Grade II*) can be seen along Chelsea Reach. This is also included in the Local Views SPD , viewed from Battersea Bridge and on the riverside Walk to the west of the conservation area.

3.19 To the north, there are views across the river to red brick Queen Anne houses on Chelsea Embankment, as well as the open space of the Ranalagh Gardens and Chelsea Royal Hospital.

3.20 To the south, the view from Albert Bridge Road is closed by the Lighthouse pub (proposed for local listing) and this is a fitting vista to a Victorian building.

The park and other green space

3.21 Battersea Park dominates the area through its size at around 83 hectares (200 acres). It is classified as Metropolitan Open Land, a Grade II* Registered Historic Park and Garden, as well as comprising the largest component of the Battersea Park Conservation Area. Since it was first laid out in 1858 it has been subject to a number of changes and additions yet today still retains its historic character.

Figure 13 : London County Council map of 1897 showing the park as originally laid out

Figure 14 : The avenue

3.22 Of the original plan, the main carriage drives, pathways, trees and boating lake survive. The carriageways and paths are linked to the four main entrances at each corner of the park. The carriageways define the character of the park as they sweep around its perimeter lined with massive London Plane trees. These elements are some of the surviving original elements of the park's Gardenesque style which would have been enjoyed by Victorian promenaders and are still enjoyed in a similar way today. The Gardenesque style allowed individual plants to grow unrestrained and display their natural character. The structure for the planting was designed in irregular sinuous curves to reflect the curves of the carriage drives.

Figure 15 : The fountains

3.23 The Sub-Tropical Garden was opened in 1863 and the following year, the Journal of Horticulture and Gardening reported how the designer, John Gibson had managed to create a micro-climate capable of protecting tender and exotic plants. The success of the sub-tropical garden led to the First Commissioner of the Metropolitan Board of Works to agree to its extension along the peninsular on the north side of the lake extending to another novel feature of the gardens: an artificial rockwork known as the Cascades. The Sub-Tropical Garden was restored in 2000 and the Cascades are still present today.

Figure 16 : The Pump House seen across the lake

3.24 Other Victorian elements of the park included a large boating lake, ladies pool and duck pond with a boat house and refreshments area by the lake. Originally sporting opportunities were made available with a cricket pitch, croquet lawn and bowling green and tennis courts and an athletics track were added later.

3.25 In 1951 Battersea Park was chosen to stage the Festival Gardens as part of the Festival of Britain which aimed to help Britain recover after World War II and promote the spirit of the modern age. The Festival

Gardens were originally planned to last only six months but were extended due to their popularity. John Piper and Osbert Lancaster designed the Grand Vista and Fountain Lake. This was oriented north-south with shallow steps to lead the eye in between two flanking pools to a large rectangular lake with two pairs of pyramidal fountains as its focus. Around it were decorative and artistic displays, the bandstand, dance pavilion, an amphitheatre and various temporary pavilions. The Fountain Lake has been restored and although this mid twentieth century intervention overlays the Victorian layout, it contributes to the historic significance of the park. A green plaque was erected close to the bandstand in 2011 to commemorate the Festival Gardens.

3.26 As part of the Millennium celebrations in 2000 much of Battersea Park was restored to recapture the design and inspiration of the Victorian park. The sub-tropical garden was restored as well as the areas around the lakes. A new riverside promenade with embankment wall inspired by the designs of Sir James Pennethorne was also constructed.

3.27 The park has to provide for a variety of sporting and cultural events, as well as provide for walking, cycling, picnicking, children's play and the variety of different spatial settings within the park enable these to take place. The avenues of mature London Plane trees still contribute to the natural and structural character of the park.

Figure 17 : Queen's Circus

3.28 Outside the park the only area of green space is the centre of the roundabout outside the Rosary Gate and although the rather bald landscape could certainly be improved, the grassed circle plays a pivotal role in the townscape. Private gardens are small and allow for little green space. The mansion blocks have well maintained hedges to the front but no green space of their own. The exception to this are Albert Bridge Mansions and Overstrand Mansions where well treed private gardens exist to the rear. Surrounding the park, the dense development allows few opportunities for planting and this makes the relationship between the leafy park and the surrounding architecture all the more important.

4 ARCHITECTURAL CHARACTER

Introduction

4.1 Perhaps the most visible and well known aspect of any conservation area is its buildings. Most historic buildings in the conservation area contribute to its special interest and their loss would have an irreversible impact on the historic character of the area.

4.2 The conservation area has been divided into five character areas which are shown on the map below. Each character area is accompanied by a townscape map which shows at a glance the buildings and green space that make a positive contribution to the character of the conservation area. The Council has a duty to preserve or enhance the character of the conservation area and great weight will be given to the conservation buildings and spaces that make a positive contribution as shown on the townscape maps.

Figure 18 : The separate character areas within the conservation area

AREA 1. BATTERSEA PARK: Monuments & buildings

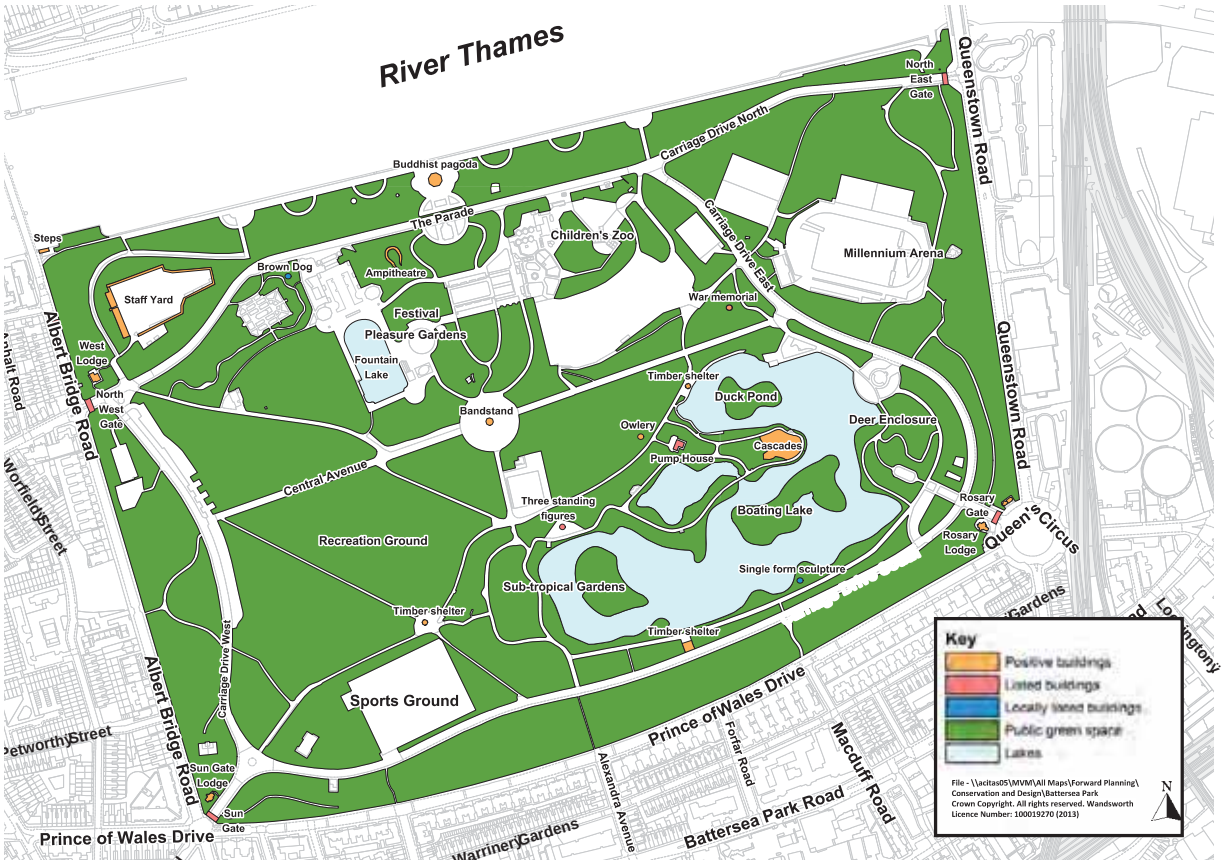


Figure 19 : Townscape map

Figure 20 : Sun Gate with Sun Lodge behind

4.3 Several buildings in the park survive from when it was first laid out. The park was designed with an entrance at each corner and each entrance was marked by two Portland stone pedestrian gateways with wide wrought iron gates for carriages in between. These were originally designed by Sir James Pennethorne but not built until 1891 when the London County Council were responsible for managing and maintaining the park. All four gateways are Grade II listed and of matching design.

4.4 Originally a gate lodge was built at each entrance, but the Chelsea Gate (to the North-East entrance) burnt down and was not replaced. The remaining three are: the West Lodge (North-West entrance), Sun Gate Lodge (South-West entrance) and the Rosary Lodge (South-East entrance).

Figure 21 : Sun Lodge

4.5 Sun Lodge and Rosary Lodge are matching detached picturesque Tudor / gothic style villas. They are the original lodges that were built when the park was laid out and are constructed in stock brick with stone dressings. Their entrance porches sit in the angle of the lodges' two wings with a four centred arch and pointed gable over the timber front door. The steel casement windows have stone transoms and mullions and stone surrounds. The roofs are covered with clay tiles and have prominent chimney stacks.

Figure 22 West Lodge

4.6 West Lodge was built later than the other lodges in the 1890s and is different in design to the others. The lodge has a more Queen Anne style with a red brick ground floor, perhaps to echo the red brick mansion blocks, and roughcast first floor. The roof is again clay tile, but the chimneys are red brick and the gables have mock timber framing and timber bargeboards. The windows are painted timber casements and sashes divided into small lights and a long timber porch exists to the ground floor.

Figure 23 : The pump house, now the Pump House Gallery

4.7 The Pump House (Grade II listed) of 1861 by William Simpson was built to supply water to the boating lake and cascades. It is a fine Classical building in stock brick with rusticated quoins that was built to house a coal-fired steam engine to operate the stem pump. The single storey part of the building was built in 1909 to cover the well which supplied the water. The building fell into disrepair after the war but was restored between 1988 and 1992 and converted to an art gallery.

4.8 The cascades are an artificial rock structure to the north of the boating lake which were fed by water via the Pump House They are made from Pulhamite, a type of cement developed by the Lockwood and Pulham firms in the 1820s to replicate natural rock outcrops. The cement covered a

purpose made masonry core, the whole of which was built and worked to resemble natural rock complete with defined strata, projections, recesses, fissures, dips and cracks.

Figure 24 : The Owlery made of Pulhamite artificial stone

4.9 Another Pulhamite rock structure in Battersea Park is the Owlery which is situated by the lake but further west than the cascades. Rockeries had become a key component of the naturalistic Gardenesque style that was used in Battersea Park. Pulhamite was in its heyday when these rock features were built c.1866-70. These were well designed pieces for which the creators had carefully observed real rocks to replicate their natural features. Careful conservation is needed to retain their natural appearance.

4.10 The bandstand is a key feature of Victorian parks when brass bands would entertain visitors. The existing bandstand was constructed in 1988 in a design that echoes the original and it sits in the bandstand's original location roughly in the centre of the park at the meeting of several paths.

4.11 To the north of the North-West Gate is the staff yard. These buildings probably date from the construction of the park and form a long low outbuilding where the park offices are located. They are of significance for their utilitarian form, their historic materials and their intrinsic connection to the park.

Figure 25 : One of the timber shelters

4.12 Surrounding the staff yard is an interesting wall made up of brick and stone that was used as ballast in the sailing ships that navigated the Thames with goods. The ships would take on stone in their port of departure when empty to stabilise the vessel and discard it - in this case, in the Thames - when they needed to take on goods or lighten the vessel to continue upstream. The different stones are of different sizes and types and come from the West country, Kent and perhaps further afield.

4.13 There are three timber shelters in the park that may date from the interwar period. They are substantial structures with seating inside and made of stained and brown painted timber. Their gabled roofs are covered in timber shingles and their internal walls provide shelter from the wind. The shelters are good quality and of historic significance to the park.

4.14 Elsewhere in the park there are important pieces of twentieth century public statuary: the 'Three Standing Figures' by Henry Moore of 1948 (Grade II) and the 'Single Form' by Barbara Hepworth of 1961 (locally listed). There is also the Brown Dog (by Nicola Hicks, 1985) which is a memorial to ant-vivisection and the War Memorial to the 24th East Surrey Division (Grade II*) which consists of the figures of three infantry soldiers with helmets, rifles and full kit by Eric Henri Kennington, a notable war artist.

4.15 The Peace Pagoda is a Buddhist stupa designed to provide a focus for people of all races and creeds to help unite them in their search for world peace. Most (though not all) have been built under the guidance of Nichidatsu Fujii (1885-1985), a Buddhist monk from Japan. The Pagoda in Battersea Park was completed in 1985 to his plans. The double-roofed structure, which is 33.5 m high and made of concrete and wood, is one of around 80 around the world.

Figure 26 : Single Form sculpture by Barbara Hepworth

Figure 27 : War Memorial (listed Grade II*)

Figure 28 : The Peace Pagoda

AREA 2. SOUTH: Prince of Wales Drive and streets to the south

Prince of Wales Drive

4.16 Prince of Wales Drive is undoubtedly the finest street in the conservation area with well designed groups of mansion blocks overlooking the park. They retain a similar form and scale and bulk to present a harmonious composition but the detailing to each block is different. The mansions and the park have a special relationship, with a view of the park being enjoyed from the mansions, and a view of the mansions being enjoyed from the park.

4.17

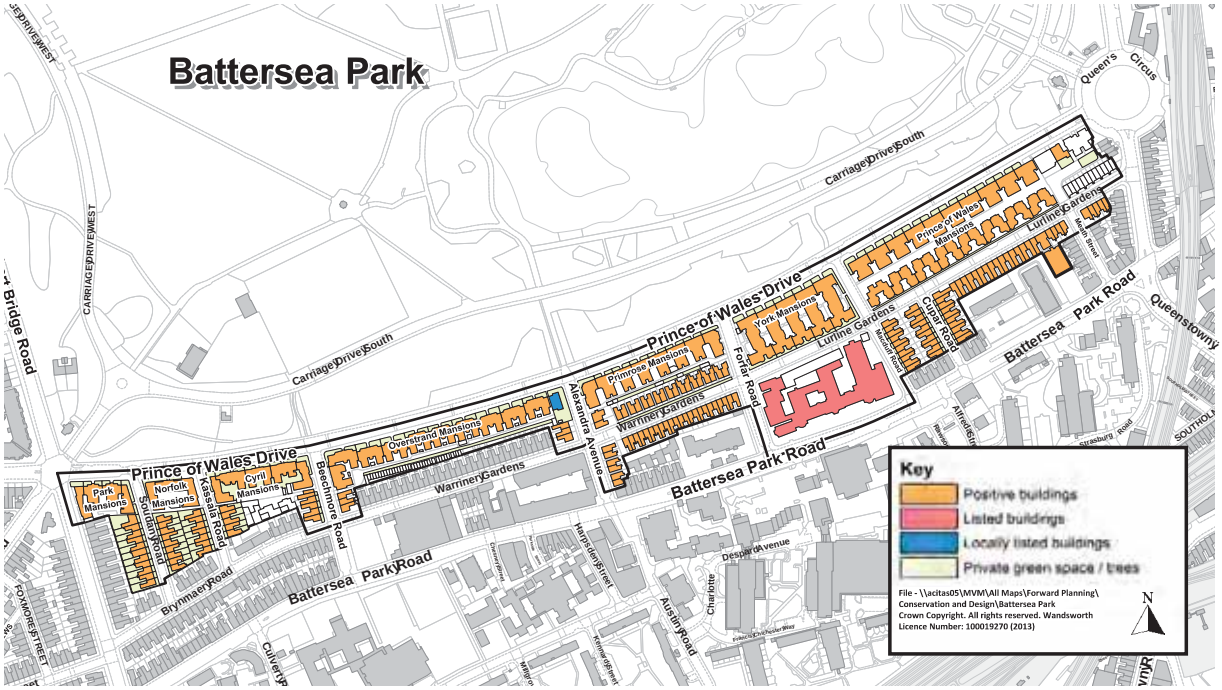


Figure 29 : Townscape map

The mansion blocks were built between 1892-1902 as part of a planned development by the Crown Estate designed to recreate something of the splendour of the mansion blocks north of the river. The blocks are mostly in a Queen Anne style with their Dutch gables, small paned upper windows, strapwork and decorative carved panels. Each named block is detailed differently, from west to east (from the junction with Albert Bridge Road) they are: Park Mansions, Norfolk Mansions, Cyril Mansions, Overstrand Mansions, Primrose Mansions, York Mansions and Prince of Wales Mansions.

Figure 30 : Park Mansions

4.18 Park Mansions consist of four linked blocks of five storeys. Plans were approved for this block in 1894. The whole composition is of red brick construction with rendered string courses, projecting entrance porches and balconies. The elevation facing the park has bottle balustrades at first floor. Elsewhere the elevation has decorative iron railings to balconies. Black and red tiled entrance paths lead to double timber doors. At roof level the building terminates with massive gables above front entrances. Windows are typically timber sashes with the upper part divided into smaller panes.

Figure 31 : Norfolk Mansions

4.19 Norfolk Mansions consist of three linked blocks of five storeys. Plans were approved for this block in 1894. The whole composition is of red brick construction with a contrasting rendered finish to the projecting central block around the main entrance. White render is also used on the hexagonal corner units through the full five storeys; and to the three storey canted bays fronting Kassala and Soudan Roads. Balconies span between the bays at first through to third floors complete with decorative iron railings, and at first and second floor to the Kassala and Soudan Road elevations. At roof level is a mansard roof with dormers to attic storey. Windows are timber sashes with the upper part divided into smaller panes.

Figure 32 : Cyril Mansions

4.20 Cyril Mansions was the second block to be built in 1894-5. Cyril Mansions consists of a group of five linked blocks of five storeys, the ends of which front on to Beechmore and Kassala Roads respectively. Each block is accessed centrally and flanked by three storey projecting canted bays and at roof level by twin gables. The whole composition is constructed of red brick with render to string courses and balconies. The projecting balconies span between the bays at first and second floors and have decorative iron railings. Windows are timber sashes with the upper part divided into smaller panes. Ground floor entrances are flanked by pairs of Doric columns to the portico with single Doric columns to its extremities. The double timber doors are accessed via a marble mosaic tile path with the name 'Cyril Mansions' and the numbers of the flats set into it giving added visual definition to the entrances.

Figure 33 : Overstrand Mansions

4.21 Overstrand Mansions was the first mansion block to be built. It was designed by Allan Ovenden Collard and finished in 1894. It consists of ten linked blocks of flats. Each block is accessed centrally at ground floor and flanked by three storey projecting canted bays and finished in triangular gables at roof level. Each gable consists of tripartite windows with rendered surrounds and crowned with pediments of various designs. At the corners of those blocks that project slightly forward are hexagonal oriel windows. The whole composition is of red brick construction with render to balconies and string courses. Projecting balconies span between bays at first and second

floor levels. Windows are typically timber sashes with the upper portions divided into smaller panes. Entrance paths are finished in marble mosaic. Originally the front gardens were enclosed with decorative iron railings.

Figure 34 : Primrose Mansions

4.22 Primrose Mansions (1896) consist of a linked group of eight blocks of flats of five storeys, the ends being orientated to Forfar Road and Alexandra Avenue respectively. Each block has a central access flanked by two storey projecting canted bays. Projecting balconies at first and third floors span the elevation to Battersea Park, whilst the blocks fronting Forfar Road and Alexandra Avenue have projecting balconies at first through to third floors. The balconies have decorative iron railings. The whole elevation to the park is united by a projecting dentil cornice at eaves level with bottle balustrading above. The roof storey is characterised by a series of roof dormers, some terminating in triangular gables, others semi-circular. Each of the blocks is of red brick construction with rendered finishes to the balconies. Tiled paths lead to double timber entrance doors.

Figure 35 : York Mansions

4.23 York Mansions was designed by Frederick Pilkington in a design that is distinctly different from the others. This difference in design delayed the necessary consents and the mansions were not completed until 1898. Although the mansions consist of five linked 'H-shaped' blocks of five storeys with entrances on Prince of Wales Drive, each block extends through to Lurline Gardens. York Mansions is the only block to occupy a whole plot in this way. In contrast to the other mansions with their stucco dressings and gabled or dormered rooflines, York Mansions has stone

quoins and parapet roofs that are only broken by the chimney stacks. They are nonetheless built in red brick and have timber sashes and casements to balconies. Each block is recessed around a central access way with projecting canted bays flanking the entrances up to third floor level. Balconies link the bays at first through to third floor level with decorative iron railings. Classical entrances at ground floor are crowned with a semi-circular pediment and finished in render. Paths to the front entrance has been refaced in stone. Originally the front gardens were enclosed by iron railings. Interestingly, York Mansions is the only block with lifts that were installed in the 1920s.

Figure 36 : Prince of Wales Mansions

4.24 Prince of Wales Mansions was the last block to be built at the least fashionable end of the street by 1902 by Gill Knight. These blocks back onto Albert Palace Mansions (see Lurline Gardens for description). Prince of Wales Mansions consist of a linked group of ten blocks of five storey flats. Each block is of red brick construction and accessed centrally between flanking gabled bays. The gabled bays have projecting canted bay windows for the first three storeys with projecting balconies linking them, whilst at the upper levels the balconies span the elevation. There are a variety of treatments at roof level with triangular pediments and semi-circular pediments to gables and brick and render banding. The ball finials to the apex of gables have been lost. Entrances to each block are very distinctive with Classical rendered porticos of varying designs some with an arch above at roof level.

4.25 The mansion blocks in Prince of Wales Drive are remarkably almost entirely uninterrupted by other building types. To the east end, the modern All Saints Church sits next to its Victorian red brick vicarage and an uninspiring modern block of flats. With these being before the start of the mansion blocks, however, they cannot be said to interrupt the run. The Victorian All Saints Church (situated on Queen's Circus) was demolished to make way for the block of flats in 1979. This large church was replaced by a small modern one on the site of its church hall. It was designed by David Gill and was built in 1976-8.

SOUTH OF PRINCE OF WALES DRIVE

4.26 South of Prince of Wales Drive the streets are laid out in a grid pattern orientated north-south, east-west with streets opening out to Battersea Park. The houses in these streets are generally arranged in pairs within terraces. They are generally of two to three storeys, some with basements, and are constructed of brick. They were built in the later part of the nineteenth century in typical Victorian domestic style of yellow stock brick with red brick used for details. Bay windows to lower floors and patterned glazing to upper windows are typical of the area.

Alexandra Avenue

4.27 Nos. 1-5 form a short terrace of three, three-storey houses of yellow stock brick with three storey canted bays, similar to nos. 2-6 Beechmore Road. Red brick has been used for dressings around windows. Front boundary treatment is in the form of low brick boundary walls. The original railings and gates have been lost, but nos 1 and 3 have good privet hedges.

Figure 37 : St Saviour's Vicarage

4.28 The former St Saviour's Vicarage (no. 7) is a two storey house with attic storey and crow-stepped gable to Prince of Wales Drive. It was designed by architect John Oldrid Scott and built in 1879-80, fourteen years before the first mansion block, and intended to encourage others to build a good class of building in this street. The house is constructed in grey brick with red brick used for diagonal diaper work and to segmental arches. The recessed porch with brick and ashlar segmental arch to Alexandra Avenue frontage is distinctive. The dormer windows to attic storey are crowned with triangular pediments. Cast iron gates exist to the Alexandra Road frontage.

4.29 Nos. 4-18 form a group of two-storey plus basement semi-detached houses. They have two storey square bay windows to ground floor and basement with stepped entrances. They are of yellow brick construction with red brick dressings. To the frontage are decorative iron railings and gates.

Figure 38 : The former Battersea Polytechnic Institute

Battersea Park Road

4.30 In Battersea Park Road stands the former Battersea Polytechnic Institute which dates from 1890 (Grade II listed). It was constructed in red brick to a Northern Renaissance style by architect E. W. Mountford. This impressive building is of two storeys with an attic storey of bulls eye windows. Dressings around the multi-paned paned sash windows are in a warm yellow stone as are other features such as the entrance portico and pediment above it. The curved bays and their Dutch gables are mirrored at each end of the building and the pitched roof is clad in clay tiles and surmounted by tall slender brick chimney stacks. A row of plane trees creates an open green screen in front of the building and a foil to the main road.

4.31 The Battersea Polytechnic Institute was part of the polytechnic movement to educate poor men and women and thereby improve their physical, social and moral wellbeing. This was the first purpose built polytechnic building and taught engineering, building trades, sciences, art, music, domestic sciences; and had a gymnasium. It opened its doors to students in 1894.

Figure 39 : The former library to the Battersea Polytechnic Institute

4.32 In 1966 the polytechnic became the University of Surrey by which time it had outgrown the building and decided to move to Guildford. It subsequently became Westminster Technical College and in 2006 was converted to flats called Mountford Mansions in recognition of the original architect. A later block to the rear was replaced by contemporary flats respectful in design to the main building and the complex is now known as Kingsway Square, a name which references its last educational association with Kingsway College, Holborn.

4.33 Mountford's assistant F. Dare Clapham designed the adjoining building in 1909-10 which was built as a library (Grade II). It is a classical 'Wrennaisance' style building constructed in materials to match the former polytechnic. Again the windows are multi-paned, but here painted black with bulls eye windows above them. Stone dressings create a stripey appearance to the quoins and give emphasis to the central window on the Battersea Park Road elevation and the one on Forfar Road. The library was originally accessed from the polytechnic. Today it is a gallery for hire.

4.34 Mountford Mansions and the former library together with the K6 telephone kiosk (Grade II listed) to the Battersea Park Road frontage form an ensemble of designated heritage assets. The railings around the site also contribute to the setting.

Figure 40 : The Life Tabernacle

4.35 Further along Battersea Park Road, just west of Meath Street is the Life Tabernacle. This was built as a lecture hall to the Battersea Park Tabernacle that sat in front of it, immediately fronting Battersea Park Road. Today there is an open space where the tabernacle once stood that leaves a clear view to the modest, but interesting hall. The hall was designed by William Higgs of Lambeth in 1869-70 making this the first building in the conservation area to be erected south of Battersea Park. It should be noted that the hall was also built some 13 years before the tabernacle that obscured it until its demolition, probably in the 1970s. The painted elevations detract from its original design, but the square corner turrets with steep axe-head shaped roofs and, rusticated quoins and dentilled gable make this a well detailed building that adds variety of scale, use and design to the conservation area.

4.36 Just before Queenstown Road, there is a red Edward VII postbox next to the post office. The postbox is designed to be fitted into a wall and must have been located in the wall of the post office before it was given a new shop front. The box is a historic structure of a less common design and a valuable item of street furniture that makes a welcome contribution to the character of the conservation area.

Beechmore Road, Kassala Road and Soudan Road

Figure 41 : Soudan Road

4.37 These streets were developed by James Thomas Helby and Alfred Boon in the 1880s. Nos. 1-9, 2-6 Beechmore Road, nos. 1-13 Kassala Road and 1-21 Soudan Road form groups of two - three storey terraces of yellow stock brick with red brick dressings to the single / double storey canted bays. The lintels to the plain timber sash windows have central stone keystones. Some properties remain as originally built with plain slate roofs, but others have out of character false mansard roof extensions.

4.38 The front boundary treatments consist of low brick walls with piers to gated entrances. The original railings and gates have been lost.

Cupar Road

Figure 42 : Cupar Road

4.39 Nos. 1-20 Cupar Road are two terraces of two-storey houses arranged in pairs with adjoining entrances built c.1890. Ground floors project in the form of single storey bays with triple windows. First floor windows are arranged in pairs above ground floor bays and singly above entrances. Elevations are red brick although a few have been painted and this spoils the group. Windows are timber sashes.

4.40 In Cupar Road copies of original pattern railings were reinstated to some properties at the end of the twentieth century with grant assistance from the Council.

Lurline Gardens

Figure 43 : Albert Palace Mansions on Lurline Gardens

4.41 Albert Palace Mansions was built on the site of Albert Palace, a splendid glass pavilion reminiscent of the Crystal Palace in Hyde Park. Albert Palace Mansions was designed by Gill Knight c.1902 and are a group of eight linked blocks of flats. Each of the two groups of four blocks are of five storeys and is built to the same design. They are of red brick construction and have distinctive concrete string courses separating each floor. Nos. 1-80 have distinctive bands of render and brick to gables at roof level and upper parts of the 'shoulders' to the gabled fronts.

4.42 Nos. 1-9 Lurline Gardens form a terrace of three storey houses with basement. They are arranged with hallways adjoining and paired entrances with three storey square bays to side of stepped entrances. They were constructed of red brick and date from the end of the nineteenth century. The triple windows to the bays are casements with small paned transom lights above. Doors are typical four panel Victorian style with glazed upper parts and transom lights above. Nos. 11-17 are of the same type. Unfortunately a few have had the front elevations painted.

Figure 44 : Cottage flats on Lurline Gardens

4.43 No. 19 is a four storey end of nineteenth century building with three storey bays flanking a central ground floor entrance enclosed within projecting brick doorcase. Although of brick construction the building has unfortunately been painted. A dentil cornice at roof level and brick motifs to bays and first and second floor level add interest.

4.44 Nos. 21-51 Lurline Gardens are an 1890s terrace of two-storey plus basement purpose built flats. The flats were built with private entrance doors in pairs to resemble a terrace of houses. The ground and lower ground floors have square projecting bays with pairs of timber sash windows to each floor. The lower ground floor is painted render, whilst the upper floors are red brick. Externally a number of the original cast iron gates still remain, although railings have been lost.

4.45 Nos. 2-24 are a terrace of twelve three storey properties arranged in pairs and dating from 1976. They are constructed in a red brick with concrete lintels and pairs of hinged windows to upper floors and triple windows to ground floors. Metal fences and gates form the boundary treatment to the front. The ground floor single storey projections give a bland appearance to the street concealing front entrances.

4.46 No. 59 Drapers Court represents a modern infill early twenty-first century development of four storeys of red brick construction with stone dressings around large floor to ceiling windows. This development of flats formed part of the conversion and redevelopment of the former Polytechnic Institute (see Battersea Park Road above). The development sits comfortably in the street with its late Victorian neighbours.

MacDuff Road

4.47 Nos. 2-20 MacDuff Road is a terrace of two-storey houses built in the 1890s by Alfred Boon. They are arranged with paired entrances with decorative timber bottle-balustrade features over the porches. Ground floors project in the form of single storey bays with triple windows. First floor windows are arranged in pairs above ground floor bays and singly above entrances. Elevations are red brick although a few unfortunately have been painted. Windows are timber sashes.

Warriner Gardens

Figure 45 : Semi-detached houses on the North side of Warriner Gardens

4.48 Only the east section of Warriner Gardens is within the conservation area. This part of the street was developed by William Davies who leased the land in 1881. The houses were designed by John Edward Arpin. These were built to two storeys with basements. On the south side the houses are arranged in a terrace, whereas on the north side the houses are semi detached. They are of yellow stock brick construction with red bricks used for bays, squared on the south side and canted to the north side. On the south side roofs have been almost entirely altered to form false mansards which gives a disproportionate and top heavy effect. On the north side, apart from one, the original character has been maintained. Iron railings to street frontage survive in many cases as they would have needed to be retained for safety reasons when most railings were cleared for use in the Second World War effort.

AREA 3. WEST: Albert Bridge Road

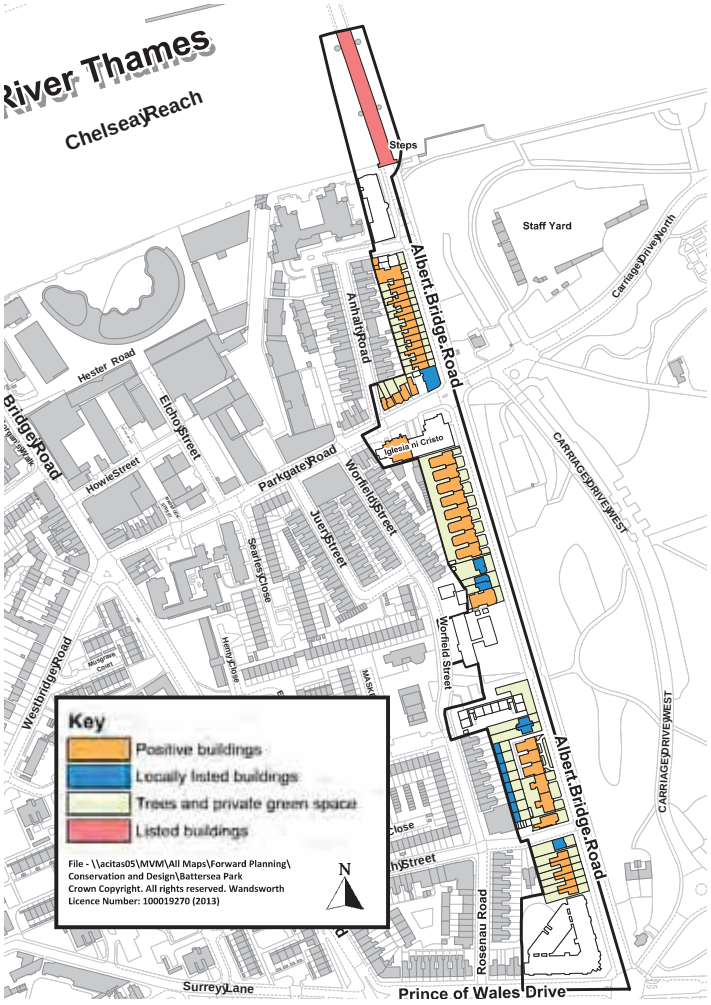


Figure 46 : Townscape map

Figure 47 : Holmwood, no. 63 Albert Bridge Road

4.49 The western side of the park is fronted by four storey mansion blocks interspersed with individual and paired houses, as well as short terraces.

4.50 Nos. 51-61 are a terrace of 6 individual houses of four storeys, arranged in pairs. Each pair has a projecting canted bay at lower ground through to second floor level. All are constructed in a warm red brick with render to eaves level of projecting canted bays, external balconies and keystones to most arches to windows. At first floor balconies span across the entire terrace complete with decorative iron railings. At roof level triangular pediments terminate the building above the projecting bays. Each has a stepped access to upper ground floor entrance.

4.51 'Holmwood' at no. 63 is an interesting three storey house built c.1885 (proposed for local listing). It is of yellow stock brick construction with red bricks used for decorative works and around windows and openings. It is of two bays with the ground floors of both bays projecting in a semi-circle as well as the first and second floors of the bay to south. Ground and first floor mullions to windows are constructed in stone.

4.52 No. 65 is again a three storey house of yellow stock brick construction with red bricks used for corners and decorative works. There is a ground floor red brick projecting bay window with decorative iron railings above.

Figure 48 : Albert Mansions

4.53 To the north of no. 65 is Albert Mansions. John Halley commissioned the construction of this group of five linked blocks in a Queen Anne style in 1893. They are arranged in a group of three and a pair. The pair of blocks are of four storeys and red brick construction with render used for string courses, massive entrance porches and balconies. A projecting balcony spans the elevation between the three storey canted bays that symmetrically flank the entrance porches. Originally iron railings would have enclosed the front garden area; original railings remain next to the path to the front doors, but to the front, only the moulded coping stones remain. The group of three each have their own entrance which is symmetrically arranged around flanking three storey canted bays, which terminate in a bottle balustrade parapet. The front entrances have attractive stone surrounds with decorative details.

Figure 49 : Albert Studios

4.54 Albert Studios, to the rear of Albert Mansions, is a rare group of purpose-built artists' houses. They were also commissioned by the developer John Halley around 1893 and reflect the presence of local artists living in the area. Although they are arranged as a terrace, each building has subtle differences in detailing. Designed in an 'Arts and Crafts' style, they are single storey red brick buildings with attics in Dutch gables. The gables are triangular with moulded panels to the centre. The windows to the ground floor are triple round-headed cast iron casements.

Figure 50 : Nos. 67-69 Albert Bridge Road

4.55 Nos. 67-69 (proposed to be locally listed) are a pair of stuccoed semi-detached villas of four storeys with two storey projecting canted bays which terminate at eaves level with a dentil cornice. Above is a balcony complete with decorative iron railings. The corners of the building have interesting stone quoins. Projecting square columned porches define the stepped entrances leading to four panel timber doors with the two upper panels are glazed and transom lights above.

4.56 To the north is a three storey 1960's block of flats, which replaced a similar pair of houses (nos. 71-73) which were lost following irreparable damage during the Second World War. Beyond this is the site of the former Ralph West Hall, which was demolished in 2010 following approval for the development of the site for up to 128 retirement apartments.

Figure 51 : Stafford Mansions

4.57 Stafford Mansions is a five storey plus attic purpose built block of flats dating from 1895 and designed by Edward F. Seaman. It follows the principles of the blocks in Prince of Wales Drive with a central access at ground floor flanked by projecting canted bays rising from ground through to third floor level. There are projecting balconies at second and third floor levels with decorative iron railings. The roofs of the canted bays are also used as balconies and these are also finished with decorative iron railings. The building is of red brick construction with render to string courses and balconies, and attractive stone segmental arches to windows and ground floor porch. A stone centre-piece at first floor level above the porch with the inscription

'Stafford Mansions' adds to the decoration. French windows and windows are of timber with the upper parts of the glazing subdivided into smaller panes. A gabled centre piece at roof level gives added visual interest.

Figure 52 : Rutland Lodge and Stafford Lodge

4.58 Nos. 81 and 83 are a pair of almost matching three storey detached villas called Stafford Lodge and Rutland Lodge and they are proposed to be locally listed. They have a lower ground floor level with central stepped access over and a gabled roof storey. No. 83 displays a date stone reading 1876. Both are in a Tudor Style of red brick construction with stone mullions to windows, porch and gables. No. 81 has castellations to the parapet above stone porch and decorative railings to second floor balcony. Substantial brick piers mark the entrance to no. 81 from the street. Original front boundary wall and stone coping survive, the railings having been lost for the 1945-48 war effort.

Figure 53 : Albany Mansions

4.59 Albany Mansions was designed by W. I. Chambers in 1892. These consist of a substantial group of eight linked blocks of five storeys. Each block has a central entrance flanked by projecting canted and square bay windows. The rhythm of square bays which terminate the roof at each end and centrally, and the canted bays which rise to third floor level, give the overall impression of a single architectural composition. The blocks are constructed of red brick with rendered string courses. Render is used around columned porches, as well as to the triangular pediments above fifth floor windows at eaves level. Windows are timber sashes with the upper part divided into smaller panes. Decorative iron railings add richness to the balconies, which span between the canted bays.

Figure 54 : Prince Albert pub

4.60 No. 85, The Prince Albert public house is the earliest building in Albert Bridge Road (built 1866-68). Its architect was Joseph Tanner. The building is of three storeys and symmetrical about the corner with four bays to Albert Bridge Road and four to Parkgate Road with four round headed windows to first and second floors and rendered arches linked to capitals on both elevations. The ground floor is glazed red faience whilst upper floors are yellow stock brick.

Figure 55 : Nos. 87-111 Albert Bridge Road with Cranbourne Court to the right

4.61 Nos. 87-111 comprise a single composition made up of a terrace of 13 dwellings arranged with paired entrances generally apart from no. 99 which has a single entrance. They all have stepped access to the upper ground floor. Overall the architectural composition is of red brick construction, three storeys plus lower ground floor and attic storey in Dutch gabled roof. A balcony at first floor spans the whole group with decorative iron railings. Decorative iron railings also adorn the stepped accesses. Originally iron railings surmounted above a low wall would have enclosed the front gardens.

4.62 Cranbourne Court (nos. 113-115) is a five storey block of flats built in 1895, again for the developer John Halley. Its entrance is centrally located and flanked by four storey canted bays. Balconies span between the bays at first through to third floor with decorative iron railings. Railings also adorn the canted bays at roof level. The building is of red brick construction with render used around windows, for balconies and to cornice at parapet roof level. A black and white tessellated tile path leads from the street framed by large rendered gate piers to a timber front door.

4.63 No. 117 is a five storey modern building that attempts to pick up on the canted bays used so successfully elsewhere in this street. Albert Bridge House (no. 127) is a contemporary design which terminates the street at the north end. The scale of the building reflects that of the mansion blocks despite its modern materials.

Albert Bridge

4.64 Albert Bridge (Grade II* listed), a suspension bridge of 1871-73 by Rowland Mason Ordish in the Gothic style is a gateway to this area and a splendid landmark building. It was modified by Sir Joseph Bazalgette between 1884-1887 who incorporated elements of a suspension bridge and a central steel pier was added in 1972. Its other distinctive features include the two turretted arches from which the iron chains radiate and the two toll booths at its entrance which are the only surviving examples of bridge toll booths in London. The illumination of its web-like suspension cables by 4,000 light bulbs gives it a most noticeable presence after dark. A major repair and restoration was undertaken in 2012.

Figure 56 : Albert Bridge

Parkgate Road

Figure 57 : The Iglesia ni Cristo

4.65 On the south side of Parkgate Road is the Iglesia ni Cristo (a christian church originating in the Philippines in 1914) designed by architect, David Cole of Weybridge. It was built as part of the adjacent residential development that fronts Albert Bridge Road. The church replaced the large Victorian St Mary le Park church and was built 1968-70. The present church is an unashamedly modern building of 1970s style built in dark brick with vertical soaring sections divided by narrow glazing.

4.66 On the north side of Parkgate Road are a group of late Victorian houses. Nos. 61-63 are a pair of three storey semi-detached houses but unusually no. 61 has its main entrance on Anhalt Road. They have also retained original cast iron railings. Next to it are a pair of attractive semi-detached gault and stock brick houses of two storeys plus basement and attic. The canted bays to the ground floor and the frieze to the eaves are decorated with buff coloured terracotta ornamentation. Original railings to original carved stone plinths also remain. At the junction with Albert Bridge Road sits the Prince Albert public house, previously described.

Figure 58 : Houses on Parkgate Road

Prince of Wales Drive

4.67 John Bartlett House (nos. 29-35) is a 1980's replacement building following the demolition of the former Battersea General Hospital. The building is used as a care home, and is of four storeys construction of red brick with concrete details. The twin glazed towers to the corner of Albert Bridge Road are distinctive.

AREA 4. SOUTH WEST

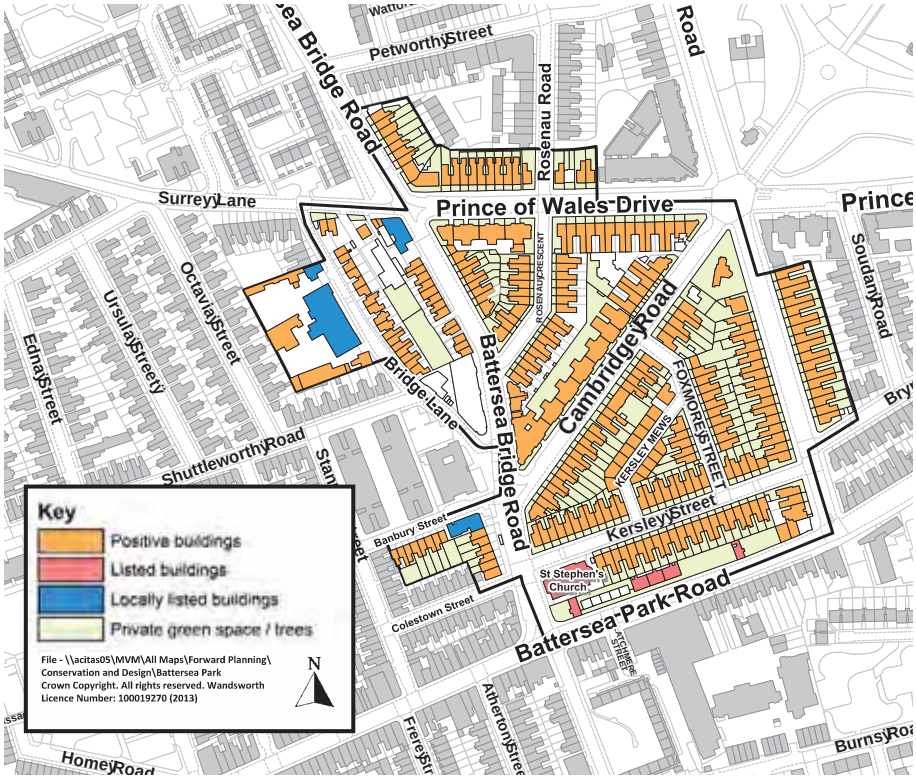


Figure 59 : Townscape map

4.68 To the south-west of the park the streets are mainly three storey late Victorian terraced housing, although Prince of Wales Drive does contain two mansion blocks despite not fronting the park.

Albert Bridge Road (south section)

4.69 Nos. 4-10 Albert Bridge Road are a short terrace of four houses arranged with hallways adjoining. They are of two storeys plus an attic storey and built of yellow stock brick with red brick used for dressings around windows, entrances and a dentil cornice to the eaves. The two storey canted bays give articulation to the elevations. Three panelled timber doors with two top panels with glazed lights. Windows are timber sash of single upper and lower panes.

Figure 60 : Nos. 12-36 Albert Bridge Road

4.70 Nos. 12-36 are a terrace of 13 three storey purpose-built flats / maisonettes arranged with paired entrances. They are of yellow stock brick with red brick used for dressings around windows including gauged arches and panels below first and second floor windows. The paired entrances are also arranged with double doors to each pair to front within a projecting porch finished in render with bottle balustrade above, and square piers to

each side. The timber doors are of eight panels with the top five arranged as three smaller over two larger ones all glazed. The windows are timber sashes with the upper pane divided into six. Front paths are finished in red and black tessellated tiles in a diagonal pattern. Front boundary walls, of which few survive, were originally surmounted with railings.

4.71 No. 1a is a redevelopment of the early twenty-first century, with ground floor commercial premises and flats above.

4.72 Nos. 3-5 are a semi-detached pair of three storey nineteenth century houses with two storey canted bays to Albert Bridge Road frontage. The entrance to no. 5 is from Kersley Street, the front path being in black and white tessellated tiles to a diamond pattern . The houses are of red brick construction with gables to roof. Windows are timber sashes with the upper pane subdivided into smaller panes.

Figure 61 : Nos. 7-37 Albert Bridge Road

4.73 Nos. 7-37 are a terrace made up of a combination of houses arranged with paired front doors and others with single entrances. However, their arrangement on plan belies their elevations which vary from two storeys plus attic storey to four storeys and three storeys. The whole ensemble is unified through their red brick construction, square bays, pitched roof and the timber sash windows which have clear lower panes and multi-paned upper sections. The entrances at ground floor level are recessed. Decorative iron railings are to be found to balconies above the canted bays and timber balustrades to first floor recessed windows. Four panel timber doors with upper parts glazed. The low front boundary walls would have been originally surmounted with railings.

4.74 No. 39, the vicarage, is a detached property designed in the same style as nos. 7-37 of two storeys plus roof storey and constructed of red brick with a two storey canted bay with decorative railings above. Windows are to the same pattern as nos. 7-37, of timber construction with single pane to lower sash and multi-paned upper sash.

4.75 No. 41 is a substantial detached late nineteenth century house of two storeys with three storey gabled wing, of red brick. Two storey canted bay to Albert Bridge Road elevation. Timber sash windows with clear lower part and multi-paned upper part. The roof is covered in natural slate. A deep eaves cornice finished in render is distinctive.

Prince of Wales Drive (west section)

4.76 No. 1 forms a substantial three storey villa that adjoins 191 Battersea Bridge Road. It is of yellow stock brick with parapet roof and two storey canted bay windows. To the front is a substantial brick boundary wall with brick balustrading.

Figure 62 : Nos. 7-17 Prince of Wales Drive

4.77 Nos. 3-17 form a terrace of eight three storey buildings arranged in pairs with two storey canted bays with Dutch gable above at roof level. The elevations are in red brick with carved brick motifs below first floor bay windows and above entrances. Nos 9 and 11, and 15-17 have attractive doorcases crowned with broken pediments above. Windows are single paned timber sashes.

4.78 No. 19 is a three storey red brick building of three storeys plus basement with stepped entrance to recessed porch. A three storey canted bay gives articulation to the frontage. Window and door surrounds are rendered and sash windows are timber with single panes.

4.79 Nos. 21-27 were originally two pairs of semi-detached three storey plus basement properties, although no. 23 has been replaced by a 1950's rebuild following damage during the Second World War.

4.80 Opposite, nos. 10-60 form a group of three storey purpose-built maisonettes (built in the 1890s) of red brick with stone arched recessed entrances, each with a pair of doors and bottle balustrading above. The windows are timber sashes with a distinctive three over two arrangement of panes to upper sashes. The end of the terrace (no. 60) is distinctive insofar as it was designed with a three storey octagonal canted bay with a spire to the roof. This method of emphasising building corners was typical of Victorian architecture.

Figure 63 : Connaught Mansions

4.81 Connaught Mansions is another mansion block, this time of five storeys with a parapet roof. It was built by builder James R. Ward for the developer John Halley in 1896-8. It is built is red brick with simple painted stucco dressings and pediments to the first floor windows. The sash windows are in the six over one configuration and the brick boundary (unfortunately painted) is topped in the characteristic way with a neatly clipped hedge.

Kersley Street

Figure 64 : Nos. 1-7 Kersley Street

4.82 Kersley Street and Kersley Mews were designed by H. E. Coe and Stephen Robinson for builder and developer, Thomas Pink. Nos. 1-7 are a short terrace of four houses of three storeys arranged as pairs with two-storey canted bays. The fronts are of red brick with yellow stock brick to flanks and rear. Windows are timber sash with multi-panes to upper and single pane to lower sash. Front doors are recessed within porches and of timber construction with four panels, the upper two being glazed. Attractive brick panels with dentil cornice define entrance porches and similarly at first floor level attractive detailing to brickwork defines the parapet to the canted bays.

4.83 Nos. 9-25 and 27-49 are two terraces of mainly two storey red brick houses arranged in pairs with entrances adjoining. The houses are either flat fronted or have single storey canted bays. They differ from those on the south side of the street by having some square bays too. Generally tripartite windows are found at ground, first floor and to the roof dormers, all with the small paned upper sashes to windows which

are characteristic of this street. The recessed entrances are defined by decorative brick entablatures above and timber panelled doors with two upper glazed lights. Some properties have retained their original red and black tiled paths.

4.84 No. 49 is unusual insofar as the bay window has been taken across the corner of the property to address both Kersley Street and Battersea Bridge Road.

4.85 Unfortunately nos. 9, 13, 15 and 49 have been painted and the properties have lost their original front boundary treatments which both have harmful effects on the street scene.

Figure 65 : House in the group between nos. 2-28 Kersley Street

4.86 Nos. 2-8 are two storey red brick houses with a third storey in a front gable. Two storey square bays to nos. 2 & 8 and single storey canted bays to nos. 4 & 6. The houses have sash windows with French windows to first floor of nos. 4 & 6 opening centrally on to balcony. Recessed entrances to ground floor.

4.87 Nos. 10-20 are a group of three storey red brick houses with two storey canted bays. Recessed porches to ground floor with floral motifs above. Nos. 22 to 28 and nos. 1-7 on the north side are similar to nos. 2-8.

4.88 Nos. 30-42 are similar to nos. 27-49 opposite them but without any square bays. Some retain their original red and black tiled paths. Again, one property has been painted (no. 36) and all had their original front boundary treatments replaced by modern ones.

Kersley Mews

4.89 Kersley Mews, by Coe & Robinson is a pleasing group of former stables and coach houses, or 'mews', built to the rear of the houses in Cambridge Road and Foxmore Street. Mews are uncommon south of the river, making them all the more significant.

The street has retained much of its Victorian character, partly due to its characteristic granite cobbled street. The builder is believed to have been Thomas Pink, who worked for John Robinson, the architect of houses nearby.

4.90 The mews consists of 13 converted properties arranged as two terraces. They are of two storeys with traditional side hung, mews style, double timber doors and eight over eight paned sash windows which are significant features and should be retained. The yellow stock brick elevations have red brick lintels and rendered plinths below the ground floor windows.

4.91 The roofs are of natural slate tiles. A few properties have unfortunately had their front facades painted, but they nevertheless contribute to the overall townscape quality and the opportunity to remove the paint in the future would be recommended to enhance the appearance of the Mews.

4.92 Consent to demolish no. 10 was given in 2011 due to the the distortion to the walls but is to be rebuilt to the same design and details.

4.93 Lamp columns are typically attached to the buildings and are of a historic style. The granite setts have been retained to the highway giving an appropriate setting to the street.

Figure 66 : Kersley Mews

Battersea Bridge Road

Figure 67 : Prince of Wales public house

4.94 No. 186, the Prince of Wales public house (1887 by Harry Isaac Ware) is proposed as a locally listed building. It is a three storey building of red brick to upper parts with pairs of window openings and the ground floor is a Classical four bay composition to the Battersea Bridge Road frontage and three bays to Surrey Lane elevation with rendered finish. The building terminates at roof level with twin triangular pediments to each street elevation.

4.95 Nos. 188-190, 'Clyde Cottages', are a pair of two storey mid-nineteenth century houses of yellow stock brick construction, stuccoed ground floor and eaves cornice to parapet roof.

Figure 68 : Nos. 192-202 Battersea Bridge Road

4.96 Nos. 192-202 are a terrace of eight two storey plus basement houses of yellow London stock brick construction with stucco finish to basement elevation with rustication. Window openings have rendered surrounds with the ground floor ones alternating with semi-circular pediments or flat panel above. First floor windows have projecting cornice to their heads and attractive console brackets. Stepped entrances lead to timber doors with rendered doorcases crowned with triangular pediments. Original railings survive to front boundary.

4.97 Nos. 204-206 are a pair of semi-detached nineteenth century two storey villas of London stock brick construction. They have single window openings to front at each floor with rendered surrounds.

4.98 Nos. 208-212 are of two storeys with basements and stepped entrances, of yellow stock brick construction with red bricks to gauged window arches. Four panel timber doors. Timber windows are of six lights to upper and lower sashes to ground floor and three to upper floor. Original iron railings have been retained to street frontage.

4.99 No. 214 is a three storey late twentieth century building of yellow brick construction to upper floors with rendered ground floor and basement.

4.100 No. 228, Duke of Cambridge public house was built in the 1860s and designed by F.E. Knowles (proposed for local listing). It is a three storey building of yellow stock brick construction to upper floors and render to ground floor. First floor window openings are rounded at corners, whilst at second floor they are arched with keystone. Windows are timber sash with upper and lower sashes divided into two. Externally granite setts to forecourt survive.

4.101 Nos. 230-240 are represented by two terraces each of three properties. Nos. 230-234 are of two storeys with basement, of yellow stock brick construction terminating at roof level in a parapet. Each have two storey canted bays to ground floor and basement, with a stepped access to upper ground floor leading to timber doors with rendered surrounds to front entrance. Each have interesting Venetian windows to first floor. Nos. 236-240 are similarly of two storeys with basement and central gable to no. 238. Each have two storey canted bays to ground floor and basement with parapet, though no. 240 has had this remodelled to form a pitched roof. They are of brick construction although unfortunately subsequently painted. There is a dentil cornice at eaves level and the roof is covered with natural slate.

Figure 69 : Duke of Cambridge pub with nos. 230-234 Battersea Bridge Road

4.102 Opposite, the eastern side of the conservation area starts at no. 175, a contemporary three storey addition to the terrace comprising nos. 177-189.

4.103 Nos. 177-179 are a pair of 4 storey mid-Victorian houses with a prominent stepped access to the upper ground floor. It is of yellow stock brick construction to upper floors and rendered to upper and lower ground floors, with the upper ground floor being rusticated. Upper ground and first floors have rendered surrounds to windows with hoods above supported by console brackets. No. 179 has retained its valences to upper ground floor windows. A projecting balcony at first floor spans both properties complete with decorative iron railings. Windows were typically timber sashes divided into two for upper and lower sashes, though no. 179 these have now been changed.

Figure 70 : Nos. 177-189 Battersea Bridge Road

4.104 Nos. 181-185 are a group of three storey plus attic storey mid-Victorian properties finished in stucco externally with the upper ground floors rusticated. Stepped access to upper ground floor leading to timber four panel doors, although only no. 185 survives. Rendered surrounds to windows, though only no. 181 has retained its hood and console brackets to upper ground floor. It also has an attractive bottle balustrade to parapet roof. Gate piers to front boundaries survive.

4.105 Nos. 187-189 are a repeat of nos. 177-179 and with the whole ensemble act as 'bookends' to the terrace of nos. 177-189. This pair are not as intact as nos. 177-179 having lost some of their architectural details including the railings to balcony at first floor.

4.106 No. 191 is a substantial three storey late nineteenth century building of yellow stock brick construction with two storey canted bays finished in render. The front elevation is a symmetrical composition with a grand doorcase centrally with triangular pediment above. It has an attractive bottle balustrade to front boundary wall finished in render. Also the attractive iron canopy with glazed roof survives to the front entrance.

Figure 71 : 191a Battersea Bridge Road

4.107 No. 191a is a single storey cottage which is very similar to the Cottage in Rosenau Crescent. It has a canted bay with a moulded frieze that joins up with the frieze around Connaught Mansions. The original hipped roof is just discernable behind the modern roof extension. The brickwork has been painted yellow which serves to draw attention to cottage whilst visually breaking its relationship with Connaught Mansions with which it was built.

4.108 Nos. 193-207 are a short terrace of eight two storey late nineteenth century Gothic Victorian houses, of yellow stock brick with red dressings around window and door openings. Decorative motifs to rendered arch above door with flanking columns, the columns similarly repeated to mullions to first floor windows. Above a red brick dentil eaves cornice is a pitched roof covered in natural slate with a fish scale pattern to the roof of the canted bay.

4.109 No. 209 is of the same style and also forms the end of the terrace in Rosenau Crescent.

Figure 72 : Nos. 211-213 Battersea Bridge Road

4.110 Nos. 211-213 form a pair of double-fronted semi-detached late nineteenth century houses of two storeys and a third storey in gabled projecting square bays. The houses are constructed of yellow stock brick with red bricks used around windows and eaves, although no. 213 has unfortunately been painted. Stone has been used for window heads and for the Venetian windows in the gables. Decorative cornice to gable and eaves enriches the architectural details. Windows are timber sashes, the upper part divided into two.

4.111 No. 215 is an unusual late nineteenth century infill of three storeys with semi-circular pediment to ground floor and roof storey, though much altered.

4.112 No. 219 represents a two storey addition to, but built at the same time as, the late nineteenth century terrace nos. 34-58 Cambridge Road. It is constructed of red brick with projecting ground floor bays.

Figure 73 : Former St Stephen's Church

4.113 The Assemblies of the First Born Church (formerly St. Stephen's Church), listed grade II, dominates the townscape of this part of the conservation area. It was designed by William White and dates from 1886-87. The building is constructed in polychrome red/yellow brick in a diamond pattern above Gothic arched windows to Battersea Bridge Road elevation. At the eastern end is the tower with its clock and spire, which is a local landmark.

Battersea Park Road

Figure 74 : The central range of Dovedale Cottages. The East pavilion can only just be seen at the far right of the picture

4.114 This section of Battersea Park Road contains an interesting group of Tudor revival style almshouses known as Dovedale Cottages (Grade II listed). The walls are constructed of white brick in Flemish bond with cement Tudor style quoins and window dressings and a slate roof. They were built as a composition of three buildings: no. 1; nos. 2-11; and nos. 12 and 12A . The central range has a first floor oriel window over a gothic arched door and this section projects slightly. There is a flanking detached pavilion at each end of the site. The garden in between the Eastern pavilion and central range remains, but that to the West of the central range has been developed with further housing which spoils the

original composition. The almshouses were originally called Dovedale Place and were founded in 1841 by a wealthy widow, Ann Maria Lightfoot of Balham Hill. They are now converted to flats.

Banbury Street

4.115 Nos. 1a-3 form a short terrace of mid nineteenth century houses of two storeys and basement, nos. 2 and 3 with later attic storeys. They are of yellow stock brick construction with render to basement. Large tripartite windows to ground floor with rendered surrounds have timber sash windows with upper panes divided into two. Stepped entrances lead up to solid four panel timber doors framed by rendered surrounds to doorcase. Original iron railings survive to nos. 1-3.

4.116 Nos. 5-7 form a later nineteenth century short terrace, again of two storeys, though with projecting two storey canted bay windows. They are of brick construction though unfortunately later painted, with dog tooth string course between ground and first floors. Windows are timber sashes with upper and lower sashes divided into two.

Bridge Lane

Figure 75 : Semi detached villas on Bridge Lane

4.117 Nos. 1-10 are three pairs of Victorian semi-detached villas. Nos. 1-2 are of two storeys with basement in a typical Victorian Italianate style and nos. 7-9 are of a similar style albeit without basements. They date from the end of the nineteenth century. Nos. 3-6 are two pairs of earlier villas with gabled frontages and their front doors in recessed side additions. They date from the early Victorian period when the road was called Love Lane. Nos. 11-17 are three storey, stock brick, late Victorian houses with sash windows. Some have been rendered.

Figure 76 : Former Surrey Lane School, now William Blake House

4.118 Towards the end of the nineteenth century, the road was renamed as Surrey Lane. On the west side of the street was built the former Surrey Lane School which has since been converted to residential flats and now called William Blake House (proposed to be locally listed). It is a three storey building designed by the London School Board architect E. R. Robson and was opened on 9 March 1885. It is built in yellow stock brick with red brick dressings around large white timber framed windows and doors. Projecting gables to the roof storey contribute to its typical Board School Queen Anne style. The former school master's house remains to the north of the main building.

Cambridge Road

4.119 Nos. 3-11 form a group of three storey properties to the same design as nos. 10-60 Prince of Wales Drive. They are of red brick construction with two storey square bays flanking pairs of entrances. Entrance porches are of render with bottle balustrade above and seven panel timber doors, the upper five panels being glazed. Nos. 1a-1c form part of the same group and differ only insofar as a three storey octagonal bay has been constructed on the corner.

Figure 77 : Cambridge Mansions

4.120 Nos. 1-82, Cambridge Mansions were built by builder James R. Ward for the developer John Halley in 1898-9. They are a linked group of five storey blocks with central entrances flanked by five storey bays with windows arranged in pairs and crowned with gables. They are constructed in red brick. The classical entrances have a two pairs of engaged Corinthian columns flanking double doors and broken pediments above. Stone string courses and

keystones to windows add interest. A contemporary roof extension was constructed in 2004 and is not considered to be a successful alteration and should not be attempted elsewhere in the area.

4.121 Nos. 4-12 form a terrace of two/three storey houses of red brick with two storey projecting canted bays. Timber sash windows have multi-paned upper sashes. A red brick string course with dentil cornice between ground and first floor adds interest. Externally front boundaries are of red and yellow brick construction.

4.122 Nos. 14-32 were originally a terrace of ten three storey red brick properties arranged in pairs, with three storey bays containing windows arranged in pairs. Nos. 24-28 were damaged beyond repair following enemy action in the Second World War. They were replaced around the 1950's by a three storey block of flats constructed of red brick .

4.123 Nos. 34-58 form a terrace of three storey red brick properties again arranged in pairs with two storey canted bays. Externally, boundary treatments were originally in the form of walls and railings, although the railings have been lost.

Foxmore Street

Figure 78 : Foxmore Street

4.124 Nos. 1-19 Foxmore Street form a terrace of two storey houses arranged in pairs. They were designed by H. E. Coe and Stephen Robinson and built by Thomas Pink. They are of yellow brick construction with red brick dressings to windows and to single storey projecting canted bays. Front boundaries were originally of red brick walls with railings above.

4.125 Nos. 2-10 form a short terrace of three storey properties with gabled fronts and single storey projecting square bays. They are constructed of yellow stock brick with red brick used for string courses and around windows. Triple windows feature to ground and first floors with paired windows above. Windows are typically timber sashes, the upper sash being multi-paned.

Rosenau Crescent

Figure 79 : The Cottage behind Connaught Mansions

Figure 80 : Nos 1-3 Rosenau Crescent

4.126 There is a small single storey cottage in Rosenau Crescent that was built as part of Connaught Mansions. It is similar to the one at the other end of the mansions on Battersea Bridge Road, but this one retains its fair faced red brick and hipped slate roof.

4.127 Nos. 1-13, 15-33 and 2-18 are three terraces of late Victorian houses. They are two storey yellow brick houses with red brick two storey canted bays that display decorative stucco mouldings. The paired entrances have recessed front doors behind entrances decorated with ornate stucco arches and polished granite columns. Brick dentil cornices at eaves level, stone keystones and decorative stone capitals to window openings add richness. Windows are timber sashes with single panes to upper and lower sashes. Unfortunately a few properties have had their front elevations painted which detracts from the overall uniformity of appearance of the street.

AREA 5. EAST: Queenstown Road and former Convent of St Mary

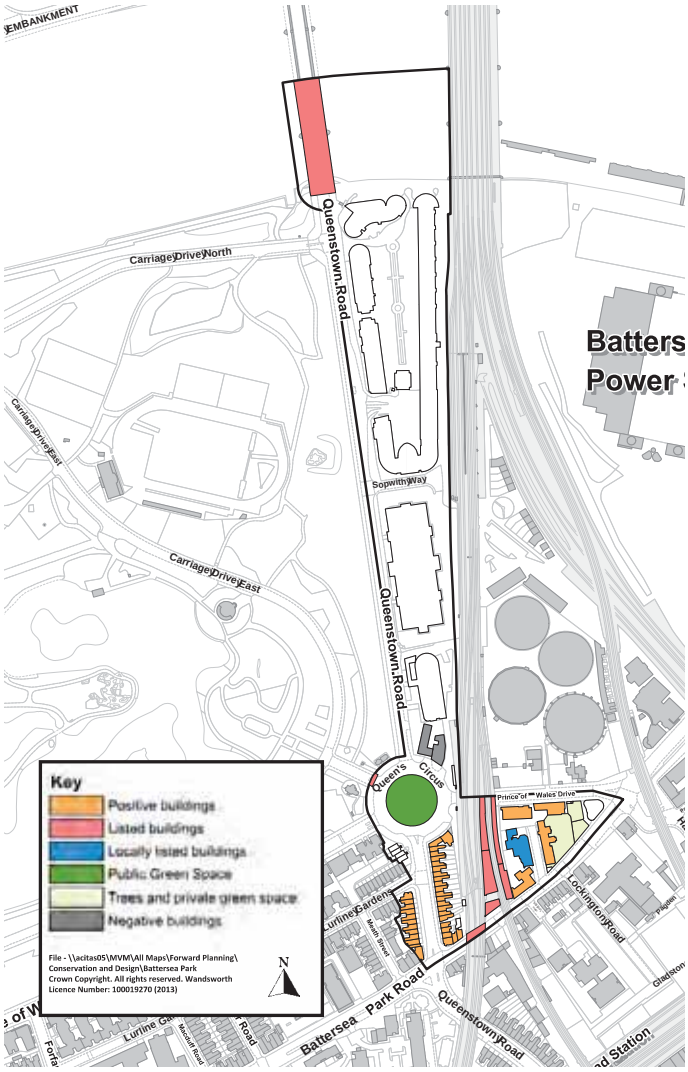


Figure 81 : Townscape map

Queen's Circus and Queenstown Road

4.128 At the end of the 1860s 'Victoria Circus' was laid out on Crown Estate land and survives today as Queen's Circus; a piece of well intended urban design that has regrettably not been maintained as such. Queenstown Road would have led directly down to the Park Town Estate (also a conservation area) although its course was interrupted by the tangle of railway lines seen today.

4.129 Importantly, on the north side of the circus is the Rosary Gate Lodge and entrance to Battersea Park which are made of Portland stone in and Arts & Crafts style and designed in the 1850s by James Pennethorne along with the park. To their right is an unusual and charming mock timber framed building which was built in 1899 as public lavatories. It is now an estate agency.

Figure 82 : Houses around Queen's Circus

4.130 The only other historic remnants around the circus are the houses at nos. 316-322 Queenstown Road (c.1880s) which continue from nos. 286-314 in a slightly simpler design. This Italianate terrace is composed of three storey stock brick houses with canted bays to the raised ground floors and half basements below. The front doors are paired; the windows are plain timber sashes; and the bays and window surrounds are finished in stucco. The roofs have a shallow pitch with tall regular chimney stacks and simple

stucco brackets to the eaves. The houses fronting Queen's Circus have red brick window lintels with stucco keys stones, but are otherwise of similar design. Their significance to this particular character area is that their frontages follow the curve of the circus.

4.131 All Saints Court, the block of flats that replaced the Victorian All Saints Church was built in 1979 and failed to take into account the curve of the circus. Instead it presents a large and lifeless side elevation to the circus with only a single tree to soften the impact of this great lost opportunity.

Figure 83 : 341-361 Queenstown Road

4.132 South of All Saints Court, nos. 341–361 Queenstown Road is an early red brick terrace built in 1879–80 by Lloyd & Co. to designs by R. O. Whitfield and J. Alick Thomas. These are flats with paired front doors. They are of three storeys plus basement and, typically for the Queen Anne style, they have casement windows, panelled and glazed front doors and triangular brick gables at roof level.

4.133 The land to the east of the park was never part of the Crown Estate scheme as it was owned by the railway company and used for railway sidings and depots. It is only since the 1980's that this side of the park has been developed for residential accommodation.

Figure 84 : Chelsea Bridge Wharf

4.134 The petrol station is a twentieth century building dominated by the gas holder outside the conservation area. No. 334 is a 1990's nine storey block of flats with commercial units at ground floor. To the north is no. 346, Marco Polo House, a 1980's post modern building of four storeys and basement. It is a symmetrical composition with a central five storey pavilion. It is finished in grey and white cladding with tinted glazing to windows. This building was granted consent for demolition in 2012 and due to be replaced by a residential-led mixed use development of up to seventeen storeys.

4.135 Nos. 348-380 form the Chelsea Bridge Wharf redevelopment of the early twenty-first century. The mixed use development of 10-14 storeys comprises residential flats, hotel and commercial units. It is clad in grey metal with projecting balconies. The Chelsea Bridge Wharf development is dominated by Battersea Power Station, a grade II* listed building, just outside the conservation area; its four chimneys being a notable London landmark.

4.136 The eastern boundary of the conservation area is marked by the railway viaduct which links to the Grosvenor Bridge (re-built in 1963-67 by Freeman Fox and Partners) which is outside the conservation area.

Chelsea Bridge

Figure 85 : Chelsea Bridge

4.137 Chelsea Bridge is a suspension bridge built in 1934-37 by London County Council Engineers under the leadership of T. Pierson Frank with Rendel, Palmer and Tritton as consultants, replacing the earlier one by Thomas Page. The building was listed Grade II in November 2008. The suspension bridge has a central span of 107.3 metres, side spans of 52.4 metres, giving a total length of 212.7 metres, and is 25 metres wide. It is painted mostly white with a red trim and greyish blue along the balustrades. It is embellished with five sets of lampposts, decorated with golden galleons, on either side of the bridge and smaller bulbs fixed into the swooping metal supports. There are heraldic designs on the four tall turrets at either end of the bridge: a golden galleon with two shields underneath (each marked with different symbols); crests of Middlesex and other counties around London; and a series of doves holding olive branches. The bridge is a self-stabilising suspension bridge, an unusual type, which represented a major step forward in bridge construction at the time.

Battersea Park Road (east)

4.138 The eastern end of Battersea Park Road along with Prince of Wales Drive forms a small triangular area containing an ensemble of buildings, the Church of Our Lady of Mount Carmel and St. Joseph, the Cloisters Business Centre (formerly the Convent of St. Mary) and the boundary walls.

Figure 86 : Church of Our Lady Mount Carmel with gothic arches to front

4.139 The Church of Our Lady Mount Carmel was originally a small church (now the Lady Chapel) built in 1869 but it was considerably enlarged in 1879 by the addition of a nave and chancel. The original small church was by architect Charles Alban Buckler and the additions by John Adams. The original church is in an Early English style of yellow stock brick with a steeply pitched slate roof. The extended church seen today consists of a six bay nave that is also in the Early English style. It is constructed of yellow stock brick with cut and rubbed brick dressings to doors and windows. The priest's house is of three storeys in yellow stock brick and sits to the north of the church with a connection to the Lady Chapel via the sacristy.

Figure 87 : The Cloisters Business Centre, formerley the Convent of St Mary

4.140 The Cloisters Business Centre was formerly the Convent of St. Mary and consist of four large blocks: Cloisters House on the opposite side of the access road; Priory House; Garden House; and Gardener's Lodge to the north. Cloisters House is a three storey yellow stock brick building of nine by two bays, with crow-stepped gables running the length of the facade. The other buildings are of two/three storeys in yellow stock brick with some red brick dressings.

4.141 The entrance to the Cloisters Business Centre from Battersea Park Road is marked by two Gothic arches. These two gateways have brick piers with ashlar bands supporting a cut and rubbed red brick arch with ashlar key stone and yellow stock brick pediment with coping above.

Figure 88 : Battersea Park Station

4.142 Battersea Park Station (listed Grade II) opened in 1867 (as York Road Station). It was designed by Charles Henry Driver, a pioneer in the use of ornamental ironwork who also designed the magnificent Abbey Mills and Crossness pumping stations in London. Battersea Park Station served the Brighton and South Coast Railways and was designed in an Italianate style. The main facade onto Battersea Park Road is of three storeys of five bays. It is of yellow stock brick construction with red brick with stone dressings to windows. It also has decorative stone string courses at ground and second floor level with a deep overhanging eaves cornice. The canopy has been lost and reinstatement would be desirable. The booking hall has Driver's characteristic decorative cast iron columns and beyond a staircase which leads to the platforms. Ongoing station improvements have included the repair and redecoration of the booking hall in 2012 and bringing original arches and decorative brickwork back into use in 2013. Platform one is a rare surviving original timber platform that has cast iron piers supporting timber canopies. Its use regrettably ceased in 2013 and the tracks were removed, but the structure has been 'mothballed' and therefore retained and preserved.

Figure 89 : Railway bridge over Battersea Park Road

4.143 Adjoining the station is the railway bridge of 1865 which is listed Grade II. The bridge has cast iron facings and parapet with yellow stock brick to supporting piers and abutments.

4.144 The eastern extremity of the conservation area is marked by Creative House, 124 Prince of Wales Drive. This is a six storey mixed use building with flats to upper floors. It is located at the apex of Battersea Park Road and Prince of Wales Drive and is prominent in appearance with its blue and grey external cladding contrasting with the traditional brick of adjacent development.

6 APPENDICES

Listed Buildings

Listed buildings are buildings that are listed by English Heritage or the Government for their special architectural or historic interest. These buildings are important not just to the local area but to the nation as a whole and represent buildings that make the most important contribution to England's architectural history. They are therefore protected and listed building consent is required for any alteration to any part of a listed building, either externally or internally or to a curtilage structure associated with it. These consents are dealt with by the Council, who may consult English Heritage if required.

The following buildings in Battersea Park Conservation Area are listed and their list descriptions given below.

Albert Bridge, Grade II*

Albert Bridge was designed by R M Ordish in 1873. It is supported by 2 turreted arches made of cast iron from which chains of flat wrought iron has radiate. This is a cable stayed bridge, partly suspended and partly cantilevered. The centre of the span is supported by a modern steel pier erected circa 1972. An extremely delicate, attractive and original structure. (The northern half of this bridge is in the Royal Borough of Kensington and Chelsea).

Chelsea Bridge, Grade II

Chelsea Bridge is a suspension bridge 107.3m long, with side spans of 105.4m, giving a total of 212.7m, and is 25m wide. The foundations for the piers, built in steel-sheet-piled cofferdams, were dug on the positions of the earlier bridge, but were of completely new construction, being formed of steel and concrete. The existing abutments were strengthened because of the weakness of the ground, a circumstance that led the engineers to design a self-anchoring type of suspension bridge. In this system the tensile stress generated by the cables is resisted more by stiffening girders than by abutment anchorages. The piers are clad in granite above the water line. The bridge has mild steel transverse beams, but uses high tensile steel in the wires of the suspension cables and in the flanges of the stiffening girders - one of the earliest such applications that predated the first British standard. The towers supporting the hexagonal-section suspension cables carrying the six-lane roadway are of steel box plate construction supported on rocker bearings. The deck is of high tensile steel box girder construction, an early use of the technique in the UK. The bridge is painted mostly white with a red trim and greyish blue along the balustrades. It is embellished with five sets of lampposts, decorated with golden galleons, on either side of the bridge and smaller bulbs fixed into the swooping metal supports. There are heraldic designs

on the four tall turrets at either end of the bridge: a golden galleon with two shields underneath (each marked with different symbols); crests of Middlesex and other counties around London; and a series of doves holding olive branches.

BATTERSEA PARK ROAD:

Battersea Park Station, Grade II

Battersea Park Station was built around 1865 as part of the London Brighton and South Coast Railway in an Italianate Style. The main street facade is three storeys made of red brick with boldly detailed stone dressings. The booking hall is spanned by 3-bay arcade springing from fanciful cast iron columns. The platforms have cast iron piers supporting wooden canopies. The timber platform 1 has been retained and repaired.

Railway Bridge, Grade II

The railway bridge adjoins Battersea Park Station as was built in 1865 by the London, Brighton and South Coast Railway. The facings are flanked by yellow stock brick abutments in the form of piers, with stone dressings, spandrels bearing the Railway's coat of arms and oak foliage.

Mountford Mansions (built as Battersea Polytechnic Institute), Grade II

Designed by E. W. Mountford in 1890 as the Battersea Polytechnic Institute. It later became Westminster College and in 2006 it was converted to flats and renamed Mountford Mansions.

Long symmetrical Northern Renaissance composition of 2-storeys, attic and Dutch gables. Red brick, stone dressings, tiled roof. Frontispiece of slightly advanced twin gabled pavilions framing main entrance bay. Four-bay recessed ranges 2-storeys and attic link frontispiece to gabled end- pavilions. Each end-pavilion comprises on plan an inner segmental bay and an outer and more strongly-projecting square bay. Doric entrance porch with quadrant wings and high parapet, balustraded over the quadrants. Entablature of main door has swan-neck pediment and is flanked by sashes with high entablatures. Behind the porch parapet a round-arched first floor window framed in an Ionic aedicule. In frontispiece and linking ranges, attic pilaster order pierced by bull's-eye windows and capped in frontispiece alone by complex swan-neck pediments. In the gabled pavilions these culminate in aedicules with statuary. Gabled end-pavilions also have attic order, with statuary in niches. Steep-pitched roof with open octagonal lantern, ogival cap and needle spire.

Former Library to the Former Battersea Polytechnic, Grade II

Built 1909-10 by architect F. Dare Clapham (assistant to Mountfield) as the library to Battersea Polytechnic (see previous entry). It is a symmetrical single-storey Wren-style building 5-bays wide, of red brick with stone dressings. A stone-banded Doric pilaster

order defines the bays, of which the centre bay is advanced by a pair of stone Ionic pilasters with entablature blocks supporting an open segmental pediment. The whole frames a large round-headed window of leaded lights having above it a console-keystone and cartouche. Each recessed lateral bay has a flat-headed sash with stone architrave and above it a bull's-eye window framed in a garland. A high parapet with stone coping masks a half-hipped tiled roof. Internally carved panelling, gallery and bookcases remain.

1 Dovedale Cottages, Grade II

Dovedale cottages on Battersea Park Road, are an interesting group of almshouses built in 1841 from funds donated by Mrs Lightfoot and her daughter. The buildings are of two storeys in a white brick.

Almshouse. 1841 from funds donated by a Mrs Lightfoot and her daughter, Mary, for 'persons in reduced circumstances professing godliness'. White brick in Flemish bond with cement dressings, slate roof. Two storeys, rectangular in plan, originally with four rooms. Tudor revival style. All windows casements with small panes. Street elevation a single bay with 3-light first-floor window and blind rectangular panel to ground floor, apparently intended for a memorial inscription that was either never supplied or which has been effaced, window and panel alike in flat-arched openings with simply chamfered jambs and lintels. West return has single-storey entrance porch with door of original design under four-centred Tudor arch and windows to ground floor only; the east return with chimney stack to rear. Both returns are unfenestrated to first floor. No. 1 is the westernmost of a range of almshouses.

2-11 Dovedale Cottages, Grade II

Almshouses, now arranged as flats. 1841 on behalf of Mrs Lightfoot and her daughter, Mary, for 'persons in reduced circumstances professing godliness'. White brick in Flemish bond with cement dressings and slate roofs. Two storeys. Three-part symmetrical composition with projecting centre section of three windows originally containing chapel and taller than its surrounds. Entrance to No. 6 in this range is set under a four-centred Tudor arch, other openings are flat arched. Two entrances to each lower wing on street facade with single light windows on first-floor over, those nearest ends in dormers. The other windows are three-light casements set in narrow mullions forming an alternating pattern to the first floor, except that first-floor windows of centre block have mullions and a transom; the window over centre entrance is an oriel, above which is a gable inset with roundel depicting a dove bearing an olive branch. Apart from the central gable over the former chapel, the roof is gabled to the returns and has boxed eaves to the front wall. Lintel band to ground floor. Sill band to first floor. The fire wall of centre range has its own parapet and coping above that of side ranges, where the gables also finish in a parapet with coping. There are two stacks to each low side wing: one to the peak of the parapet, the other near the fire wall of the centre range. The

stacks to the latter range are set in its parapet end walls. This range forms the centrepiece of the group of almshouses, which form a distinguished composition alongside the former St Stephen's church (q.v.)

12a Dovedale Cottages, Grade II

Almshouse, now flats. 1841 on behalf of Mrs Lightfoot and her daughter Mary. Identical in materials and design to No. 1 (q.v.), with the plan reversed so that the entrance porch is to the east and the chimney stack to the west. East return with ground-floor windows only. Eyebrow window near south corner, west return. This is the eastern portion of the tripartite composition of Dovedale Cottages, intended for 'persons in reduced circumstances professing godliness'.

Assemblies of the First Born Church (formerly St. Stephen's Church), Battersea Bridge Road Grade II

Assemblies of the First Born Church was formerly the Church of St Stephen's. By White; consecrated 1887. It is a Gothic 14th Century style church, of yellow stocks laced with red brick and stone dressings. The narthex roof is slate the others now tile. The west end is pierced by 3 lancets and flanked by buttresses terminating in pyramidal turrets. The nave is of 4-bays with cusped tracery windows of 3 lights and there are low windowless aisles. The tower placed at the east end of the north aisle has a corbelled clock stage and broach spire. The apsidal chancel is raised on an undercroft. There is a substantial king-post roof.

K2 Telephone Kiosk, outside no. 127 Albert Bridge Road, Grade II

Telephone kiosk dating from 1927 designed by Sir Giles Gilbert Scott. It is of cast-iron construction, It is a square kiosk of the K2 type with domed roof, perforated crowns to top panels and glazing bars to windows and door forming square panes.

K6 Telephone Kiosk, outside Westminster College, Grade II

Telephone kiosk. Type K6. Designed 1935 by Sir Giles Gilbert Scott. Made by various contractors. Cast iron. Square kiosk with domed roof. Unperforated crowns to top panels and margin glazing to windows and door.

LISTED BUILDINGS IN BATTERSEA PARK:

Pump House to north of lake, Grade II

Pump house. 1861, by James and William Simpson; restored 1987/8. English bond brown brick with rusticated quoin strips and stucco dressings; hipped Welsh slate roof. One x 2 bays. Tall one-storey elevations. Front bay has VR/1861 set in stone roundel above keyed stone semi-circular arched doorway. Similar arches to tall windows in side walls. Cast stone brackets support moulded stone cornice (reinstated 1988). Smaller

and lower 3 x 3 bay range to right with similar arches to openings and 2-light cast-iron casements. This pump house was built to supply water to the 15-acre boating lake, one of the prime features of Battersea Park which was designed in the 1850s by James Pennethorne.

Three Standing Figures by Henry Moore, Grade II

Sculpture. 'Three standing figures'. 1948. Henry Moore. Darley Dale Stone on low stone plinth. Site chosen by the sculpter 1950. Exhibited at the London County Council's first Open-Air Sculpture Exhibition, Battersea Park 1948, and afterwards presented to the Council by the Contemporary Art Society. 'these disturbing figures...., a synthesis of the abstract and the Organic...are the expression in sculpture of what Moore has described as 'the group feeling' of the Shelter drawings'. Philip James, Henry Moore on Sculpture,1966

War Memorial, Grade II*

WWI memorial. Designed and sculpted by Eric Henri Kennington RA (1888-1960). Portland stone. Consists of the figures of three infantry soldiers with helmets rifles and full kit, with a serpent at their feet, standing upon a three part columnar base. The figure to the left was modelled on the poet and writer Robert Graves. The base of the memorial has the inscription, XXIV Division France 1914-1918 around the top, with the twenty unit badges beneath. Situated in the registered grade II* Battersea Park. History: The memorial commemorates over 10,000 men who had been killed or listed as 'missing presumed dead' whilst serving with the 24th Infantry Division. The memorial was unveiled on 4 October 1924 in an opening ceremony performed by Field Marshall Plumer and the Bishop of Southwark. Summary of Importance: The 24th East Surrey Division war memorial in Battersea Park is not only of historic interest due to its link with world events, but it is also of visual interest, due to the elegant sculptural quality of the depiction of ordinary infantry men by the highly regarded war artist Eric Kennington. This is an unusually avant-garde war memorial with a very interesting depiction of Robert Graves, author of the outstanding war memorial 'Goodbye to All That'. Sources: Jonathon Black, 'The Legions who have suffered: the war memorials of Eric Kennington c 1921-1954', in Sculpture Journal XI (2004). Jonathon Black, 'Thanks for the Memory': War memorial, spectatorship and the trajectories of commemoration 1919-2001, in Matters of Conflict: Material culture, memory and the First World War, ed. Nicholas J. Saunders (2004).

Sun Gate, Grade II

Entrance gates. c1891 for London County Council. Outer pedestrian gateways are of Portland stone,in Arts and Crafts style. Nowy-headed coping; floating cornice above tall keystone with carved Art-Nouveau style female head; moulded stone architrave frames semi-circular arched doorway. Wrought-iron pedestrian gates and ramped

carriage gates, with scrolled ironwork to upper panels and spear finials. Flanking wrought-iron screen walls, are ramped up to pedestrian gates. One of 4 such entrances to Battersea Park designed in the 1850s by James Pennethorne.

Rosary Gate, Grade II

Entrance gates. c1891 for London County Council. Outer pedestrian gateways are of Portland stone in Arts and Crafts style. Nowy-headed coping; floating cornice above tall keystone with carved Art-Nouveau style female head; moulded stone architrave frames semi-circular arched doorway. Wrought-iron pedestrian gates and ramped carriage gates, with scrolled ironwork to upper panels and spear finials. Flanking wrought-iron screen walls, are ramped up to pedestrian gates. One of 4 such entrances to Battersea Park designed in the 1850s by James Pennethorne.

North East Entrance Gate, Grade II

Entrance gates. c1891 for London County Council. Outer pedestrian gateways are of Portland stone in Arts and Crafts style. Nowy-headed coping; floating cornice above tall keystone with carved Art-Nouveau style female head; moulded stone architrave frames semi-circular arched doorway. Wrought-iron pedestrian gates and ramped carriage gates, with scrolled ironwork to upper panels and spear finials. Flanking wrought-iron screen walls, are ramped up to pedestrian gates. One of 4 such entrances to Battersea Park designed in the 1850s by James Pennethorne.

North West Gate, Grade II

Entrance gates. c1891 for London County Council. Outer pedestrian gateways are of Portland stone,in Arts and Crafts style. Nowy-headed coping; floating cornice above tall keystone with carved Art-Nouveau style female head; moulded stone architrave frames semi-circular arched doorway. Wrought-iron pedestrian gates and ramped carriage gates, with scrolled ironwork to upper panels and spear finials. Flanking wrought-iron screen walls, are ramped up to pedestrian gates. One of 4 such entrances to Battersea Park designed in the 1850s by James Pennethorne.

Locally Listed Buildings

The Council holds a list of buildings that are of architectural or historical interest at a local level. These are different from buildings that are listed by English Heritage and the Government for which consent is required for alteration. There are no additional planning controls over locally listed buildings other than those that already apply to the building. However, the list is a record of some of the historic buildings in the borough that are of particular interest.

The following buildings are proposed for addition to the Council's Local List:

ALBERT BRIDGE ROAD

Albert Studios, rear of Albert Mansions

Nos. 1-8 Albert Studios form an architecturally coherent group of eight purpose-built artists' studios to designs by the architect James Halley around 1894-98. They represent a surviving example of a building type uncommon in London in an 'Arts and Crafts' style. They are single storey with an attic storey and gabled front, of red brick construction. Gables are of Dutch and triangular type with moulded panels to centre. Triple round-headed patterned wrought-iron casements to ground floor are of interest. Internally timber stairs lead to gallery to attic space.

63 Albert Bridge Road: Holmwood

This three storey house was built c1885 for Robert Miller a Master barge builder to designs by John S Quilter. It is of yellow stock brick construction with red bricks used for decorative works and around windows and openings. It is of two bays with the ground floors of both bays projecting in a semi-circle as well as the first and second floors of the bay to south. Ground and first floor mullions to windows are constructed in stone.

Nos. 67-69 Albert Bridge Road

Nos. 67-69 form a pair of stone fronted semi-detached villas of three storeys plus basement. Projecting columned porches define the stepped entrances leading to four panel timber doors with the two upper panels are glazed and transom lights above. Both houses have a canted bay that extends from ground floor to basement. The cornice to the parapet roof and to the bays have a dentil cornice and the far corners are emphasised by stone quoins. A continuous balcony runs over the bays and entrance porches with original decorative cast iron iron railings. The artist, Charles Sargeant Jagger lived at no. 67 and is commemorated here by a blue plaque.

Nos. 81 & 81A: Stafford Lodge and No. 83: Rutland Lodge

Nos. 81/81A and 83 are a pair of almost matching three storey detached villas with lower ground floor, gabled roof storey and central stepped access. No. 83 displays a date stone reading 1876. Both are in a Tudor Style of red brick construction with stone mullions to windows, porch and gables. No. 81 has castellations to the parapet above stone porch and decorative railings to second floor balcony. Substantial brick piers mark the entrance to no. 81 from the street. Original front boundary wall and stone coping survive

No. 85: Prince Albert public house

No. 85. Originally called the Albert Tavern, the Prince Albert public house is a three storey building dating from 1866-68 and extended in 1871 on the corner of Parkgate Road. It is attributed to the architect Joseph Tanner. The building is symmetrical about the corner with four bays to Albert Bridge Road and four to Parkgate Road of the same architectural composition of four round headed windows to first and second floors with rendered arches linked to capitals. The ground floor is glazed red faience whilst upper floors are yellow stock brick. It is now the oldest building on Albert Bridge Road.

ALEXANDRA AVENUE

No. 7: Vicarage

The Vicarage (no. 7) is a two storey composition with attic storey and crow-stepped gable to Prince of Wales Drive. It was built in 1879-80 to designs by John Oldrid Scott who was a cousin of the Vicar of St. Saviour's Church, Samuel Gilbert Scott for whom the vicarage was built. The building is constructed in grey brick with red brick used for diagonal diaper work and to segmental arches. The recessed porch with brick and ashlar segmental arch to Alexandra Avenue frontage is distinctive. The dormer windows to attic storey are crowned with triangular pediments. Only remnants of traditional cast iron railings and the entrance gate remain.

BATTERSEA BRIDGE ROAD

No. 186: Prince of Wales public house

No. 186. Originally the Rising Sun by Harry Isaac Newton, built in 1887, the Prince of Wales public house is a three storey red brick building of Classical design. It has red brick to the upper parts with pairs of window openings and the ground floor is a four bay composition to the Battersea Bridge Road frontage and a three bay composition to Surrey Lane, with rendered finish. The building terminates at roof level with twin triangular pediments to each street elevation.

No. 228: Duke of Cambridge public house

No. 228, Duke of Cambridge Public House, is a three storey building of yellow stock brick construction to upper floors and render to ground floor. First floor window opening are rounded at corners, whilst at second floor they are arched with keystone. Windows are timber sash with upper and lower sashes divided into two. Externally granite setts to forecourt survive.

BATTERSEA PARK ROAD

Our Lady and Mount Carmel and St. Joseph Church

The Church of Our Lady Mount Carmel comprises the original small church (now the Lady Chapel) of 1869, considerably enlarged in 1879 by the addition of a nave and chancel. The original church was by architect Charles Alban Buckler and the additions by John Adams. The original Church is in an Early English style of yellow stock brick with a steeply pitched slate roof. The main church which consists of a six bay nave is also in the Early English style. It is constructed of yellow stock brick with cut and rubbed brick dressings to doors and windows. The priest's house sits to the north of the church and is connected to the Lady Chapel via the sacristy. It is of three storeys in yellow stock brick.

BRIDGE LANE

William Blake House (Former Surrey Lane School)

This is a three storey former London Board School by architect E. R. Robson which was completed in March 1885. It is built in yellow stock brick with red brick dressings around large white timber framed windows and doors. Projecting gables to the roof storey contribute to its typical Board School Queen Anne style. The former school master's house remains to the north of the main building. Now flats.

LOCALLY LISTED BUILDINGS IN BATTERSEA PARK

Single Form, sculpture

1961. Bronze cast by Dame Barbara Hepworth. The sculpture was made as a memorial to Hepworth's friend, the then United Nations Secretary General, Dag Hammarskjold. Subsequently a larger copy was made to stand by the pond in front of the UN building in New York. Hepworth said the thought underlying this sculpture was "the delicate balance the spirit of man maintains between his knowledge and the laws of the universe". Barbara Hepworth played a huge role in promoting abstract sculpture in Britain from the mid twentieth century and is of international renown. Her work was often inspired by landscape and the lakeside setting for this piece is as important as the piece itself.

Brown Dog, sculpture

1985. Bronze sculpture of terrier by Nicola Hicks. The sculpture replaces an earlier statue of a terrier that was erected in Burns Road (outside the Latchmere Recreation Ground) in 1906 and removed in 1910. Both sculptures were commissioned by anti-vivisection groups and have attracted controversy. The first sculpture topped a drinking fountain for humans and animals and was commissioned to commemorate the campaigns against animal experimentation in the early 1900s which included protest marches, vandalism and a series of battles in London in 1907 known as the Brown Dog Riots. The first sculpture was removed in 1910. In 1985 Nicola Hick's replacement was erected on a site behind the Pump House in Battersea Park and in 1992 it was moved to its current location on the woodland walk near the Old English Garden.

Dame Nicola Hicks is a contemporary sculptor of animals who is celebrated for her compelling, life-like creatures and her ability to capture the physicality and psychology of her subjects. She has developed a technique of covering a steel mesh frame in plaster and straw to give a characteristic sketchy, yet realistic texture to casts such as this one. Critics argue that Hick's Brown Dog lacks the defiance and upright pride shown in the original sculpture, but it is nonetheless an accomplished work that commemorates an important historical event in the borough.

Register of Historic Parks & Gardens

BATTERSEA PARK

Battersea Park is listed on the statutory Register of Historic Parks & Gardens at Grade II*. It opened in 1854 and is one of the first parks in England that was created specifically for public use; others having evolved from common land or hunting grounds, or being for private use only. It was also the location for the pleasure gardens built for the Festival of Britain in 1951. Below is the list entry from the Register of Historic Parks & Gardens which is produced by English Heritage. *It should be noted that the restoration mentioned has been completed and English Heritage have been informed of various corrections and updates to this description.*

HISTORIC DEVELOPMENT

The creation of Battersea Park was first mooted in 1843 when the property developer Thomas Cubitt and the local vicar, the Honourable Reverend Robert Eden, reported to Queen Victoria's Commission for Improving the Metropolis. In 1846 an Act of Parliament was passed which authorised the formation of a park on a part of Battersea Common and Battersea Fields which included the pleasure grounds of the Red House inn.

A preliminary layout plan was produced by James Pennethorne in 1845, the basic principles of the design including a perimeter carriage drive, an embanked river frontage, and perimeter housing. The main development of the park took place however after 1854 under the direction of Parks Superintendent John Gibson who had worked on Victoria Park, Hackney (qv) with James Pennethorne. The park opened to the public in 1854 and was formally opened along with neighbouring Chelsea Bridge by Queen Victoria in 1858. In 1889 management of the park became the responsibility of the newly formed London County Council and under their management there was a slow change away from a park noted for its horticultural displays to one that was increasingly managed for sport. By 1919 the once-famed shrubberies were described as 'undefined and straggling', forming the boundary of the 'long-grassed, windswept plain' (Amhurst 1919).

During the First World War allotments were laid out in the park, an anti-aircraft station was set up on the croquet field, and a clothing depot on one of the cricket fields. The gravel carriage drives were damaged by heavy vehicles and after the war all the drives and paths were tarmacked.

During the Second World War 13ha were laid out as allotments and a piggery, a barrage-balloon site and an experimental radio station were introduced into the park, and the running track became an anti-aircraft gun site. A children's day nursery was built near the south boundary. By 1950 the OS plan shows some of the large beds of mixed trees and shrubs as just trees in grass. In 1951 the Festival of Britain was based on the south bank of the Thames and a 15ha site which included a large part of the

riverside was requisitioned from Battersea Park and laid out as the Festival Gardens. Whilst it was intended as a one-off, year-long exhibition, the funfair remained a permanent attraction until it was closed in 1974. In 1966 responsibility for the management of the park passed to the GLC; plans to rejuvenate the park were drawn up and consultations started in 1979. These were finally approved in 1984. Following the abolition of the GLC in 1986 responsibility for the management of the park passed to the London Borough of Wandsworth and a management plan was completed in 1987. This was updated in 1995 (Colson Stone) and a programme of restoration and upgrading is now (1998) in progress, aided by a grant from the Heritage Lottery Fund.

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING

Battersea Park is situated on the south bank of the River Thames which, with the embankment constructed by 1877, provides the northern boundary of the site. Queenstown Road provides the boundary to the east, Prince of Wales Drive to the south, and Albert Bridge Road to the west. Clapham Common lies c 1km to the south and the Royal Hospital Chelsea (qv) c 500m to the north, on the north bank of the Thames. The rectangular level site of c 80ha is enclosed within iron railings and is divided by the Central Avenue running from east to west, and by the carriage drives, completed in 1857, which encircle the park. Much of the site not used for sports was landscaped, and this is especially noticeable in the area between the boundary railings and the carriage drives where the undulating ground slopes gently down towards the drive. A c 10ha lake dominates the southern half of the site.

ENTRANCES AND APPROACHES

The main entrance is from Queen's Circus, a major intersection to the south-east of the site. The entrance and the intersection were shown, but not named, on Pennethorne's plan dated 1845 and on the OS 1st edition map of 1865. The entrance (listed grade II) has an outer pedestrian gateway of Portland stone in the Arts and Crafts style. The wrought-iron pedestrian gates and ramped carriage gates (c 1891) have upper panels of scrolled ironwork and spear finials. The flanking wrought-iron screen walls are ramped up to the pedestrian gates. A 50m drive, guarded to the south-west by the C19 Rosary Lodge, leads from the main entrance to the carriage drive. Three similar entrances (all listed grade II) are situated around the site, all made in 1891. That to the north of the main entrance and south of Chelsea Bridge leads onto the northern carriage drive; although a lodge (Ranelagh Lodge) was proposed for the entrance it is doubtful whether it was ever built (Colson Stone 1995). In the south-west corner, at the junction of Albert Bridge Road with Prince of Wales Drive, the entrance gates are guarded by Sungate Lodge (formerly Gymnasium Lodge), while at the northern end of Albert Bridge Road the entrance is marked by West Lodge (formerly Albert Lodge). In addition there are a number of pedestrian gateways around the boundary which connect to the carriage drive, and with paths which cross the site.

PRINCIPAL BUILDING

The Italianate pump house (listed grade II) designed by James and William Simpson is situated to the north of the lake. Built of brown bricks in English bond with rusticated quoin strips and stucco dressings, the front, north-facing bay has 'VR/1861' set in a stone roundel above the keystone of the semicircular arched doorway. The tall, one-storey elevation is topped by a hipped slate roof and was constructed in 1861 to house the pump and steam engine employed to pump water to the lake and cascade. The machinery was disposed of when the pump house was refurbished in 1992 and since then the building has housed an exhibition on the history of the park, the upper floors providing a classroom and art galleries.

GARDENS AND PLEASURE GROUNDS

From the main gateway the entrance drive crosses the junction of the east and south carriage drives to approach the lake. The lake was the horticultural focus of the Victorian design and lies in the lowest part of the park, surrounded to the north and west by tree-clad earth mounds which enclose the Subtropical Garden (1863). Under Gibson these gardens had a reputation for horticultural excellence which rivalled Kew. To the south the lake is enclosed by the steep mounds of the deer enclosure. Originally a path led from the main gate through the Rosary, a small garden space with formal planting beds. The Rosary is now (1998) incorporated in the enlarged deer enclosure. The serpentine outline of the lake and the circuitous path system around it (OS 1865) survive, as does the artificial rockwork and cascade made by W Pulham (1866). The rockwork on the north side of the lake has basins and ledges for the growth of alpines and other suitable plants. Water continues (1998) to flow down the cascade (renovated c 1990) into the lake. To the north of the main lake is a smaller piece of water, named as the Reservoir on the 1865 plan but from 1897 (LCC plan) called the Ladies Pond. On the north bank of the Ladies Pool, c 50m south-west of the pump house, is a Henry Moore sculpture (listed grade II). The three standing figures (c 1948) were erected on the site chosen by Moore c 1950. The circuit path around the lake crosses the south end of the Ladies Pond via a small stone bridge and continues north along the lakeside to the landing stage for hired boats and the cafe by H A Rowbotham (c 1939). From the cafe the lakeside path continues south along the boundary of the deer enclosure before rejoining the South Carriage Drive. The drive continues c 900m west to the Sungate Lodge entrance, passing, to the north, the children's play area (constructed late C20 on the site of the mid C19 gymnasium) and all-weather sports pitches.

At the Sungate Lodge entrance the carriage drive turns north, passing to the east the level area of sports fields with views to the now-redundant Battersea Power Station. After c 300m the drive passes the western end of the Central Avenue. The Central Avenue was an integral feature of the original layout of the park and presented a formal feature in an otherwise informal layout. Originally lined with elms and fences, the elms were gradually replaced by plane trees (from 1909) and the iron fences removed, as was the surrounding broad belt of shrubberies which would have focused views along the Avenue. In the centre of the Avenue is a bandstand constructed in 1988 to replace the C19 one. Plane trees mark the original circle around the bandstand, which was

enlarged by 9m c 1900. To the south is the Bowling Green (c 1880) with, to the north, a small brick pavilion added in 1930. To the west of the Bowling Green, partially screened by the remains of a C19 shrubbery, are the buildings which house the Park Police; these occupy the site of the refreshment house shown on the LCC survey of 1897. From the Bowling Green the path continues south to a network of paths which meander around the lake.

The West Carriage Drive continues north from the Central Avenue for c 200m where it divides. The western branch leads past West Lodge to Albert Bridge Road, while the eastern branch (the North Carriage Drive) runs east, past the maintenance yard to the north. This formed a component of the original layout and was hidden within a dense block of planting in the north-west corner of the park. It was in this area that Battersea's famous subtropical plants were grown in an extensive range of glasshouses. Today (1998) only one greenhouse survives and part of the yard has been developed as a herb garden. A lesser path leads south-east from the west end of the carriage drive to join up after 400m with the Central Avenue. A winding Woodland Walk formed c 1904 in one of the existing shrubberies leads north-east from the northern end of this path, turning north around the Old English Garden before rejoining the North Carriage Drive. The Old English Garden, laid out in 1912 on the site of late C19 botanical planting, was rebuilt in 1989. The original design was generally adhered to, with a pergola at the west end, wooden arbours with climbing roses to the north, and a central pond with apsidal ends and a small fountain in the centre. The brick-paved paths are laid around beds of herbaceous plants.

The North Carriage Drive continues east, separated on the north side from the riverside embankment by an informal arrangement of trees in grass. The riverside embankment and the esplanade with views to and from the north bank of the river was an important feature of the original design of the park. The centrally placed Peace Pagoda, constructed in 1985 by the Nipponzan Myohoji Order of Japanese Buddhist monks, now dominates the riverside walk. To the south of the carriage drive, in an area of open grass between the river and the Central Avenue, are the remains of the 15ha Pleasure Grounds which formed part of the Festival of Britain in 1951.To the west the Grand Vista comprises a large area of hard paving, the Upper and Lower Terrace. Wide flights of steps lead down from the Upper Terrace, restored c 1990, to the Lower Terrace which incorporates the Fountain Lake, a large basin of water flanked by willows which continues to be a major attraction in the summer when the fountains play. The concrete amphitheatre and the Russell Page garden, which largely survive, formed the central part of the Festival site. To the east is the aviary and the children's zoo, enlarged since 1951 and refurbished in the late 1980s. To the far east of the Festival Garden, on the site of the Festival Fun Fair, c 1ha of tarmac and grass is today (1998) used as the principal events area of the park.

The North Carriage Drive, lined with mature plane trees, continues east past the Festival Gardens where it divides. One branch continues east to Chelsea Bridge Gate while the second branch turns south to become the Eastern Carriage Drive which curves south-east

past the Athletics Ground. The Athletics Ground, which lies towards the eastern boundary of the park, was, until the beginning of C20, part of the area of open grassed sports grounds. It is enclosed to the north and east by the American Ground. Originally part of Gibson's arrangement of shrubberies which bordered the carriage drive, the planting of predominantly North American plants enclosed the east side of the park and covered extensive earthworks associated with the construction of the road leading to the new Chelsea Bridge. Today (1998) much of the original planting has been lost and a large area has been fenced off and developed as a nature reserve. The East Carriage Drive curves round to the south-west before joining up with the South Carriage Drive north-west of the main entrance.

PART TWO: MANAGEMENT STRATEGY

1 Introduction

1.1 The management of the conservation area is a partnership between the Council, those who live in the area and those who own property in the conservation area. This Management Strategy has been made available for public consultation and is divided into four sections. Section 1 gives information on how the Council manages the conservation area and how the public can get involved. Section 2 gives guidance to owners on how to conserve the character of the conservation area through looking after individual properties. Sections 3 and 4 give information on works requiring planning permission and how to make a planning application. Further information and relevant contact details can be found at the end of the document.

Boundary review

1.2 The character of Battersea Park Conservation Area is considered to be made up of the park and streets directly surrounding it or having been built as part of Pennethorne's original plan.

1.3 No boundary changes are proposed at this time.

The planning process

1.4 Planning is an inclusive process where any interested party is entitled to give an opinion on a proposed development. All planning applications in conservation areas are advertised at the site and in the local press so that anyone can comment.

1.5 All applications are determined in accordance with Council and Government policy and guidance. Government policies are set out in the National Planning Policy Framework published in March 2012. The Council's policies are set out in our Development Management Policies Document which is available on our website or from the Planning Policy Group. Where planning permission is required, it is Council policy to grant permission for development or alterations that would sustain, conserve and, where appropriate, enhance the significance, appearance, character and setting of the heritage asset itself and the surrounding historic environment. We must also consider policies set out in the London Plan. Details of where to see policy and guidance can be found in Further Information.

1.6 If an application has been refused permission, the applicant has the right to appeal to the Planning Inspectorate who will reconsider the application.

1.7 In determining planning applications, the Council must take into consideration all other material considerations. The Conservation Area Appraisal & Management Strategy is a material consideration for proposals in the conservation area.

1.8 We also take into account the views of the public and other consultees. For large developments in conservation areas or alterations to listed buildings, those consultees may include English Heritage or a number of national amenity societies, such as the Georgian Group, Victorian Society or Twentieth Century Society.

1.9 The Council also runs Wandsworth Conservation Area Advisory Committee which is made up of local amenity societies in the borough including Wandsworth History Society. The committee meets every two months to consider applications affecting the historic environment. Their views are taken into consideration when determining those applications.

1.10 You can see how the Council consults people in its Statement of Community Involvement which is available on the website or from the Planning Policy Group.

1.11 Planning authorities may control small scale alterations to family houses by making an **Article 4 direction**. This serves to control alterations which are harmful to the historic character of conservation areas such as installing uPVC windows and front doors, concrete roof tiles, laying hard surfaces across front gardens, and other unsympathetic alterations.

1.12 See the sections on what works require planning permission and conservation area guidance for information that is specific to this conservation area.

Heritage assets and positive buildings

1.13 The National Planning Policy Framework (The NPPF) defines a heritage asset as: "A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage assets include designated heritage assets and assets identified by the local planning authority (including local listing)."

1.14 A conservation area is itself considered a designated heritage asset and the NPPF states that great weight should be given to an asset's conservation. The Council has provided townscape maps in the appraisal to show which buildings make a positive contribution to the character of the conservation area ('positive buildings') as well as which buildings are listed or locally listed. All these buildings should be conserved and where appropriate, their heritage value enhanced. Only the loss of buildings not making a positive contribution could be considered favourably unless there were wholly exceptional circumstances.

Communication with residents

1.15 Conservation area status is registered as a local land charge. When a person or a solicitor carries out a land charge search when a someone buys a property, this information will be given.

1.16 When the boundaries of a conservation area are changed, the Council will inform those affected by writing to them directly and placing an advert in the local press.

1.17 Before carrying out any works affecting the external appearance of a building, owners are advised to check with the Planning Service if they are in a conservation area. The onus is on the owner to find out this information and ignorance is no defence should any matter be the subject of legal action.

1.18 From time to time the Council may distribute leaflets to the conservation area to give information to residents. The Council will consult residents of conservation areas on possible changes to the conservation area or when reviewing character appraisals in accordance with English Heritage's guidelines and our Statement of Community Involvement.

1.19 All conservation area maps, appraisals, management strategies and guidance are published on the Council's website. Officers can print copies of these documents for those who do not have access to the internet or have other difficulties downloading them. These documents can be downloaded from the following web page:

www.wandsworth.gov.uk/planning/conservation

Guidance

1.20 Officers in the Conservation and Urban Design Group can give informal advice on carrying out sensitive works to historic buildings and can often give details of specialist craftsmen if needed. If you are considering any external works in the conservation area you are advised to contact them to discuss your proposals before making a planning application.

1.21 Basic guidance on works that are appropriate in the conservation area are given in the section "Conservation Area Guidance".

Enforcement

1.22 In carrying out its planning function, the Council may take enforcement action against unauthorised developments or alterations that harm the character of the conservation area where planning permission would be required.

1.23 Anyone can report breaches of planning control or officers may see these whilst carrying out their daily work. If you wish to report a breach, contact the Planning Enforcement Group using the address and telephone numbers given at the end of this document or the following webpage:

www.wandsworth.gov.uk/planningenforcement

Listed buildings

1.24 Listed buildings are buildings of special historic or architectural interest that have been listed the Government. English Heritage is responsible for recommending the addition of buildings to the statutory list, whereas the Council is responsible for dealing with listed building consent which is required for alterations to listed buildings.

1.25 Any works of alteration or demolition that affect the special architectural or historic interest of any listed building must first be granted listed building consent by the local planning authority. This requirement applies to all parts of a listed building including internal and external fixtures and fittings and any structures within the curtilage of the listed building.

1.26 If you think a building should be listed, you may write to English Heritage. Their website gives details of what information they need and what factors they will take into consideration when dealing with the application.

1.27 Listed buildings in this conservation area are shown in Appendix 1 to the conservation area appraisal and on the townscape map(s).

1.28 Details of all listed buildings in the borough can be found on our website at:

1.29 ww3.wandsworth.gov.uk/gis/search/listedbuilding.aspx

1.30 The National Heritage List for England gives details of all listed buildings across the country:

1.31 www.english-heritage.org.uk/professional/protection/process/national-heritage-list-for-england/

Locally listed buildings

1.32 The Council maintains a list of buildings that are of special architectural or historical interest at a local level and therefore important to the borough. These buildings may (or may not) be of sufficient heritage significance to be added to the statutory list by the Government on the advice of English Heritage. However they are different to statutorily listed buildings as there are no additional statutory planning controls over locally listed buildings other than those that already apply to the building.

1.33 Locally listed buildings in this conservation area are shown in Appendix 2 and on the townscape map(s) in the conservation area appraisal.

1.34 The full Local List can be seen on our website:

www.wandsworth.gov.uk/downloads/200129/locally_listed_buildings

Archaeology

1.35 Where a development falls within an Archaeological Priority Area as set out in the Council's Local Development Framework, a detailed archaeological assessment will be required before applications are determined. In some cases, excavation or preservation of finds may also be required.

1.36 Most of the conservation area, north of Prince of Wales Drive, lies within an Archaeological Priority Area.

Trees

1.37 Trees are an essential part of the character of the conservation area and it is important that all trees and particularly the mature trees are retained and managed.

1.38 All trees in conservation areas are given protection by the conservation area designation. Trees may also be protected by Tree Preservation Orders, both in or outside a conservation area. The Council must be notified of any works to any tree in a private garden in the conservation area and can make a Tree Preservation Order in response to these notifications if it is necessary to prevent the loss of an attractive healthy tree.

1.39 The following guides are available on the web page below

- Trees and the Law
- Tree Care
- Tree Planting
- Our Tree Strategy

www.wandsworth.gov.uk/downloads/508/tree_preservation_orders

1.40 The Environment & Community Service's tree officers can advise on all tree matters in the borough (tel 020 8871 6370 / 6372).

Streetscape

1.41 The conservation and highways teams in the Council are working together to prepare a streetscape manual which will set out how the Council carries out works to streets across the borough. This will include the preservation of original features such as paving slabs, granite kerbs and granite setts or the reinstatement of these where possible. It will also cover how new works such as traffic calming, new signage, etc, could be carried out sensitively and by using traditional style materials and appropriate colours and finishes.

1.42 Battersea Bridge Road and Battersea Park Road, both having small sections within the conservation area, are Red Routes. Red Routes are main arterial roads in and out of London and are maintained by Transport for London. Problems on these roads should be reported directly to TFL on 0845 305 1234 or by emailing LondonStreets@tfl.gov.uk

New development in the conservation area

1.43 It is against Council and Government policy to allow the demolition of historic buildings which contribute to the character or appearance of the conservation area unless there are exceptional circumstances.

1.44 The townscape map(s) in the conservation area appraisal shows buildings and spaces (such as gardens and other green space) which are important to the character of the conservation area and should therefore be retained and looked after.

1.45 Development may be possible where buildings or spaces are not considered to be positive contributors and in these cases the Conservation and Urban Design Group will be able to offer advice on suitable design options if contacted at an early stage.

1.46 Basic principles for new development are given in the guidance section later in this document.

2 Conservation area guidance

2.1 This section gives guidance on how owners can look after their property to help conserve the special character and appearance of the conservation area. Due to the diversity of building types in the area, the section has been divided into sections offering advice on alterations to houses, mansion blocks, mews, pubs and new development.

GUIDANCE FOR ALL BUILDINGS

2.2 Conservation areas are all sensitive to change and even a minor change can have a detrimental effect on the overall character of the area. We recommend that alterations should differ as little as possible from the original style and fabric of the building. The guiding principle for all buildings in conservation areas is to repair and maintain rather than replace. If replacement is unavoidable, then an exact replica of the original is always best.

Reinstate missing features

2.3 Historic buildings get their special character from the details that are an intrinsic part of their design but that are not used in modern buildings today. All original features should be retained and where lost, owners are advised to reinstate them to a copy of the original detail when carrying out other works.

2.4 Common features often missing in Battersea Park Conservation Area are timber sash windows, original style front doors, front boundary treatments and pathways. Throughout this section and the conservation area appraisal you will find advice on the correct original features to replicate and further advice can be obtained by speaking to the Council's conservation officers.

Planning permission

2.5 Many of the works mentioned in this section will require planning permission. You are welcome to discuss your proposal with the Conservation and Design Group before carrying out works and to check whether planning permission is required. Enforcement action will be taken against unauthorised and harmful works. See What Works Require Consent for further information.

Sustainability and energy efficiency

2.6 Looking after existing buildings is an inherently sustainable act as old buildings embody the energy that was used to create the materials and build them in the first place. Traditional buildings function in a different way to modern buildings. Unmodernised houses lose naturally generated moisture through windows and doors

that are only loosely sealed; through open fire places; and also by occupants airing the house daily. When sealing an old building to prevent heat loss it is important not to impede ventilation which will eventually cause damp problems.

2.7 However, old buildings can be unnecessarily draughty and it is sensible to prevent excessive heat loss before considering installing micro generators such as solar panels and wind turbines. It is also wise to carry out all energy saving measures possible to avoid generating energy needlessly. When thinking about where to locate such equipment it remains crucial to conserve the appearance and character of the conservation area and street as a whole. Discreet and unobjectionable locations include rear roof slopes, back gardens, shed roofs or even valley roof slopes that are concealed by a parapet.

2.8 The need to conserve energy does not have to conflict with the need to conserve the character of the conservation area. If both requirements are considered in a balanced manner, it should be possible to achieve both objectives without harm to either.

2.9 Finally, it is useful to remember not to focus all your efforts on reducing energy loss in the home and forget about other areas of your family's life. Work out your carbon footprint at http://carboncalculator.direct.gov.uk and find more advice on energy saving at www.climatechangeandyourhome.org.uk and www.energysavingtrust.org.uk.

Satellite dishes

2.10 Satellite dishes should not be erected on elevations or parts of roofs that are publicly visible from the surrounding streets. Instead they may be located on rear elevations (subject to planning permission in the case of flats) or on garden buildings that are out of sight.

Security grilles

2.11 Security grilles add an unattractive non-traditional feature to houses and flats and may increase the fear of crime in an area. They should not be installed on ground floor or upper floor windows, but may be allowed to basement windows if they are not be readily visible from a public place. Owners are advised to consider all means of security before choosing the most appropriate solution for the property and the conservation area.

Advertisement hoardings

2.12 Advertising often requires consent from the Planning Service under the Advertisement Regulations. Shops may erect various signs without consent subject to certain restrictions, however illuminated signs always need consent in a conservation area. Hoardings usually require consent. Further information can be found on www.planningportal.gov.uk

GUIDANCE FOR HOUSES

2.13 Much of the guidance in this section can equally be applied to other building types and is therefore relevant to most owners. In particular this guidance is also relevant where terraced houses have been converted to flats or where flats have been built to look like a terraced houses (as in Lurline Gardens).

Windows

2.14 Windows are mainly timber sliding sash windows. It is important that this type of window is retained in the conservation area to maintain the unity and integrity of the houses. Where lost, owners are advised to reinstate this type of window taking care to faithfully replicate the details and dimensions such as the width of glazing bar and the design of the horns.

2.15 The installation of windows of a different pattern, design and construction material, such as aluminium should be avoided, Upvc windows usually fail to replicate original detail sufficiently and are also not recommended. Installing new airtight windows can cause damp in traditionally constructed buildings and therefore the correct ventilation would be necessary.

2.16 Old windows lose heat through the glass and through gaps between the frames, however they can easily be overhauled and draughtproofed and some companies specialise in this (ask the Conservation & Design Group for details). Installing secondary glazing meets the regulatory requirements for new windows whilst retaining the original windows. Even the use of shutters, blinds or curtains has been proved to reduce heat loss by between 41-58%. English Heritage provides advice in their publication Energy Efficiency in Traditional Buildings and have published Research into the Thermal Performance of Traditional Timber Sash Windows. See their websites www.english-heritage.org.uk

Front doors

2.17 Front doors to houses in the conservation area were originally made of timber and painted. Different designs exist in the area, but the typical Victorian four panel design is common. All original front doors should be retained, they are usually of very high quality and can give many more years useful life. However, if you need to replace your front door because it is a modern replacement or has been severely damaged, then find an original from a house similar to yours in the same street and ask a joiner to copy it. You may find a door in this design in an architectural salvage yard, but accurate traditional doors tend not to be sold ready made. All front doors should be made of painted timber as modern materials, such as upvc, are not in keeping with historic architecture.

Painting

2.18 Painting the brickwork of external elevations is not advisable. Painting a brick terrace house takes away the uniform appearance of the street and reduces the visual quality of the area. It also requires ongoing maintenance and may cause damp problems internally. Where houses have been painted, you are strongly advised to consider removing this. The Conservation & Design Group can give details of companies who carry out this work.

Roofs

2.19 Roofs to the houses are generally slate in the conservation area and should therefore be recovered in the same material when renewal is needed. Keep as many good slates as possible as these can usually be used again, as can decorative ridge tiles and finials if you have them.

2.20 Roof extensions require planning permission and may be allowed if the design complements the character of the house. In some streets, mansard extensions have been added to the front roof slopes and these have altered the character of the street. Where houses are part of a terrace or a semi-detached pair, the appearance and balance of the whole terrace or pair of houses should be taken into account as well as the individual house concerned.

2.21 Where all or most of the houses in a terrace retain their traditional pitched roofs, their original character should be conserved, and the addition of roof extensions involving alterations to front or side roofslopes will therefore be resisted. Original roof forms remaining in Soudan Road, Warriner Gardens (West of Alexandra Avenue), Foxmore Street and 21-51 Lurline Gardens, for example, should be conserved.

Chimneys

2.22 Chimneys with terracotta pots are original terminating features of buildings and their presence gives a satisfying rhythm to a street as well as forming part of the history and significance of the houses. They should be retained and rebuilt to their original form if they become unstable.

Front gardens and boundaries

2.23 Front gardens and their boundary treatments represent a small area of open space that, although privately owned, forms a pleasant and important part of the street scene. The planting in gardens is important in creating a softening effect on the surrounding hard architecture and gardens should therefore be kept planted. Hedges remain common in front gardens and owners are encouraged to maintain these or plant new hedging where missing. Garden planting should not be sacrificed for hard surfaces as the loss of the greenery and the void this leaves in the streetscape is harmful to the character of the conservation area.

2.24 Historically the boundary treatments to houses in this area consisted of low brick walls surmounted with cast iron railings. Where the railings were not needed to prevent people from falling into a lightwell, most were removed during World War II. All original boundary treatments including remaining walls should be retained. Reproduction railings may be installed subject to planning approval and should copy known original examples. Fences and high walls would not have been erected when the houses were first built and are therefore out of character and unlikely to be approved.

Extensions

2.25 Extensions to houses will be allowed where they conserve the appearance of the conservation area. They should be designed to be in keeping with the host building and should avoid projecting so far that they become visible from the front of the house. Side extensions are not encouraged as they harm the quality of the street that is created by space between the houses and may have a terracing effect where this was not the original design intent. When designing an extension, care should also be taken to conserve the uniformity of the rear elevations and preserve any views in the immediate area.

2.26 Some houses in the conservation area were built with a half basement whereas other were not. Excavating a new basement can be harmful to the character and appearance of the area and should be designed sensitively. The Council's Housing Supplementary Planning Document sets out the criteria for acceptable basement extensions which are more rigorous in conservation areas. Lightwells that excavate more than half the front garden or are visible and intrusive in the street scene will be resisted. In addition, other improvements will be required such as reinstating original style boundary treatments and front paths if lost.

GUIDANCE FOR MANSION BLOCKS

2.27 All mansion blocks in the conservation area have been well maintained with their original features and integrity intact. Perhaps the most important feature of the mansion blocks is their uniformity. Each individual block contains the same window types, the same railing design, the same roof line and the same decorative treatment. There is variety in the design and detailing of separate blocks and because this is so well maintained, it is easy for residents to understand the correct treatment for features to their flat. It is essential that the uniformity and correct detail of each block are conserved.

2.28 Windows are a mixture of sash windows (most commonly 8 panes over 2 panes) and French doors giving access to the balconies. Narrow glazing bars are important features of these multi-paned windows. As these are difficult to achieve in double glazed units (either wood or upvc) and to conserve the historic significance of the buildings,

residents are advised to retain their original windows and install secondary glazing or draughtproofing rather than replacing them. Original front doors should be retained and porches will be resisted.

2.29 Stucco dressings vary with each block and may be restricted to plain banding or may be more elaborate, particularly around doorways and gables. One of the key elements to the Queen Anne style is the contrast created by the white detailing and red brick. The stucco and windows should always therefore be repaired and redecorated in white paint. York Mansions is unusual in having stone dressings and these should remain unpainted.

2.30 In contrast to the houses, the roofs are covered in red clay tile. The roofline of each mansion block has been carefully designed to add interest to the top of the building. A great and interesting variety of parapet and gable details can be enjoyed across the conservation area. York Mansions is unusual in having a parapet with a simple dentilled cornice of great dignity; Primrose and Norfolk Mansions are finished with mansard roofs; and others, such as Overstrand Mansions have plain or Dutch gables. Cyril Mansions and Park Mansions display both gables and mansards and Prince of Wales Mansions has rounded and triangular pediments. Clearly these roofs have been carefully designed to terminate the buildings and are an important part of the architectural composition. A roof addition has been added to Cambridge Mansions this has created an intrusion into the roofscape which detracts from the character and integrity of the building. Roof extensions on any of the mansion blocks will therefore be resisted in future.

2.31 The balconies are open and defined by cast iron railings. These must be retained or replaced to their existing design or the original design if lost. Timber partitions have been added to the balconies and these should be retained in painted timber for the sake of uniformity (and privacy) even though they were probably not part of the original design. The balconies should not be filled in or glazed or extended in any way, either the the front, side or rear elevations of the blocks and structures should not be added to them.

2.32 The space around each block creates its setting. Low walls with neatly clipped hedges surround the front and side elevations of every block and this is the ideal treatment offering a small amount of gentle greenery to offset the bulk and solidity of the mansions' masonry. Hedging should therefore not be removed and should continue to be maintained. Railings were removed during World War II and could be reinstated, if desired, to the original pattern but even then, the hedging should not be removed.

2.33 To the rear, service areas and yards exist. Extensions would be resisted in these areas. Basement excavations are unlikely to be able to comply with policy and would therefore be resisted.

GUIDANCE FOR KERSLEY MEWS

This is a rare survival of a mews in the borough that was built to serve the residents of Foxmore Street and Kersley Street. The mews is open at both ends and has a historically valuable original cobbled surface that is equally rare in the borough.

Key features of mews buildings that should be retained include their external stock brick structure and pitched roof; the large pair of double side hung timber doors which would have given access to horses and carriages; and windows to the grooms' accommodation above. These features have mostly been retained in Kersley Mews. It is very important that the timber doors are painted and 'Georgian paned' timber sash windows are retained within their original reveals and with their cambered red brick lintels above.

Originally, the mews were built using stock brick with red brick string courses and dressings, however around half of the buildings have since been painted and this does not seem out of place in what was historically a service area. Owners are encouraged to remove paintwork as the opportunity arises and further painting will be discouraged. Modern additions that would be unwelcome include removal of timber doors, sash windows or chimney stack and pots. It is important to retain the once bustling, working and essentially small scale character of the mews, and to do this roof additions and porches or other structures may be resisted.

GUIDANCE FOR PUBLIC HOUSES

2.34 There are three public houses in the conservation area, all coincidentally on the Western side of the area. These are the Prince Albert (on Albert Bridge Road); the Prince of Wales and the Duke of Cambridge (both on Battersea Bridge Road). All three are surprisingly similar in design and characteristics.

2.35 They are all situated at the junction of two roads and therefore have two 'front' elevations with a splay to the corner. The Prince Albert and Prince of Wales both still retain an entrance door in the splay, but the Duke of Cambridge does not. Reopening this splayed entrance would be welcomed. The splay is a key characteristic of all three pubs and the Prince Albert and Duke of Cambridge both take the opportunity to advertise the pub on this splay at first and second floor levels. This is a traditional use of space along with the hanging pub signs which are also characteristic. The Prince of Wales does not have the splay to the upper storeys.

2.36 All three pubs are three storey buildings, but again, the Prince of Wales is different in being built in red brick in contrast to the stock brick of the other two. The sash windows (casements at the P.O.W.) are surrounded in all three pubs by moulded stucco architraves. The Prince Albert and Duke of Cambridge have roofs concealed behind corniced parapets whereas the Prince of Wales have a parapet with pediments aligned above the windows on both elevations.

2.37 The ground floor elevations are key elements of pub design and each of these pubs display their individuality at this level. The ground floor elevation to the Prince Albert is faced in ox blood rectangular glazed tiles which have mouldings to form pilasters with simple capitals between the window openings. The Prince of Wales has a stucco finish to the ground floor and more pronounced pilasters and capitals; and has curved corners around the window openings. The Duke of Cambridge has the most plain ground floor treatment which is perhaps a replacement. Very simple pilasters are formed in red and black marble.

2.38 The Duke of Cambridge is the only pub to benefit from a garden area to the front. Free standing canopies and heaters used here conserve the character of the building and create a comfortable environment for customers, however, the long glazed canopy to the front is a more permanent but less successful addition to this historic building.

2.39 As ever, windows are key features and sash windows divided by a single glazing bar remain at two pubs, but the Prince of Wales has casements and these could be replaced with sashes to improve the appearance of the building. None of the three pubs appear to have retained historic etched glass, but the divisions of the windows into smaller panes, sometimes with curved glazing bars are traditional features. In general, the pubs are well conserved and the best advice is for them to retain their historic appearance and authentic features. Planning permission would be required for most alterations as well as change of use.

2.40 Pubs have always been intimately linked with their surrounding environments and have helped to shape them visually and socially. These are meeting places where no membership or wealth is required. The three pubs in this area are clearly places that are enjoyed and used by people from the local community and this gives them their firm link with the conservation area. The use of the pub as a traditional place for spending leisure time is therefore a key part of the historic and communal character of the conservation area which it is important to retain.

GUIDANCE ON NEW DEVELOPMENT

New buildings

2.41 It is Council policy to protect the buildings that make a positive contribution to the character of the conservation area and these are shown on the townscape maps in the conservation area appraisal.

2.42 Where there are sites that would not involve the loss of a positive building or a space that is of value to the character and appearance of the conservation area, a new building may be acceptable. Any new building should respect the scale, mass, height, quality, and visual interest of the positive buildings around it so that the positive aspects of the street scene can be maintained or repaired.

2.43 Only buildings of the highest quality that will enhance the character of the conservation area will be recommended for approval and all proposals for new buildings should benefit from discussions with the Conservation and Urban Design Group before submission.

3 What works require consent?

3.1 Additional planning controls exist within conservation areas and this section explains what works will require consent. Most 'material alterations' to buildings that are not houses require planning permission. Some works to houses will require planning permission from the Council. For further information on these or any other planning matter please contact us using the contact details given at the end of this document.

Works to maisonettes, flat blocks and houses converted to flats:

3.2 These buildings do not benefit from permitted development rights and therefore most external alterations will require planning permission, including:

- Changing windows and front doors
- Reroofing and altering chimneys
- Cladding or rendering external walls
- Laying out a hard surface in the front garden
- Altering boundary treatments

Works to houses that require planning permission in the conservation area:

3.3 This list is intended as a guide and is not exhaustive. Works not mentioned here may nonetheless require planning permission and you are therefore advised to check with the planning service at an early stage to avoid delays to your project or even enforcement action.

3.4 You may also apply to the Council for a Certificate of Lawful Development which will confirm that planning permission is not required.

3.5 The following works require planning permission:

- Any roof extension
- Any side extension
- Any extension to the front of a house
- All rear extensions over one storey and beyond the rear wall of the original house
- Cladding in stone, artificial stone, pebbledash, render, timber, plastic or tile (this includes external wall insulation)
- Installation, alteration or replacement of a chimney, flue, soil or vent pipe to an elevation fronting a highway or to a side elevation
- Installation, alteration or replacement of an antennae or satellite dish on a part of the house that is visible from a highway
- Garden buildings, enclosures or pools built in the front garden or within 2 metres of a boundary or over 2.5 metres high or that takes up over 50% of the curtilage
- Hard surfaces in gardens, unless they are less than 5 square metres or are porous or water runs off into a porous area

- Boundary treatments (fence, wall, railings, etc) over 1 metre high adjacent to a highway or 2 metres elsewhere.
- Air source heat pumps
- Wind turbines.

Works to commercial buildings

3.6 Buildings that are not houses do not benefit from householder permitted development rights. This means that most external alterations will require planning permission. Some common alterations requiring planning permission are given below:

- Any alteration or extension to a building including roof extensions and windows, where a material alteration is involved.
- All changes to shopfronts require planning permission. This includes any external security shutters.
- Advertisements to shopfronts may require planning permission depending on size. All illuminated advertisements will require consent.

Demolition of any building

3.7 From 1 October 2013 planning permission is required for demolition as follows:

- Demolition of a whole building or substantial part of a building in a conservation area
- Demolition a boundary treatment (fence, wall, railings, etc) that is over 1m high adjacent to a highway or over 2m high elsewhere.

Works to trees

3.8 All trees in conservation areas are protected and consents required are as follows:

- For trees in conservation areas, the Council must be given six weeks notice of any works including pruning and felling
- For trees covered by a Tree Preservation Order, an application must be made to do any works including pruning and felling and this application takes eight weeks
- Separate forms for both cases are available on our website or from the Planning Portal.

4 How to make a planning application

4.1 This is a brief introduction to making a planning application for works to a building in the conservation area.

Application forms

4.2 You should make your application through the Planning Portal (see web address below) which has all the relevant forms and guidance. If you don't have access to the internet please come to Wandsworth Council on Wandsworth High Street to collect a form or telephone us (see Contacts).

www.planningportal.gov.uk

Making your application

4.3 For all but the simplest alterations, you are advised to appoint a qualified architect or other competent person with experience and understanding of conservation issues.

4.4 To apply for planning permission you must submit the correct application form (often the householder application form alone) and submit scale drawings showing the existing and proposed plans and elevations. For applications to replace doors or windows, it is usually sufficient to include a photograph to show the existing door or window, but the drawing for the proposed item must be to scale of at least 1:50.

4.5 When we receive your application we will allocate a case officer who will deal with your application and be your main contact. If you have an agent, correspondence will be automatically conducted with your agent unless otherwise requested.

Pre-application advice

4.6 You are welcome to ask for advice on your proposed development before making your application. The Council charges a fee for giving pre-application advice for which further information can be found on our website. You can make your request for advice by emailing planningapplications@wandsworth.gov.uk.

Design & access statements

4.7 All applications for planning permission in conservation areas must be accompanied by a Design and Access Statement which should set out the design concept for your proposal. Thinking about what is important about the building before you actually draw up your proposals should help you to choose a design that will conserve or possibly even enhance the building's appearance.

4.8 The statement should include a description of the building as well as an assessment of the impact of your proposal on its character and appearance. We welcome photographs or sketches that will help to illustrate your proposals.

4.9 The Design and Access Statement does not need to be long if it is for a small proposal. You could start by answering the following questions:

- Is the building listed, locally listed or shown as a positive building in the conservation area appraisal?
- Why is the building considered to be of heritage value? Hopefully the conservation area appraisal will tell you the answer to this question
- What are its main important features and does it have any interesting details?
- What original materials were used? eg. brick, stone, timber
- Has it already been altered or extended?
- Are there any original features missing that could be reinstated? Restoring them could count as enhancement.

4.10 The Design and Access Statement should then go on to explain how you think the alteration or extension that you want permission for has been designed sympathetically to suit the building and preserve (or enhance) its appearance.

4.11 If these guidelines are followed for a small proposal, a separate Heritage Statement is unlikely to be necessary. Heritage Statements are usually only required for large or complex schemes and for substantial works to listed buildings.

Planning policy

4.12 All applications are determined in accordance with Council policy as set out in our Development Management Policies Document which is available from the web page below. The conservation area appraisal and guidance given in this document will also be taken into consideration.

www.wandsworth.gov.uk/info/856/local_development_framework

4.13 Government guidance is given in the National Planning Policy Framework available from http://www.communities.gov.uk/planningandbuilding/planningsystem/planningpolicy/planningpolicyframework/

4.14 Other parties will be consulted for their views on your proposals and these may include neighbours and amenity groups as well as other Council services such as the Conservation and Design Group.

When will I get approval?

4.15 It takes eight weeks to process most planning applications (or 13 weeks for major applications). However if the correct information is not provided, the application cannot be validated and you (or your agent) will be told, within 10 days, what information is needed. The 8 or 13 week period only starts when all the necessary forms, drawings, documents and signatures have been received.

Building control

4.16 Approval under the Building Regulations is a separate requirement and you should check this with the Council's Building Control Service before carrying out your works (See Contacts for details).

FURTHER INFORMATION & CONTACTS

Further information

Council publications

The following documents and guidance are published by the Council and are used in determining planning and tree applications.

Publication	What it contains	Web link
Housing Supplementary Planning Document	Guidance on residential planning matters including: Dwelling standards Conversion of shops to housing Residential extensions Hardstandings for cars	www.wandsworth.gov.uk/spd
Local Plan	The Local Plan includes the following documents: Core Strategy Proposals map Development management policies Site specific allocations	www.wandsworth.gov.uk/localplan
Development Management Policies Document	Policies on : Sustainable development (including managing the historic environment) Housing Town centres Employment The natural environment Community facilities Transport	As above
Site Specific Allocations Document	Guidance on known development sites in the borough	As above

Publication	What it contains	Web link
Tree Strategy for the Borough	The action plan for trees in the Borough	www.wandsworth.gov.uk/treesor www.wandsworth.gov.uk/downloads/508/tree_preservation_orders
Tree Care	How to look after your trees	As above
Trees and the Law	What tree works require permission	As above
Tree Planting	How to plant trees	As above

Government policy and guidance

The Planning Portal

A primary resource for planning advice to the public. The website contains a useful 'interactive house' to show what alterations require planning permission.

www.planningportal.gov.uk

National Planning Policy Framework

Government planning guidance. Published 2012

www.gov.uk/government/publications/national-planning-policy-framework--2

The London Plan

Published by the Mayor of London, July 2011.

www.london.gov.uk/priorities/planning/londonplan

English Heritage publications

These and many documents, as well as a guide to conservation planning, are available on English Heritage's website:

www.english-heritage.org.uk

Guidance on Conservation Area Appraisals, English Heritage (Product code 51185) 2006

Guidance on the Management of Conservation Areas, English Heritage (Product code 51184) 2006
Conservation Principles: policies and guidance for the sustainable management of the historic environment by English Heritage (Product code 51393) 2008
Energy Conservation in Traditional Buildings by English Heritage (Product code 51367) 2007
Climate Change and the Historic Environment by English Heritage (Product code 51392) 2008
Building Regulations and Historic Buildings by English Heritage (Product code 50900) 2004
Understanding Historic Buildings: A Guide to Good Recording Practice by English Heritage (Product code 51125) 2006

Books

The Survey of London: Battersea Published 2013 by English Heritage
The Park Town Estate and the Battersea Tangle byPriscilla Metcalfe (London Topographical Society) 1978
A Stitch in Time: Maintaining your Property, available from The SPAB
Building Conservation Directory Available from Cathedral Communications 01747 871717 or www.buildingconservation.com
Conservation of Historic Buildings by B.M. Fielden (Architectural Press)
Informed Conservation by Kate Clark. Available from English Heritage
Old House Care and Repair by Janet Collings (Donhead) www.oldhouse.info
Period House: **Complete Care, Repair and Restoration** by Albert Jackson and David Day (English Heritage & Collins)
Structural Repair of Traditional Buildings by P. Robson (Donhead)
The Buildings of England: London South by Cherry and Pevsner (Penguin)
The Elements of Style, An Encyclopaedia of English Architectural Detail, edited by Stephen Calloway (Mitchell Beazley)
The English Terraced House by Stefan Muthesius (Yale 1982)
The Repair of Historic Buildings by Christopher Brereton. Available from English Heritage
The Victorian Society Book of the Victorian House by Kit Wedd. Available from the Victorian Society
Victorian Architecture by R. Dixon and S. Muthesius (Thames & Hudson)
Durability Guaranteed: Pulhamite Rockwork - Its Conservation and Repair Published by English Heritage

Useful organisations and websites

Organisation	Website / Phone number
Planning Portal	www.planningportal.gov.uk
Planning Aid for London	www.planningaidforlondon.org.uk 020 7247 4900
Funds for Historic Buildings	www.ffhb.org.uk
HELM: Guidance on the historic environment from across the country compiled by English Heritage	www.helm.org.uk
English Heritage • London Region • Customer Services (publication requests, etc)	www.english-heritage.org.uk 020 7973 3000 0870 333 1181
Georgian Group	www.georgiangroup.org.uk 087 1750 2936
Victorian Society	www.victoriansociety.org.uk 020 8994 1019
Twentieth Century Society	www.c20society.org.uk 020 7250 3857
Garden History Society	www.gardenhistorysociety.org
Society for the Protection of Ancient Buildings (SPAB)	www.spab.org.uk 020 7377 1644
SAVE Britain's Heritage	www.savebritainsheritage.org 020 7253 3500
Images of England: Details and pictures of listed buildings nationwide	www.imagesofengland.org.uk
Pastscape: information on archaeological and architectural heritage	http://pastscape.english-heritage.org.uk/
Climate Change and Your Home: information about energy efficiency in old houses	www.climatechangeandyourhome.org.uk/live/homepage.aspx
Building Conservation Directory: Articles and specialist craftsmen	www.buildingconservation.com 01747 871717
Work out your carbon footprint	http://carboncalculator.direct.gov.uk

Organisation	Website / Phone number
Heritage Gateway: comprehensive national and local historic environment resources	www.heritagegateway.org.uk
Wandsworth Historical Society	www.wandsworthhistory.org.uk

Public archives

Wandsworth Heritage Service

Battersea Library
265 Lavender Hill
SW11 1JB
Tel: 020 8871 7753

Email: heritage@wandsworth.gov.uk
See the Council's website for opening times.

London Metropolitan Archive

40 Northampton Road
Clerkenwell
London
EC1R 0HB

Website: http://www.cityoflondon.gov.uk/Corporation/LGNL_Services/Leisure_and_culture/Records_and_archives/

Local amenity groups

The Battersea Society

Email: planning@batterseasociety.org.uk
Website: www.batterseasociety.org.uk

The Friends of Battersea Park

www.batterseapark.org

Contacts

Wandsworth Council
Borough Planner
Town Hall,
Wandsworth High Street,
London, SW18 2PU

Tel: 020 8871 6000

Email: boroughplanner@wandsworth.gov.uk

Council Contacts

General planning enquiries	020 8871 6636
Conservation & Urban Design Group	020 8871 7564 or 7571
Development Management - East Area Team	020 8871 7657
Planning Enforcement Team	020 8871 6559 or 8603
Planning Policy	020 8871 6647
Building Control	020 8871 7620
On-Street Services Office	020 8871 6708 http://www.wandsworth.gov.uk/forms/form/181/street_defects
Parks Service	020 8871 6347
Arboricultural Service	020 8871 6372
Wandsworth's Local Studies Centre	020 8871 7753

If you have difficulty reading this document or require further information, please contact:

email: ConsUrbDesign@wandsworth.gov.uk

Address: Wandsworth Council
Planning Services
Conservation and Design Group
Town Hall Extension
Wandsworth High Street
London
SW18 2PU

Telephone: 020 8871 7571

Or view this document on our website:
www.wandsworth.gov.uk/BatterseaParkCA

Housing and Community Services
Wandsworth Council

Old photographs and some old maps courtesy of Wandsworth Heritage Service

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