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West Putney Conservation Area Appraisal and Management Strategy

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A. INTRODUCTION

Map of the conservation area

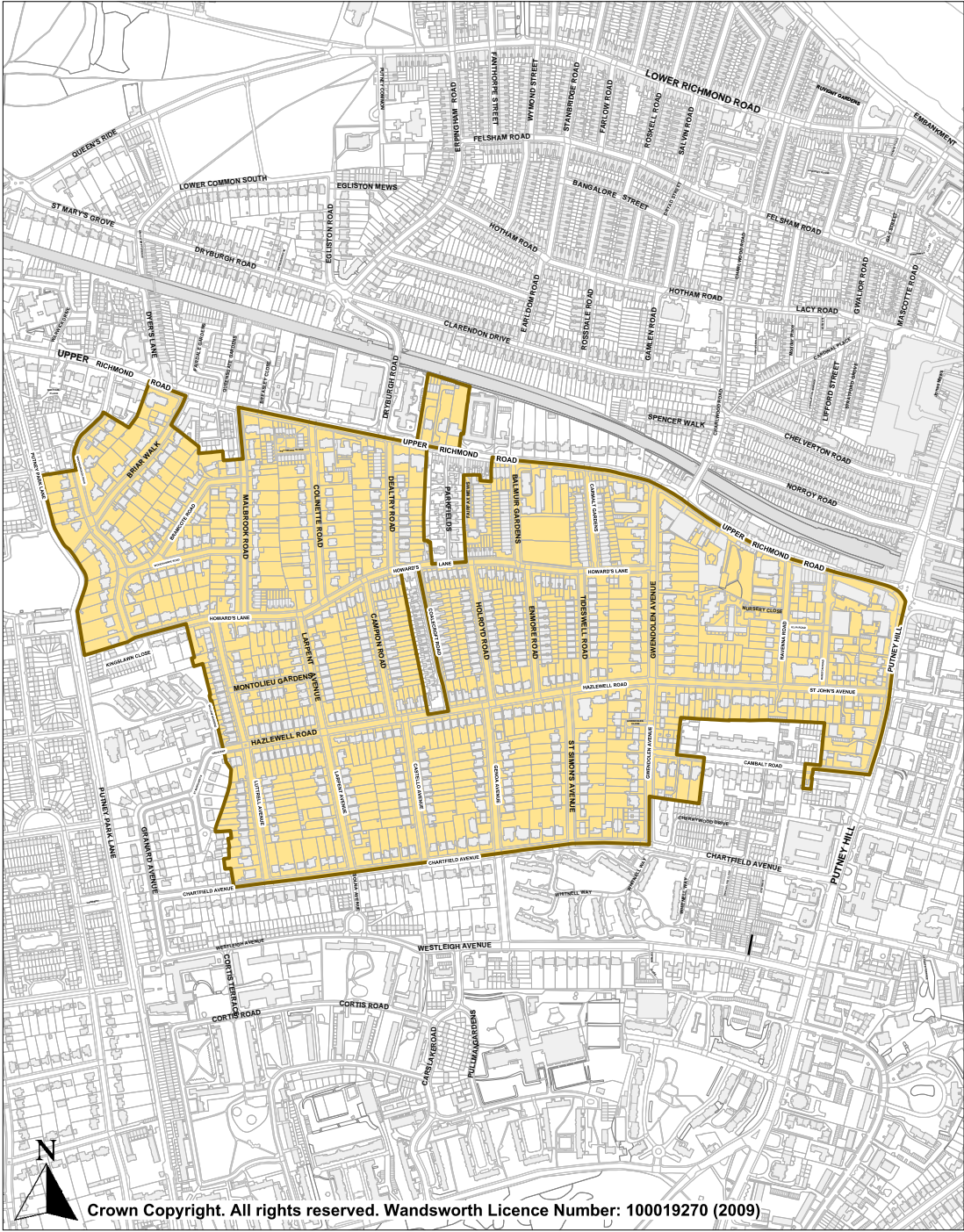


Figure 1 : The boundary of the West Putney Conservation Area

The purpose of this document

A.1 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.

A.2 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.

A.3 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

A.4 People in the conservation area were consulted for their views on this document in October and November 2009 and a public meeting was held at Putney Leisure Centre on Tuesday 20 October 2009 to discuss it. The public meeting was attended by 20 people and seven other representations were made. Further information was given on some of the buildings in the conservation area. Questions were asked about development rights and works to trees and comments given on various aspects of conservation area control.

Designation and adoption dates

A.5 West Putney Conservation Area was designated on 2 January 1986 and extended on 26 November 1987.

A.6 This document was approved by the Planning and Transportation Overview and Scrutiny Committee on 22 February 2010 and the Council's Executive on 1 March 2010.

Further copies are available from:

www.wandsworth.gov.uk/planning/conservation

Maps and pictures may be enlarged for clarity when viewed online.

PART ONE: CONSERVATION AREA APPRAISAL

1 SUMMARY OF SPECIAL INTEREST

1.1 West Putney Conservation Area was designated on the 2nd January 1986 and was extended on the 26th November 1987. Its special character is derived from the urban area of Putney Town, with its Georgian and Victorian elements, and more extensively with the later Victorian and considerable Edwardian suburb developed on former field systems to the west.

1.2 The area is thus predominantly suburban and residential, with gradual urbanising toward Putney Town Centre. The character is largely Victorian to the north and east of the conservation area, with an overwhelmingly Edwardian character in the central, south and western areas.

1.3 There are six separate character areas; these are quite distinct pockets of character that could form six separate conservation areas, and they should be viewed as such, since development appropriate in one character area could be highly inappropriate in others. The distinctiveness of the areas should thus be borne in mind when proposing new development or alteration, in order not to upset the careful composition and planned nature of the conservation area and its separate character pockets. Even within character areas there are subtle differences, references and architectural traits.

1.4 The architectural quality of the area overall is very good, with some excellent and even outstanding buildings which are either listed or locally listed. The Edwardian suburb is remarkably consistent, with recurring design themes and traits.

2 LOCATION AND CONTEXT

2.1 West Putney Conservation Area covers the vast majority of the area between Putney Hill in the east and the Dover House Estate Conservation Area in the west. The northern boundary is the Upper Richmond Road and the southern boundary is Chartfield Avenue. Three link roads traverse the area horizontally, Howard's Lane, Hazlewell Road and Chartfield Avenue, with other roads drip-feeding from them.

2.2 The area abuts the Dover House Estate Conservation Area in the west in addition to the Charlwood Road/Lifford Street and Landford Road Conservation Areas to the north. Contained within the conservation area are two separate and wholly self-contained conservation areas, Coalecroft Road and Parkfields. These have very different characters and were developed at an earlier date than the land contained in the West Putney Conservation Area.

2.3 The easternmost part of the conservation area is essentially urban in character, while the southern, central and western areas have an overwhelmingly suburban character. The stretch along the Upper Richmond Road has a different character concomitant with its abutting a major road.

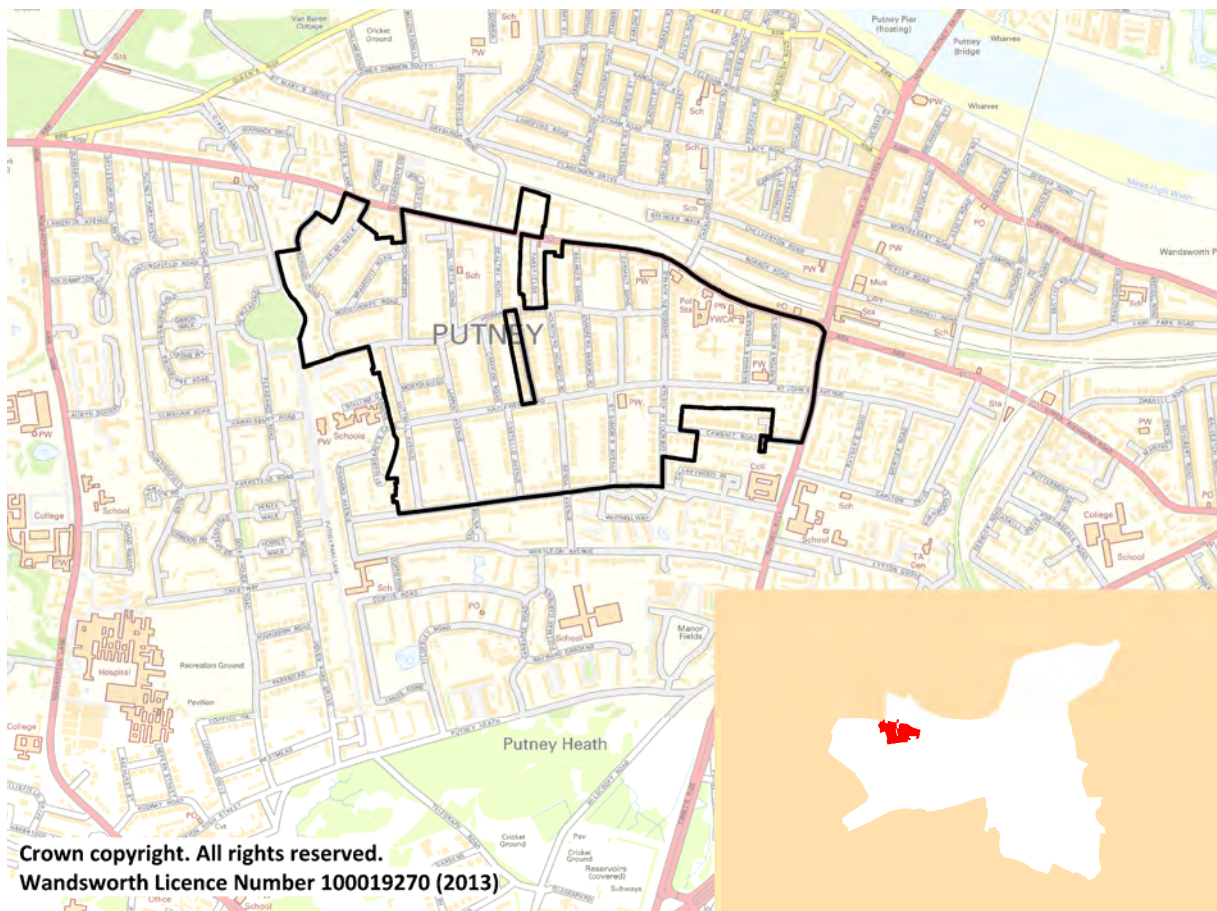


Figure 2 : The location of West Putney Conservation Area within the borough

3 HISTORY

Character Area A: Putney Park Estate

3.1 This area of clay and gravel land originally formed part of the medieval Putney Park, which in the eighteenth century was still part of the lands attached to Putney Park House. Although later sold off and owned in 1849 by Henry Scarth, the developer of Parkfields, it continued in use as orchards and market gardens until laid out as the Putney Park Estate in the 1890s. Scarth for a short time lived in the cottage (Park Cottage) shown on early OS maps in the middle of the fields.

3.2 In the mid-nineteenth century, while the whole area was part of the Scarth holdings, parts were being developed as a regularly laid out villa estate by the 1850s along the Upper Richmond Road (not in the conservation area). Malbrook Road, which was developed as a simple strip street, is described as part of the adjoining character area. The pattern found in the Putney Park Estate was not continued in the later nineteenth century layout.

3.3 Archaeology: There is unlikely to be anything other than chance field finds in this area.

Character Area B: Lower Shott / Upper Richmond Road

3.4 Lower Shott was part of the Putney field system that survived longest in profitable horticultural use. The well-drained soils, proximity to the main road, railway and town centre which made it valuable market garden land also ensured an early demand for building land; this was one of the earliest developed areas outside the High Street (late seventeenth century onwards). The individual plots available to developers were limited to single narrow strips, thus preserving the medieval field pattern, itself retained in later nineteenth century changes - for example Carmalt Gardens was built on the site of a single large house and its garden.

3.5 The broad pattern of development was of medium to large houses and villas developed along the Upper Richmond Road, with strips of land leading off to the south developed as fairly uniform terraces, or rows of detached and semi-detached houses; the process started with Parkfields in the 1840s.

3.6 The boundaries of the area stretch from Malbrook Road (formerly Marlborough Road) in the west (strictly speaking outside the ancient Lower Shott field, but part of the same date and process of development), to Carmalt Gardens in the east, bounded by the Upper Richmond Road on the north and Howard's Lane on the south. Only the Atlas Terrace, laid out on the same rear gardens as the Atlas Building Works fronts Howard's Lane, showing its importance as an early boundary. The Parkfields and Coalecroft Road conservation areas are part and parcel of the same process of development.

3.7 The area was never exclusively residential, although predominantly so. There were individual or small groups of shops, the most obvious group now in Parkfields conservation area. There were also other commercial enterprises interspersed with the houses, especially to the east of Parkfields, where the area retains much of its varied history of use, date and building type. Here are a few remaining roadside villas on the Upper Richmond Road, with some interspersed commercial development, including two garage sites and a much altered block of 1940s flats. It also contained the Atlas Building Works yard, with a series of sheds, workshops and offices from the 1870s onwards, before these were redeveloped as Fairfax Mews. The tennis ground in Balmuir Gardens has been here since 1903, and is again an important survival of the suburban development of the area.

3.8 Archaeology: There may be some remains from the seventeenth century houses and cottages scattered along the roadside, otherwise chance field finds only are likely.

Character Area C: Gwendolen Avenue

3.9 When the Putney Hill Park Estate was laid out in the 1880s, Gwendolen Avenue was shown merely as a perimeter/distributor road, Chartfield Avenue ran only as far as Gwendolen from Putney Hill and St. Simon's Avenue was still farmland. The whole area was owned and developed by the Leader Estate.

3.10 Gwendolen Avenue was, by 1893, laid out as a development road in its own right, the earliest buildings at the north end on Upper Richmond Road. The Medallion Houses between Hazlewell Road and Howard's Lane appear as a mini-estate in themselves.

3.11 The Catholic Church of St. Simon Stock with its attached vicarage was built on land donated by Lady Westbury in 1903.

3.12 Archaeology: There may be some post-mediaeval remains close to the main road, some garden archaeology in the former grounds of Lower Park, but remains will mostly be chance field finds.

Character Area D: The Westbury Estate

3.13 The area to the south of Howard's Lane was relatively poorly drained clayland, less intensively used agriculturally than the Lower Shott area adjoining the Upper Richmond Road. It slopes generally up to the south.

3.14 The area was owned by John Temple Leader who, despite developing other parts of his Putney estate, retained this area in either leased out grazing or pasture attached to his and other large houses in the area. On his death in 1903 the estate passed to his nephew, Richard Luttrell Bethell, 3rd Lord Westbury, who clearly decided to develop what was left of the Leader Estate. The street names are largely derived from Leader and Westbury family connections. The blocks along Howard's Lane and

immediately to the south between Larpent Avenue and Enmore Road were generally the earliest to be laid out with smaller houses and plots. The areas to the south, east and west followed, largely by 1910, although the grid was not filled up before 1914. There had been earlier isolated development however, such as no. 115 Howard's Lane and its associated coach house, dating from 1898.

3.15 The grid of streets as laid out paid only superficial regard to the underlying field pattern. There are remarkably consistent street layouts, materials, sizes, and house types and designs indicating a planned estate. The estate surveyor was J. C. Radford, sometime Putney District Surveyor for the Wandsworth Board of Works, and from 1906 a resident of West Putney. His name appears on most of the Drainage Record drawings and correspondence for the estate, working for a large number of different builders who were each responsible for one or two roads only. This helps explain the continuity of much of the housing design and styles, which are overall fairly simple as Radford was an engineer rather than an architect. Radford for this reason is unlikely to have been the architect of the more grand, individual or fanciful houses.

3.16 The estate failed to expand to its full capacity before 1914 with the result that, particularly in the south west corner of the area at the south ends of the roads, the houses tend to become much more diverse, including many in a variety of Old English, Cottage, Neo-Georgian and Arts and Crafts styles, and even fairly bland mid-late twentieth century buildings of little distinction. At the same time, the different development type of Chartfield Avenue crosses into the Westbury Estate adding a greater diversity of style and detail. However, the overall pattern of layout, plot size, building size and density remained fairly consistent and remains an important defining characteristic of the area.

3.17 Archaeology: There is unlikely to be anything of archaeological importance other than chance field finds.

Character Area E: Putney Hill Park Estate

3.18 By the 1850s a grid of streets had been laid out (Ravenna, Burston and St. John's Roads) on agricultural land belonging to J. T. Leader to the north of his main property, Lower Park. By the 1880s Lower Park itself had been laid out for development, with the house (of 1804, by John Shaw and not in the conservation area) becoming just the largest of a whole estate of wealthy villas.

3.19 This was intended as a complete suburban development, as suggested by the building of St. John's Church, part financed by Leader, and designed by Charles Lee. The latter was a pupil of John Nash, surveyor of the Putney tithe (1849), and associated with Henry Scarth in the contemporary developments of Parkfields/Coalecroft Road.

3.20 The church and its yard formed a focal point, creating a Square, although the effect of this is somewhat lessened by the houses on the south side of Ulva Road. At the same time, the earlier buildings were incorporated into the marketing of the new estate, called Putney Hill Park Estate. The sales particulars of 1887 show the proposed layout, how much had already been built, and how vague the northern boundaries of the estate adjoining the Upper Richmond Road were, because of the earlier piecemeal development of this area. This was one of the earliest estate developments in Putney and amongst the wealthiest. The area has lost many original buildings and much of its wealthy residential villa character because of its proximity to the town centre. The church and some of the earliest houses (shown on the 1865 OS map) still survive. The oldest houses on the enlarged Putney Hill Park Estate that survive on the south side of Cambalt Road are outside the conservation area.

3.21 Archaeology: There may be some post medieval remains along the main roads but most are likely to be field finds.

Character Area F: Putney Town

3.22 The topography of the area is determined quite simply by the two historic roads it abuts, the Upper Richmond Road and Putney Hill. This area has a distinct history to the rest of the Lower Shott/Upper Richmond Road area, its development being even more piecemeal despite, or perhaps because of, its proximity to the town centre. This has led to a rather fragmented appearance due to the different phases of development. It has also been much more altered in recent years. On the site of Dial House, the office block fronting the Upper Richmond Road, was a small cinema, opened in 1911 and called The Globe. It catered to the art house crowd until 1976, when it closed pending demolition for road widening. This widening of the road never took place, but the offices were built back from the street in anticipation. Between the Fox public house and the former bank building on the corner of Putney Hill, the former Duke of Edinburgh public house was rebuilt from a much smaller, plainer building in 1895 into the architectural flourish it remains today.

3.23 The first timber bridge built at Putney in 1729 involved an approach for horse-drawn and pedestrian traffic that substantially limited the further use of the burial ground fronting St. Mary's Church. The need for a new area available for burials became urgent, though it was not possible to provide this in a location near to the church itself. In 1763 a portion of land was given in the area now comprising the Old Putney Burial Ground by the Rev. Roger Pettiward. A further allocation was made in 1797 by another member of the Pettiward family of an adjoining piece of land, making up the current extent of the site. The ground was consecrated on 2nd November 1763 and the first burial there was on the 16th of the same month. The ground was closed under the Burials Act 1853, with the Putney Lower Common Cemetery opening in 1855. By the 1960s the ground had become derelict, but it was subsequently tidied, restored and rearranged as a public garden. The tombs described in the buildings section all make

an excellent contribution to the character of the grounds and four are listed. The mortuary building is locally listed. List descriptions for these can be found in Appendices 1 and 2.

3.24 Archaeology: There is a high possibility of medieval and more recent archaeological remains, although most recent development has undoubtedly caused substantial disturbance.

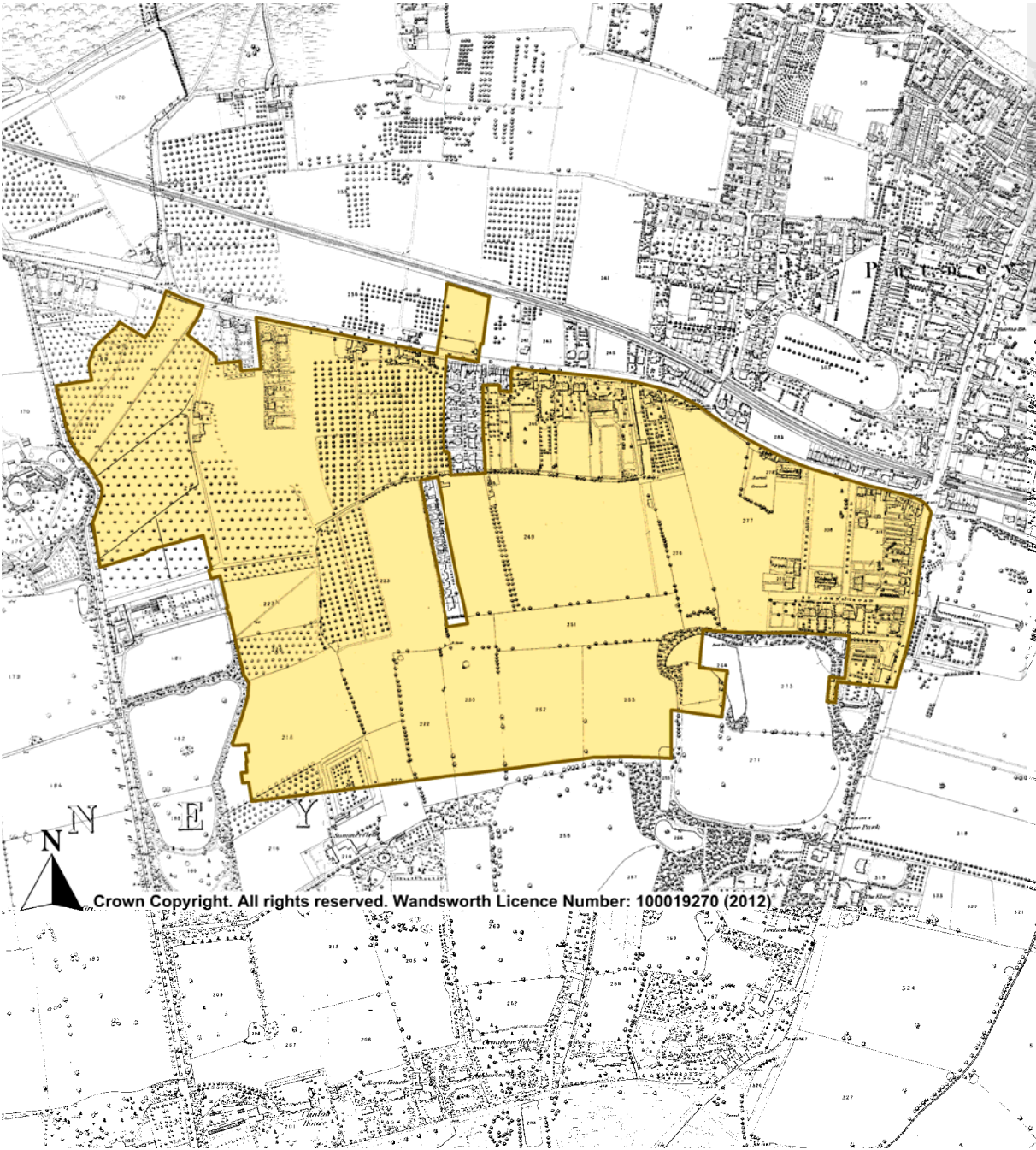


Figure 3 : This map dating from between 1869 - 1874 shows most of the area as farm land but with development spreading from the high street and the railway

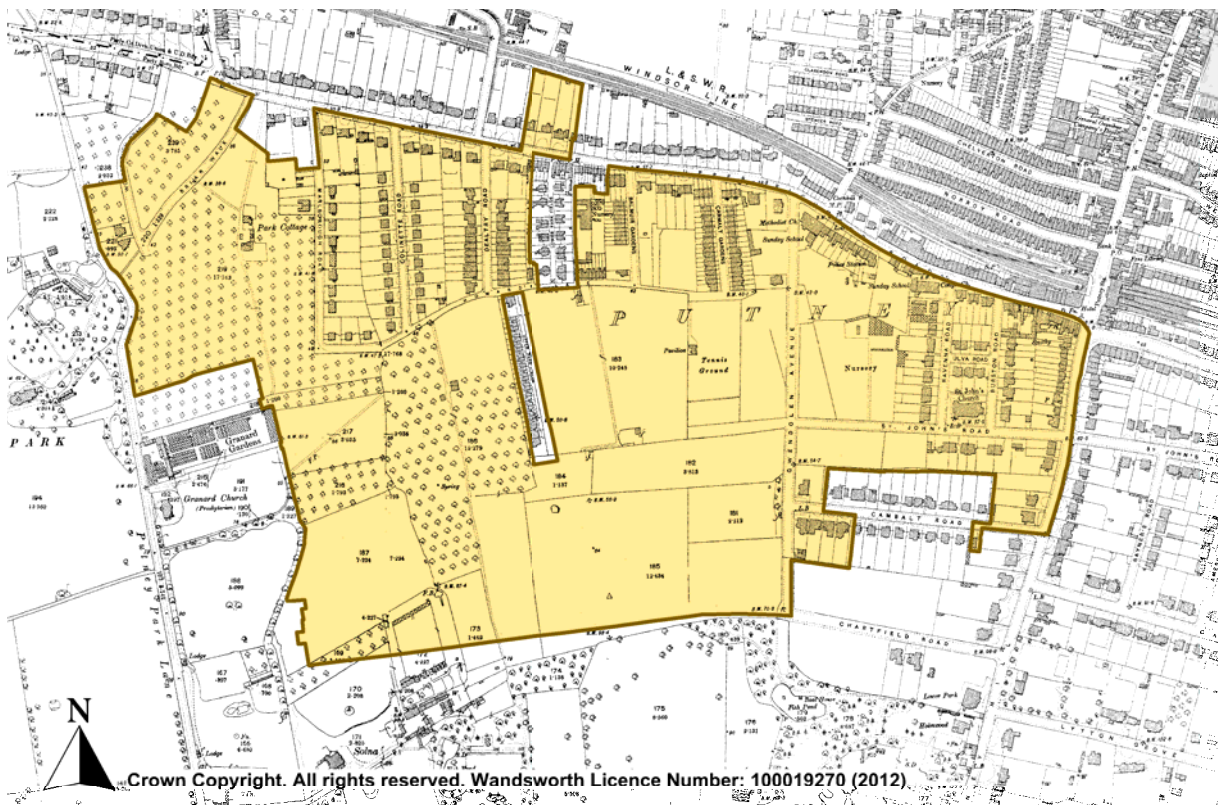


Figure 4 : The map of 1896 shows housing spreading still from the same direction

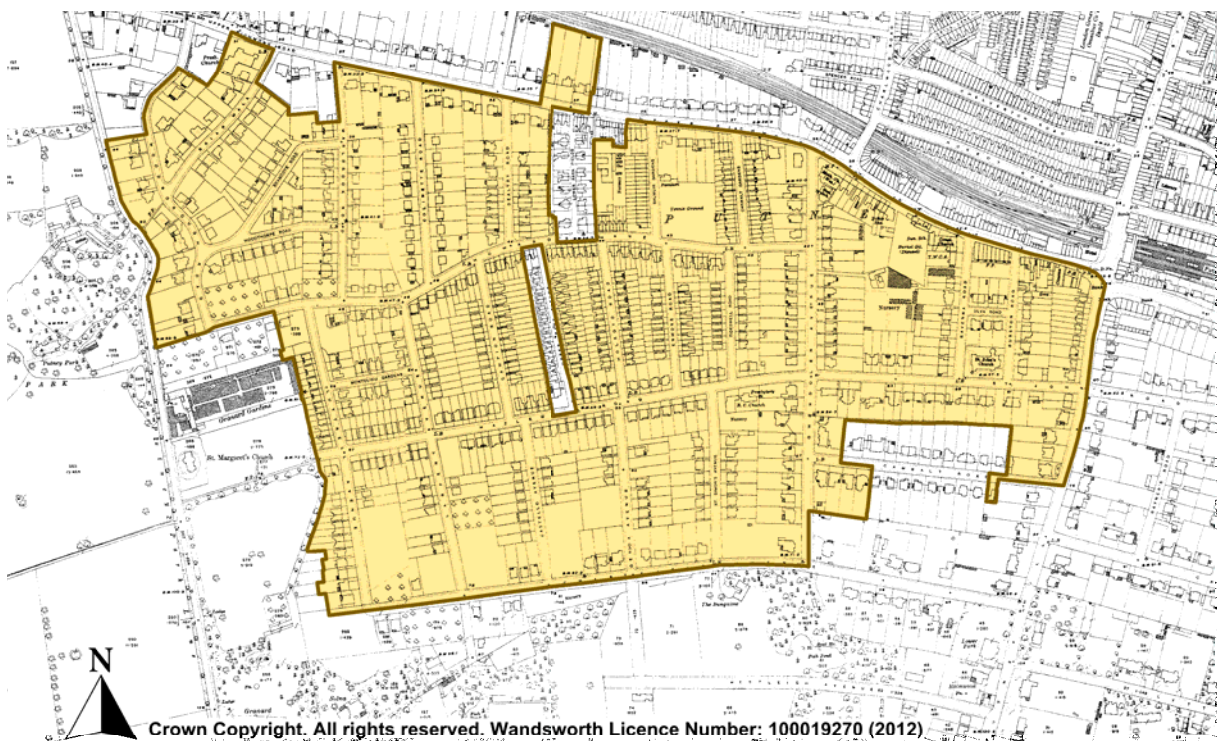


Figure 5 : In 1916-19 the conservation area was almost complete with the exception of some plots along Chartfield Avenue



Figure 6 : The area as mapped in the 1930s

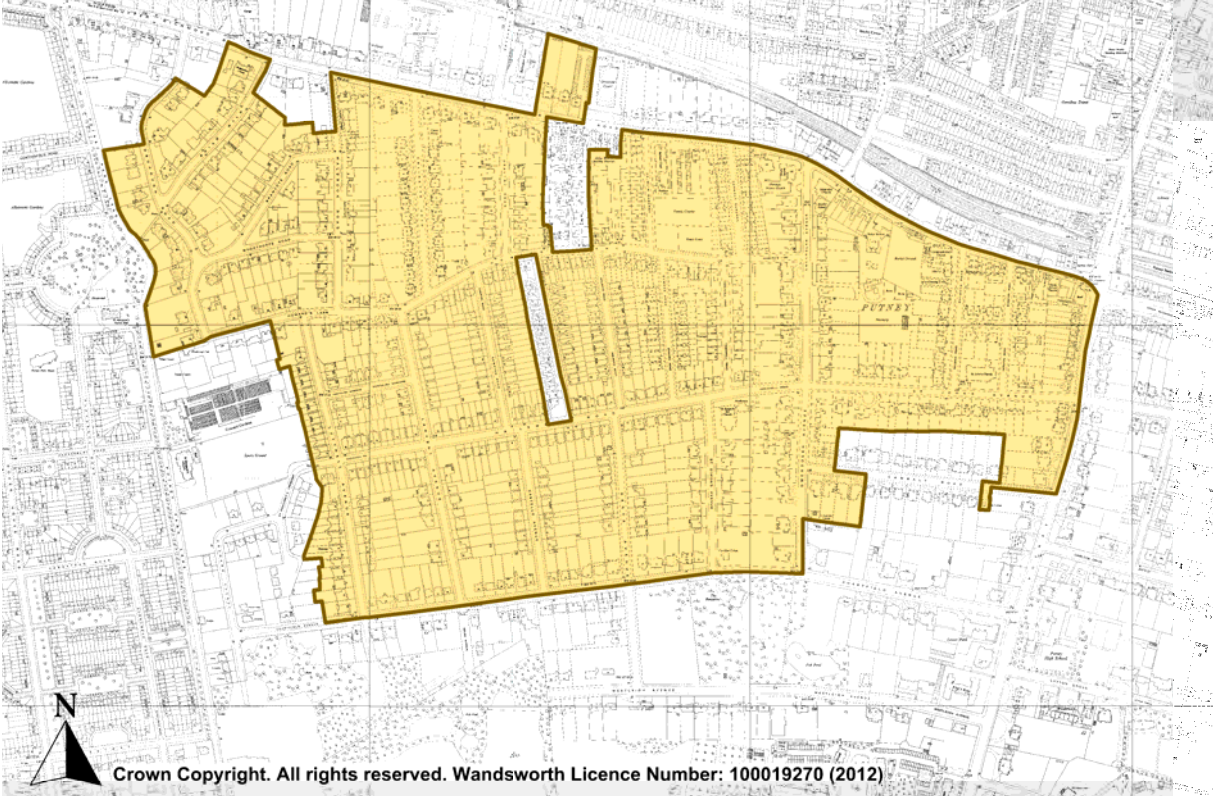


Figure 7 : By 1947 the area as we see it today was complete



Figure 8 : Putney Hill looking north of Upper Richmond Road



Figure 9 : Looking south down Putney High Street

4 INTRODUCTION TO CHARACTER AREAS & TOWNSCAPE MAPS

4.1 The character of the conservation area is made up of the sum total of its buildings, streets, green space and views and can be harmed or improved by intrusions or alterations to any of these elements. The whole conservation area has six areas of separate and distinctive character which are analysed in the following pages. A map showing these character areas can be found on the next page.

4.2 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 there is a presumption in favour of retaining buildings and spaces making a positive contribution to the character of the conservation area.

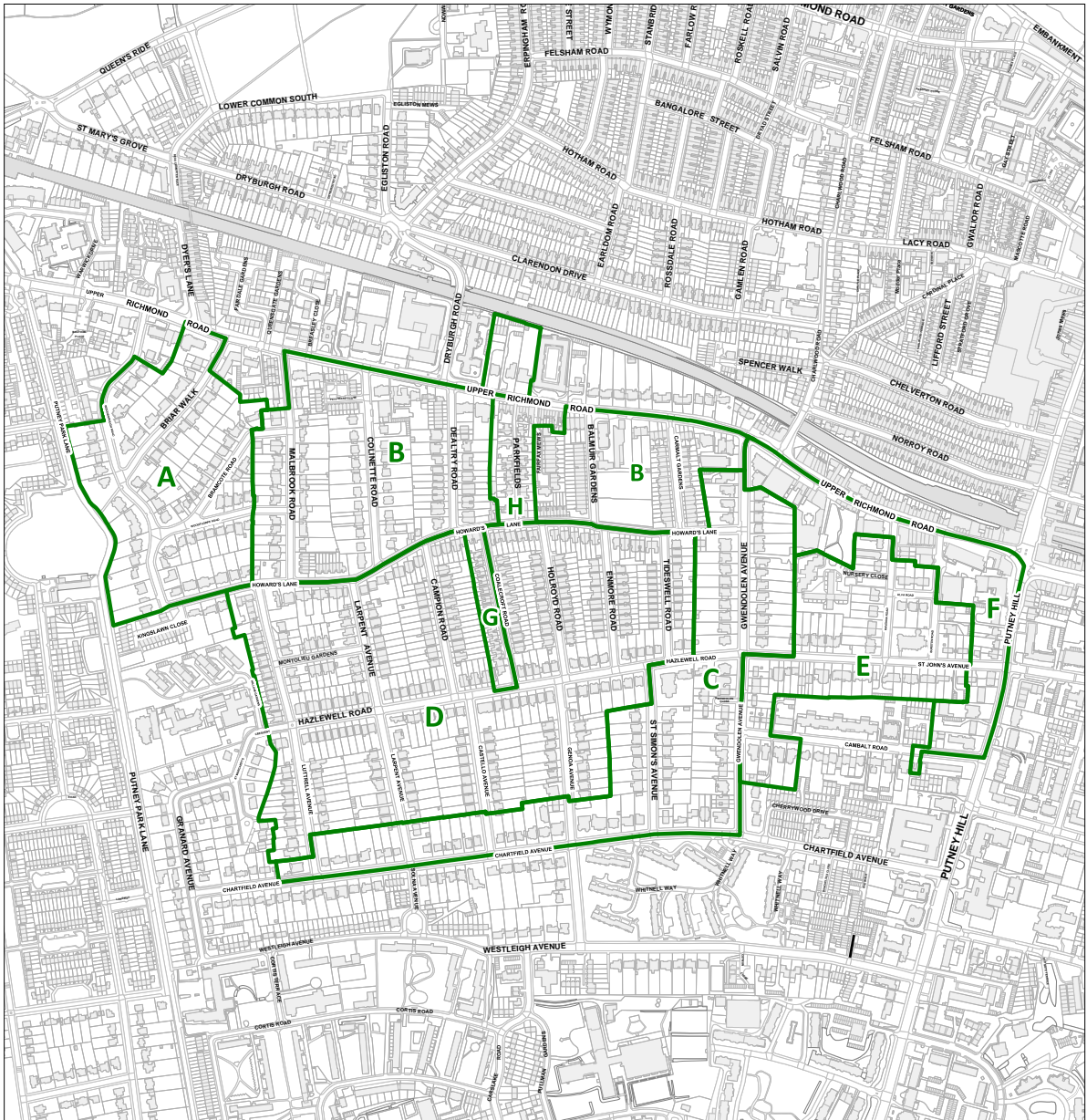
Building use

4.3 The West Putney Conservation Area as a whole is overwhelmingly but not exclusively residential. The only individual character area that is actually wholly residential is the Westbury Estate. The most diverse areas are the Putney Town and Putney Hill Park Estate character areas, which have a mix of uses including churches, shops, offices and pubs.

4.4 There is a tennis club in the Lower Shott character area and in the Putney Park Estate many of the former houses have been converted to school use. The former chapel in the Upper Richmond Road is now Putney Arts Theatre, and the former bank on the corner of Putney Hill is now a solicitor's offices. There is also the Old Putney Burial Ground set behind the terrace of shops on the Upper Richmond Road. Commercial buildings have crept into once purely residential areas, such as the sorting office in Burston Road.

4.5 The residential areas, especially the Westbury Estate betray their origins as planned suburban residential areas, in this case with a formal grid-like layout, or in the Putney Park Estate with roads following the underlying former field system. The narrow strips of the field system of the Lower Shott have been followed in the pattern of the streets developed from the Upper Richmond Road.

West Putney Conservation Area Appraisal & Management Strategy



Key

- | | |
|----------------------|--------------------------------|
| A Putney Park Estate | E Putney Hill Park Estate |
| B Lower Shott | F Putney Town |
| C Gwendolen Avenue | G Coalecroft Conservation Area |
| D Westbury Estate | H Parkfields Conservation Area |

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Figure 10 : The character areas within West Putney Conservation Area

5 CHARACTER AREA A: Putney Park Estate

5.1 The Putney Park Estate has a picturesque suburban layout which is very different from the rest of West Putney Conservation Area. The area consists mostly of detached houses in Arts and Crafts influenced designs that were built by a number of builders (most notably William Bishop), predominantly between 1895 - 1905 but with some houses added in the 1930s. This character area takes its name from Putney Park House, situated to the south-west of Putney Park Lane. Briar Walk was once part of the formal approach to the previous house on the site in the eighteenth century, along with the current footpath between the character area and The Pleasance. This arrangement continued when the house was rebuilt, with the pathway becoming a residential street when part of the grounds were developed with housing in the late nineteenth century. The area overall is of extremely high quality.

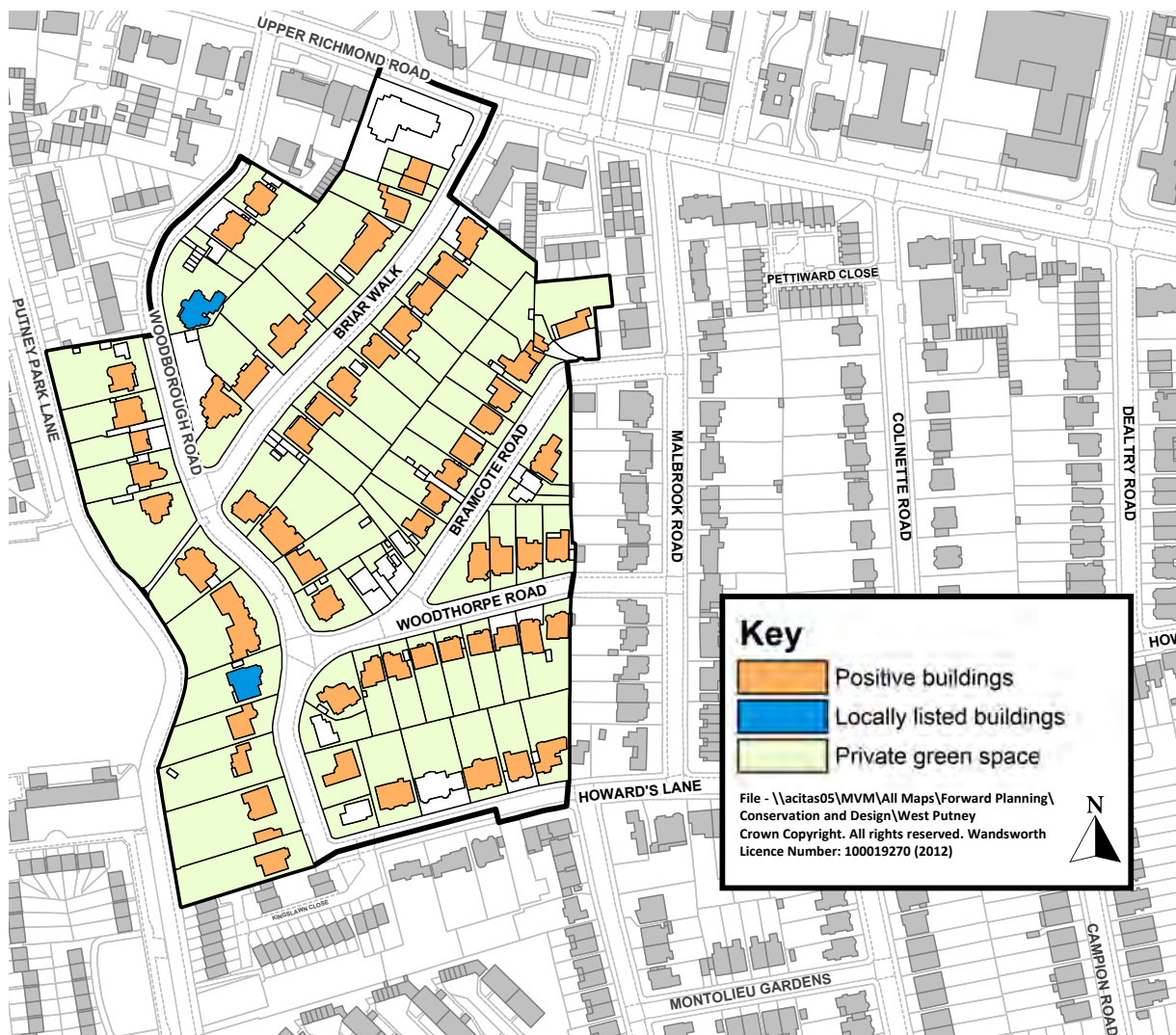


Figure 11 : Putney Park Estate townscape map

Townscape

5.2 The Putney Park Estate area is defined by its suburban character with large, predominantly two-storey detached houses in relatively large, comfortably sized plots. Unlike the regular grid of streets on the Westbury Estate, or the narrow strips in the Lower Shott area to the east, this area was deliberately given a picturesque layout. The main road curving through the area is Woodborough Road which was laid out (as was Briar Walk) by 1896 and developed with a single line of houses on its west side and four quite short roads leading off to the east. There are additional houses lining the east side of the road between the junctions.

5.3 There is a common building line which has been established throughout this character area, with houses stepped back to take account of the curves in Woodborough Road. Generous front and rear gardens add to the spacious suburban ambience and are a great asset to the area.

5.4 Most houses have a large mass and sit in proportionately large plots. The Edwardian houses are characteristically large, but even the 1930s houses are spacious. The only anomaly in terms of height is 5 Woodborough Road, which is a three-storey house and the largest building in this character area.

5.5 Rear and side views are important as corner houses are often situated in larger plots and the spaces between the houses allow for an open, uncluttered feel. This is particularly noticeable with the houses at 16-20 Briar Walk and 15 Woodborough Road, which are exposed to two street elevations.

5.6 Spaces between houses have generally been kept open and this has avoided a terracing effect that would be out of keeping with the area's detached nature. Where side extensions have been added the designs have been poor in the main and have failed to respect the character of the area and the spatial relationships of individual properties.

5.7 The overwhelming importance of space and the gaps between buildings in this character area cannot be over-emphasised.

Buildings

5.8 Houses in the Putney Park Estate area share a common format, being in the main two-storey detached houses, but architectural styles vary according to their developers and builders. The most notable and most prolific of these was William Bishop, who created a distinctive set of houses in two very different styles between 1898 and 1905.

5.9 The first of these is an angular, Arts and Crafts influenced style with extravagant catslide roofs, the second a much more formal Victorian style incorporating prominent bays but retaining many elements of the Arts and Crafts movement. Of particular interest are the Ham stone dressings on all the Bishop houses; these are a notable feature of this character area, with the stone coming from Bishop's own quarry in Somerset. Bishop originally came from Somerset, so this link between the non-London native building in stone from his home county is particularly important.

5.10 Other developers contributing a handful of houses each in similar styles were Thomas Letheren, W. H. Earland, R. E. C. Fittock and James Hatfield, with some high quality individual houses by others during the same period and some good inter-war ones added later in the remaining vacant plots.

5.11 Overall the area represents a good quality catalogue of English domestic architecture from the late Victorian, Edwardian and inter-war periods.

5.12 There are few houses felt to have only a neutral or even a negative impact on the character of this area, which is of very high quality. Those houses that do not uphold this character have been relatively recent additions of limited design quality. However these do not spoil the overall atmosphere created by the spacious, well-proportioned and detailed houses built between 1895 and the 1930s.

Materials

5.13 Windows are very important in this character area, as original timber and Crittall steel windows have an almost complete survival rate, and this has enabled the special character of the area to be retained. Original front doors are also present in an impressive number, and many of these are to very characterful Arts and Crafts designs.

5.14 The overall harmony of design in this character area means that houses here, designed in the round, are particularly unforgiving of poor alterations and extensions.

Woodborough Road

5.15 Woodborough Road, the longest road in the character area, has a particular mixture of houses.

5.16 Nos. 1 and 3 were built in 1900-1 by James Hatfield, and are both characterised by twin full-height bays and timber mullioned casement windows. No. 1 is the simpler design of the two, and has a half-rendered facade whereas no. 3 is fully rendered and is more extravagantly Arts and Crafts in style, with a long rectangular panel of windows running vertically up the full height of the front facade. The steeply-sloping roof and semi-circular dormer in the centre of the two bays are typical of Arts and Crafts-inspired

houses, with a semi-circular window on the side elevation continuing the theme from the facade. Timbering has been used to very sparing effect on both houses to add definition.

5.17 Arguably the most impressive building in this character area is found at no. 5, a three-storey muscular mass of Tudor influences in pale red brick with stone dressings and window mullions. Built by Hatfield and Hawes in 1899-1900, it somewhat dwarfs the surrounding houses and adds a spectacular definition to this corner of Woodborough Road.



Figure 12 : 5 Woodborough Road

5.18 No. 7 is the first of the Bishop houses, built in his dramatic Arts and Crafts style with angular gables, squat bands of windows to the first floor and also using classical column details to the overhanging tiled front porch. Stone quoin window surrounds. Built in 1898.

5.19 No. 11 is a fine example of the other contrasting style used by Bishop for his houses in this area, the twin-bay, gabled and stone-dressed, more typically late Victorian style, albeit with Arts and Crafts overtones. There are stylistic parallels to the more radical house at no. 7 for example, with the stone window details and oriel window carried over. The clay ridge tiles add definition and ornamentation to the roof while the contrast of warm red brick and Ham stone dressings, coupled with the use of round-arched and stone-mullioned windows adds considerable



Figure 13 : 11 Woodborough Road

visual interest to the facade. The later side extension, however, is poor and serves as an illustration of how easily the character of these houses can be disrupted. No. 13 is almost a mirror image, minus the oriel window and poor extension.

5.20 No. 17, by Neville and Crosse dates from 1900 and is an attractive corner house in red brick and white-painted roughcast render, with a prominent full-height bay and corner entrance beneath a porch supported by delicately curving columns. Queen Anne style windows are important in this design.



Figure 14 : The coach house to no. 28



Figure 15 : 28 Woodborough Road

who built a number of houses on Howard's Lane (then known as part of Woodborough Road). In this instance Letheren may have simply decided to copy the style of the Bishop houses. This house is later than nos. 11 and 13, having been built in 1902-3.

5.21 No. 30 is a twin-bay brick and render house with gables and stone dressings, by J. C. Radford and dating from 1906-7. Although built by a different developer it entirely fits the character established by Bishop and others a few years earlier. The open porch has similar slender columns used on other houses in the character area. These open porches are important features and should not be infilled.

5.22 The coach house to no. 28, although considerably altered when converted to a residential building, is nonetheless a valuable survival as it preserves the former relationship between houses and their outbuildings and demonstrates the grandeur of the area. No. 28 itself is very similar to nos. 11, 13 and 20 with its distinctive use of stone dressings and incorporating an oriel window and distinctive covered entrance porch. It is probably by Bishop, but was possibly put up by another developer, Thomas Letheren,

5.23 No. 26 is an inter-war house, and a very good one, with white rendered elevations and wide, finely proportioned Crittall windows giving it an open, airy aspect. The use of pantiles for the roof is an attractive and typical feature of this type of domestic architecture, and the timber doors to the integral garage are original and well-detailed. The simple hanging porch canopy completes the picture.

5.24 No. 22 is a grand Dutch gabled house, now used as a school, and has a magnificent stone decoration around its entrance porch, sadly compromised by timber and glass infilling. Built by Bishop in 1903, the date is picked out in a stone panel on the tallest gable, and there are other carved panels above the ground floor windows. The round arched first floor windows and dummy balustrade are attractive features of the facade.

5.25 Another Neo-Georgian house with baroque inspiration is no. 16 by H. Roffey from 1902, and this is of a dark brown brick with red brick quoins and aprons under the windows. A sober, well-proportioned house, it has attic dormers, twin full-height bays and timber brackets supporting the eaves. The tall chimneys are also an attractive feature. No. 14, which may also be by Roffey, is, by contrast, much more extravagant and distinctive. All of the myriad architectural features on the



Figure 16 : 16 Woodborough Road

front facade contrive to point skywards, with the steeply sloping roof ending in a tall attic dormer and flanked by a flamboyantly tall chimney. The full-height front bay has brick mullioned tall timber sash windows, and the whole represents one of the most intriguing architectural confections in the character area.

5.26 No 10a is a simple and charmingly low-key 1930s-style house with a tile hung bay and Crittall steel windows; though out of scale with the surrounding houses it nevertheless has a positive character due to its unaltered period features.

Briar Walk

5.27 Briar Walk contains most of the earliest houses in the character area, and has more consistency than Woodborough Road, as the eastern side of the street (nos. 3-19) was developed entirely by William Bishop from 1898-1905, his particular styles evident in the design of all these houses.



Figure 17 : 3 Briar Walk

window sits to the right of a projecting entrance arch connected to a half-height bay with an identical arch, both arches are picked out in Ham stone dressing and the latter contains timber round-headed casement windows. The large gable with Tudor-style half-timbering combined with the balcony to the first floor give definition to the overall design.

5.30 On the western side of Briar Walk the houses were built by different developers and there is a greater variety of architectural traits. All are of good design quality, with a couple rivalling the Bishop houses for magnificence.



Figure 18 : 4 Briar Walk

balustraded turret over the front entrance is a standout feature. It was built in 1899

5.28 No. 3 is one of Bishop's dramatically gabled Arts and Crafts houses, built in 1903, and it has the familiar Ham stone embellishments, including two columns supporting the tiled porch canopy. Nos. 5 and 9 are very similar to nos. 11 and 13 Woodborough Road with their twin bays and gables, oriel windows and columns to the large recessed porches.

5.29 No. 15 dates from 1899 and is a one-off design not replicated elsewhere in the area. The two-storey bow

5.31 No. 4 was built in 1897 by Albert Pepper, and is of a similar overall design, though it lacks the full-height bays and is half pebble-dashed. The roundel window in the gable has four ornamental keystones with bird motifs, and vertical brick bands ape the half-timbering detail found elsewhere in the character area.

5.32 No. 6-8 is a stock brick house with a tall central flat gable and two projecting timber half-height bays. The

by Murray and Forrester and has a much wider, lower frontage than most of the houses in this area, helping to give the western side of Briar Walk a pleasingly arrhythmic appearance.

5.33 No. 10 is an understated delight. Built to a simple design, it is only on closer inspection that the quality of the brickwork becomes apparent. The warm red brick of the bays and door and window surrounds contrasts with the stock brick of the rest of the facade. The softer, carved red rubbing bricks used for the ornamental panels and keystone above the door are particularly attractive and are also used in the decorative boundary wall.



Figure 19 : Craigdarragh, 10 Briar Walk

5.34 No. 12 appears to be the earliest house in the character area, the date 1896 appearing on the facade. It has a frontage of good proportions and slightly later extensions (which have been done well), with stock brick contrasting with the red-brick dressings. Multiple tall chimneys add interest to the skyline. Its modest, sober design contrasts with the more flamboyant Arts and Crafts styles of the Bishop houses across the street.



Figure 20 : 11 Briar Walk

5.35 No. 16-20, built by W. H. Nightingale in 1904, occupies a prominent corner plot, and therefore is required to present strong elevations to two streets, which it does with aplomb with prominent gables and full-height bays, and a deep architrave running the circumference of the building. The use of warm orange brick and Tudor-inspired timber details to the gables is particularly striking in this corner location.

Bramcote Road

5.36 Bramcote Road is largely characterised by the work of two developers, William Bishop and R. E. C. Fittock, a Putney based builder.

5.37 No. 6 is something of an anomaly within this character area, but a very pleasing one. Elizabethan in style, the half-timbered, tile hung elevations with leaded steel windows contrast with the neighbouring houses and offer an eclectic counterpoint to the predominant Arts and Crafts themes found elsewhere, making this a picturesque corner of the character area. In common with all the houses in the area, prominent chimneys are important in its definition.



Figure 21 : 14 Bramcote Road

5.38 Nos. 14 and 16 are both by Fittock, from 1906 and 1907 respectively, and incorporate some Arts and Crafts touches, notably in their small corner roof windows. No. 16 is the more elaborate of the two, featuring a balcony to the first floor over the entrance door supported by a chunky column, and an oriel window to the attic dormer. The decorative oval window with Art Nouveau stained glass is notable.



Figure 22 : 18 Bramcote Road

5.39 Nos. 18-22 are all by Bishop to the same style, twin full-height bays, large gables, over-sized porch canopies and the familiar Ham stone dressings associated with this developer.

5.40 No. 11 is also by Fittock and is another of those corner properties required to present elevations to two streets. The trick employed in this case is the incorporation of a turret at

the furthestmost corner and the use of rendered panels and a complex roof structure to give visual interest. There is an earlier use here of the oval Art Nouveau window motif also seen at no. 16.

Woodthorpe Road

5.41 Woodthorpe Road has more of a mixture of houses from different developers, though the character is cohesive.

5.42 Nos. 3 and 5 were both built between 1899 and 1901 by J. Knight, with no. 3 being similar in style to no. 6 with its use of contrasting brick and render. No. 5 features an unusual tile-hung gable with an ornamental bargeboard, and both have corner turrets and prominent Tudor chimneys.



Figure 23 : 7 Woodthorpe Road

5.43 No. 7 is also characterised by its decorative gable and bargeboard, supported by a pair of timber brackets. The doorcase is especially good, featuring a Georgian-glazed fanlight and chunky brackets supporting the hood.

5.44 Nos. 9-13 are all by W. H. Earland, 1903 and are to a very similar design. The principal points of interest are the first floor balconies supported by columns framing the front entrances (considerably more elaborate on nos. 11 and 13) and the highly ornate plaster panels housed within the single roof gables. The broken-pedimented attic dormers are also well-designed features.



Figure 24 : 9 Woodthorpe Road

Howard's Lane (Nos. 64-74)

5.45 The section of Howard's Lane included in character area contains some good, well-detailed houses built by Thomas Letheren between 1901 and 1902. The best of these are nos. 66 and 68, with twin full-height bays and bracketed entrance canopies. The two-tone brickwork and plaster string courses add definition.

Boundary treatments

5.46 Original boundary walls are generally panelled and chunky, with good use of red or plum bricks contrasted with stocks or darker bricks. These are combined with tall gate piers with stone capping, though the good survival rate of this type of boundary wall has been tempered with some poor quality later examples. There are a couple of good examples however of attempts to recreate the pattern of the original walls for later houses.



Picture 1 : Gate pier to 10 Briar Walk. For an image of the whole wall see fig. 19

5.47 Particularly excellent of the original walls is the boundary to no. 10 Briar Walk, which is more ornate than any other wall in the area, incorporating carved terracotta panels and contrasting red and yellow stock brickwork with the red bricks used to pick out the inset panels. The chamfered corners to the gate piers and elegant carving of the house name 'Craigdarrach' complete this picture of quality craftsmanship.

5.48 Panelled brick walls are therefore the predominant boundary type, but there are many timber fences, particularly to some of the more recent houses. These, while suiting the suburban/rural feel of the area, are not overly special, though they certainly do not detract from the area.

5.49 Brick walls incorporating railings and high timber gates are out of character with the area, though they are present in some areas.

Streetscape

5.50 The road surfacing is tarmac, but the road junctions have granite sett crossing bands largely covered over, although the tarmac is wearing off in some places. It would be desirable to uncover them fully should the opportunity arise. The guttering is of Scorria blocks (glazed engineering bricks) and the kerbstones are all of granite, original features that should be retained for their attractive appearance.

5.51 The crossovers are usually of stable blocks, and there appears to be little variation from this. They are modern features in the main but have an appropriate appearance suitable for the suburban nature of the character area.

5.52 The pavement materials are standard concrete slabs, with bonded red brick feature panels around trees. Although not of an original material, the size of the slabs and their appearance is traditional.

Trees and green space

5.53 Overall the green character of the Putney Park Estate is of leafy suburban streets with abundant green elements provided by front and rear garden trees, front garden shrubs, hedges and street trees. This effect is particularly noticeable in views along Woodborough Road.

5.54 There are some very large and impressive trees growing in many front gardens throughout the area although in some cases these provide a virtually impenetrable screen between a particular house and the street. This is particularly noticeable with the house on the corner of Woodborough and Woodthorpe Roads, with mature conifers obscuring views of this fine period house

5.55 Many houses have well-maintained hedges in their front gardens, and there is a wide variety of shrubs and creepers across the whole area. These add to the overall air of greenery and this is to be encouraged, particularly as street trees are scarce in the area and are generally not mature specimens.

5.56 Rear garden trees are also vital in contributing to the impression of mature vegetation. Glimpses of rear gardens from the street, especially those of houses occupying corner plots are much improved by extensive greenery, and this enhances the area as a whole.



Figure 25 : Trees, shrubs and hedging in Howard's Lane

5.57 This important aspect of the area's character has unfortunately been lessened and even harmed in a few instances where the generous front gardens have been excessively paved to provide vehicle access and off-street parking. This creates sterile gaps in the leafy street scene.

6 CHARACTER AREA B: Lower Shott

6.1 The Lower Shott area is predominantly Victorian in character, with development beginning in the 1850s with the gault brick late Regency style villas in Malbrook Road and continuing through to the 1890s with the terraces in Balmuir and Carmalt Gardens.

6.2 The variety of architectural styles and size of houses in this character area is pronounced and the intense terraced form of Balmuir and Carmalt Gardens, in particular, is very different from the rest of the conservation area.

6.3 Parkfields forms part of a separate conservation area that was designated in 1969. A separate conservation area appraisal is available for this area.



Figure 26 : Lower Shott townscape map

Townscape

6.4 The streets running parallel to each other and vertically down from Upper Richmond Road resulted from the narrow strip field pattern of the area known as Lower Shott. These had their origins in the medieval period, and when the agricultural lands were sold off for development they were made available in the same strip format as the old field system. The streets in the Lower Shott character area are therefore much more regular than in other parts of the conservation area, with their respective building patterns reflecting this.

6.5 Malbrook and Colinette Roads are formed of large, detached houses in generous plots, allowing for wide gaps between the houses. Dealtry Road has a mix of detached and semi-detached houses in narrower plots and with less generous front gardens. Balmuir and Carmalt Gardens are terraced (Balmuir Gardens exclusively so), and have the narrowest plots of all as the land becomes pinched towards the border with Gwendolen Avenue.

6.6 The impression of space is much less pronounced at the Carmalt Gardens end of the character area, though the open aspect of the tennis club prevents the houses from appearing too crowded. The narrow strip development of the streets and the gradual diminishing in plot sizes towards Putney town are extremely important to the character of the area.



Figure 27 : Tightly packed terraces in Carmalt Gardens

6.7 The open space of the tennis club and courts in Balmuir Gardens is an indication of the more suburban nature of the area, and the club has been here since 1903. It provides an enormous open vista towards the rear elevations and gardens of the houses in Carmalt Gardens, and is in striking contrast to the compactness of these two streets, whose layout and density are not repeated throughout virtually the whole of the rest of the conservation area.

6.8 Buildings fronting the Upper Richmond Road no longer have the regularity or pattern of those in the streets leading from it, as there has been much redevelopment and replacement of the original villas with flats and mini-estates. This has interrupted the continuity of size and mass of the buildings, and the villas that have survived have also been extended to varying extents for flat conversions, leading to further irregularity.

In line with the theme of the streets throughout this character area, the size of the buildings fronting the Upper Richmond Road generally decreases towards Putney town, with short terraces of two and three-storey buildings rather than the large detached villas in generous plots. This sequence has been damaged by the post-war blocks of flats, as these have been built in low-rise developments of two stories to blocks of up to six storeys. However, enough of a pattern remains along the Upper Richmond Road for the original sequence of development to be discernible.



Figure 28 : Decreasing sizes on Upper Richmond Road

6.9 The Upper Richmond Road Victorian terraces are set back a good distance from the road, which allows for long, slim front gardens. These gardens are important in maintaining a sense of space, as with the larger detached villas. This was, after all, an area of relative wealth, and the plot sizes reflected this.

6.10 Though smaller than the houses in Malbrook, Colinette and Dealtry Roads, the Carmalt Gardens houses are of three stories, whereas

the predominant pattern elsewhere in the character area is for two stories (often with attic rooms). The exceptions are the large houses in Colinette Road, where three stories are the norm. Almost all the houses in Balmuir Gardens have had oversized attic dormers added in the past, with their character affected greatly as a result. It is difficult to imagine the more compact nature of this street now that so many of the houses have been altered and look top-heavy.

6.11 The important impression of space in Lower Shott is due to the streets remaining very much as they were when first developed, with very little backland and infill development. The main area of development in recent years has been Fairfax Mews which covers the site of the former Nursery and Atlas Building Works. The mews was planned as a single entity, and has a careful, homogenous appearance that does not damage the character of the area.

6.12 Pettiward Close is a postwar housing development at the junction of Colinette and Upper Richmond Road. It has increased the density of this corner of the character area and does not really relate to either street. The close is something of an anomaly as it presents a low, closed elevation to Upper Richmond Road, whereas all other buildings on Upper Richmond Road front it and have access directly from it. Other flats at 2-16 Dealtry Road and the cluster at the corner of Howard's Lane and Malbrook Road

have further eroded the character of the spacious detached houses and the original natural sequence of plot sizes, but they do at least have an elevation fronting their respective streets.

6.13 There has been little back garden development, which has led to the retention of large corner plots and the views between these houses and their neighbours. These considerable gaps between properties are important as they allow for views into rear gardens and maintain the plot widths. There have been some cases of large side extensions, especially in Colinette Road, that have threatened to disrupt this natural rhythm within the individual streets and the original ordered progression from wide to narrow plots travelling west to east through the character area.



Figure 29 : Corner plots in Colinette Road

6.14 The four-house terrace at the rear of 370 Upper Richmond Road has been set so far back that it is virtually unnoticeable from the main street.

6.15 The houses on Howard's Lane (26-42) built at the bottom of the plot containing the former Building Works and Nursery are of two and three stories in very narrow plots, and form a continuous terrace adjacent to the Parkfields Conservation Area. These form a further important pocket of character, as they were an earlier sub-division from one of the strip plots, and marked an important early boundary which still forms the border of this sub-area.

6.16 Bounty Hall was built in a rear plot on the corner of Upper Richmond Road and Gwendolen Avenue, originally as the Christian Science Church. Even though its bulk is considerable it does not look out of place in this more urban site, opposite the Methodist Church and Nursery School, and was purposefully set carefully back from the building line to minimise its impact.

Buildings

6.17 Overall there are some very distinct building types in this character area, and this is more pronounced than in many other areas in West Putney, with the streets here being characterised by markedly different housing designs. Overall the nineteenth and early twentieth century housing quality is very good, with some highly impressive individual houses. The post-war developments have, however, failed to integrate themselves into the area, and the historic character of the area has suffered as a result.

Malbrook Road



Figure 30 : Late Regency style at 5 Malbrook Road

rest of the street and these are of good proportions and overall make a positive contribution to the varied street scene. Northend and Southgate, a pair of semi-detached inter-war houses are of note, with their wide frontage, steep roof slopes, tall chimneys and semi-circular windows over integral motor garages. Their symmetrical layout is careful, but one has been compromised by modern windows.

6.20 Many of these later houses have retained their original windows and this has preserved their integrity which, with their simple elevations, would be all too easily compromised by clumsy modern window units.

6.21 The older houses have retained their original windows to a large degree, some of them incorporating Georgian glazing bars and others highly ornate.

6.18 Within the character area, the greatest difference in individual housing design occurs in Malbrook Road, with among the most important houses being the 1850s gault brick late Regency style villas. Shallow-roofed with half or full-height rendered bays and decorative window surrounds, these detached houses are a strong contrast to the later red brick villas.

6.19 There are some brown brick and rendered twentieth century houses found in the

6.22 These redbrick houses vary greatly within themselves and are all of good overall quality, some detached, some semi-detached, with timber casement and sash windows. Often plain detail on the front and side elevations is contrasted with elegant features such as door surrounds, ornate picture windows and stained glass, decorative bargeboards and ridge tiling.

6.23 On the corner of Bramcote and Malbrook Road (nos. 4-6) are a good pair of semi-detached gabled houses with bays, rendered panels and long arch-headed stained glass windows on their side elevations.

6.24 Chimneys are very important throughout the character area as they give definition to all the houses, particularly the larger examples, and provide continuity and rhythm to the streets.

Colinette Road

6.25 Colinette Road was originally called Leader's Road after the land owner. The street is characterised by large detached Gothic-detailed villas of 1877 which are all to the same design and pattern, and which are built alternately in gault or red brick with contrasting banding. All are of three stories with buttressed entrance porches with slender columns. The effect of all the houses being built to this uniform design has been lessened with the addition of extensions during conversions to flats. In some cases this has almost doubled the size of the houses and has severely damaged their character.



Figure 31 : Villa with chimneys intact on Colinette Road

Dealtry Road



Figure 32 : 3-5 Dealtry Road

6.26 Dealtry Road is composed of very good quality, predominantly semi-detached houses from the later nineteenth century, these are of generous size and many incorporate some form of decorative brickwork panels, with contrasting red and stock bricks used for many of the front elevations. Decorative tile-hanging is also a feature of many of the houses, along with prominent gables. As a group they are most attractive, and the survival rate of original details such as timber windows has been good.



Figure 33 : 32-30 Dealtry Road

6.27 Nos. 30-34 are a group of three detached houses with narrow front elevations and contrasting stock and warm red brickwork. No. 34 is slightly different from its neighbours, with rich details such as the terracotta brackets on the bay and brick volutes in the recessed porch.

Howard's Lane (Nos. 26-62)



Figure 34 : 34-42 Howard's Lane

6.28 The terrace in Howard's Lane built at the foot of the plot formerly containing the Atlas Building Works contains some charming white-rendered cottages. A group of five marking the boundary of the Lower Shott character area, they have a sharply-sloping crow-stepped side elevation giving them a highly distinctive appearance. This is emphasised by the contrast between the rendered frontage and the redbrick window and door surrounds.

6.29 The adjoining terrace of four stock-brick houses has an elevated appearance due to basements and deep lightwells, and the low-key nature of the

houses fits with the change in character in this part of Lower Shott.

Balmuir Gardens

6.30 The houses in Balmuir Gardens continue this trend of terraced, smaller dwellings as the character becomes more urban towards Putney town centre and as the available plots became more pinched. This terrace comprises two storey Edwardian red brick houses in a Queen Anne Revival style.

6.31 The full height square bay windows have rendering / stone surrounds and feature ornamental terracotta panels depicting, for example, plants, cherub's heads, swans and exotic birds between the ground and first floor windows. Most original twelve-over-one pane sash windows survive and a number of original doors in a single style with six panes of glass over a single solid panel and an eight pane fanlight above. The front gardens have tessellated tile paths and there are glazed tile friezes in the porches.

6.32 The appearance and integrity of this terrace have been unfortunately compromised by the loss of the original Queen Anne-style gables that housed the original attic windows. Today only one remains at no. 9. The addition of ignominious, oversized roof extensions fronting the street have conspired to make the houses appear top-heavy and block-like.



Figure 35 : Nos. 9-11 showing the shocking difference between the original gabled dormer and the mid 20th century ones

Carmalt Gardens

6.33 The Carmalt Gardens houses are of turn of the century date. They are all of three stories with some being semi-detached, but most are terraced. The details are more florid and elaborate than those in Balmuir Gardens, having terracotta panels, pilasters with acanthus leaf capitals and Queen Anne-style gables, themselves containing additional terracotta panels.

6.34 Ornamental pediments and door cases surround the entrances of the semi-detached houses, with the terraces having front balconies with stone balustrades, some with Gothic motifs. All houses have prominent full-height bays. The contrast between the warm red brickwork and the rendered details has been lost on houses that have been either painted or fully rendered.

Upper Richmond Road (Nos. 233-327 and 366-370)

6.35 Upper Richmond Road has been perhaps the most compromised street in terms of alterations to its buildings, with some of the former Victorian villas now gone and replaced with out of scale flat developments or houses extended and divided into flats. However, there are many buildings of fine quality, and the former spacious grandeur of the area is still discernible.



Figure 36 : Red brick terrace at nos. 263-269

6.36 The two later nineteenth century detached houses on the north of the street are in the Regency style, both with twin bays and decorative architraves. The surviving contemporaneous villas on the south side of the road are either in a similar twin-bay gault brick Regency style with ornate doorway pediment brackets, or in a simple but elegant Gothic style, with flat-headed windows and projecting arched porches. Nos. 311, 315 and 319 are all virtually identical, and with their long-gone neighbours

would have represented a mini-estate in themselves when built. The modern extensions and infill flat developments now associated with these houses are not of note.

6.37 There are three finely-detailed late nineteenth century red brick terraces in the classical style composed of four houses each at nos. 263-269, 245-251 and 237-243. The former are of two stories with attic dormers, mini-balconies atop half-height bays and large pediments covering twin recessed doorways with glazed tile decorations in the porches. Venetian-style windows adorn the bays, and tessellated tile paths survive in three of four cases.



Figure 37 : 254-251 Upper Richmond Road

6.38 The terraces at nos. 245-251 and 237-243 are even more grand, being of three stories with more elaborate classical decoration. This decoration includes acanthus leaf capitals, door cases with ornate broken pediments and intricately carved balustrade panels above the double-height bays. Both of these very fine terraces would benefit from enhancement however as three of the eight houses have had their entire

frontages painted, there have been modern window replacements and some of the fine panel details have been rendered over, all of which has meant a loss of continuity and uniformity.

6.39 The white-rendered pair of villas at nos. 253-255 are earlier in date (mid-nineteenth century), and are the only semi-detached houses on this stretch of the Upper Richmond Road. To a restrained Neo-Classical design, they are of very good quality. The profusion of chimneys adds interest to the skyline. [does the photo refer to these houses and if so, which address is correct?]



Figure 38 : Regency villas at 257-259 Upper Richmond Road

6.40 Of particular interest are the two grand late nineteenth century (probably 1890s) detached houses on the two plots closest to the junction with Gwendolen Avenue. Of stock brick with red brick dressings, no. 235 is a very impressive two-storey house with a large gable and attic dormers. Part rendered to add contrast, its complex roof structure and tall chimneys make for an extremely attractive appearance. The attendant coach house with its sharply sloping roof and front entrance with its Dutch gable survives, and the two together make an impressive contribution to this corner of the character area.



Figure 39 : 235 Upper Richmond Road



Figure 40 : 233 Upper Richmond Road

6.41 The neighbouring house, no. 233 is of similar size, also with attic dormers but lacking the large gable. The contrast between the stock and red brick of the facade makes for a very warm appearance, and the grand elevation presented by the house as it turns into Gwendolen Avenue is an impressive start to the character area.

6.42 Although much altered to provide flat accommodation, Bounty Hall is an imposing building in a warm

orange-brown brick that has some unusual projecting brickwork on the central two of the four columns of the portico. Contrasting stone dressings form the cornice to the portico and the three round headed arched doorways within. It dates from the mid-twentieth century and was originally built as the Christian Science Church in a modern interpretation of a stripped-down classical style.

6.43 The terrace of shops at nos. 271-299 are part of Parkfields Conservation Area, although they obviously contribute strongly to the historic character of West Putney Conservation Area too. They date from an earlier period than the surrounding development, having been built in the 1840s.

Boundary treatments



Figure 41 : Panelled wall in Colinette Gardens

6.44 Brick walls form the boundaries to virtually all the houses in the Lower Shott character area, and make for a highly uniform appearance.

6.45 The **Colinette Road** houses have their own distinctive panelled walls and gate piers with four gabled sides incorporating trefoil motifs. A mix of stock, red and grey-blue engineering bricks, these walls survive almost completely and substantially

help to define the character of the street, with the original curved driveways still largely readable. In some cases the bases of the walls and gate piers have been concreted over, disguising the presence of the engineering bricks. The walls are adeptly stepped at corners to provide additional height for rear gardens. It appears that gates were never originally intended for these houses.

6.46 Pettiward Close, the post-war housing development at the Upper Richmond Road end of Colinette Road is a self-contained mini-estate and rather turns its back on the rest of Colinette Road, refusing to provide its own boundary to the street. Combined with the open forecourt of the motor garage across the road, the effect has been to disrupt the otherwise very cohesive boundary layout of the main part of Colinette Road.

6.47 Many boundary walls in **Malbrook Road** have been rebuilt and are therefore not original, but every property has some form of brick wall, and these are very important in defining the boundary between the houses and the street. Nos. 5-11 have original boundary walls with capped gate piers, and these are very valuable to the character of the road. The inter-war houses Northend and Southgate have a good quality boundary wall that curves up to form the gate piers for the paths and integral driveways.



Figure 42 : Stock brick wall at 7 Malbrook Road

6.48 Dealtry Road has a fragmented mixture of replacement brick walls, some low with railings, hedges and timber fences. The overall character is thus much less uniform and the street suffers as a result. The presence of so many driveways has resulted in the building of a much more arbitrary series of boundaries, though the garden wall on the boundary of no. 42 and Howard's Lane appears original and upholds the character of the area.

6.49 The most apparent boundary in **Balmuir Gardens** is the high timber fence to the tennis club, which provides a rather stark appearance to this eastern side of the street. The houses themselves have a mix of boundary walls, but again these provide a definition to the street whilst not otherwise providing uniformity in design.

6.50 Carmalt Gardens is perhaps the least distinguished by its boundaries, which in many cases are non-existent and have been replaced with hard standings which are particularly inappropriate in such a narrow street of shallow front gardens. There is a mix elsewhere of replacement brick walls, railings and timber fences with concrete posts, and the overall effect is rather patchy. Originally timber fences, gates and piers would have been uniform along the street, combined with hedges.

6.51 Boundaries to the large Victorian villas in the **Upper Richmond Road** are panelled stock brick walls with redbrick trimmings and stone-capped gate piers; these survive to a good extent. However, some have been poorly patch-repaired in the past and could benefit from restoration. The nineteenth century walls survive as the boundaries to post-war flat developments in some cases, providing continuity with the villas long-demolished.

6.52 The wall and gate piers to no. 253 Upper Richmond Road appear original, though its semi detached twin has had its wall rebuilt. Elsewhere in the Upper Richmond Road a mixture of other, less grand walls proliferate, with a rather uninspiring melange of different boundary treatments fronting the three-storey terraces nearer to Putney town centre. Here metal railings, brick walls of varying heights and brick shades contrast with timber fences and opening vehicle gates; the effect is fractured and these terraces would benefit from a good quality scheme to replace and unify their boundaries.

Streetscape



Figure 43 : Edwardian pillar box on Malbrook Road

6.53 The quality of the paving in the Lower Shott character area is patchy, with concrete slabs and areas of small concrete block feature panels, often for crossovers. Crossovers, where they are of some age, are in stable blocks, but there has been too much use of low-quality concrete. However, granite kerbs survive throughout, with Scorria block or granite sett gutters (only one material per street), and these go some way to limiting the visual damage caused by the general inconsistencies in paving. The road surface is wholly tarmac.

6.54 Road signs are limited as this is an overwhelmingly residential area, but there are parking meter machines and associated signage that does have some element of visual intrusion, though this is limited. Road signs are more prolific along Upper Richmond Road,

the main arterial road affecting the character area, but these are not overly intrusive, and the character of this road is very different to the quieter side streets.

6.55 Lamp-posts are standard late twentieth century items, however there is an Edwardian pillar box on Malbrook Road that has a considerable positive effect on the streetscape quality. It can be found on the corner of Malbrook and Bramcote Roads.



Figure 44 : Cast iron street sign

6.56 There are a number of cast-iron street name signs that have survived in the area, these provide considerable interest in the context of the historic streetscape.

Trees and green space

6.57 As with the vast majority of the West Putney Conservation Area, trees and green space play an important role in defining the character of the Lower Shott area.

6.58 The ample rear gardens of Malbrook, Colinette and Dealtry Roads contain many mature trees. These are visible through the gaps between houses, helping to give the area a green aspect which is furthered by the abundant mature trees, shrubs and hedges in front gardens.



Figure 45 : Trees on Howard's Lane

6.59 Although smaller, the gardens of the houses in Balmuir Gardens and Carmalt Gardens also contain mature tree species and the front gardens are important where they have been planted. Many have not been, and this has contributed to these two streets appearing less green than others in the character area. Malbrook, Colinette and Dealtry Roads, along with Howard's Lane all appear to be very leafy when long views are taken down these streets.

6.60 There have been some hard standings and paved areas for vehicles in front gardens, and where these are pronounced with little planting the effect is very sparse indeed and detracts from the overall street scene, particularly if there are a number of such properties in a row. Turning front gardens into parking areas for vehicles has been a particular problem at the north east corner of Colinette Road, where houses have been turned into flats.



Figure 46 : Trees on Dealtry Road

6.61 There are some street trees in Colinette and Dealtry Roads, but these are not as dominant on the street scene as in other character areas. They do, however, enhance their individual street scenes where they are present. Street trees in Howard's Lane are mature and greatly contribute to the street scene where they are found, for example the group near the terrace at 26-42.

6.62 The impact of the tennis club as a green space is negated by its high fence, its effect is merely as an open space between Balmuir Gardens and the rear of the houses in Carmalt Gardens, enabling views of these back gardens.

7 CHARACTER AREA C: Gwendolen, Chartfield & St Simon's Avenues

7.1 The Gwendolen Avenue character area also contains St. Simon's Avenue, Chartfield Avenue and a small part of Hazelwell Road. This area was developed from the 1890s onwards with much of the housing built in the Edwardian period, largely by two builders, W. R. Williams and James Tozer. This has led to a certain continuity of styles. The earliest houses are to the north of the character area in Gwendolen Avenue, and the western parts of Chartfield Avenue are characterised by later houses built in the early to mid twentieth century.

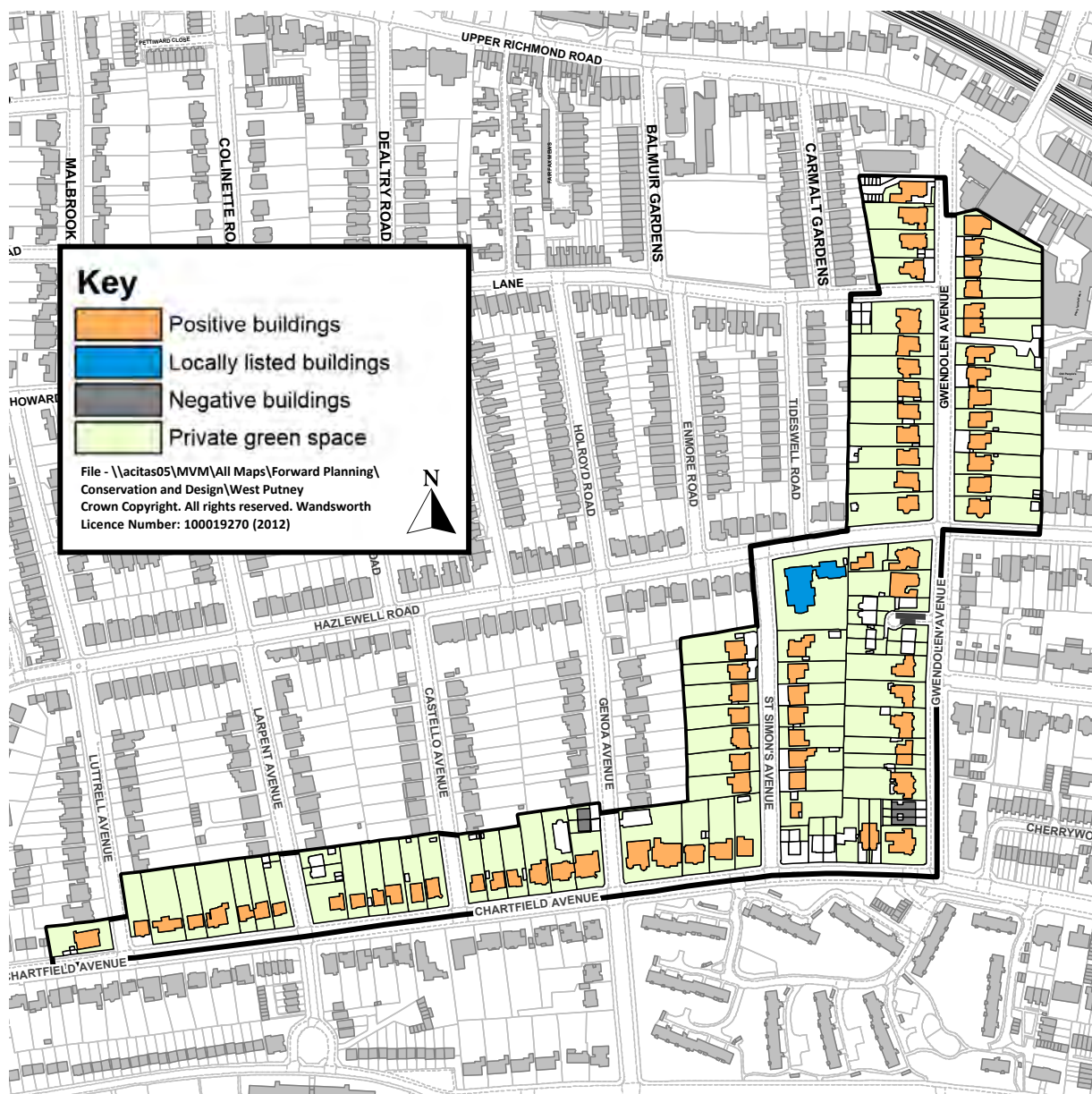


Figure 47 : Gwendolen Avenue character area townscape map

Townscape



Figure 48 : Chartfield Avenue

7.2 The Gwendolen Avenue character area is mainly residential, although in recent years two houses in Gwendolen Avenue itself have been converted for school use, and one in Chartfield Avenue for a doctor's surgery. Our Lady of Pity and St. Simon Stock roman catholic church sits on the corner of Hazlewell Road dwarfing everything else around it with its sheer bulk, and is set in easily the biggest plot of any building in the character area.

7.3 There has been some post-war infill, notably Gwendolen Close, but the overall pattern of the streets is of wide, spacious avenues of generously-sized, predominantly two-storey houses, with most having attic dormers. Each is set back from the road allowing for generous front gardens; some of these have been turned into extensively paved driveways which have sadly urbanised this suburban area.



Figure 49 : St. Simon's Avenue

7.4 Rear gardens are large, and this has led to a sense of space, especially since at road junctions and from corner plots the views between the houses are pronounced. Some infill development in the rear gardens of houses on corner plots has had an impact on this overall appearance of space. Gaps between houses are important and allow this impression of space to be heightened; there is little variation from this pattern. The road junctions themselves are also highly important as they

act as punctuation marks in the landscape and allow for views of corner houses and

rear gardens, along with their wider contribution to views along the side streets. These, combined with the importance of the continuity of large plots and the sense of space they generate have a bearing on the open character of the area.

7.5 The houses in the Gwendolen Avenue character area are of comparable size to the houses in the Putney Park Estate area in terms of massing, though the overall layout is much more regular and grid-like in terms of street formation.

Buildings

7.6 Much of the Gwendolen Avenue character area was built up by just two developers, W. R. Williams and James Tozer. Williams built predominantly in a Queen Anne / Bedford Park style, whereas Tozer built in a more Arts and Crafts style and utilised a greater range of materials. The stone-dressed houses on the western side of St. Simon's Avenue are by Tozer. The 'Medallion Houses' in Gwendolen Avenue (nicknamed after the distinctive decorative cartouches in their gables) are by Williams, and represent a small estate in themselves, the houses being almost identical. Gwendolen and St. Simon's Avenue have the most architectural unity, with Chartfield Avenue being much more eclectic. There were originally many more houses built by Tozer at the Putney Hill end of Chartfield Avenue, but these were demolished after the Second World War for the housing estates now situated outside the conservation area.

7.7 As the houses in this area are in the main detached and set in large plots, there are large spaces between the buildings. Infilling has been kept to a minimum but has generally been poor where it has occurred. It is extremely important that the space between and around buildings is retained as it is so important to the character of the area.

7.8 Chimneys are of extreme importance in this character area as they add definition to the skyline, and the sheer size of many of the houses means that there are a multitude of chimneys on each building.

7.9 Original windows and doors are also very characterful in this area and survive to a very good extent. They are of vital importance in the maintenance of the appearance not only of the individual houses, but of the wider area as a whole.

Gwendolen Avenue



Figure 50 : A 'medallion' house

important, though many are either incomplete or have been lost. These boundary treatments do also appear on other houses in the street.



Figure 51 : 5 Gwendolen Avenue

continues the Arts and Crafts tradition established in the area with its stained glass panel window.

7.10 Gwendolen Avenue is most notable for the 'Medallion Houses', a coherent collection of gabled detached houses arranged on both sides of Gwendolen Avenue between Howard's Lane and Hazlewell Road, from nos. 11-23 and 20-28. All were built to be almost identical, with rendered half-height bays, simple entrance porches and iron railings to their first floor balconies. The front boundary brick walls with their distinctive cast iron railings and timber entrance gates are highly

7.11 The remainder of the street is a variation on the same theme. Red brick houses, often more elaborate than the Medallion Houses, with stained glass and exaggerated entrance porches, doorcases and use of stone embellishments and corner features such as turrets. There is a Dutch gable and mansard roof to no. 4, a corner turret and carved brick panels to no. 5. No. 45 has a highly decorative plaster panel inset into its gable, and presents two very good elevations to two streets, as does no. 27, which

7.12 The vast majority of houses are detached, with exceptions being nos. 10-12 and 41-41a. Dating from 1899 the former pair incorporates a prominent gable and roughcast rendering with tripartite Georgian glazed sash windows, while the latter are from the immediate post-war era (replacements for a single house by Williams which was bombed in the war) with tile-hung bays and leaded windows. As such these houses constitute a break from the norm in Gwendolen Avenue, but are very valuable and represent agreeable variation in the context of the street scene. Gwendolen Close was built following bombing during the Second World War, which destroyed one of the Williams houses in this location.



Figure 52 : 45 Gwendolen Avenue

Chartfield Avenue (Nos. 7-61)

7.13 Chartfield Avenue overall lacks the coherence of Gwendolen and St. Simon's Avenues; it contains houses built in a wider variety of styles (a good number of these are excellent) and these date from a wider time period. This street has also suffered from the most infilling, but some of these houses are of good quality, as the pair of semi-detached houses at nos. 7 and 9 demonstrate with their use of traditional materials and period style. Again, detached houses are almost universal.

7.14 The best houses are arguably the Neo-Georgian red and brown brick houses at nos. 15-21, all large detached houses by Tozer, built between 1905 and 1910 and set back from the street allowing for dignified front gardens. In each case the houses have redbrick quoin details, large timber sash and casement windows with Georgian glazing bars and central entrance doorways which are (in the main) ornate, being flanked by classical



Figure 53 : 19 Chartfield Avenue

columns and having plaster panels below their pediments. This is an excellent collection of houses which have been little altered. No. 19 was formerly called The Mirador and has changed little since first built.

7.15 Two attractive properties exist either side of Genoa Avenue, no. 23 (again by Tozer) with its squat turrets, roughcast render and mullioned windows, and no. 25 with its corner tower and weather vane, unfortunately recently painted.

7.16 There are two Tudor-style houses of note on the north side of Chartfield Avenue, nos. 33a and 51. These incorporate timbered and painted facades, with no. 51 especially charming. The slimline Georgian-paned Crittall windows on both are delicate and assist greatly in the proportions of both houses.

7.17 The remainder of the northern side of Chartfield Avenue is formed of further good Edwardian and inter-war houses, in the main featuring roughcast render and areas of plain brickwork. This two-tone effect is attractive, but in some areas whole facades have been painted, which has led to a change in character. Some have a more informal cottage-type quality which is more pronounced between Castello and Luttrell Avenues. Some are more grand, for example no. 55 with its wide frontage and projecting bay and bow windows and stone doorcase.



Figure 54 : 33a Chartfield Avenue

7.18 No. 58 Luttrell Avenue (on the corner of Chartfield Avenue) has an excellent entrance ensemble with a low brick wall capped with engineering bricks, a timber fence and an original gate, tessellated entrance path and timber bracketed canopy over an original front door.

St Simon's Avenue

7.19 On the corner of St. Simon's Avenue and Hazlewell Road, the catholic church of St. Simon's Stock towers over all the surrounding buildings. It was built, in its monumental 'Wrenaissance' style, in 1906. The church was begun by J.C. Radford, the surveyor to the Westbury Estate, but finished by the architect of a number of Roman Catholic churches, Frederick Arthur Walters. It is a visually stunning building of stock brick with stone and red brick details. The curved brick buttresses and semi-circular windows add visual interest, and the heavy, projecting gable and brick pilasters give the building a classical formality. The apparent tower to the left of the main church was never completed, perhaps because Walters altered the design. The chancel to the rear was added in 1935, with the attached Priest's House built in 1911. The latter is of modest proportions with Georgian sash windows and a pyramidal roof with attic dormers. The later extensions to the building have been done well.



Figure 55 : Our Lady of Pity and St Simon Stock church

7.20 The west side of St. Simon's Avenue contains an excellent collection of Arts and Crafts houses by James Tozer in a dark brown brick with stone dressings. The houses on the east side are all very good examples by W. R. Williams in red or light brown brick, and these also incorporate stone dressings. Much use has been made of leaded and stained glass Art Nouveau-style



Figure 56 : Diocletian windows and overhanging eaves at Our Lady of Pity and St Simon Stock

windows. All are of two stories with attic dormers. The Tozer houses were built in the period 1905-1910, with the Williams development running almost concurrently between 1907-1911.



Figure 57 : 6 St. Simon's Avenue

nos. 4-14. The two-storey bay and ground floor are formed of ashlar stone dressing, and the corners are flared out as though in imitation of buttresses. Columns built into the stonework support a simple curved pediment and frame the front door. Nos. 3, 8, 12 and 14 are all very similar. No. 3 is by Williams.

7.23 No. 6 is tile-hung to its first floor, with ashlar panelling to the ground floor. The wide porch entrance and door frame incorporating a keystone gives definition to the facade. Porthole windows are found either side of the front door, and leaded casement windows form the fenestration.



Figure 58 : St. Simon's Avenue with no. 12 in the foreground and no. 10 with its sweeping catslide roof to the right

7.21 No. 2 on the east side is a half-rendered house with two stone columns supporting a porch formed by the swooping roof line. Other architectural details include a bracketed bay window to the first floor and some stained glass windows to the side elevation. This house is substantially different from the others on this side of St. Simon's Avenue.

7.22 No. 4 is the first of the Tozer houses, the others being

7.24 No. 10 is more restrained in its use of stone dressing, but is still very striking, with its sweeping catslide roof a dominant feature. There is some tile-hanging to the first floor and a central set of windows featuring stained glass. The simple stone door canopy with pilasters is an understated feature, and the front gate appears original; a rare survival.

7.25 Nos. 5 and 7 are simpler and more symmetrical, but retain the ashlar-panelled theme and leaded casement windows.

7.26 The rest of the eastern side of the street is predominantly red brick, with nos. 9-15 a collection of fine gabled houses with either stone or timber bays and some use of stained glass. No. 11 has a particularly fine doorcase.

Boundary treatments

7.27 Boundary treatments are most uniform in **Gwendolen Avenue**, where the original low brick walls, topped by cast iron railings and combined with distinctive timber gates were a feature not only of the Medallion Houses but also of many other houses in the street. There are many historic photographs showing the effect of this unified boundary treatment, which is most attractive. However there are many boundaries that are incomplete or that have been replaced with arbitrary walls and fences, and this has spoilt the cohesive unity of the street.



Figure 59 : An original stye gate on Gwendolen Avenue

7.28 There are some other original, chunkier panelled walls surviving, usually to corner properties. Most walls, even if they are replacements, at least preserve the continuity of materials and maintain the boundary line. Many of these would, however, benefit from enhancement in order to return the street to something resembling its former unity.

7.29 **Chartfield Avenue** is less unified in this respect, due to the fact that the building styles are much more varied and the development period was more fragmented. There is however an excellent surviving boundary wall and fence at no. 19 (see figure 53). Elsewhere brick walls of varying heights and brick colours are the norm, many non-original but again preserving an important definition to the street. No house in the road lacks a boundary, and there are many hedges which soften the view along the street and help mask some of the driveway paving.



Figure 60 : Well maintained hedge in Chartfield Avenue



Figure 61 : Original style fence on low brick wall in St. Simon's Avenue

7.30 In **St. Simon's Avenue** there are many good low brick walls with timber fences and gate posts (the original boundary treatments), in particular no. 10 whose gate appears original. Other low brick walls without timber fences preserve the boundaries between the houses and the street.

Streetscape

7.31 The streetscape quality of the Gwendolen Avenue character area is generally poor, with a mixture of small format concrete slabs and rectangular dark red concrete blocks forming much of the pavement area. Stable blocks have been used for crossovers in Gwendolen Avenue itself, and where this has occurred it has enhanced the quality of the streetscape. Crossovers in St. Simon's Avenue are of the small red block type which is inappropriate for an area of such high quality housing.

7.32 In Chartfield Avenue, darker concrete pavements have been used for crossovers and these, while still not ideal, are less intrusive into the overall character of the area.

7.33 Trees are not surrounded by feature panels as extensively as they are in other character areas such as the Putney Park Estate. Kerbs are of granite throughout the character area, with granite setts forming the street guttering in Gwendolen and St. Simon's Avenues.

Trees and green space



Figure 62 : Street trees in Gwendolen Avenue

7.34 There are no shared green or open spaces in this sub-area, therefore the abundant greenery is provided by front and rear gardens (which are well planted in the main) and by the presence of regularly spaced mature street trees appropriate to such wide avenues. These street trees are vitally important to the character area, increasing its leafy appearance. Mature trees are present in a number of front gardens throughout the character

area, along with shrubs, hedges (many lining boundary walls) and by ornamental planting. There is a particularly good green boundary to St. Simon's Stock Church which gives definition to the otherwise large, exposed plot.

7.35 Trees in rear gardens are also considerable, and these are often mature species. These are visible through gaps between houses and especially from the junctions between roads, where houses sit in larger plots and allow increased views of rear gardens.



Figure 63 : Weeping willow in back garden

7.36 However, there are areas of hardstandings and paved driveways that appear sterile in their respective street scenes, and where these occur in pockets the damage to the overall green character has been quite significant.

7.37 Infilling has been relatively damaging to the character of the area, with the anomaly of Gwendolen Close created following the destruction of an original house during the Second World War. The garden to no. 45 Gwendolen Avenue was originally much bigger, but parts of it were developed for the poor quality terrace at 43a-43c Gwendolen Avenue, and the somewhat better and more in-keeping development at 7-9 Chartfield Avenue. There has been a further poor development of houses in Genoa Avenue, in the rear garden of 25 Chartfield Avenue. Such developments have harmed the appearance of green space and spacious rear gardens, and are in conflict with the character of the area.

8 CHARACTER AREA D: The Westbury Estate

8.1 The character of the Westbury Estate area is predominantly Edwardian, with a much more cohesive and common set of building styles than in other character areas within the West Putney Conservation Area.

8.2 Whole streets here were developed by different builders, but under the auspices of one surveyor / engineer, J. C. Radford. This has led to a particular continuity of style. There are a few earlier houses, but the majority of the buildings date from the period 1903-1914, when the area was developed following the death of J. T. Leader, owner of the lands.

8.3 The western side of Coalecroft Road contains a number of Regency cottages that are earlier in date and different in character. They form the Coalecroft Road Conservation Area which was designated in 1971. A separate conservation area appraisal is available for this area.

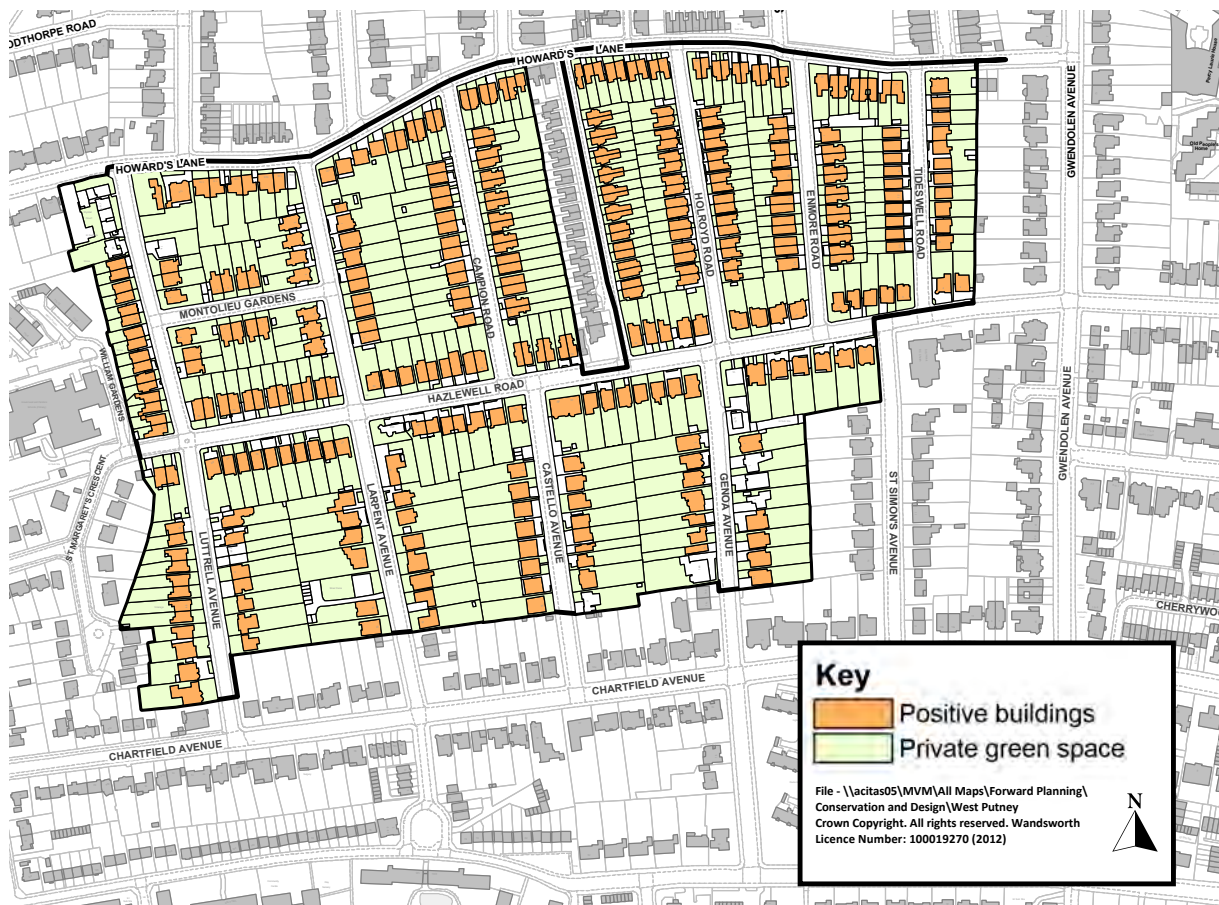


Figure 64 : The Westbury Estate townscape map

Townscape

8.4 The Westbury Estate is the most regular of the character areas making up West Putney Conservation Area due to its grid-like street structure and evenly spaced development. Unlike the Lower Shott area, only superficial regard was paid to the underlying field pattern, resulting in the more consistent street pattern.

8.5 There is a roughly even split between numbers of semi-detached and detached houses and the area is entirely residential, with an overwhelmingly suburban character. The houses and plots tend to be smaller in the north-east of the character area, in the grid of streets between Coalecroft and Enmore Roads. Here the houses are overwhelmingly semi-detached, with only two detached exceptions each end of Enmore Road.

8.6 The entire Westbury Estate character area retains the appearance of a planned estate, with this regular grid structure and individual street layout, but also with the remarkably similar housing sizes and types in many areas.

8.7 Apart from some taller gabled semi-detached houses in Hazlewell Road, two-storied houses dominate in this character area, many with dormer windows to provide attic rooms which are either original or have been added in intervening years.

8.8 A large number of different builders were responsible for filling up the predetermined grid with housing and each developed one or two roads. This accounts for the varying styles of architecture, but all builders adhered to a similar plot size, housing mass and orientation within the overall street layout. The fairly consistent pattern of layout, plot and building size and density remains an important defining characteristic of the area.



Figure 65 : semi-detached houses on Hazlewell Road

8.9 The spaces between individual houses are extremely important, as they allow for views into rear gardens and give rhythm to the streets, emphasising the domestic, human scale and giving an important suburban feel. This is particularly pronounced

and relevant in Montolieu Gardens, where the layout of this development (contiguous with the houses on the east side of Luttrell Avenue) allows for long views of adjoining gardens and the rear elevations of the houses.

8.10 Individual side extensions have corroded the impact of the careful arrangement of houses in some areas, and have interrupted this rhythm.

8.11 It is especially important in this area, given the grid structure and the open nature of rear gardens (particularly where they border neighbouring streets) that extensions are kept to a minimum and are constructed with respect to the character of the area. Large, poorly designed or incongruous rear extensions would have a deleterious effect on the careful layout of the character area.

8.12 There has been no backland development to harm the layout and continuity of the area, though there have been three individual post-war developments of slab-like flats which are alien to the prevailing character. Elystan Court, on the corner of Luttrell Avenue and Howard's Lane, was built on the plot of one large house and appears especially out of place, since it turns to face both streets and has no direct relationship with either. The other two are smaller, also built in individual plots, but have still broken the continuity of mass and development type so homogenous throughout the area.

8.13 The main through-roads in the Westbury Estate, Hazlewell Road and Howard's Lane, have a slightly different character arising from their wider nature, and, in the case of Howard's Lane, the following of the curve in the road by the maintenance of the building line.

8.14 Houses are set forward in their plots, allowing for relatively small front gardens but generous rear gardens. This is the predominant pattern throughout the character area, but some of the houses in the southern part of Luttrell Avenue are elevated above street level, allowing for steps into the larger front gardens.

8.15 There are occasional instances of former coach houses surviving along with the houses they formerly served, though the plots have long since been subdivided into separate entities. These coach houses are reminders of the past status of the area, and help explain the large plot sizes where they occur, as well as subsequent subdivision.

Buildings

8.16 Throughout the Westbury Estate character area the housing form and architectural designs/traits are largely constant, reflecting the status of the area as a planned entity. Overall the character area contains a high quality collection of overwhelmingly Edwardian domestic architecture, with some of the streets and individual houses being of excellent design.

8.17 The dominant architectural style is a loose Old English, sometimes a generic 'Tudorbethan' with much use of timber for decorative effect. The designs are predominantly by J. C. Radford, the estate surveyor, who was an engineer rather than an architect, though his houses have a pleasing regularity and scale about them. Architects for the more fanciful houses are unknown, but they are unlikely to have been by Radford himself.

8.18 Throughout the character area, individual original features such as doors, windows, tessellated tile paths, porch tiling and stained glass windows (there are many fine Art Nouveau examples) tend not to be discussed for each building for reasons of brevity. Their extreme importance to the architectural character of the area cannot be over-emphasised however and these features should always be retained and cherished. They survive in abundance in the character area, and this is one of the reasons the Westbury Estate retains its quality and integrity.

Genoa Avenue

8.19 The eastern side of Genoa Avenue is characterised by some stout, rather plain but well-proportioned detached houses, all three bays wide with central entrance doors. Apart from this shared characteristic all have different arrangements of bay and bow windows, gables, some timbering and porch details, which lend interest to the group and the street scene.

8.20 One of the houses has unfortunately had a poor roof alteration and replacement windows which have significantly altered the original appearance. Also in this row are a number of post-war buildings that interrupt the continuity of the street, in the case of the two bungalows by being out of proportion to the earlier houses. The flats at no. 5 at least keep to the proportions of the rest of the street, and there has been some attempt at mimicking the overall design themes.



Figure 66 : 4-6 Genoa Avenue

8.21 The western side of Genoa Avenue has some very good quality detached houses at nos. 2-8, all with Arts and Crafts inspired details and casement windows, bays and use of decorative timber work and roughcast render. Nos. 4 and 6 are a mirror-image

pair with some Tudor references, and no. 2 has a fine corner tower with a lead dome and weather vane. No. 10 is plainer but of good proportions and continues the theme of the roughcast render. No. 14 is an attractive former coach house with a Dutch gable.

Castello Avenue



Figure 67 : 8 Castello Avenue

8.22 In Castello Avenue the western side of the street is of particular quality, with the majority of the detached houses being very similar in design. They are of two stories with half-height bays framing elaborate entrances with rounded pediments and classical brackets. Nos. 8 and 16 are even grander, with full-height bays and balustrades. No. 8 has a classical portico with a stone balcony balustrade above.

8.23 The eastern half has some good gabled houses more in the style of the Genoa Avenue examples, again with some timbering and including a semi-detached pair. Another surviving coach house at no. 11 adds considerable interest and historical value to the street.

Larpent Avenue



Figure 68 : 4 Larpent Avenue

8.24 The area of Larpent Avenue south of Hazlewell Road has much the same character architecturally as Genoa Avenue, continuing the theme of timbered gables and some ornate pedimented entrance porches. Simple but pleasing forms dominate. The block of flats however does nothing to enhance the street scene, as with the majority of the post-war infill buildings in the Westbury Estate.

8.25 North of Hazlewell Avenue are seven detached houses. Nos. 2-8 all have tall squared off corner towers with lead capping and full-height bow windows. All use roughcast render to give a two-tone element to their principal elevation, and simple timber brackets frame the entrances. Nos. 10-14 are similar, without the ogee dome and lead capping. No. 12, after many years of neglect is due to be restored; when accomplished this will see a considerable enhancement to the group value of these three houses.



Figure 69 : 15-17 Larpent Avenue

8.26 The eastern side of the street contains both detached and semi-detached houses, all in a similar style with gables and full-height bays, with marble columns supporting the porch canopies on the semi-detached houses. No. 1a is another former coach house with a Dutch gable, which has unfortunately suffered from poor replacement windows. Its value in the street scene is still highly important.

Luttrell Avenue

8.27 Luttrell Avenue has, south of Hazlewell Road, a more semi-detached bias. The houses on the west side are all good quality and all have made use of roughcast render in different ways, a theme that unites them visually and adds considerable interest to the group effect. Leaded and mullioned casement windows are also uniting features. No. 52 is in a contrasting angular style, with a swooping asymmetrical gable, but the roughcast render and windows take their cue from the



Figure 70 : 52 Luttrell Avenue

surrounding houses and the effect is of eclecticism within an established theme. Despite the different external appearance, nos 50-56 have the same internal floor plan and are said to have been built by the same builder in 1907.



Figure 71 : 13 Luttrell Avenue

8.28 The east side of the street is less coherent, but there are still some good individual houses, with the detached nos. 13-15 comparable to the others in Luttrell Avenue in terms of style and architectural influence, and some low-key but attractive later houses from nos. 21-25.

8.29 Luttrell Avenue north of Hazlewell Road has a different character, with the left side of the street predominantly made up of semi-detached gabled pairs with decorative timber work and timber casement windows. Some have oriel windows and areas of tile hanging. Elystan Court on the corner of Luttrell Avenue and Howard's Lane occupies what was once a plot containing a single large house. It represents the largest building in the character area and is out of scale with the prevailing size and density of houses in the Westbury Estate.

8.30 No. 1c Luttrell Avenue, the former coach house to no. 115 Howard's Lane sits within a plot of comparable size to Elystan Court but sits back from both streets and was designed to be subservient to the house it once served. The house itself is highly ornate with its use of stone castellated elements, elaborate chimneys and the unusual turret with its weather vane - arguably the most idiosyncratic house in the character area. The coach house, though much altered still retains a good roofline and tall chimneys, and its relative plainness counterpoints the flamboyance of the former main house.

8.31 The one modern building in the character area about which something might be said is 1a Luttrell Avenue, composed of a zinc roof, timber cladding and rendered elements. It is an example of how to slot a new house into a rarely found appropriate plot in an existing streetscape without detracting from the prevailing character or resorting to pastiche design. The house did not cause the loss of a positive building or an important green space and the plot was large enough to allow a house of similar scale and building line to its neighbours.

8.32 Appearing as a mini-estate in itself are nos. 1-11 Luttrell Avenue and the semi-detached pairs in Montolieu Gardens, all of which are architecturally complete. See Montolieu Gardens for a fuller description.

Montolieu Gardens

8.33 These Edwardian houses are part of a group of similar properties in Luttrell and Larpent Avenues and are in an Arts and Crafts derived style. The materials used all add visual interest and these include roughcast render, red and stock brick, tall chimneys, leaded casement windows, gables and porthole and oriel windows. All contribute towards the distinctiveness between the subtly different compositions of the houses.



Figure 72 :1-2 Montolieu Gardens

Campion Road

8.34 Campion Road is almost entirely semi-detached, with the houses on the western side of the street very similar to the semi-detached houses on the eastern side of Larpent Avenue described above. The only detached house in the street, no. 26, also follows this pattern. The houses on the eastern side are similar, but they have sash windows instead of the casements more common to the area, and there are balustrades over the entrances on many of them. Originally all the houses had cast iron gates and railings.



Figure 73 : 5-7 Campion Road

Coalecroft Road (Nos. 1-39)



Figure 74 : 29-31 Coalecroft Road

Hazlewell Road there are some good pairs featuring combinations of brick quoin details, sashes with Georgian glazing bars and oriel windows.

Holroyd & Enmore Road



Figure 75 : 5-7 Holroyd Road

pattern established by the semi-detached pairs, one on each side of the street, at diagonally opposite ends.

8.35 The houses in Coalecroft Road included in the Westbury Estate face those in the separate Coalecroft Road Conservation Area. They are a more varied group but all are semi-detached. Pairs 1-19 all have full-height, slim bays, with sash windows and gables. Again, roughcast rendering and decorative timbers have been used to distinguish and break the elevations into distinct areas, and there are moulded terracotta strips set into the red brickwork on some of the houses. Further towards

8.36 Holroyd Road, along with Enmore Road is perhaps the most uniform street in the character area in terms of its houses, all of which are semi-detached with full-height bays and gables. Many have fairly ornate sash windows and timber work, brick quoin features and brick or timber window mullions to their bays.

8.37 The Enmore Road houses are very similar in design to those in Holroyd, with the additional inclusion of detached houses following the

Tideswell Road

8.38 In contrast, Tideswell Road is predominantly formed of detached houses, with the houses on the eastern side of the street detached variants of the Holroyd / Enmore Road style, with oriel windows and prominent gables. Nos. 17-21 have wider frontages, half-height bays and no gables, and all have less embellishment than the Holroyd / Enmore houses.



Figure 76 : 21 Tideswell Road

8.39 The houses on the western side of the street are similar, with marble columns supporting tiled porch canopies. The corner house, no. 1 Tideswell Road is the exception in terms of overall design, and boasts a prominent, rendered corner turret that acts as a focal point at the junction with Howard's Lane.

Hazlewell Road

8.40 Houses on the south side of Hazlewell Road are mainly detached and appear grander, but are not significantly larger than houses elsewhere in the character area, despite this being one of two main link roads through the Westbury Estate. They tend to be built in short rows exhibiting very similar architectural traits, hence the character of the street changes very slightly. The group from nos. 1-11 have much in common with the large houses at the foot of Gwendolen Avenue turning the corner into Chartfield Avenue.



Figure 77 : 47-49 Hazlewell Road



Figure 78 : 66-68 Hazlewell Road

8.41 Of red brick with stock brick side elevations, they mostly have twin full-height bays with attic dormers and often ornate entrance canopies. Nos. 15-31 are a simpler but highly attractive group, with use made of white-painted roughcast render to break up the elevations, and extensive fenestration in the form of casement windows with small individual panes. Two have been joined together for use as a nursing home, which has slightly upset the balance of the group. Nos. 33-37, 47 and 65

are similar to the detached houses at the beginning of the road, with 33 having an unusual recessed brick entrance on Hazlewell Road with quoin details which has unfortunately been infilled with a window, altering the appearance. The detached nos. 49-63 are similar to the semi-detached houses in Enmore and Holroyd Roads and the detached houses on the eastern side of Tideswell Road.

8.42 The northern side of Hazlewell Road is more varied, and contains some of the only three-storey houses in the character area. There is a roughly even split between detached and semi-detached, with the familiar architectural themes of the ancillary roads picked up. There are far more semi-detached houses here than on the south side of Hazlewell Road, and the character is therefore different but no less impressive, since the architectural themes are more varied, with casement and sash windows, gables, turrets, tile hanging, oriel windows, ornate balustrades, ridge tiles, tessellated tile paths and use of ceramics in porches and stained glass in doors. Indeed this stretch of Hazlewell Road, in common with the very vast majority of the Westbury Estate character area is relatively unspoilt architecturally speaking and the original late Victorian/Edwardian themes and quality of design of the area remain.

Howard's Lane (Nos. 11-Elystan Court)

8.43 The part of Howard's Lane included in this character area is lined with gabled houses, some detached but mostly semi-detached. These provide an architectural unity at the northern border of the Westbury Estate and give a regularity associated with the themes of the character area in counterpoint to the more varied architectural styles present on the northern side of the street included in the Lower Shott area. Only no. 115 really differs from this uniformity, and is discussed in the section on Luttrell Avenue.



Figure 79 : 15-19 Howard's Lane



Figure 80 : 27-29 Howard's Lane

Boundary treatments



Figure 81 : Traditional timber fence, gate and hedge on Enmore Road

sometimes railings, which appear especially out of place, except in very limited and specific instances. In areas where boundaries have disappeared entirely the effect has been particularly calamitous.

8.44 The suburban character of the Westbury Estate area is reflected in the historic use of close boarded timber fences on low brick base walls for almost all the houses. These would have been in conjunction with timber pedestrian or carriageway gates. Some of the best examples can be found on Enmore Road. This type of low key but aesthetically pleasing boundary has sadly been replaced throughout this area with out of character generic brick walls; timber fences of varying designs; and



Figure 82 : Original wall made of kiln-burnt bricks

complement the relatively grand nature of the houses they front, having been made from materials the builders had left over.

8.45 Champion Road was different. This road originally had ornate cast iron gates and railings which were mounted on low brick walls, with the paired gates having matching cast iron posts. These were removed during the WWII scrap drive.

8.46 There are some lava rock and burnt stock brick walls with timber uprights at nos. 46-48 and 52 Luttrell Avenue, and these appear original. Such rudimentary boundaries should always be retained as they

8.47 There are elaborate chamfered stone piers to no. 115 Howard's Lane and its associated coach house at 1c Luttrell Avenue, and these are unique within the character area. They are unusual and a striking contrast to the relatively uniform and low-key boundary treatments that would once have been plentiful within the character area.



Figure 83 : Wall and gate piers at 1c Luttrell Avenue

8.48 Where rear gardens border a street the boundaries are usually high brick walls in stock brick with red brick buttresses, two-tone panels or other decorative effects to break up the potential monotony. Some front boundaries that appear original in areas of Larpent Avenue also have this panel format, with some use of stone capping for the piers.



Figure 84 : Traditional stock brick wall to the rear garden of 3 Genoa Avenue

Streetscape



Figure 85 : Scorria blocks on Coalecroft Road. The traditional (albeit small) paving slabs can also be seen.

these crossovers occur, they have been achieved in, at best, granite setts or stable blocks. Otherwise modern concrete blockwork in a variety of colours has been used, which has led to a mixed overall effect.



Figure 86 : Original granite setts surviving underneath the tarmac as they do in many places

8.49 The roads are of a consistent width and standard, with granite or Scorria block guttering used consistently in whole streets rather than mixed indiscriminately. Some of the roads (for example Larpent Avenue) have been recently resurfaced, the original guttering being covered over in the process. Kerbstones are of wide granite sections.

8.50 There are relatively few crossovers given the size of the area, as many front gardens are not deep enough to accommodate vehicles. Where

8.51 The paving is generally formed of replacement concrete slabs throughout the area, with red brick feature panels. These are not distinguished in any way and tend to detract from the character of the area. Some granite sett crossing bands remain, for example leading from Hazlewell Road. Originally these would have been evident at the junctions of all roads, but sadly many of these have been covered in tarmac.

8.52 Of particular interest are the Victorian style street lamps in Coalecroft Road, which, although they do not really fit in the context of the predominantly Edwardian Westbury Estate, provide a link with the older houses in the separate Coalecroft Road Conservation Area and help define the different character of this street.

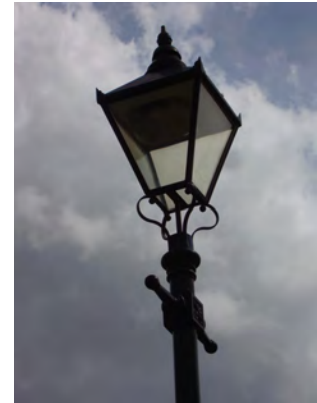


Figure 87 : Victorian style street lamp in Coalecroft Road

8.53 There are a number of Edwardian pillar boxes scattered through the character area, for example the one on the corner of Howard's Lane and Champion Road. Many cast-iron street names also remain.

Trees and green space

8.54 Like the vast majority of the West Putney Conservation Area, the Westbury Estate is an overwhelmingly green, leafy area. Every road in the character area is planted with street trees, and these are often in avenues. These pavement trees are mature examples in many areas, and lend gravitas to the individual streets and to the area collectively.

8.55 Rear gardens are well planted with many fine mature trees making them overwhelmingly green. Given the gaps between houses and the views of individual rear gardens this is a highly important contribution to the overall character of the area. Long vistas down all streets in the character area are significantly enhanced by the mature species of trees planted in rear gardens.



Figure 88 : Street trees on Enmore Road



Figure 89 : Full width hardstandings without any landscaping or front boundary are harmful to the leafy character of the conservation area

8.56 Front gardens are also well planted in the main, and where car parking spaces have been incorporated these have been laid out in conjunction with a good standard of planting in order to minimise the impact on the overall street scene. However, all too often front gardens are bereft of greenery and planting, and the effect can be sparse and alienating, especially in areas with clusters of sparse frontages and hard standings.

9 CHARACTER AREA E: Putney Hill Park Estate

9.1 Predominantly Victorian in character, Putney Hill Park Estate was laid out in the 1850s, with building continuing through the second half of the century to create a wealthy suburban development. Much of this has been lost due to wartime bombing and subsequent redevelopment due to the proximity of the area to the town centre, but the Victorian character remains overall, along with many of the original houses.



Figure 90 : Putney Hill Park Estate townscape map

Townscape



Figure 91 : St John's Avenue with view to the church

9.2 The overwhelming townscape impression of this character area is of space, both in terms of plots and the spaces between buildings. The views of the rears of properties that this engenders are most important and are acutely apparent when walking around the streets. Particularly noticeable in this respect are the views around St. John's Church from Burston, Ravenna and Ulva Roads and St. John's Avenue itself, with the church visible from many positions within the character area, and

from the gaps between houses in Ulva Road. The lack of tall buildings and the resultant human scale has kept this relationship in proportion. The overall continuity of building size (large townhouses of between two and three stories, some detached, semi-detached and terraced) and the relationship of these houses to their individual plots (sitting relatively forward but still allowing for generous front gardens) has given a pleasant grid-like uniformity of size to much of this character area, a formal estate plan which was developed over a short space of time, and arranged around the focal point of the church in its large urban grounds.

9.3 Unfortunately the area suffered relatively badly from bombing during the Second World War, and the areas covering the south eastern part of Burston Road, part of the south side of St. John's Avenue and the eastern section of Gwendolen Avenue have been infilled with housing of variable quality in the post-war years. This has ranged from two-storey relatively small houses (behind original walls) in Gwendolen Avenue, and some more in St. John's Avenue to two blocks of flats, one in Burston Road (Hillside) and one in St. John's Avenue (Dorset House). Such additions have interrupted the cohesion in terms of height and mass, although the relative density of the character area has gone unaffected as these newer buildings have occupied the existing plots and there has been little backland development. This has been confined to the old people's home behind the Old Putney Burial Ground (outside this character area), which necessitated the demolition of the old vicarage for access.

9.4 Views of rear gardens and rear elevations along with the spaces between streets are highly important. Whole avenues of back gardens can be seen from the streets, particularly those of Ravenna Road from St. John's Avenue, and the wide avenues themselves befit the high class housing built here in the mid to late nineteenth century, allowing for broad vistas throughout the character area.



Figure 92 : Clearly visible rear elevations and long gardens

9.5 It is therefore important to preserve the appearance of rear elevations in these areas, as many are highly visible and have an effect on the character of the area.

Buildings

9.6 This is one of the smallest character areas with a disproportionately high rate of post-war infill development; many buildings are not of particular note. However, a good deal of the original buildings that remain are of excellent quality, both in terms of overall townscape value and when seen as individual entities. There are some superb examples of domestic architecture of the 1880s surrounding the dominant St. John's Church (Grade II), which is a stone-built Gothic structure in the Decorated style occupying the focal point between Ravenna, Ulva and Burston Roads and St. John's Avenue. A full list description can be found in Appendix 1.



Figure 93 : Belgravia Villas, 5-6 Burston Road

A full list description can be found in Appendix 1.

Burston Road

9.7 In Burston Road there is a good semi-detached pair of three-storey townhouses with robust door surrounds with acanthus leaf brick columns. A plaque gives their original name as Belgravia Villas, built in 1868.

Ulva Road



Figure 94 : South side of Ulva Road. The original wall in the foreground has been painted, but the one to the left has been rebuilt to the original style

9.8 Ulva Road contains just seven houses, four on the north side and three on the south. The houses on the north side were built as three-storey semi-detached pairs in stock brick, but a central section has been added between nos. 4 and 6 to create a terracing effect which detracts from the original appearance of these good quality buildings. All have mullioned tripartite sash windows and decorative string courses.

distinctive style, with crow-stepped gables and polychromatic brickwork incorporating stylised Gothic arches. Two have had extensions, but these have been done well, have continued the coloured brick bandcourses and have not interrupted the overall appearance of the houses to any significant effect.

9.9 The three detached houses on the south side of Ulva Road (one is classed as 15 Ravenna Road) are in a very different,

Ravenna Road



Figure 95 : 10-11 Ravenna Road

9.10 The townscape and building design in Ravenna Road is more varied, and the houses, in the main, are larger. No. 12 is a tall, detached three-storey former house in stock brick with red brick and stone dressings, now used by the YWCA. Its simple roof and squat chimneys give it an imposing presence.

9.11 Equally imposing are nos. 10-11, semi-detached three-storey houses with some Gothic arched windows and ornamental bargeboards in the eaves.

9.12 The Gothic theme is continued with the two pairs of semi-detached houses at nos. 5-6 and 7-8, with tall-arched windows and some good tonal variations in brickwork decoration. Nos. 5-6 have more ornate bargeboards, and all have steeply sloping gables and squat chimneys.



Figure 96 : 5-6 Ravenna Road

9.13 Nos. 1-2 and 3-4 are tall, three-storey Italianate villas with stucco-work to their ground floors. Imposing, nos 1-2 are more ornate, with opulent plaster decorations around the windows and over the front door. Nos. 3-4 lack the deep ground floor bays of their immediate neighbours but have slender columns framing the ground floor windows.

St John's Avenue

9.14 At the western end of St. John's Avenue is a collection of early twentieth century semi-detached houses in red brick, terracotta and roughcast render, all in a Queen Anne style. All have timber balconies to their front elevations and casement windows. One pair of the six has steeply sloping gables.

9.15 On the south side of St. John's Avenue is a collection of surviving Victorian houses in different styles. The three-storey pairs at nos. 29-31 and 33-35 are simpler versions of the Ravenna Road Italianate houses, lacking their ornate details but of elegant proportions.

9.16 The gabled coach house at no. 35a, a rare survivor, is a reminder of life in planned suburbs such as this before the age of the motor car.



Figure 97 : St John's Church seen from Ravenna Road



Figure 98 : Houses at the western end of St. John's Avenue

9.17 The three-storey Dutch gabled houses at nos. 37-39 and 41-43 are of red brick and are of imposing proportions, with a strong vertical emphasis further enhanced by the tall chimneys. The entrances are housed in porches which are offset from the main body of the buildings, and the twin bays to each house have continuous roof coverings.



Figure 99 : 47 St. John's Avenue

9.18 The pair of two-storey semi-detached houses at nos. 45-47 are good, very well proportioned houses with timber tripartite and brick mullioned windows. There are roundel windows in the larger of the two gables on each house, a typical and picturesque treatment for attic windows. Nos. 61-63 are of a similar format, and are in the same overall style.

Gwendolen Ave (no. 44)

9.19 In Gwendolen Avenue, no. 44 is another former coach house (to no. 24 Cambalt Road), and along with 35a St. John's Avenue is a very valuable survival in the context of the history of this area.



Figure 100 : Former coach house to 24 Cambalt Road



Figure 101 : 35a St John's Avenue

Table 9.1

Boundary treatments

9.20 Overall there have been many interruptions in front boundaries to provide vehicle hardstandings in the generous front gardens of the houses in the Putney Hill Park Estate, and this has harmed the appearance of the character area.

9.21 There are still some excellent boundary walls however, as formal and ornate as would be expected given the high status of the houses in this area. Of particular note are the terracotta balustrade walls in St. John's Avenue (to nos. 37-39 and 41), which are of exceptional quality and interest. Unfortunately the terracotta work has been lost to no. 43. Retention of these boundary walls with their tall piers has enabled the preservation of these front gardens and hence the original appearance of these fine houses.



Figure 102 : Terracotta balustrade to 37-41 St. John's Avenue

9.22 Other good boundary walls include the panelled examples to the Gothic polychromatic houses in Ulva Road, although one of these has been rendered and another has had its inset panels painted. The stepped, high wall running along the boundary of no. 15 Ravenna Road is particularly characterful, incorporating dentils in its panels and having a rounded top.



Figure 103 : Rebuilt polychromatic brick wall in Ulva Road

9.23 Railings are unlikely to have been a feature of the original boundaries to the houses in this character area, these uniformly being brick walls of varying degrees of sophistication.



Figure 104 : Gate at 45 St. John's Avenue

9.24 The St. John's Church boundary is a well-kept hedge, a highly attractive feature and one that highlights the suburban, relatively formal gentility of the area.

9.25 There are some varying designs of gates, very few if any appear original and most are not particularly appropriate since they are of metal, but the timber example at no. 45 St. John's Avenue is an indication of a likely original example.

9.26 There are some particularly chunky, modern and inappropriate gates to the houses on the north side of Ulva Road.

Streetscape



Figure 105 : Victorian pillar box on Cambalt Road (the same type exists on St. John's Avenue)

9.27 In the main the streetscape is unexceptional in the Putney Hill Park Estate, being composed of modern elements, but there are a few noteworthy features.

9.28 Cast iron road name signs are not prevalent, but there are a few remaining, for example in Cambalt Road and Ulva Road. In the main these have been replaced with modern items.

9.29 There are two Victorian pillar boxes in the character area, one in St. John's Avenue and one in Cambalt Road, these considerably enhance the streetscape.

9.30 Traffic bollards at junctions are of a modern type, in metal, and though they do not essentially detract from the character of the area they lack the character of earlier, cast iron examples.

9.31 Paving materials are highly variable and have in some areas been patched with tarmac over the years. Burston Road is laid out with small rectangular concrete blocks in a regular pattern, Ulva, Ravenna and Cambalt Roads and St. John's Avenue are paved

with concrete slabs. Crossovers are variable also, with some use made of stable blocks which are the most appropriate, but all too often crossovers have been achieved in small red concrete blocks, which are visually intrusive. Kerbs are of granite, and there are some granite sett drives and an area of granite setts outside 35a St. John's Avenue which is most attractive. Granite setts have been used for guttering, with some Scorria blocks, but in many areas these have been covered with tarmac.

Trees and green space

9.32 In terms of green space and openness, Putney Hill Park Estate exhibits similar characteristics as other character areas. There is no public green space in the area, but the detached nature of much of the housing, as elsewhere in West Putney, has given rise to large rear gardens which are visible from the public realm, and corner houses in particular give rise to open views into these gardens, which contain some mature tree species.



Figure 106 : Trees and hedging in St John's Avenue

9.33 Front gardens, too, are generous, and many are well planted with mature trees and shrubs, though there have been the inevitable driveways and hardstandings that have detracted from this overall sense of greenery.

9.34 The view of the rear elevations of 1-8 Ravenna Road from St. John's Avenue in particular is heightened by the greenness of the rear gardens.



Figure 107 : Trees in a front garden in Ravenna Road

9.35 Corner plots tend to be well-planted, particularly the corner of Gwendolen and St. John's Avenue, and the street trees give the area a leafy character befitting the wide avenues and large houses.



Figure 108 : Trees enclosing St John's Church seen from Burston Road

9.36 St. John's Church serves as the focal point in the sub-area, and the well-kept grounds help to accentuate the sense of green space and openness.

9.37 Overall the character area has a positive green character that should be preserved and encouraged.

10 CHARACTER AREA F: Putney Town

10.1 More than any other character area in West Putney Conservation Area, the area of Putney Town and Upper Richmond Road is one of variety in terms of building height, mass and density. It is also the most urban of all the character areas, being arranged around and adjacent to Putney town centre. This has led to the growth of a diverse mix of building types and uses, from the smaller residential buildings to larger flat blocks and finally to the variously sized shops, office blocks and ecclesiastical buildings.

10.2 The earliest building in the area is the former mortuary building in the Old Burial Ground, dating from the 1760s. However, the main period of development was in the mid to late Victorian era. Some twentieth century buildings have been added but tend to be out of scale with the rest of the character area. The character of the area is nonetheless predominantly Victorian.

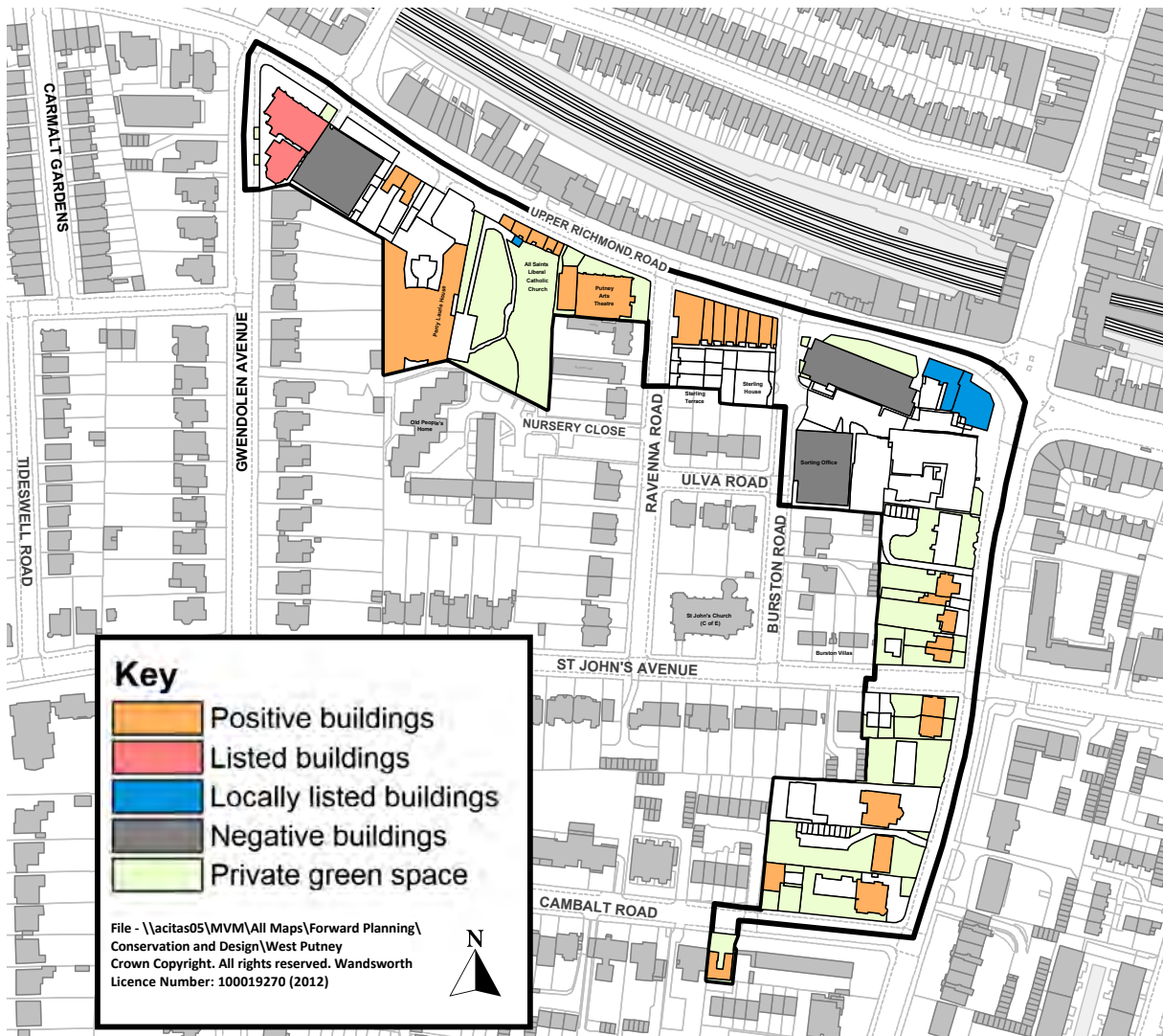


Figure 109 : Putney Town townscape map

Townscape

10.3 The sense of scale increases travelling southwards down Putney Hill towards the junction with the Upper Richmond Road. The smaller and predominantly residential buildings situated further up the hill give way to a taller, more dense and more urban environment. Generally speaking this character area is not densely packed with buildings, that is to say that buildings are set in fairly generous plots, the houses further up Putney Hill have front and back gardens, and there is a sense of openness throughout the area, assisted greatly by the green area of the burial ground on Upper Richmond Road.

10.4 Heights range from two stories for the smaller houses through three to five stories for the blocks of flats on Putney Hill. Shops are generally part of three story terraces or two storey terraces with attic rooms. The larger buildings on Upper Richmond Road, the police station flat development and Percy Laurie House, are of five to six stories. The later buildings are the largest in terms of overall bulk, with the office development of Gemini House, the former Dial House fronting Upper Richmond Road, the sorting office and Estate House all being large buildings with considerable, long frontages. This has tended to reduce the impact of the older, elegant and carefully detailed buildings. Dial House is set back from the road in anticipation of the planned road and junction widening in the 1970s which thankfully never took place.

10.5 There has been little backland development in this character area apart from the recent flats built behind Criterion House on Putney Hill. The extension to no. 42 has also filled in a large area of that property's garden. Percy Laurie House, built to the rear of Putney Police Station in the late 1930s still represents the major area of backland development. Space between buildings has therefore been retained to a good extent, and the area as a whole feels uncluttered.

10.6 Putney Methodist Church, on the corner of Gwendolen Avenue still acts as something of a landmark when travelling up the Upper Richmond Road towards Putney town centre, and the good quality collection of buildings at the extreme corner of Putney Hill and Upper Richmond Road that make up the former bank and Fox public house also represent an excellent focal point.

Buildings

10.7 The Putney Town / Upper Richmond Road character area contains more different types of buildings and architectural styles than any other in the West Putney Conservation Area, and is defined by a much wider variety of uses. The building pattern is more fragmented, as the character area has arguably borne witness to the most change within the conservation area as a whole, given its town centre status, but it is possible to see a historic pattern of development and there is an overall logic to the location of buildings.

Putney Hill (Nos. 2-42)

10.8 The earliest buildings in the Putney Hill area are the houses at nos. 30, 32-32a and 34-36, which are of the mid-nineteenth century. It is notable for such a strong group to survive considering their proximity to the town centre.

10.9 On the southern side of Cambalt Road, The Cottage is a former nineteenth century coach house and is a rare survival of this type of building. It has been extended but retains its essential form, with rooms above the former stable.

There is an additional range with a lead-capped timber vent and ridge tiles.

10.10 No. 3 Cambalt Road, on the north side, is a low-key white-rendered house with a central pedimented gable.

10.11 No. 42 Putney Hill is an elegant, three-storey terracotta-dressed Victorian villa featuring a corner turret with an ornamental balustrade capped by ball finials. This high quality house also boasts a decorative architrave and moulded terracotta band course and is of a warm orange brick. It adeptly turns the corner into Cambalt Road and presents a striking corner feature. The building has had a recent large extension to the rear, and this has picked up on the orange brickwork of the original house by incorporating its central section in a matching colour.



Figure 110 : 34-36 Putney Hill



Figure 111 : 42 Putney Hill



Figure 112 : 40 Putney Hill

10.12 The Putney Hill section of the character area features several post-war blocks of flats, in the main undistinguished. The exception is that at no. 40, set back from the building line to allow for a landscaped entrance and lawn; this is a good example of the 1950s Humanist movement, incorporating front balconies to all flats and porthole windows to break the angular lines of its facade. The use of a contrasting full-length vertical band of darker brickwork is also notable. The original

steel-framed windows and French doors are simple and elegant, allowing for an airy appearance.

10.13 No. 38a, now called Criterion House is a large, detached double-bay two-storey house with attic rooms. The subject of a recent rebuilding that saw only the facade of the original Victorian house retained, the appearance of the house from the street has remained relatively unaltered. There has been good use made of contrasting red brick and render, with finials topping the gables. One of these gables is more elaborate than the other.

10.14 Nos. 34-36 are a pair of semi-detached three-storey Italianate villas, rendered and with mullioned timber sash windows. The projecting single-storey bays have lead roofs, and the front entrance doors are each accessed up a flight of steep steps. They possess an excellent townscape quality. No. 32, a two-storey stock-bricked house with a balustraded entrance porch continues this nineteenth century Italianate association with its round-arched mullioned windows above the front entrance. The half-height bays are rendered, and the end gables have ornamental bargeboards.

10.15 No. 30 is a shallow-roofed, two-storey rendered house (now used as a doctors' surgery) with visible basement windows and projecting ground floor bays. It is well-proportioned with a long flight of entrance steps. Some enhancement would be welcome to the front forecourt, which is sterile in appearance and currently has a negative impact on the appearance of this fine house.

10.16 No. 28 is a narrow slip of a house, three stories with a recessed entrance and regularly spaced steel framed windows. The pilasters either side of the entrance are in contrast to the rather plain elevation. The building's origins are as an ancillary building to the larger house now known as no. 28a, an intriguing Italianate confection of a

building making use of scrolls, brackets and a moulded string course on its facade. The roof structure is also notable, with the front projection of the house crossed over the lower section of the roof, the eaves of which are supported by chunky brackets. Again, entrance is made by steep steps to a plain classical porch, and the basement windows are clearly visible from the street. Prominent chimneys are important features, as with all these Victorian villas on Putney Hill.

10.17 No. 2 Putney Hill is a former bank, dated 1906, which elegantly turns the corner into the Upper Richmond Road. It is locally listed. An excellent building in the 'Wrenaissance' style, the red brick is contrasted with heavy use of stone for window surrounds and an ornate door case (with a pediment) and architrave. Pedimented attic dormers crown the roof.



Figure 113 : 2 Putney Hill

Upper Richmond Rd (Nos.165-203 & 205-Methodist Church)

10.18 Between the former bank and the Fox public house in Upper Richmond Road is a thin three-storey slip of a building, dated 1895 and in a florid Queen Anne style. The ornamental first floor mullioned bay is complemented by the extravagance of the gable, complete with urns. It is locally listed and is part of a group which also contains the former bank and the Fox public house (also the Local List). The Fox is a large Italianate three-storey building with arch-headed windows to all three floors, pilasters and a broken-pedimented doorcase forming the entrance. Vermiculated quoins complement the detail at ground-floor level. It dates from the mid-nineteenth century. Forming part of the pavement outside is a small area of granite setts.



Figure 114 : 165 Upper Richmond Road

10.19 Nos. 191-203 Upper Richmond Road form an attractive parade of shops; only no. 193 has a good quality surviving shopfront, though the shopfront at no. 203 is quite successful. Of three stories, the

projecting shopfronts and staggered nature of the building line allows for balconies with iron railings at first floor level. The horizontal line is interrupted twice by tall gables allowing for attic rooms in each case, and the end shop at no. 203 is required to turn the corner into Ravenna Road, keeping the jutting shopfront and balcony arrangement above. These are excellent townscape buildings, all of which have retained their timber sash windows on their upper floors, though most shopfronts could benefit from enhancement.



Figure 115 : Putney Arts Theatre



Figure 116 : 205-211 Upper Richmond Road

10.20 The old Union Church, now Putney Arts Theatre is a simple Gothic ragstone church building with equally simple window tracery. It dates from the mid-nineteenth century. Attention should be paid to the carved stone heads decorating the windows. Recent additions to the original church building (the porch) have been less than sympathetic to the overall unity of the church's appearance and have had a damaging impact.

10.21 Nos. 205-213 form another high-quality terrace of shops. These are of two stories, with the middle section rising to three stories, all sections incorporate attic dormers into their mansard roofs. Stone dressings and balustrades complement Queen Anne style features, and the shopfronts here are of a much higher overall quality, although only one (no. 211) appears to be original. A stone plaque on the central section of the building carries its former name 'The Exchange'.

10.22 Behind the new development fronting the Upper Richmond Road that replaced Putney Police Station stands the redbrick Modernist / Expressionist mass of Percy Laurie House, the former police section house. Although the windows have been replaced and an additional floor added on the roof during its conversion to flats, the overall design and massing of the building are well executed, and the long flight of steps and Art Deco entrance with its columns and rounded Moderne canopy are an attractive focal feature.



Figure 117 : Percy Laurie House

10.23 Nos 221-223 are a pair of modest, two-storey, simply designed nineteenth century shops which by their unassuming nature alone are vital remnants of the historic street scene. Both have lost their original shopfronts, but with a little enhancement these buildings could recapture some of the former low-key nature of the area, before the looming mass of Estate House (adjacent) was allowed to add its considerable negative impact on the street scene.

10.24 Putney Methodist Church is a Grade II listed building dating from 1881. In a brown stock brick with stone embellishments and traceried windows, it rises majestically from the corner of Gwendolen Avenue and the Upper Richmond Road, its Gothic form incorporating a buttressed tower and monumental windows to both street elevations. The Lion House School, attached to the church and accessed from Gwendolen Avenue is a more sober affair, but still incorporates stone mullioned windows and some modest carving above its entrance.



Figure 118 : Putney Methodist Church

Boundary treatments



Figure 119 : Original wall and gate piers on Cambalt Road

Hill are of much lower brick walls, designed to allow for a more open, communal aspect to the flat entrances, and hedges are a feature here too.



Figure 120 : Unsympathetic modern railings to 30 Putney Hill

Road is set back from the street and has some street planting acting as a shield between it and the road, but the effect has been to create a blank area of forecourt which does not relate to its surrounding area. It does, however, allow for a more open view towards the town centre junction. Areas of walling containing smaller plants have been introduced to allow the softening of the building's corner aspect as it turns from the Upper Richmond Road into Burston Road.

10.25 Boundary walls along Cambalt Road, St. John's Avenue and Putney Hill are, in the main, good quality stock-brick walls, some with piers, red-brick embellishments and recessed panels. These are originals and should be retained where found as the correct boundary treatments for this section of the character area. Hedges behind these walls are also a frequent and welcome feature.

10.26 Boundaries to the three blocks of flats on Putney Hill are of much lower brick walls, designed to allow for a more open, communal aspect to the flat entrances, and hedges are a feature here too.

10.27 The boundary of no. 30 Putney Hill is formed of generic railings that do nothing to uphold the character of the character area, and their effect has been damaging.

10.28 An attempt has been made at a boundary wall in front of Gemini House, and there is some planting in this area, but boundaries are non-existent and would be inappropriate on the corner of Putney Hill and the Upper Richmond Road. The former Dial House at no. 2 Burston

10.29 The only other boundaries existing on the Upper Richmond Road section of this character area are those to the two churches and the old burial ground. The boundary to the Putney Arts Theatre is a low-key ragstone wall with a capping which allows for the former church building to be set back but still to retain a definition in relation to the street. The wall to Putney Methodist Church is higher and far more ornate, incorporating railings and tall brick piers with gabled caps. It too allows for definition to the set-back church, and is most attractive. Removed during the Second World War, the railings were not replaced until 1995. Even more impressive are the gates and brick piers to the old burial ground, set back from the street and representing an imposing entrance to this public space. The stone tablets acting as benches either side of the entrance are also a welcome feature.

10.30 The pair of two-storey shops between Estate House and the former police station development are set back from the street and have no boundary definition, thus appearing marooned. Some form of boundary definition in place of this open forecourt would be most welcome.

Streetscape

10.31 One of the problems with this area is the quality of the streetscape. Paving is of concrete slabs with brick detailing on the outer fringes of the area, while the central area is a mix of tarmac, concrete slabs, small patches of York stone (mostly overlaid with tarmac) and granite. Buildings along the Upper Richmond Road are marooned at the back of the pavement line having lost their boundaries and sense of definition. The only interesting piece of streetscape is the small paved area with bollards and trees in front of the entrance to the Old Burial Ground, with its wall, piers and gates.



Figure 121 : Wide open featureless paving with car parking spoils the setting of these shops



Figure 122 : A mixture of different bollards and paving types on Upper Richmond Road

10.32 On the corner of Upper Richmond Road and Burston Road there is a collection of bollards of four different types, both concrete and metal. These have conspired to give this corner a messy and overly complicated appearance, and there would be benefits in rationalising this proliferation of different bollard types.

Trees and green space

important contribution where they are present, and there are indeed some good sized trees in the front gardens of the nineteenth century villas, but there are expanses of bare frontages which do nothing to enhance the sense of greenery.

10.33 These are limited in this character area. Putney Hill garden trees make an



Figure 123 : 40 Putney Hill with its pleasant green landscaping

10.34 The later post-war blocks of flats are set back from the pavement, which allows for landscaped grounds and mature trees. The garden of no. 40 for example is raised above street level and incorporates a pair of mature trees, and the garden of no. 38 is well planted with hedges and has a well-kept lawn. Braefoot Court, at nos. 20-26 is also similarly well-planted.

landscapes, with the trees outside no. 2 Burston Road acting more as a barrier against the monotony of that building than as any particularly picturesque feature.

10.35 The street trees along the Upper Richmond Road are isolated and are set in poor

10.36 The only truly notable green space in this character area is Putney Old Burial Ground, which, set in a secluded area behind the street buildings is an oasis of greenery, with many fine mature trees. It retains a pleasantly informal, rambling quality.

10.37 There are two good street trees outside Lion House School attached to Putney Methodist Church.

Old Putney Burial Ground

10.38 Putney Old Burial Ground is set in a secluded area off Upper Richmond Road. This small area is an oasis of green with many fine mature trees and it has a pleasant, informal, rambling quality.

10.39 Amongst the many graves and headstones are four tombs included on the statutory list (see Appendix 1 for list descriptions). The first and most elaborate of these dates from the late eighteenth century and is of Coade stone in a Neo-Classical style. The second is to Robert Wood and his wife, is in two sections, the uppermost supported on ball feet, with the lower section having clawed feet. In a Neo-Classical style, it dates from about 1800.

10.40 The third tomb, also in the Neo-Classical style, less elaborate but with a pyramidal cap supporting a vase, dates from 1787 as is dedicated to Stratford Canning and his wife Mehetabel. The fourth and last listed tomb, dated 1833 and in a Greek Revival style, is to Joseph Lucas.

10.41 There is also another tomb of comparable date dedicated to members of the Leader family.

10.42 The former mortuary building is a small, squat structure with a chimney and a simple slate roof and is locally listed. It has a stone tablet that reads: 'This Room Was Built and Burial Ground Inclosed by Subscription Anno 1763'.

10.43 There is also an intriguing Gothic tomb at the far end of the Burial Ground with highly ornate German-style Gothic lettering picked out in raised metal characters. Coffin-shaped, it is enclosed by squat iron railings and is dated 1849. It is dedicated to the Rev. Richard St. Aubyn. As many of the letters have disappeared from the inscription it is worth including this in full, from an inventory of the burial ground carried out in 1933: 'In a vault beneath rest the mortal remains of Rev. Richard J. St. Aubyn, son of Sir John St. Aubyn, of Clomance (sic, Clowance), in the County of Cornwall, Baronet. He died at Lime Grove in this parish Jany. 30. 1849, in the 42nd year of his age.'



Figure 124 : Coade stone tomb



Figure 125 : Robert Wood's tomb



Figure 126 : Plaque on mortuary



Figure 127 : Stratford Canning's tomb

11 CONCLUSION AND ASSESSMENT OF CONDITION

11.1 Generally the condition of the West Putney Conservation Area is very good, but there are some concerns that need to be addressed in order to prevent any decline and to raise awareness both of positive enhancements that can be done and the dangers of damaging change. It would also be useful to highlight areas of good practice that should be followed as a matter of course to prevent the erosion of character in the conservation area.

11.2 Character Area A: Putney Park Estate has an excellent survival rate of original windows and doors but has suffered from some poor infill buildings in the post-war period that do not sit well with the prevailing architectural character. These are typically pastiche buildings which have little of the careful composition of the late Victorian / Edwardian houses, or buildings which were simply added into existing plots with seemingly little thought for their surroundings. It is important that the character of the area is taken into account before contemplating new buildings, and that these achieve a balance in respecting the quality of the prevailing building styles and urban grain while having the courage to be excellent designs in their own right. None of the 'modern' buildings in this character area contribute positively to the area.

11.3 Poor enlargements and extensions have also been a problem in this character area, with the partial disfigurement of some of the original houses occurring as a result. On a smaller, but no less harmful scale, the open porches to the houses in the area are highly important architectural features and should be left open rather than infilled.

11.4 Loss of original boundary walls has also been a problem, with some generic replacements of walls and railings. This, coupled with the installation of hard standings for vehicles and a lack of planting in some front gardens has created pockets which appear sterile in the context of the generally green and well-planted whole.

11.5 Character Area B: Lower Shott has had its character eroded far more, though it remains in good condition overall. The problems stem from the inclusion of some post-war buildings that do not fit harmoniously into the area, especially those on the corner of Malbrook Road and Howard's Lane, at the corner of Dealtry and Upper Richmond Roads and the flat blocks fronting the Upper Richmond Road itself that replaced the older Victorian villas.

11.6 Extensions to many of the Victorian houses in Colinette Road have damaged the overall group value, especially as in one or two cases the extensions have almost doubled the size of the original houses. Where houses are identical or built as a group, any extension should be viewed in the context of that group. The plot widths and spaces between the houses, and the uniformity derived from this cannot sustain the terracing effect created without considerable visual harm.

11.7 There have been a number of inappropriate boundary replacements and too much space given over for off-street car parking. The effect of several houses in a row with similar treatments is particularly damaging.

11.8 Window replacements have not been extensive, but are an isolated problem. The terraces fronting the Upper Richmond Road near to Putney town centre could benefit from some sensitive restoration to reinstate original style windows and lost architectural features.

11.9 The terraces in Balmuir Gardens have seen widespread additions of top-heavy front roof extensions, which have significantly altered the character of the street. In addition the boundary treatments are no longer uniform, and this has also affected their group value, even though the survival rate of other details such as windows and doors has been good.

11.10 Backland development has been kept to a minimum, and has largely been confined to the redevelopment of the old Atlas Building Works site with Fairfax Mews. This has preserved the continuity of plot sizes.

11.11 Character Area C: The Gwendolen Avenue area has had a number of unsympathetic modern buildings imposed upon it, and these are occasionally of poor quality. The character of the estate should be borne in mind when planning new replacement buildings. In the main the area has not suffered badly from window and door replacements, especially on the larger, grander houses. Where windows and doors have been replaced unsympathetically these should be substituted for the original designs, for which grants may be available.

11.12 Boundary changes have been a bigger problem however, with a variety of brick walls, railings and open areas for cars which have threatened the overall green aspect. The prevailing theme of timber fences on low brick walls should be respected.

11.13 The Medallion houses are a mini-estate in themselves, and should be viewed as such when considering changes. Boundaries are particularly important in this regard as the original brick walls, railings and timber gates are extremely attractive, and their reinstatement should be encouraged, with the design adapted if required to allow for vehicle access.

11.14 Backland development has not been a problem in the area and extensions to individual houses have tended to be to the rear elevations, minimising a potential terracing effect.

11.15 Character Area D: The Westbury Estate is one of the most intact of the areas constituting West Putney Conservation Area. From Tideswell Road stretching to the eastern half of Luttrell Avenue and taking in the area between Howard's Lane and

Hazlewell Road there is only one house which is felt to make a neutral contribution to the character of the estate. All the rest are positive buildings, with an excellent survival rate of original windows and doors.

11.16 Here, as in the conservation area generally, boundaries have suffered and now have a more varied, arbitrary appearance. Enmore Road is one of the better roads in terms of original boundary retention, and the distinctive timber posts and gates have survived well, with some schemes to reinstate and slightly adapt the overall design.

11.17 Original design features such as windows (sash, casement, oriel, windows incorporating stained glass), doors, porch timberwork, tessellated tile paths and ceramic tiles have survived well throughout the area and there is a great deal of unity arising from the retention of these features, especially so as there are less architectural styles employed in the area and the housing types are relatively similar. These details should be retained where they are found and reinstated if they have been lost.

11.18 In the southern half of the Westbury Estate the roads, although they contain some excellent individual houses and a good standard of housing design in general, do each contain a number of houses that have either been heavily altered or date from the post-war period and do not contribute to the architectural quality of the area or its prevailing character. These include some blocks of flats that do not belong architecturally. The flats in the north-westernmost corner of the Westbury Estate, Elystan Court, are particularly intrusive as they do not really relate to either of the roads they border. It is important to keep a sense of scale when looking at new buildings in this character area, as the regular plots and grid-like nature of the streets are factors contributing greatly to its open aspect and carefully planned whole. This open aspect is particularly valuable in regard to rear gardens and the arrangement of corner properties, hence rear extensions should be small and exemplary in design in order to minimise the intrusive effect.

11.19 Character Area E: Putney Hill Park Estate suffered badly from bombing during the Second World War, and this has led to a high incidence of infill building, none of which contributes positively to the character of the area. This affects the south eastern corner of the character area around the St. John's Avenue junction with Burston Road and the junction of St. John's Avenue with Gwendolen Avenue. There is definite scope for improvement in these areas in order to enrich the area with some more architecturally positive designs.

11.20 Original details on these Victorian houses, more urban in character, have survived well, but there have been a number of replacements. These original details should be retained if present and reintroduced if lost.

11.21 The original designs and architectural format of the houses in the area should be respected, as these are not buildings that respond well to poor or clumsy alteration or extension. On the north side of Ulva Road the two pairs of semi-detached houses have been joined by an extension which has altered their character.

11.22 The focal point of the character area is undoubtedly St. John's Church, and views towards this prominent listed building and from between the houses in Ulva Road should not be compromised by further development. It sits in a sort of formal square within the character area and the views arising from it are most picturesque.

11.23 There are long views across rear gardens, as with the Westbury Estate, and any extensions should only be considered if they do not harm the open aspect of the character area.

11.24 Character Area F: Putney Town is the most disparate area in terms of continuity of building types, but this is precisely what defines it as a distinct character area in its own right, the most urban in the conservation area and hence the most likely to have changed over time. Hence the Victorian villas on Putney Hill contrast with the terraces of shops on the Upper Richmond Road, and these with the Georgian burial ground. The recommendation in this character area is for the retention and restoration of the historic elements, the enhancement of these, particularly in respect of some poor shopfronts along the Upper Richmond Road, and for the prevention of further negative change caused by some poor and out of scale post-war buildings by careful integration of new development where appropriate.

12 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 are listed in West Putney Conservation Area:

Table Tomb at Entrance to St. Mary's Burial Ground

Upper Richmond Road
Grade II*

Later 18th Century. Neo-Classical style. Coade stone and natural stone. Stepped base to plinth with twist-fluted drum pedestals supporting 3/4 columns at the angles. Round and oval cartouche panels on the 4 sides, one containing a draped mourning figure, others containing inscriptions. Delicately swagged frieze and thin moulded cornice. High cap with leaf motif to the bold scotia and crowning swagged block.

Table Tomb to Robert Wood, St. Mary's Burial Ground

Upper Richmond Road
Grade II

Circa 1800. Neo-Classical style. Stone-faced. Stepped plinth supporting dies inscribed to Robert Wood and to 'Anne, relict of Robert Wood, died 1803'. End faces with shields suspended between claw-feet. Cap with bold cornice. Elaborate catafalque on ball feet above.

Table Tomb to Stratford Canning, St. Mary's Burial Ground

Upper Richmond Road
Grade II

1787 Neo-Classical style. Stone. Plinth supporting half-columns which flank plaque inscribed to Canning and to Mehetabel his wife. Pyramidal cap with vase finial.

Table Tomb to Joseph Lucas, St. Mary's Burial Ground

Upper Richmond Road
Grade II

Dated 1833. Stone. Greek Revival with plinth, angle piers, hipped cap having anthemion acroteria at the angles.

Putney Methodist Church

Upper Richmond Road
Grade II

1881. Gothic style. Stock brick with stone dressings. Asymmetrical composition dominated by tower with angle buttresses, tall pinnacles and castellated parapets. Five tall gabled tracery windows to upper Richmond Road. Entrance front with pointed arch in fretted gable and 'West' window above.

St. John's Church (Polish Church of the Evangelist)

St. John's Avenue
Grade II

(1858 foundation stone) by Charles Lee. Formerly St. John the Evangelist. Kentish Rag with ashlar dressings in mixed Early English and Decorated style with slate roof. The angle-buttressed north-west tower with tall stone broach spire pierced by lucarnes is the key to the asymmetrical composition. Interior with octagonal piers to 4-bay arcades of nave and open timber truss roof. Two-light clerestory windows. Chancel arch and open timber chancel roof. East window of lancets and wheel tracery. Three-lancet west and transept windows. Octagonal gabled baptistery to north-east.

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 in West Putney Conservation Area were added to the Local List on 1 March 2010 except where indicated:

5 Woodborough Road. Three-storey detached house in red brick with stone banding and window mullions. Tudor influences. Hatfield and Hawes, builders, 1899-1900.

22 Woodborough Road. Detached house in Arts and Crafts influenced style by William Bishop and with distinctive Ham stone dressings, 1898-1903.

Church of Our Lady of Pity and St. Simon Stock, Hazlewell Road. Huge 'Wrenaissance' style church built in 1906 begun by surveyor, J.C Radford and completed by architect, Frederick Arthur Walters. Chancel added 1935. Attached vicarage 1911. Considerable architectural value and a prominent landmark.

2 Putney Hill. Former bank, 1906. 'Wrenaissance' style with contrasting brickwork and heavy use of stone dressings. Ornate pedimented doorcase.

Former Duke of Edinburgh Public House, 165 Upper Richmond Road (now Kebab King). 1895, Queen Anne style, this flamboyant narrow building has a gable crowned with urns.

167 Upper Richmond Road (Fox Public House). Three-storey Italianate building with round-arched windows and pilaster details. Vermiculated quoins to ground floor. Locally listed in 1983.

Former mortuary building, Old Putney Burial Ground. 1763. Small, squat brick building with a chimney and stone tablet giving date.

PART TWO: MANAGEMENT STRATEGY

1 MANAGEMENT STRATEGY

1.1 The Council has a duty under section 71 of the Planning (Listed Buildings and Conservation Areas) Act 1990 to formulate and publish proposals for the preservation and enhancement of conservation areas. This section therefore outlines both what the Council does to preserve or enhance the character of West Putney Conservation Area and what residents and businesses can do.

Boundary review

1.2 As part of the appraisal process, the boundaries of the conservation area were reconsidered. No extensions to the boundary of the conservation area were proposed as a result. However at the public meeting a member of the Putney Society suggested that Putney High Street should be a conservation area. This will be considered by officers as commitments and resources allow.

The planning process

1.3 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.

1.4 In determining planning applications, the Council must take into consideration all material considerations as well as 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. 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 (see contacts).

1.5 We must also consider national policies set out by Government in the National Planning Policy Framework published in March 2012.

1.6 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 where alterations or development would sustain, conserve and, where appropriate, enhance the significance, appearance, character and setting of the heritage asset itself and the surrounding historic environment. 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 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.

1.8 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

1.9 The National Planning Policy Framework 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)."

1.10 A conservation area is itself considered by national policy as a designated heritage asset and states that great weight should be given to an asset's conservation. The Council has set out which buildings make a positive contribution to the character of the conservation area in the townscape maps in the appraisal. 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.

Communication with residents

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

1.12 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.

1.13 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.

1.14 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.

1.15 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 on alterations to buildings

1.16 Officers in the Conservation and Design Group can give informal advice on carrying out sensitive works to historic buildings. If you are considering works you are advised to contact them to discuss your proposals, particularly before making a planning application.

1.17 To give you advice, officers will need to see a photograph of your building and a sketch of the works proposed, unless the works are very simple and easy to explain, when a telephone conversation may suffice. For all but very simple alterations, you are advised to use our pre-application advice service by emailing planningapplications@wandsworth.gov.uk. Further details are available on our website.

1.18 Other basic guidance on works that are appropriate in the conservation area are given in the section "Conservation Area Guidance"

Enforcement

1.19 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.

1.20 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

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

1.22 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.

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

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

Locally listed buildings

1.25 The Council holds 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 and 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.

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

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

[www.wandsworth.gov.uk/downloads/200129/
locally_listed_buildings](http://www.wandsworth.gov.uk/downloads/200129/locally_listed_buildings)

Archaeology

1.28 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.

1.29 The sections of the conservation area covered by the Putney Park Estate, Lower Shott area and the westernmost parts of the Westbury Estate and Chartfield Avenue are Archaeological Priority Areas.

Trees

1.30 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.

1.31 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.

1.32 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

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

Streetscape

1.34 Where found, original streetscape features such as granite kerbs, setts and Scoria block or engineering brick guttering should be retained and preserved in situ. There are many original cast iron street name signs and pillar boxes that should also be retained.

1.35 Paving is relatively poor throughout the West Putney Conservation Area, and there is scope for improvement on the mixed concrete slab and small block paving currently in use. There are also areas of cluttered street furniture, such as the collection of mis-matched bollards on the corner of the Upper Richmond Road and Burston Road which could be rationalised to create a better visual aspect to the street.

1.36 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.

New development

1.37 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.

1.38 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.

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

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

1.41 Due to the deliberately planned nature of much of the West Putney Conservation Area, backland developments, development in gardens and developments to intensify the amount and size of buildings on given sites will not generally be appropriate. Similarly, development involving tall buildings would not be favourable and would be considered inappropriate in a predominantly suburban area. Those neutral or negative buildings in the Putney Town character area should be considered to already be at their maximum size limit.

Grants

1.42 The Council's Conservation & Enhancement grants budget was suspended in response to the Government's Comprehensive Spending Review of 2010. No further grants will therefore be offered for unlisted buildings in conservation areas until further notice. Any changes to this situation will be announced on our website (www.wandsworth.gov.uk/info/514/building_conservation_and_design/230/conservation_and_enhancement_grants)

1.43 Town Centre Improvement Grants and Business Improvement Scheme grants remain available for small businesses mainly to improve commercial premises and shopfronts. These are available from the Council's Economic Development Office (contact details at the end). Grants to bring empty homes back to a habitable standard are also available from Environmental Services and further details of these is available from the Grants Helpline on 020 8871 6127.

1.44 Outside the Council, grants may be available from English Heritage, the Heritage of London Trust and other similar bodies, mainly for listed building projects. See their websites for details or look at the Funds for Historic Buildings website for other grant aiding bodies: www.ffhb.org.uk

1.45 Any grant aided work carried out in the conservation area should comply with the guidance in this appraisal and management strategy and any issues arising from this should be discussed with the Conservation & Design Group to avoid problems.

2 CONSERVATION AREA GUIDANCE

2.1 Looking after the special character of the West Putney Conservation Area is a partnership between all those who live, work and use the area and various departments of the Council. There are many things you can do, such as looking after original features where they have survived, reinstating lost features or removing unsightly intrusions to improve not only your property but the value and appearance of the overall area.

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. This section aims to give some basic guidance on the building elements that are important in the conservation area and can often be controlled by the Council's Planning Service.

2.3 The council's Conservation and Design Group can assist with identifying the type of original features your property originally had and any additional questions dealing with conservation, restoration and enhancement of buildings within the West Putney Conservation Area.

Reinstatement of missing features

2.4 Throughout this section and the character appraisal you will find items in your conservation area that are important to the character of the area, but may be missing from your property. Wherever possible, try to reinstate missing features from decorative stucco detail, through to timber framed windows and doors. Grants may be available to help you do this. See the Grants paragraph in the previous section.

Windows

2.5 Windows are a mix of timber sashes and casements, often set in stone mullions. There is some use of Crittall-type steel windows set in timber frames, and some twentieth century buildings make highly attractive use of these types of windows. It is important that these types of windows are retained in the conservation area to maintain the unity of the houses. Where lost, owners are advised to reinstate these types of windows as appropriate to the original appearance of individual properties, taking care to faithfully replicate the details and dimensions such as the width of glazing bar and the design of the horns.

2.6 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.

2.7 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

2.8 Front doors are of timber and are often ornate, including stained glass panels, particularly on the Edwardian houses. Many of the original front doors in the conservation area survive but here and there some have been replaced. If your house has lost its original front door and you wish to reinstate it, find a similar house in your street with its original front door and ask a joiner to copy it. Doors are usually painted timber and modern materials such as uPVC are out of keeping.

Roofs

2.9 Roofs are generally slate or tile in the conservation area and should be recovered in the correct material when renewal is needed. Keep as many good slates or tiles as you can as these can usually be used again. Roof extensions should be designed to complement the character of the house. A small lead clad dormer with a sash window is often suitable for Victorian and Edwardian properties whilst a small hipped dormer with casement windows might suit Arts and Crafts inspired houses better. Box dormers that cover the entire roof are less attractive externally and interrupt the pitched roofscapes.

Chimneys

2.10 Chimneys should always be retained and rebuilt if they have become unstable. These are the terminating features of houses and their existence gives a satisfying rhythm to a street.

Front gardens and boundaries

2.11 Front gardens and their boundary treatments represent a small area of open space that is part private and part public. The planting in gardens is important in creating a softening effect on the surrounding hard architecture. Front gardens should therefore be kept planted and hedges are recommended. Boundary treatments are often in the form of simple feather edged fences which need replacing due to their short life span. It is inappropriate to replace a fence with a brick wall or railings or even to raise the height of the boundary as these disrupt the uniformity of the street.

Extensions

2.12 Extensions to the rear of properties should generally be designed to be in keeping with the host building and should never project so far that they become visible from the front of the house. Side extensions are not encouraged as they interrupt the architect's original intention to give quality to the street by creating spaciousness between the houses.

2.13 The design of basement extensions, where acceptable, must take into consideration the design of the whole elevation and the design, proportion and detailing of windows should respect those elsewhere on the facade. Where lightwells are excavated at the front of houses to provide light to basements, at least half of the front garden depth should remain and ground level glass blocks or grilles use instead of vertical railings.

Shopfronts

2.14 All early shopfronts of historic value should be retained and looked after. The character appraisals indicates some of the shopfronts of value, but others may exist. Traditional materials such as timber are recommended in the conservation and many shopfronts currently offer the opportunity for improvement. Historic shop surrounds, including narrow raked fascia boards, tessellated thresholds and carved console brackets and pilasters should always be kept and repaired.

New buildings

2.15 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 map in the conservation area appraisal.

2.16 Where there are opportunities for new buildings that do 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. The appraisal gives details of the characteristics that are special to the conservation area and these characteristics, such as scale, mass, height, quality, and visual interest should be echoed in a new building.

2.17 Due to the deliberately planned nature of much of the West Putney Conservation Area, backland developments, development in gardens and developments to intensify the amount and size of buildings on given sites will not generally be appropriate. Similarly, development involving tall buildings would not be favourable and would be considered inappropriate in a predominantly suburban area. Those neutral or negative buildings in the Putney Town character area should be considered to already be at their maximum size limit.

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

Green space

2.19 Green space is extremely important in creating a peaceful and attractive environment that complements the hard architecture of the buildings. The Council will therefore resist development on green space such as front and rear gardens. Planting lawns, shrubs and other long lasting plants will be encouraged.

Sustainability and energy efficiency

2.20 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.

2.21 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. Obvious discreet and unobjectionable locations include rear roof slopes, back gardens, shed roofs or even valley roof slopes that are concealed by a parapet.

2.22 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.

2.23 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. Plane journeys, car use, food and commodity miles are all equally important. 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.

Planning permission

2.24 Many of the works mentioned in this section will require planning permission. Please contact the Conservation and Design Group to discuss your proposal before carrying out works and check whether planning permission is required. Enforcement action will be taken against unauthorised and harmful works. See the section "What works require consent" for further information.

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.

Conservation area consent

3.7 Conservation area consent only applies to demolition and is required 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.

Further information can be found at

www.planningportal.gov.uk

or contact Wandsworth's development control teams on 020 8871 6636

or the Conservation & Design Group on 020 8871 6646

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. From 1st March 2012 the Council will charge a fee for giving pre-application advice. The fee for a meeting with an officer to discuss a small householder application such as an extension will be £120 or £60 for written advice without a meeting. Further information can be found on our website. You can make your request for advice by emailing planningapplications@wandsworth.gov.uk.

4.7 Planning officers are available to give basic information on weekdays between 9.00 am - 1.00 pm on a drop in basis at the Council offices on Wandsworth High Street.

Design & access statements

4.8 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.

4.9 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.

4.10 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.

4.11 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.

4.12 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

4.13 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

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

4.15 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?

4.16 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

4.17 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	Policies on : Sustainable development (including managing the historic environment) Housing Town centres Employment The natural environment Community facilities Transport	As above
Sites 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/trees or 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

Putney Past & Present by Patrick Loobey (WH Smith)

Putney & Roehampton (Archive Photo Series) by Patrick Loobey (Chalford Press)

Putney & Roehampton: Pastimes from Postcards by Patrick Loobey (Positive Pastimes)

The Way We Were 1870-1920: Scenes of the Borough of Wandsworth by Anthony Shaw (Wandsworth Borough Council, Libraries & Arts)

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)

Dos & Don'ts -House and Cottage Restoration by H. Lander (Acanthus Books)

The Elements of Style, An Encyclopaedia of English Architectural Detail, edited by Stephen Calloway (Mitchell Beazley)

London County Council Bomb Damage Maps 1939-45, ed A. Saunders & R. Woolven

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)

Suburban Style: The British Home from 1840-1960 by Helena Barrett & John Phillips (MacDonald & Co)

The 1930s House Explained by Trevor Yorke (Countryside Books)

The Buildings of England: London South by Cherry and Pevsner (Penguin)

The Edwardian House Explained by Trevor Yorke (Countryside Books)

The English Terraced House, by Stefan Muthesius (Yale 1982)

The Georgian Group Book of the Georgian House by Steven Parissien. Available from The Georgian Group

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)

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	www.english-heritage.org.uk
<ul style="list-style-type: none">• London Region• Customer Services (publication requests, etc)	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
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.dimatechangeandyourhome.org.uk/live/homepage.aspx
Building Conservation Directory: Articles and specialist craftsmen	www.buildingconservation.com 01747 871717

Organisation

Work out your carbon footprint

Website / Phone number

<http://carboncalculator.direct.gov.uk>

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 group

The Putney Society

Email: putneysociety@hotmail.com
Website: www.putneysociety.org.uk

CONTACTS

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

Tel: 020 8871 6000

Email: boroughplanner@wandsworth.gov.uk

Council Contacts

Planning Service: General enquiries	020 8871 6636
Conservation & Design Group	020 8871 6646 or 6612
Planning Enforcement Group	020 8871 6643
Building Control	020 8871 7620
Economic Development Office (shopfront grants)	020 8871 6203
Environmental Services (grants)	020 8871 6127
Wandsworth's Local Studies Centre	020 8871 7753
On Street Services Office (to report street defects, graffiti, refuse & recycling problems)	www.wandsworth.gov.uk/Home/EnvironmentandTransport/StreetDefects/default.htm or 020 8871 6708
Arboricultural Service	020 8871 6370 or 6372

This document was approved by the Council's executive on
1 March 2010.

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

e-mail: ConsUrbDesign@wandsworth.gov.uk

**Address: Wandsworth Council
Planning Services
Conservation & Design Group
Town Hall, Wandsworth High Street
Wandsworth, SW18 2PU**

Tel: 020 8871 6646

**Or view the document on our website :
www.wandsworth.gov.uk/planning/conservation**

Environment and Community Services
Wandsworth Council



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