

# The Dulwich Village Conservation Area

## The Character and Appearance of the Area

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### Dulwich Village Conservation Area Appraisal.

## 1 Introduction

### 1.1 The Purpose of the Appraisal

- 1.1.1 This document forms the base of a Conservation Area Appraisal for the area of Dulwich Village. It is by no means exhaustive, and merely outlines some of the history and qualities of the Conservation Area. Its intention is to draw out those characteristics that make the Dulwich Village conservation area special. It is also to provide a clear indication of Southwark's approach to its preservation and enhancement, and guide future development.
- 1.1.2 Once adopted by the Council this appraisal will be a material consideration when assessing planning applications. It will assist and guide all those involved in development and change in the area.
- 1.1.3 The statutory definition of a Conservation Area is an *"area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance"*. Conservation Areas are normally centered on listed buildings and pleasant groups of other buildings, open space, archaeological interest or an historic street pattern. It is, however, the character of areas, rather than individual buildings, that such a designation seeks to preserve or enhance. The most recent legislation dealing with Conservation Areas is the Planning (Listed Buildings and Conservation Areas) Act, 1990 (Sections 69 to 78). Guidance to the legislation is provided in *Planning Policy Guidance Note No. 15 [PPG15]: Planning and the Historic Environment*, published by the Departments of the Environment and National Heritage in September 1994, section 4 of which deals with conservation areas.
- 1.1.4 Planning legislation requires that special attention shall be paid to the desirability of preserving or enhancing the character or appearance of the Conservation Area. In doing this the emphasis will be on control rather than prevention, to allow the area to remain alive and prosperous but at the same time to ensure that any new development accords with its special architectural, visual and townscape qualities.
- 1.1.5 This statement has been prepared following guidance given by English Heritage in their note "Conservation Area Appraisals". For the purpose of this statement, the Conservation Area is divided into five sub-areas shown on figure 1.

### 1.2 The Dulwich Village Conservation Area

#### Location

- 1.2.1 Dulwich Village is located at the southern end of the London Borough of Southwark. Denmark Hill, Camberwell, East Dulwich, Herne Hill and Sydenham loosely border it.

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### Topography

- 1.2.2 Dulwich is a low-lying area that historically was contained by natural features such as Denmark Hill and Sydenham Hill. The River Effra once flowed nearby, however today it is confined to Belair Park. The land around Dulwich was cleared and drained to create common fields that were used for grazing.

### Planning History

- 1.2.3 The Dulwich Village Conservation Area was designated on 7<sup>th</sup> September 1968 and was one of the first to be designated in Southwark. It was extended in September 1971 to include land to the south of College Road and Dulwich Common. Further extensions were designated in [ ] to include the playing fields on the west and north west sides of the Village; Village Way and North Dulwich Station; St. Barnabas' Church and Alleyn's School; and Court Land Gardens. The Dulwich Wood Conservation Area, designated 30.09.1985, is immediately adjacent to the south east and the Stradella Road Conservation Area, designated 26.09.2000, adjoins the extended area beyond the North Dulwich railway viaduct.

### Unitary Development Plan Policies

- 1.2.4 The Unitary Development Plan for the London Borough of Southwark was adopted in 1995. There are three policies in the Plan that relate to the conservation, protection and enhancement of areas of character, buildings, ancient monuments, historic areas, parks and gardens of environmental quality, architectural interest and historical importance.

#### POLICY E.4.1: Conservation Areas

- 1.2.5 Where appropriate, the Council will designate new Conservation Areas and extend existing Conservation Areas. The Council will seek to preserve and enhance the character and appearance of Conservation Areas. The Council will prepare guidelines to identify their special qualities. Identification of the special architectural and historic qualities of an area will be based on detailed analysis of the area. This will include the architectural and historic quality, character and coherence of the buildings and the contribution which they make to the special interest of the area."

#### POLICY E.4.2: Proposals Affecting Conservation Areas

- 1.2.6 Conservation Area Consent for demolition in Conservation Areas will not normally be granted except where certain conditions are met. These conditions are as follows:
- i) Consent will not normally be given for the redevelopment of, or partial demolition of buildings, or part of buildings which make a positive contribution to the character or appearance of the Conservation Area;

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- ii) There are acceptable and detailed plans for the site of the building to be demolished or partially demolished. Demolition is not to be undertaken before a contract for the carrying out of the works of redevelopment has been made, and planning permission has been granted for the development.

### POLICY E.4.3: Conditions for Planning Permission in Conservation Areas

1.2.7 'Planning permission for proposals affecting Conservation Areas will not normally be granted except where certain conditions are met. These conditions are as follows:

- i) The design of any new development or alteration demonstrates that a high priority has been given to the objective of positively preserving or enhancing the character or appearance of the Conservation Area;
- ii) Proposals should pay special regard to historic building lines, scale, height, and massing, traditional patterns of frontages, vertical or horizontal emphasis, plot widths and detailed design e.g. the scale and spacing of window opening, and the nature and quality of materials;
- iii) Schemes should be drawn up in detail (outline applications will normally not be accepted);
- iv) Drawings of the proposals should show the proposed development in its setting and indicate any trees to be retained, lost or replaced,
- v) A proposal for a site adjacent to or outside a Conservation Area will be unacceptable if it would have a significant adverse impact on the character and appearance of the Conservation Area;
- vi) The proposed use will not adversely affect the character or appearance of the Conservation Area.'

### Further Information

1.2.8 This document is not exhaustive, and further advice and information can be obtained for the Planning department, London Borough of Southwark.

1.2.9 All the properties in the conservation area, including the extensions to it, are within the area subject to the Dulwich Estate's Scheme of Management. Under the Scheme of Management, the most recent version of which is dated November 1999, most categories of work to the properties, including works to trees and verges and works of repair and maintenance, require the Estate's approval. Further details of the Scheme can be obtained from the Estate's office at The Old Grammar School, Burbage Road, Dulwich SE21 7AF Telephone: (020) 8693 2400.

## 2. Historical Background

2.1.1 The ancient manor of Dulwich is first mentioned in the records of AD967 as a tiny hamlet, granted by King Edgar to one of his thanes. Later, in 1127, in the reign of Henry I, the land was granted to Bermondsey Abbey, and remained in their possession until the Abbey's dissolution in 1540.

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- 2.1.2 In 1605 the Crown sold the land for £5000 to Edward Alleyn, a noted actor – manager of the day, who founded Dulwich College in 1619, for the welfare of the old and the education of the young. The endowment of his estate was consequentially a major influence on the development of the area.
- 2.1.3 The original hamlet consisted of ribbon development from North to South along a medieval route, which formed the High Street, and is now known as Dulwich Village. The mediaeval routes are still evident and include not only Dulwich Village but College and Gallery Roads, Red Post Hill, Village Way. Court Lane and Carlton Avenue were probably no more than paths. This historic pattern of routes can be seen on John Rocque's map of 1762 (figure 2). Right up until the 18<sup>th</sup> Century, Dulwich remained a very small place, however at this time it started to attract affluent visitors and residents. A number of properties remain from this time, most notably Bell House, dated 1767, and 103 and 105 Dulwich Village from the same period.
- 2.1.4 Acts of Parliament passed in 1805 and 1808 permitted the enclosure of common land, and as a result the village expanded. The grass verges on either side of Dulwich Village are the remnants of the common land. The shops were built in the late 18<sup>th</sup> and early 19<sup>th</sup> Centuries, and as suburban London spread, so the village grew, particularly in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The origins of the rural village can still be appreciated in the urban grain of present day Dulwich.
- 2.1.5 Dulwich tried to meet the needs of the poor by providing small, inexpensive housing to rent. This led to small pockets of development, Dekker Road is a good example, but also the housing provided by 'The Dulwich Cottage Company' who retained Charles Barry the younger to design buildings that would complement the local context. The cottages, set in small gardens, were built in the late 1870s. There are examples remaining at Turney Road and Boxall Road, and at the south end of Calton Avenue.
- 2.1.6 The College governors, like many of the local gentry and bourgeoisie, were not enthusiastic about the arrival of the railways, but were able to take advantage of the competition to bring passengers into the capital in the 1860s to sell 100 acres of their land to the railway companies at £1000 per acre. This windfall helped the governors in establishing new College buildings in 1870 on land half a mile south of the original buildings. The London, Chatham & Dover Railway's main line (through West Dulwich station) was built in 1860-3. The London, Brighton & South Coast Railway's line, serving North Dulwich station, followed in 1864-8. The embankment and viaduct on which these lines run, create strong boundaries to the north and west sides of the area, the more so as the governors insisted that the railway structures should be built to designs of the College's architect, so as to be worthy of the area's character and dignity. The viaduct and a number of the bridges display the initials of Alleyn's College.
- 2.1.7 With the arrival of the railways came a huge growth in housing and the population rose from 1,632 in 1851 to 10,247 in 1901. The farms and market gardens of East Dulwich became suburban streets and late Victorian and Edwardian roads were built up towards Herne Hill and West Dulwich. To cater for this expansion, in 1894 St. Barnabas' church was opened as the parish church

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for the newly formed parish of Dulwich, prominently located on the ridge between the old village and East Dulwich. At the same time the provision of schools was also being expanded. The Alleyn Foundation was reorganised under the provisions of an Act of Parliament of 1882, one consequence of which was the building of the new Alleyn's School in Townley Road in 1887. The London School Board was also active, erecting new blocks in their distinctive junior school style in Turney Road. These changes can be seen by comparing Dewhurst's plan of Dulwich of 1842 with the third edition of the 25" to 1 mile Ordnance Survey plan of 1916 (figures 3 and 4).

- 2.1.8 By the middle of the 20<sup>th</sup> century the character of the present conservation area was essentially established. The contributions of the second half of the century have mostly been of a relatively small-scale, infill nature. Prominent positive interventions have included the new St. Barnabas' church, consecrated in 1997 following the destruction of its predecessor by fire, with its innovative glass spire by HOK Architects; Rick Mather's sensitive additions to the Dulwich Picture Gallery; the new buildings for the Dulwich Village C. of E. Infants' School in Dulwich Village and the new housing development of *circa* 2000 on the former Woodyard site backing on to Dulwich Park.
- 2.1.9 Less beneficial have been the (fortunately few) cases where houses and villas with large gardens have been replaced with more intensive residential developments. The worst example is the redevelopment of most of the garden of the grade II listed Pond House, but other cases that should be mentioned include Hambledon Place, where an interesting mid 19<sup>th</sup> century stuccoed villa was replaced with an assemblage of undistinguished executive dwellings; and College Gardens, where three pairs of mid-Victorian villas were demolished for the development of a much denser group of new houses.

## 3 The Character and Appearance of the Area.

### 3.1 Broad Context

- 3.1.1 When defining the character of a Conservation Area, one should take into account both the built environment and the area's ambience. The character is established by the historic layout of property boundaries and thoroughfares, the sense of openness and greenery, the street furnishings and hard and soft surfaces, routes through the area, views along streets as well as between buildings and other townscape characteristics. All of these make a positive contribution to establishing the special interest of Dulwich village.
- 3.1.2 The key townscape characteristic of the Conservation Area is its relationship of the north-south mediaeval route with the houses and the secondary roads that run from it. It is not until one starts to move away from the medieval heart of the Village that one becomes aware of the strong sense of openness. This is largely due to the numerous playing fields, parks, tree-lined roads and large gardens. The scale of open space is often not apparent from the street, as many fields are not readily visible from public viewpoints, but are concealed behind existing terraces or dense shrubbery. Dulwich is often referred to as 'leafy Dulwich' - a characteristic worthy of preserving.

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- 3.1.3 Dulwich Village is primarily a residential area, with shops, restaurants and a village pub at its heart. The character is residential based on the initial framework laid out by Alleyn in the 17<sup>th</sup> Century. Dulwich continued to develop, and today it is characterized by buildings of the mid 18<sup>th</sup> to the 21<sup>st</sup> centuries, with excellent examples of domestic architecture ranging from grand houses to humble terraces. Substantial Georgian houses and fine Victorian and Edwardian terraces sit comfortably along side 1930's family homes. There are also good examples of 1960s architecture as well as more recently approved, high quality modern developments. Housing development has generally followed the mediaeval routes described above. Most house types are set within generous front and rear gardens. There are many mature trees, which also contribute to the area's character. The predominant building materials used are either red/brown or yellow stock bricks, and slated or tiled roofs.
- 3.1.4 Dulwich also has some extremely fine Victorian and Georgian institutional buildings, designed by such noted architects as Charles Barry the younger, and Sir John Soane. The contribution these buildings make to the character and appearance of the conservation area is particularly significant.
- 3.1.5 Dulwich Village has retained its semi-rural character. This is mainly derived from the setting of the area's fine Georgian buildings with their well-established front gardens. The wide grass verges, posts and chains, shops and generally quiet atmosphere make Dulwich Village unique in London. The area's large number of mature chestnut trees and its playing fields, together with the occupation of the large houses as single-family homes (instead of being sub-divided into flats), contributes to the village atmosphere. These generous front garden spaces with boundary walls and railings or planting are one of the most prominent characteristics of the area. Paving over front gardens to allow the parking of motor vehicles can seriously erode this character.
- 3.1.6 The open spaces formed by private, large rear gardens have generally been preserved. There are a few examples of gardens being developed for housing, but this has largely been at the cost of the Village's rural character, as can be seen, for example, at Pond Mead. There will be a presumption against permitting any further such infill schemes.

## 3.2 Sub Area 1 Dulwich College

### Detailed Character

- 3.2.1 The dominating feature of the south end of the Village is *Dulwich College* (1866-70), designed by Charles Barry the younger at the height of his career. Barry was instructed to design a new college '*worthy of our aspirations and resources*'. It consists of three blocks linked by arcades in ornate North Italian Renaissance style, using details derived from the Charterhouse at Pavia. The generous lawns enhance the warm red brick and terracotta decoration. The building is grade II\* listed. Decorative gates dating from 1870 frame the main entrance and are listed Grade II. Mature Chestnut trees line the perimeter and mature yews frame the front entrance.
- 3.2.2 The *Old Library* is located at the rear entrance of the College (now the main entrance for boys and vehicles). The Library is surmounted by statues of

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Minerva, Mars and Justice. It was built as a memorial to old boys killed in the Boer War and was designed by the local architect Edwin T. Hall. Again, the building is set within generous grounds and mature trees.

- 3.2.3 The *Toll Gate* is the only surviving toll gate in London. It was established in 1789 by John Morgan, Lord of the Manor of Penge, who made up the road to give access to grazing land he leased from the College. His lease expired in 1809, whereupon the College took over responsibility for the road and the toll keeper. The toll-keeper's cottage (listed, grade II) was erected *circa* 1821. The present barriers and toll booth were installed in 1993.
- 3.2.4 On the opposite side of the road is the *Mill Pond*, which may have been a flooded claypit. It is an attractive feature which contributes strongly to the rural character of the Village.
- 3.2.5 Nearby is a terrace of small cottages, known as *Pond Cottages*. These buildings date from the 18<sup>th</sup> and early 19<sup>th</sup> centuries. They may have originally housed brick makers who worked in the nearby brick field. It is important to respect the small scale of these buildings and their setting.

#### Views and Townscape

- 3.2.6 The grounds of Dulwich College and the many views and vistas that are created by the formal setting out of trees are important to retain. The view of the College and playing fields from Alleyn Park is particularly fine in the late afternoon when the low sun illuminates the red brick and terracotta of Barry's buildings. The grounds have the added protection of being designated as metropolitan open land and it is important that the open aspect here is retained.

#### Key spaces and Landscape Elements

- 3.2.7 The open aspect and finely maintained playing fields make a strong contribution to the setting of the College and the rural character of the Village. The mature chestnuts are beginning to die off, and it is important that they are replaced in order to retain the character and appearance of the area.

### 3.3 Sub Area 2 The Dulwich Picture Gallery, College Road and Gallery Road

#### Detailed Character

- 3.3.1 This area covers much of the open land in the heart of Dulwich Village. A footpath, called Lovers Path or Pensioners' Walk, connects the two principle roads, College Road and Gallery Road that run through it. At the apex of these roads is a small roundabout with a *drinking fountain* at its centre. The fountain was designed by Charles Barry the younger and was erected in 1875 by public subscription to mark the sixty years of service by



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- the village doctor, George Webster. Beside the fountain is a restored *milestone*, stating the distance to The Treasury, Whitehall, and The Standard, Cornhill as being 5 miles. The setting of this interesting group of street furniture could be noticeably enhanced by rationalising the existing clutter of traffic signage. To the right of the fountain is the *Grammar School of the College of God's Gift*, built in 1842 by Sir Charles Barry, the father of Charles Barry the younger, the architect of the 1866-70 Dulwich College buildings. The field beside it was the school's playground.
- 3.3.2 Set behind the drinking fountain and small garden is the entrance to *Christ's Chapel* and the *Old College*, built by Edward Alleyn and opened in 1619. Originally, it was a hospital for six poor brothers and six poor sisters and a college for 12 poor orphans. Accommodation is still provided for elderly people but the College was moved south to its present location in 1866-70. The buildings are arranged around three sides of a quadrangle. The east wing dates from 1739 and was enlarged in 1821. The north side of the Chapel is original but the south side was enlarged in 1823. In 1944 a V1 flying bomb damaged the Chapel and Picture Gallery and the former hall, parlour and treasury of the Old College. Today, the gardens offer a quiet sanctuary in the heart of the Village, with the clock tower behind forming an important local landmark.
- 3.3.3 A key feature of this area is the *Dulwich Picture Gallery*, which can be viewed from both Gallery Road and College Road. The Gallery was built in 1811-14 to designs of Sir John Soane to house pictures originally acquired by Noel Desenfans for King Stanisław August of Poland but sold instead to Sir Francis Bourgeois, who, in turn, left his collection to the College. It was also intended to house a small mausoleum to Desenfans and almshouse cottages for six poor women. It is one of Soane's most original compositions and notable as one of the first public art galleries in England. The Gallery, which attracts visitors from all over the world, had its original colour scheme restored in 1980-1 after detailed research by Ian Bristow. It was separated from the Foundation in 1995 and shortly afterwards was awarded a substantial National Lottery Fund grant to build lecture, educational and catering facilities, connected by a glass cloister, designed by the architect Rick Mather. The architectural quality of the Picture Gallery and its new extension serves the community well. It too is set within finely maintained gardens, which serve to enhance the character of the conservation area.
- 3.3.4 Along College Road there are many fine villas, which were originally built by affluent businessmen who wanted to enjoy a gentleman's country life style that was still convenient to their place of work in the City. '*Bell House*' built in 1767 by Thomas Wright (who later became the Lord Mayor of London) is a good example. Sir Robert Taylor has been suggested as the architect, and there are later additions by Sir Edwin Lutyens. '*Oakfield*' (No. 41) is another example. Many of the houses fronting College Road

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- are listed. They are all set within large private gardens, set well back from the road. It is important that this characteristic is retained as it contributes to the rural feeling of the area.
- 3.3.5 *'Belair'* on Gallery Road was originally built in 1785 and is regarded as a good example of a Neo-Classical Georgian villa. The Lodge at the front entrance housed the under-gardener who looked after the greenhouses, and the coach house provided accommodation for the coachmen. The house was lived in until the late 1930s and after a brief period of being used for military purposes Southwark Metropolitan Borough Council leased the land in 1945 from the Governors of Dulwich College. The estate was opened as a public park in 1947. The house was largely rebuilt in 1964, but again fell into a state of disrepair due to repeated vandal attacks. In 1997 it was restored and is now a restaurant.
- 3.3.6 *Belair Park* is also grade II listed in English Heritage's Register of Parks and Gardens of Special Historic Interest in England. The winding, serpentine lake is the only substantial stretch of the ancient River Effra remaining above ground. The car park area and boundary treatment has suffered greatly from a lack of maintenance.
- 3.3.7 Dulwich Common, which passes through what was once the common land of the manor of Dulwich, now forms part of the South Circular road and unfortunately heavy traffic dominates. Large villas line the north side and form a distinguished relationship with the College itself. Set behind deep front gardens are noted examples of Georgian architecture such as *'The Old Blew House'* that dates from the earlier 18<sup>th</sup> century and the *'The Willows'* and *'Northcroft'* that date from *circa* 1810. *'Brightlands'* 1862-1884, by Charles Barry the younger, is now part of the Dulwich College Preparatory School. *'Tappen House'*, formerly known as *'Glenlea'*, dates from 1803 and was designed by George Tappen, the College Surveyor. These buildings are all listed grade II. Their very generous gardens make an important contribution to their architectural setting as well as to the character and appearance of the conservation area, so pressure for new development within them will be firmly resisted.

#### Views and Townscape

- 3.3.8 The view from the Village looking south towards the Fountain and Christ's Chapel and the Old College, focusing on the Old College's clock tower, is particularly fine. The tree lined verges and absence of modern buildings in the backdrop allows one to lose oneself in the rural atmosphere.

#### Key spaces and Landscape Elements

- 3.3.9 The very large gardens give residents an unprecedented level of peace and tranquility, as well as providing a haven for wildlife. It is this rural character that is so important to this unique part of Southwark

### **3.4 Sub Area 3 The Old Village of Dulwich**

#### **Detailed Character**

- 3.4.1 Dulwich remained a small village until the 18<sup>th</sup> century, when Alleyn's College and the nearby spa at Dulwich Wells began to attract affluent visitors and residents. *Dulwich Village* and *Calton Avenue* meet at the heart of the historic Village. A redundant blacksmith's forge was redeveloped here circa 1929 with a row of shops, which is a dignified neo-Georgian composition. At the time of construction an inscribed stone tablet was discovered, which was part of the Village lock-up that stood close to the junction in the mid 18<sup>th</sup> century. This stone can be seen at the end of the parade. It reads:

1760

It is a Sport to a Fool to do

Mischief to Thine own

Wickedness shall correct thee.

- 3.4.2 The *Burial Ground*, on the opposite corner, was consecrated in 1616. It has particularly fine decorative wrought iron gates, which are listed Grade II. Burials include 35 plague victims, as well as Old Bridget, Queen of the Norwood Gypsies (1768) and Samuel Matthews, a hermit murdered in Dulwich Wood in 1802. No less than 12 of the tombs and monuments located within are listed.
- 3.4.3 The majority of buildings along *Dulwich Village* between the Burial Ground and the Old College are listed. On the west side the listed group starts on the south corner of Turney Road with *Nos. 50-52*, a refined, early 19<sup>th</sup> century stuccoed, semi-detached pair. Further south, at *Nos. 60-62*, is another, earlier, brick-faced pair with prominent bay windows. Smaller in scale and more informal in character is the terrace of brick-faced 18<sup>th</sup> and early 19<sup>th</sup> century cottages and shops at *Nos. 70-82*; an irregular grouping that materially contributes to the village character and continues south of Boxall Road with *Nos. 84-6 and 94-8*. The canopied shop, *No. 94*, currently occupied by Pizza Express, was largely rebuilt in 1936, but as a replica of the early 18<sup>th</sup> century butcher's shop which formerly stood on the site. Rebuilt with *No. 94* were *Nos. 94 & 98*, which contribute a Greek Doric porch and an elegant shaped gable to create a successful and scholarly ensemble.
- 3.4.4 The famous *Greyhound Inn* once stood where Pickwick and Aysgarth Roads are now. It is believed to have been built in the mid 18<sup>th</sup> century and its patrons included Dickens, Paxton, Browning and Ruskin. The idea behind '*Punch*' magazine may have developed here, as its creators all lived locally. The inn was demolished in 1898 and soon afterwards *Aysgarth* and *Pickwick Roads* were built. By the turn of the century the existing urban street pattern was established.
- 3.4.5 The east side of Dulwich Village is also graced by elegant Georgian townhouses. Right next to the Burial Ground is *No. 57*, a particularly handsome detached house dating from 1797, whose setting is enhanced by its relationship to its coach house. It could be still further enhanced by the reinstatement of its missing

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- front garden railings. Further south, Nos. 97 and 101-105 form another group of elegant 18<sup>th</sup> century houses. They are all set in very generous gardens, extending back to Dulwich Park. The gardens make a strong contribution the character of the area, so any new development in them will be firmly resisted.
- 3.4.6 Between these two groups is the listed *Crown & Greyhound public house*, which replaced the 18<sup>th</sup> century Crown public house in the late 1890s. Its urban scale and its exuberant architectural treatment make it a prominent landmark at the centre of the Village.
- 3.4.7 On the north west corner of Turney Road and Dulwich Village are the *Dulwich Village Infants School* and *Dulwich Hamlet Junior School*, which date from the 1860s. They are not listed but are key buildings in the conservation area. Together with the *St. Barnabas Parish Hall* on the opposite side of the road they form a real focal point for the local community and architecturally they are good examples of the Victorian Gothick village school style. The *Parish Hall* is another unlisted building that makes a positive contribution to the appearance of the conservation area. It dates from 1910 and adopts the Arts & Crafts style, with a large and prominent sweeping tiled roof with leaded dormers.

#### Views and Townscape

- 3.4.8 The aspect throughout the old village area is exceptionally pleasant. There is a marked hierarchy to this part of the conservation area. The tight grain of Pickwick Road, Aysgarth Road and Boxall Road contrasts with the more open character of Dulwich Village and the spacious Edwardian and Arts and Crafts style houses in Burbage Road. The Boxall Road houses are the humblest with the smallest gardens, followed by Aysgarth, Pickwick and Burbage Roads. These all have a gentle curve, which limits any long vistas but allows one to pick up the unique rhythm of each street

#### 3.4.9 Key spaces and landscape Elements

Dulwich Village forms the spine of this part of the conservation area, with the tight, informal grouping of shops at the centre, dominated by the Crown & Greyhound public house, and a more open character beyond. Key spaces at the northern end are the Burial Ground, the playgrounds to the group of school buildings at the junction with Turney Road, and the front gardens to Nos. 50 – 62 and 57 – 67. To the south, again the front gardens are important, together with the wide, grass verges and the widening out of the street at the roundabout. The drinking fountain on the roundabout, with the gates and clock tower of the Old College behind it, terminate the vista from the north.

### 3.5 Sub Area 4 Court Lane, Calton Avenue and Alleyn's School

#### Detailed Character

- 3.5.1 One of the few sites in the conservation area that offers a conspicuous opportunity for enhancement is the filling station at the corner of Calton Avenue and Gilkes Crescent with its garish canopy. This positively

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- detracts from the setting of the interesting group of later 19<sup>th</sup> century cottages opposite the site.
- 3.5.2 Dekker Road, Desenfans Road and Druce Road date from the earlier 20<sup>th</sup> century. They were built to allow the replacement of insanitary cottages in Garden Row, and provide new homes for poorer residents. In *Dekker Road* are small cottages and maisonettes on two levels that are set at low rentals. A plaque at the Court Lane end of the road commemorates their construction in 1904 to the designs of the architect Charles E. Barry.



*Alleyn's School, Townley Road,  
An impressive late 19<sup>th</sup> century red brick educational establishment, set in and amongst large, open grounds. The original clock tower is mirrored by a modern clock tower on a new pavilion to the south. It is unlisted but is a key building as a focus to views across the sports grounds and as a counterpoint to the spire of St. Barnabas' Church on the ridge to the south.*

- 3.5.3 *Court Lane* is mostly lined by semi-detached pairs of late Victorian, Edwardian and inter-War houses of consistent quality. Recessed doors, pitched roofs with gable ends and projecting bays add architectural interest. Some properties have dormer windows at roof level, which have detracted from the rhythm of the rooflines and the symmetry of the pairs. The later houses are generally more plainly detailed but they respect the scale and rhythm of the earlier pairs.



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C)

*Figure ~~~ Court Lane*

*The road*

### Court Lane

This is a long road, already partially included in and surrounded by both Dulwich Village and Dulwich Woods Conservation Areas. It is also a road of architectural diversity. Having suffered bomb damage during the Second World War, it is a mix of Edwardian (A & B) and post war (C) buildings. Of the later additions, those featured in image C respond well to their Edwardian neighbors, with similar proportions and detailing which is very much of its time.



*Figure ~~~ Court lane Gardens*

*Grand and imposing Edwardian houses, set in a row behind a shared private garden, shown above, these houses and their setting are very pleasant and their contribution to the character of the conservation area is a positive one.*

- 3.5.4 Similar, turn-of-the-century development, mostly in the form of substantial semi-detached pairs is to be found in *Woodwarde Road* and on the west side of *Calton Avenue*, facing the sports grounds on the north side of St. Barnabas' Church, sweeping down towards Townley Road and the prominent red brick main building of Alleyn's School, which dates from 1887.
- 3.5.5 *St. Barnabas' Church, Calton Avenue*, crowns the ridge that divides Dulwich Village from East Dulwich. W.H.Wood's red brick Perpendicular Gothic church of

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1892-5, with its prominent, square tower of 1910, burnt down spectacularly in 1992, though the Vicarage survives. The church has been well replaced with the new church designed by the architects HOK, which was consecrated in 1997. With its innovative glass spire it is one of Dulwich's most striking examples of late 20<sup>th</sup> century architecture.

#### 3.5.6 Views and Townscape

Its hilltop position makes the spire of St. Barnabas' church the focus of key vistas both from the south along Calton Avenue and from the north across the Townley Road sports ground. Looking north across the sports grounds from the top of the ridge, Alleyn's School performs a similar function, marking the northern limit of the area.

#### 3.5.7 Key spaces and Landscape Elements

Significant open spaces announce the entrance to this part of the conservation area from the north and the east. From the north the scene is set by the sports ground, defined by St. Barnabas' church on the ridge, the turn-of-the-century houses sweeping down the side of Calton Avenue, and Alleyn's School in Townley Road. From the east, Court Lane opens out slightly to accommodate the set-back gates and railings of the Court Lane Gate to Dulwich Park. This is followed by Court Lane Gardens with its fine selection of mature woodland specimen trees,

### 3.6 Sub Area 5 The Velodrome, Griffins Sports Field and North Dulwich Station

#### Detailed Character

- 3.6.1 This area covers the northern end of the village, bounded by the North Dulwich Viaduct, including North Dulwich Station, the northern end of Dulwich Village and the sports grounds behind the early 20<sup>th</sup> century houses in Burbage and Turney Roads and their spacious front and rear gardens

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*'Lydenhurst', Red Post Hill / Village Way*

*A substantial early 18th century house, with a hipped, tiled, mansard roof and brown brick walls, seen from the south. There is also a good quality curved boundary wall built of stock brick facing Village Way and Red Post Hill.*

- 3.6.2 The north end of Dulwich Village and the southern end of Red Post Hill, up to North Dulwich Station, together with Village Way and the beginning of East Dulwich Grove, continue the open character of the rest of the village, with substantial houses set in generous, well-treed gardens. Particularly notable are *'Lydenhurst'* and *Pond House*, Nos. 19 and 20 Village Way. *'Lydenhurst'*, a listed house of early 18<sup>th</sup> century origin, occupies a key position, acting as a focus to views looking north along Dulwich Village. Its setting is enhanced by its fine 18<sup>th</sup> century brick boundary wall, which continues along the west side of Red Post Hill. *Pond House* is an equally fine mid 18<sup>th</sup> century house, whose reduced setting demonstrates the unfortunate consequences of allowing the greater part of its garden to be developed with new housing. *Lydenhurst's* large rear garden, by contrast, has not been developed, although half of it has been separated off. This garden setting positively enhances the listed building. It is important for the proper preservation of the character of the conservation area that the open setting is preserved, and that both parts of the former garden remain undeveloped.
- 3.6.3 Noteworthy also, but not listed, is the house on the south west corner of the crossroads, No. 2 Dulwich Village, a substantial red brick example of the Arts & Crafts style dated 1902. No. 9 Dulwich Village's front elevation is a competent 20<sup>th</sup> century Neo-Georgian design in red brick, set in a very generous garden, which enhances its setting. Next to it are the later 20<sup>th</sup> century pavilions of the Dulwich Village Church of England Infants' School, which are well integrated into the village grain.
- 3.6.4 As indicated in the Historical Background (at para. 2.1.6 above), the College governors drove a hard bargain with the railway companies in the 1860s. Part of the deal was that the London, Brighton & South Coast Railway (LBSCR) and the London, Chatham & Dover Railway (LCDR) had to agree to accept (and pay for) the designs of the governors' architect, Charles Barry the younger, for railway structures on the estate. The most conspicuous of these is *North Dulwich Station*, which the LBSCR was required to provide (together with an undertaking



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that pupils be carried for half the normal fare). Barry's station has its platforms in a cutting, with at street level an entrance building, which worthily signposts the northern entrance to the village (illustration No. ). This has an elaborate, asymmetrical elevation, faced with fine red and buff brickwork, with ashlar dressings and coupled Doric columns to the central loggia. Although it has recently been attractively refurbished, the building has lost its pierced Tudor parapets and moulded chimney stacks. Their reinstatement would be desirable.



*North Dulwich Station.*

*Designed and built in 1866-8 by Charles Barry the younger, for the London Brighton and South Coast Railway. A fine building with a central loggia, built of brick with stone dressings.*

- 3.6.5 Hardly less conspicuous is the long North Dulwich Viaduct, which provides such a strong boundary to the village's north west side. This was principally the work of the LBSCR's engineer, R. Jacomb Hood in 1866, Barry's contribution being probably the decorative pierced parapets, the dated and monogrammed (AC, for Albyn's College) medallions in the spandrels and possibly the treatment of the bridge abutments. The LCDR's lines run on an embankment rather than a viaduct. Some of the bridges over the roads leading into the estate are also dated (1863) and/or monogrammed. These embellishments have survived 20<sup>th</sup> century up-grading of the track structure, contributing distinctive gateways to the village.
- 3.6.6 The Velodrome, Herne Hill Stadium, is an important feature of this part of the conservation area historically, but makes only a modest impact visually, being largely hidden behind the houses in Burbage Road and Roseway. It was developed by the amateur racing cyclist, George Lacey-Hillier, in 1892, played a major role in popularizing the sport in this part of London, and hosted the cycling events at the London Olympic Games of 1948.
- 3.6.7 The houses in Burbage and Turney Roads, which shield the stadium and the various sports grounds, are mostly, though not exclusively, semi-detached pairs

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dating from the earlier 20<sup>th</sup> century, with the generous front and rear gardens characteristic of the area. Of particular interest are the houses in Roseway, including Nos. 157-175 Turney Road, which were laid out by the College governors in the 1920s on Garden Suburb principles. A number of these elegant stuccoed pairs with their shallow-pitched roofs with deep eaves still retain their metal windows and the wooden paling fences to their front gardens.

### 3.6.8 Views and Townscape

Key views in this part of the conservation area are those across playing fields of the Old College buildings from the west, and of the North Dulwich Viaduct from the south, particularly the section facing Giant Arches Road; and the view looking north along the northern end of Dulwich Village towards 'Lyndenhurst'. North Dulwich Station and the railway bridges over Village Way, Burbage Road and Turney Road identify gateways into the conservation area from the north and the east. Of the bridges, that over Turney Road, conspicuously dated 1863, is the best

### 3.6.9 Key Spaces and Landscape Elements

Front and rear gardens, with the awareness of open space nearby, are, again, important in establishing the semi-rural character of this part of the conservation area.

## 4 Buildings and Sites of specific interest

### 4.1 Listed Buildings

4.1.1 The current statutory list of buildings of special architectural or historic interest for the London Borough of Southwark was issued on 17 September 1998. Copies of the detailed list descriptions are available from the Council.

4.1.2 The Dulwich Village conservation area, as extended, contains 82 buildings and other structures that are included on the statutory list. These are set out in paragraph 4.1.3 below. The Dulwich College main buildings, the Dulwich Picture Gallery and Bell House, College Road, are listed at grade II\*. The others are grade II. The large majority of the area's listed buildings are located in College Road, Dulwich Common and Dulwich Village.

### 4.1.3 The Statutory List:

College Road (west side):

- Entrance Gates and Piers to Dulwich Old College.
- Dulwich Old College.
- No. 48, Howlettes Mead.
- Dulwich College, main buildings. (Grade II\*)
- The Old Library, Dulwich College.
- Entrance Gates and Piers to Dulwich College, to east of the main building.

College Road (east side):

- Old College Gate to Dulwich Park and attached railings.
- Park Lodge, next to Old College Gate.

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- No. 11, Stella House.
- Nos. 13 & 15.
- No. 23, Bell Cottage.
- Stable block to Bell House and attached walling.
- Bell House. (Grade II\*)
- Forecourt wall and piers to Bell House.
- No. 41, Oakfield.
- Outbuilding to north west of No. 41.
- Nos. 1, 2 & 3 Pond Cottages.
- Nos. 4, 5 & 6 Pond Cottages.
- No. 9 Pond Cottages.
- No. 10 Pond Cottages.
- Dulwich Toll House.

### Court Lane:

- Court Lane Gates to Dulwich Park and attached railings.

### Dulwich Common (north side):

- Dulwich College Preparatory School (ex-"Brightlands")
- Elm Lawn.
- The Old Blew House.
- The Willows & Northcroft.
- Tappen House (ex-"Glenlea").

### Dulwich Village (west side):

- Nos. 50 & 52.
- Nos. 60 & 62.
- Nos. 70 to 76 [even numbers].
- Nos. 78, 80 & 82.
- No. 84.
- No. 86.
- Nos. 94, 96 & 98.

### Dulwich Village (south end):

- Drinking Fountain outside Entrance Gates to Dulwich Old College.

### Dulwich Village (east side):

- Gates to Old Dulwich Burial Ground.
- Monuments in Dulwich Old Burial Ground to the following:
  - Anne Burgess, dated 1808
  - Anne Flint, dated 1807
  - Emily Kingsley, dated 1823
  - Henry Atkinson, dated 1780
  - James Thompson, dated 1788
  - John Graham, dated 1796
  - John Willes, dated 1818
  - Lieutenant Colonel William Ranken, dated 1831
  - Louisa Schroder, dated 1824

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- Richard Shawe, dated 1818
- Thomas Force, dated 1827
- unidentified early 19<sup>th</sup> century stone tomb with
- Soanean canopy on four columns.

- No. 57, Court Mount.
- Coach House to No. 57.
- No. 59, Lonsdale Lodge.
- The Crown & Greyhound public house.
- K6 telephone kiosk outside No. 87.
- No. 97.
- No. 101.
- Nos. 103 & 105.
- No. 117.

### Gallery Road (west side):

- Old Grammar School and railings.
- Belair.
- Lodge and entrance gate to Belair.
- Stable building to Belair.

### Gallery Road (east side):

- Dulwich Picture Gallery and Mausoleum. (Grade II\*)
- Cottage to south west of Dulwich Picture Gallery, and attached wall

### Red Post Hill:

- North Dulwich Station including attached bridge and platforms.
- K6 telephone kiosk inside portico of North Dulwich Station.

### Village Way:

- No. 19, Lydenhurst.
- No. 20, Pond House.

## 4.2 Unlisted Buildings.

### 4.2.1 Policy E.4.2 (i) of the Council's Unitary Development Plan, quoted in paragraph 1.2.6 above, states that

*“(conservation area) consent will not normally be given for the redevelopment of, or demolition or partial demolition of buildings, or parts of buildings which make a positive contribution to the character or appearance of the conservation area.”*

This follows the Guidance in paragraph 4.27 of PPG 15, which states that,

*“the general presumption should be in favour of retaining buildings which make a positive contribution to the character or appearance of a conservation area. The Secretary of state expects that proposals to demolish such buildings should be*

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*assessed against the same broad criteria as proposals to demolish listed buildings....”*

There are a great many unlisted buildings in the conservation area that make a positive contribution to the area’s character or appearance and whose demolition would represent a significant erosion of its quality. The list set out in paragraphs 4.2.2 and 4.2.3 below seeks to identify the key individual buildings in this category but is not intended to be exclusive. Paragraph 4.2.5 sets out some key groups.

### 4.2.2 Unlisted Buildings that make a Positive Contribution

Aysgarth Road:

- No. 1a.

Calton Avenue:

- St. Barnabas’ Church;
- St. Barnabas’ Vicarage.

College Road (west side):

- former stables to Howlettes Mead, including boundary walls;
- War Memorial to east of Dulwich College main buildings.

College Road (east side):

- Nos. 17, 19 & 21;
- Pickwick Cottage;
- No. 31;
- No. 33;
- Decorative iron screens at the entrance to Frank Dixon Way;
- Nos 51 & 53.

Court Lane:

- Nos. 1A & 1B, Ash Cottage.

Dulwich Common (north side):

- “The Orchard”;
- “The Chestnuts”.

Dulwich Village (west side):

- No. 2, James Allen’s Preparatory School;
- No. 40;
- Dulwich Hamlet Junior School, including LCC buildings to rear;
- Dulwich Village C. of E. Infants’ School;
- No. 118.

Dulwich Village (east side):

- No. 9, Fairfield;
- Dulwich Village C. of E. Infants’ School;
- Nos. 19 & 20;
- St. Barnabas Parish Hall;

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- Nos. 75 & 77;
- Nos. 85 & 87;
- No. 89;
- No. 91;
- Nos. 93 & 95;
- No 119.

Gallery Road (west side):

- Belair Cottage.

Hunts Slip Road:

- Dulwich College Sanatorium.

Pond Cottages:

- Nos. 7 & 8.

Thurlow Park Road:

- West Dulwich Station;
- Nos. 136, 138 & 140.

Townley Road:

- Alleyn's School.

Turney Road:

- Railway bridge.

#### 4.2.3 Finger Posts

A particular feature of Dulwich, which make a positive contribution to the conservation area's special "village" character, and should be singled out for mention, are the painted timber finger posts at key road junctions. These are located at:

- the junction of Dulwich Village and Village Way;
- the junction of Dulwich Village and Calton Ave. (N. side);
- the junction of Dulwich Village and Turney Rd. (S. side);
- on the roundabout at the south end of Dulwich Village;
- on the west side of College Rd. outside the E. end of Dulwich Old College chapel;
- the junction of College Rd. and Dulwich Common (SEcorner);
- the junction of Gallery Rd. and Dulwich Common (E. side. 2 posts, one in the grounds of "Brightlands");
- the junction of Court Lane and Eynella Rd. (W. side, opposite Court Lane Gates to Dulwich Park).
- on the west side of Red post Hill, just south of the railway bridge.

#### 4.2.4 Groups of Buildings

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In addition to individual structures that make a positive contribution to the appearance of the area, there are also buildings that are important as groups. Unlisted buildings that form significant groups include:

- Nos. 21 - 29 Boxall Road & No. 264 Turney Road.  
Group of cottages erected by the Dulwich Cottage Company Limited and Dated 1876.
- Nos. 2-20 Calton Avenue.  
Group of cottages erected by the Dulwich Cottage Company Limited. Dated 1878 (Nos. 6-16) and 1879 (Nos. 2,4 and 18,20).
- Nos. 1-22 Court Lane Gardens.  
Eleven pairs of Edwardian houses with a well-treed private garden.
- Nos. 1-56 Dekker Road.  
Cottage development by the Estates Governors lining both sides of the road. Dated 1904 on a commemorative plaque on the Court Lane end. Architect Charles E. Barry.
- Nos. 1-12 Roseway & Nos. 157-175 Turney Road.  
Small garden-estate development erected by the Estates Governors in the 1920s.

## 5. Guidelines

### 5.1 Introduction

The purpose of this guidance section

- 5.1.1 This section of the report draws out from the appraisal those themes that are essential to the Conservation Area's historical character, to which new development and improvement should pay heed. It is not intended to provide a prescriptive methodology for new design in the area or to exclude innovation.
- 5.1.2 It should also be noted that architectural style, in terms of the design of elevations, selection of materials, detailing and so on, is only part of the concern. Equally important are townscape issues of mass, overall form, building placement relative to the public realm, creation and preservation of views and vistas, quality of boundary treatments, and visual impacts of utility areas such as parking.

### Consulting the Council

- 5.1.3 The Council's conservation officer should be consulted prior to undertaking any alterations to the exterior of buildings within the Conservation Area and it is likely that planning permission and/or Conservation Area consent to demolish will be required for most significant works. Where a building is listed, there are stricter controls on what the owner can and cannot do. Most works to a listed building, whether internal or external, will require listed building consent where they are considered to affect the special architectural or historic interest of the building. Replacement of listed structures will usually prove unacceptable, and replacement of unlisted structures will normally only be entertained where existing buildings do not make a positive contribution to the character and appearance of the Conservation Area and the proposal can be shown to positively preserve or enhance that character and appearance. If unauthorised work is carried out the Council can enforce against it.

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- 5.1.4 The following guidance provides some indication of the most appropriate approach to common problems and development pressures within the area. It is always wise to seek advice from the Council's planning and conservation officers before considering any building work.

### 5.2 Development form and urban morphology

- 5.2.1 Though opportunities for redevelopment in the area are limited, some cases of poor development in relatively recent times, such as Pond Mead, could give the opportunity for redevelopment that could respond more sensitively to the special character of the Conservation Area. New development should be seen as an opportunity to enhance the Conservation Area.

#### Street and plot patterns

- 5.2.2 The character of The Dulwich Village Conservation Area is created to an important extent by its residential development. It is dependent on the continuity of building frontages and of front boundary treatments on the street itself. The impact of the car in the late 20<sup>th</sup> century creates many pressures on this established pattern, and modern planning approaches tend towards much looser urban forms that also allow much freer access of cars, with visual impacts both in the street and on private land.
- 5.2.3 It is important that the integrity of building frontages is retained, and that street boundaries are retained and enhanced: the loss of front gardens for car parking is not acceptable, nor is the erosion of grass verges in front of houses to provide vehicle crossovers.
- 5.2.4 As well as substantial front gardens, houses in the conservation area commonly have generous rear gardens. These are important in establishing the open, semi-rural, character of the village and the erection of new developments within them will not normally be acceptable, other than those ancillary to the use of the land, such as small pool houses or garden pavilions. Such ancillary structures should generally have regard for the scale of the main house and should not be allowed to dominate it visually.
- 5.2.5 Any new buildings within the Conservation Area must observe the same building lines and set-backs as the historic street, and similarly the same plot width and rhythms of historic development.

#### Building form

- 5.2.6 The common building forms in the Conservation Area also determine the way development and changes should take place. Common building types range from detached 18<sup>th</sup> century houses through to earlier 20<sup>th</sup> century semi-detached residential development of the more well-to-do variety. Particular characteristics which should be observed in conversion and new design include:
- In each situation buildings should remain within the range of heights of the group of buildings in which they are situated;
  - Rooflines typically to particular groups within the Conservation Area must be maintained. Extensions and changes to the basic roof form are generally unacceptable even where set back from parapet lines.
  - The scale of each storey of building, where extension or new building is acceptable, should follow that of the existing or adjoining buildings.

#### New design in the Conservation Area

- 5.2.7 Opportunities for new development in the Conservation Area are extremely limited however there may occasionally be scope for sensitive adaptation or restoration. Though



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new design would need to be sympathetic to the existing characteristics of the area, modern design is not necessarily to be precluded. Success of contemporary design in Conservation Areas comes not so much from aping the style of 19<sup>th</sup> century houses, but rather in building on the unique townscape opportunities of density, height and materials that the historic development pattern affords.

### Extensions

- 5.2.8 Where extensions are proposed, they should normally be no more than one storey in height, be low key in design and as unobtrusive as possible. Full width rear extensions will normally prove unacceptable. Extensions should be clearly subservient to the main part of a building and not add appreciably to the building's bulk. In some cases it may not be possible to devise an acceptable scheme to extend a property, although each case will be judged on its individual merits.

## 5.3 Public Realm

- 5.3.1 In this context the public realm includes everything visible from publicly accessible areas, including both street spaces and any areas up to the front boundaries of buildings. The essential components of the public realm that development and improvement should address are:

- Boundaries and frontages that define its edges;
- The surfaces and design of the space itself
- Trees, street furniture and other artefacts in the space.

### Boundaries

- 5.3.2 In the Conservation Area, front boundary railings, walls and planting to properties define the extent of the public realm and the quality of such boundaries is therefore of paramount importance. Loss of boundaries is unacceptable and the Council will encourage the reinstatement of front garden walls, gates, railings or fences where these have been lost.

### Ground Surfaces

- 5.3.3 There are no comprehensive enhancement schemes for ground surfaces in the Conservation Area at present. With the exception of granite kerbs original natural stone paving materials have often been replaced with tarmac or concrete. However, at the heart of the conservation area, along key sections of Dulwich Village and College Road, a more rural character is retained with the use of grass verges and rolled gravel pathways. It is important that this treatment is not allowed to be eroded.

### Trees and Street Furniture

- 5.3.4 Trees are of importance in defining boundaries and softening the transition between open spaces and buildings. There may be some scope for new street trees in relation to public realm improvements. Semi-mature specimens planted with tree guards are to be preferred to saplings, as having greater resistance to damage and a stronger visual impact.

Reinstatement of traditional street furniture, where it is missing, can help strengthen the character of the area. Where replacement of existing street furniture is necessary a co-ordinated approach should be taken to ensure consistent and appropriate design throughout the area.

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### 5.4 Improvements and repairs

#### Materials

- 5.4.1 Choice and use of materials can have a significant effect on the character and appearance of the Conservation Area. It is therefore important that materials are appropriate both for the building and for the area generally. Care should be taken to ensure that original materials are retained wherever possible, and if replacements are necessary because of decay or damage, materials are chosen to match the originals as closely as possible in both appearance and performance.
- 5.4.2 The use of natural, traditional materials will be encouraged and expected, particularly on listed buildings. Artificial modern materials such as concrete tiles, artificial slates, UPVC windows etc., generally look out of place, and may have differing behavioural characteristics to natural materials. Some materials, such as concrete tiles, can lead to problems with the building's structure as their weight may exceed the loading for which the roof members and internal walls were designed. Where such inappropriate materials have been used in the past, their replacement with more sympathetic traditional materials and detailing, where possible, will be encouraged.

#### Maintenance

- 5.4.3 Repair works can prove costly and may, in the case of listed buildings, require authorisation, which can cause delays. It is therefore far better to ensure that regular maintenance is undertaken, thus preventing unnecessary decay and damage and the resultant costs and problems. Works such as the regular repainting of woodwork and timber, clearing out of debris in rainwater pipes and gutters, cutting back of vegetation in close proximity to buildings, repointing of failed mortar, and refixing of loose roof slates are all in themselves relatively minor tasks that will not require authorisation but which may lead to much more complex and expensive works if left neglected.

#### Windows and Doors

- 5.4.4 Where originals exist these should be retained *in situ* wherever possible and repaired. Most properties have retained traditional, although not always original, timber framed double hung sash windows, and a number of properties have also retained traditional original timber panelled front doors. Such windows and doors that remain in reasonable condition require no more than regular maintenance. In cases where joinery has deteriorated through neglect and subsequent decay, more drastic solutions may be required. In most instances, however, it will be possible for a suitably skilled carpenter or joiner to repair damage and prolong the life of the window or door.
- 5.4.5 Replacement windows to listed buildings need to match the original glazing bars and detail of the originals. Where the existing windows or doors are however later alterations that detrimentally affect the character or appearance of a building, the Council will consider their replacement with appropriate traditional designs. The use of modern materials such as aluminium or UPVC is inappropriate and not acceptable on historic buildings. The traditional form of window within most of the area is the double hung sliding sash, though on some buildings timber or metal side-hung casements are to be found. Their replacement with other designs such as differently-hinged casements, tilt and turn, or standard double-glazed sealed units are invariably unacceptable. Original glazing patterns should be preserved, and modern casements and "picture windows" that increase the size of original single panes are not acceptable.
- 5.4.6 Similarly, original front doors would have been timber panelled, in many cases with glazing in the upper panels, and replacements will be expected to follow the traditional

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design. Modern details such as doors with integral fanlights (i.e. where the fanlight is within the design of the door) are likely to prove unacceptable. Where, for example in later Victorian or Edwardian houses, front doors contain glazed panels with decorative stained glass, this should be retained.

- 5.4.7 All external joinery should be painted. Stained or varnished timber finishes are inappropriate in the conservation area, as the wood would traditionally have been painted. Most window frames are painted white, although white may not have been their original colour: however repainting in garish colours would be inappropriate. Darker “heritage” colours should be considered for doors, such as navy, maroon, dark green, black, etc.

#### Roofs

- 5.4.8 Where possible, original roof coverings should be retained and if necessary repaired with slates or clay tiles to match the existing. Where re-roofing is unavoidable because of deterioration of the existing roof covering or inappropriate later works, the use of natural slate or clay tiles, as appropriate, will usually be required. The use of more modern materials such as concrete tiles and artificial slate is unacceptable, and their greater weight can lead to damage and deterioration of the roof structure if inappropriately used. Natural slates or clay tiles, as appropriate, should be used on listed buildings and either natural or good quality reconstituted materials on unlisted buildings in the Conservation Area. Natural slates have a better appearance and weather gradually and evenly over time: most artificial slates weather badly with streaking and leaching of colour and adverse effects on the overall appearance of the building.
- 5.4.9 Roof extensions and changes to the basic roof form are generally likely to be intrusive and unacceptable. In those few cases where the roof is already altered or hidden from view, some alterations may be possible. In such cases the Council will normally seek low-key solutions minimising any adverse visual impact through the use of sympathetic designs and appropriate materials.
- 5.4.10 Where they exist, original chimneystacks and pots should always be retained and repaired if necessary. The reinstatement of appropriately designed replacement chimney pots where these have been lost will be encouraged.

#### Stucco and render

- 5.4.11 It is of particular importance that stucco render is kept in good repair and that regular maintenance takes place. Stucco is lime based, and it is important that any repairs are made in material to match, taking care to avoid the use of hard cement renders. If the surface is damaged, stucco may deteriorate quickly through water ingress possibly leading to further damage to the structure behind. Early localised repairs of the problem areas are usually the most appropriate approach when damage occurs. Major repair works can be expensive and difficult to carry out and are best undertaken by experts.
- 5.4.12 Stucco requires regular repainting for appearance and to maintain weather resistance, taking care not to obliterate decorative features. The stucco would originally have been a stone colour, and paint should be chosen carefully with this in mind and to respect the unified character of the area. Listed Building consent is required where painting significantly alters the appearance of a listed building and the use of unusual or contrasting colours (e.g. to highlight decorative details) is unacceptable. Generally the use of the colours *buttermilk*, *parchment*, *ivory* and *magnolia* are acceptable under British Standard Colours: BS 4800, these are BS 10B15, BS 08B17 and BS 08B15 respectively.

# The Dulwich Village Conservation Area

## The Character and Appearance of the Area

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Use of a gloss or eggshell finish is recommended and will not require consent. Textured or highly glossy paints and 'brilliant white' should be avoided.

- 5.4.13 Where features such as capitals, pilasters and porches have been lost, the Council will encourage their reinstatement using traditional materials following the design and detailing of those originals remaining on other properties.

### Brickwork

- 5.4.14 The painting or rendering of original untreated brickwork should be avoided and is usually considered unacceptable. Where damaged bricks are to be replaced or new work undertaken, bricks should be carefully selected to match those existing in texture, size and colour and should be laid in an appropriate bond to match the existing.
- 5.4.15 The most dominant visual components of the brick façades are the bricks themselves, rather than the pointing. Traditional bricks were a slightly larger format than metric bricks and were often laid in softer lime based mortar in a thinner bed, which reduced the appearance of the joints relative to the bricks. Re-pointing should only be undertaken where necessary to prevent further damage to a building's structure and should be kept to a minimum. Usually a lime based mortar mix no stronger than 1:1:6 (cement: lime: sand), is recommended and this should be coloured with sand to match the original mix. Joints should be flush or slightly recessed (not weather struck or raised) finished neatly and cleanly with the mortar brushed back to expose the edges of adjacent bricks.
- 5.4.16 Cleaning of brickwork is a specialist task, which may dramatically alter the appearance of a building. If undertaken incorrectly cleaning may lead to permanent damage to the bricks and ultimately the structure of a building. Advice should be sought from the Council before attempting such a task.

### Ornamental Ironwork

- 5.4.17 Original iron railings, balustrades and balconies should be retained and protected through regular painting and maintenance. The reinstatement of missing ornamental ironwork with good quality replacements of similar and appropriate design will be encouraged. Historically faithful copies can be made and, given the untidy nature of some current boundary treatments, the Council would encourage the reinstatement of traditional forms.

## 5.5 Shop Front Design

- 5.5.1 Groups of shops make a significant contribution to the character of the heart of the conservation area. Some, as at Nos. 25-49 Dulwich Village, take the form of a purpose built shopping parade. Others, such as Nos. 78-86 Dulwich Village, appear to be Georgian houses whose ground floors have been converted to shops in the 19<sup>th</sup> century. In both cases the shop fronts are important features. Generally their scale is domestic, appropriate to their village setting, characterized by traditional shop front features, such as:
- Shallow, painted fascias between end consoles
  - Dividing pilasters between separate properties
  - Window glazing divided by glazing bars
  - Panelled stall risers at ground level.
- 5.5.2 Proposals for new shop fronts or alterations to existing ones should be sympathetic to the design and materials of the standard shop front elements and their proportions, adjoining shop fronts and the building itself. Original shop front elements should be retained and, where possible, restored, where they contribute to the character of the building or street. The Council has issued detailed Supplementary Planning Guidance on *Shop Front*

# The Dulwich Village Conservation Area

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*Design and Materials*, copies of which can be obtained from the Council's Planning and Regeneration Division at,

Council Offices,  
Chiltern,  
Portland Street,  
London SE17 2ES  
Tel: 0207 525 5402 / 5403

### **APPENDIX: Further Reading**

- Ashurst, J and N (1988) – *Practical Building Conservation, Vols. 1 to 5.*
- Boast, M (1990) – *The Story of Dulwich.*
- Brereton, C (English Heritage 1991) – *The Repair of Historic Buildings: Advice on Principles and Methods.*
- Cherry, B and Pevsner, N (1983) – *The Buildings of England – London 2: South.*
- Department of the Environment / Department of National Heritage (Sept. 1994, HMSO) – *Planning Policy Guidance: Planning and the Historic Environment. [“PPG 15”]*
- Dyos, HJ (1961) – *Victorian Suburb.*
- English Heritage (1997) – *Conservation Area Appraisals.*
- English Historic Towns Forum (1992) – *Townscape in Trouble: Conservation Areas – the Case for Change.*
- Green, B (2002) – *Dulwich a History.*
- Reilly, L (1998, London Borough of Southwark) – *Southwark: an Illustrated History.*
- Royal Town Planning Institute (1993) – *The Character of Conservation Areas.*