



Liverpool Grove

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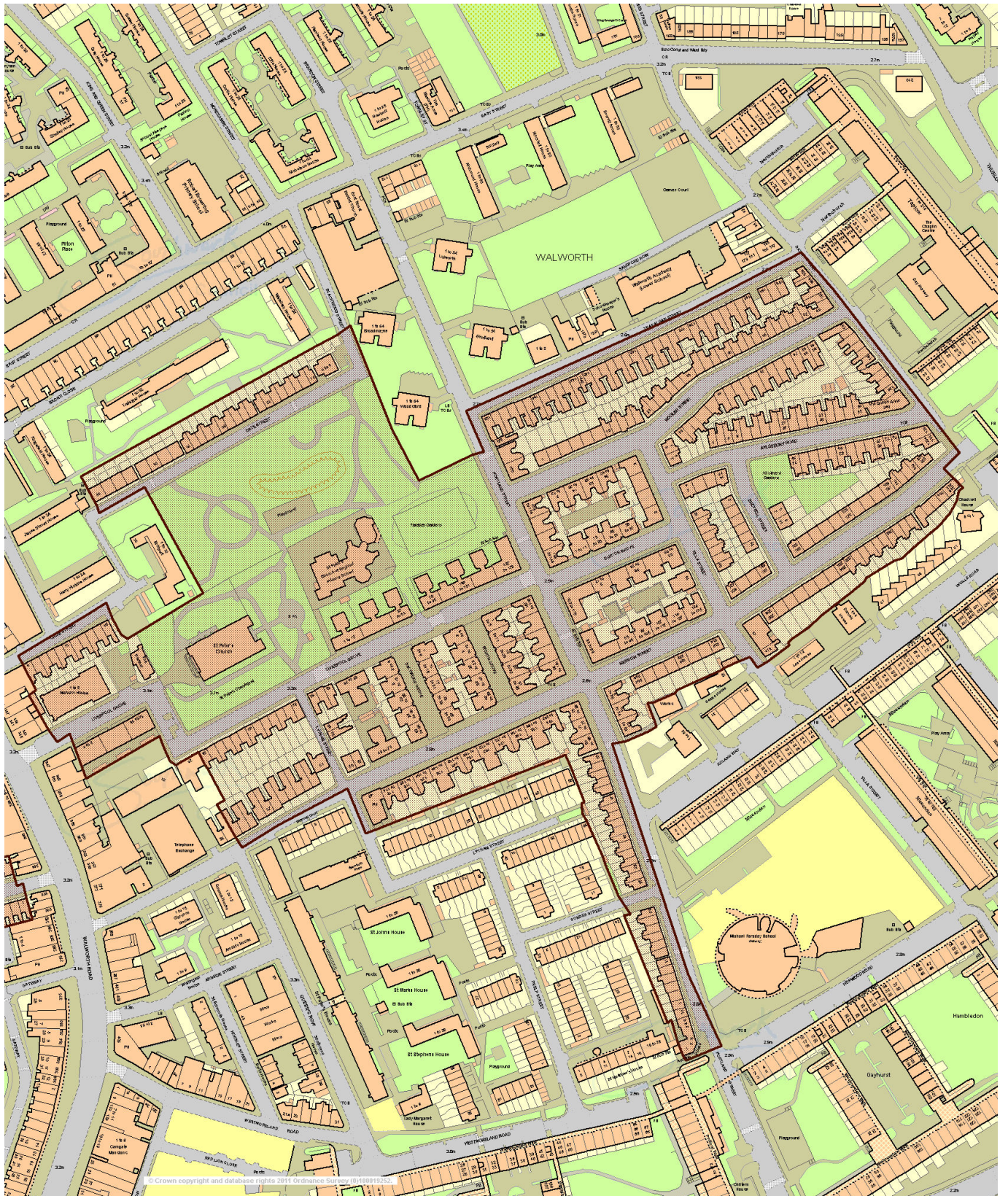


Figure one: Ordnance survey Map, Showing the Thrale Street Conservation Area.

1. Introduction

1.1. The Conservation Area Appraisal: Purpose

- 1.1.1. The purpose of this statement is to provide both an account of Liverpool Grove Conservation Area and a clear indication of the Borough Council's approach to its preservation and enhancement. It is intended to assist and guide all those involved in development and change in the area, and will be used by the Council in assessing the design of development proposals.
- 1.1.2. 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 centred on listed buildings and pleasant groups of other buildings, open space, or an historic street pattern. A town space or features of archaeological interest may also contribute to the special character of an area. It is, however, the character of an area, 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 given in Planning Policy Statement 5 'Planning for the Historic Environment' (PPS 5) and the related Historic Environment Planning Practice Guidance, published by the Department of Communities and Local Government in March 2010.
- 1.1.3. 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 and visual qualities.
- 1.1.4. This statement has been prepared following guidance given by English Heritage in their note "Conservation Area Appraisals".

1.2. Arrangement of this document

- 1.2.1. Following the Introduction, Section 2 provides a brief history of the area and its development. Section 3 starts with a broad appraisal of its character and appearance, with reference to the range of materials, details and building types to be found in the area. Section 3 then goes on to describe the area with specific reference to architectural and historic qualities, views and townscape, the character and relationship of public and green spaces, and any elements that detract from the Conservation Area. Section 4 provides an audit of the features of special interest of the area, including listed buildings, particular groups of unlisted buildings, and trees, planting and other streetscape elements. Section 5 provides guidelines for future management and change in the conservation area.

1.3. Liverpool Grove Conservation Area

Location

1.3.1. Liverpool Grove is located in the Faraday Ward east off Walworth Road and west of Dawes Street. The conservation area's most significant heritage assets are St Peters Church designed by Sir John Soane with its churchyard and the arts and crafts Edwardian housing which is prominent throughout the area and consists of two storey terraced cottages and three storey tenemented flats. These are a social housing development begun in the 1890's with the backing of Octavia Hill.

Topography

1.3.2. The Liverpool Grove Conservation Area, and the land surrounding it, is located on low-lying ground. The area is between approximately 2.4m and 3.2m AOD in height, with the slightly higher land to the north. A combination of the conservation area's flatness and its built-up nature means views out are restricted. Apart from the immediately adjacent streets, views of the conservation area from surrounding points are limited.

1.4. Planning History

1.4.1. The Liverpool Grove Conservation Area was first designated on the 12 January 1982 and its present boundary has remained unaltered since that date.

1.5. Unitary Development Plan Policies

1.5.1. The Southwark Core Strategy 2011 was formally adopted by the Council on 6th April 2011. The Southwark Core Strategy is a planning document which sets out the strategic framework for the borough. Strategic Policy 12 – Design and Conservation is particularly relevant to development within conservation areas.

Saved Policy 3.15 – Conservation of the Historic Environment

Development should preserve or enhance the special interest or historic character or appearance of buildings or areas of historical or architectural significance. Planning proposals that will have an adverse effect on the historic environment will not be permitted.

The character and appearance of Conservation Areas should be recognised and respected in any new development within these areas. Article 4 directions may be imposed to limit permitted development rights, particularly in residential areas.

In this policy the term historic environment includes Conservation Areas, listed buildings, scheduled monuments, protected London Squares, historic parks and gardens and trees that are protected by Tree Preservation Orders, trees that contribute to the character or appearance of a Conservation Area and ancient hedgerows.

Saved Policy 3.16 – Conservation Areas

Within Conservation Areas development should preserve or enhance the character or appearance of the area.

New Development, including Alterations and Extensions

Planning permission will be granted for new development, including the extension or alteration of existing buildings provided that the proposals:

- *Respect the context of the Conservation Area, having regard to the content of Conservation Area Appraisals and other adopted Supplementary Planning Guidance / Documents; and*
- *Use high quality materials that complement and enhance the Conservation Area; and*
- *Do not involve the loss of existing traditional features of interest which make a positive contribution to the character or appearance of the Conservation Area; and*
- *Do not introduce design details or features that are out of character with the area, such as the use of windows and doors made of aluminium or UPVC or other non-traditional materials.*

Where appropriate, development in Conservation Areas may include the use of modern materials or innovative techniques, but only where it can be demonstrated in a design and access statement that this will preserve or enhance the character or appearance of the Conservation Area.

Demolition

Within Conservation Areas, there will be a general presumption in favour of retaining buildings that contribute positively to the character or appearance of the Conservation Area. Planning permission will not be granted for proposals that involve the demolition or substantial demolition of a building that contributes positively to the character or appearance of the Conservation Area, unless, in accordance with PPG 15 or any subsequent amendments, it can be demonstrated that:

- *Costs of repairs and maintenance would not be justified, when assessed against the importance of the building and the value derived from its continued use, provided that the building has not been deliberately neglected; and*
- *Real efforts have been made to continue the current use or find a viable alternative use for the building; and*
- *There will be substantial planning benefits for the community from redevelopment which would decisively outweigh loss from the resulting demolition; and*
- *The replacement development will preserve or enhance the character or appearance of the conservation area and has been granted planning permission.*

Implementation

Submission of details demonstrating that a contract for the construction of the replacement development has been let will be required prior to implementation of the development.

Saved Policy 3.18 – Setting of Listed Buildings, Conservation Areas and World Heritage Sites

Permission will not be granted for developments that would not preserve or enhance:

- *The immediate or wider setting of a listed building; or*
- *An important view(s) of a listed building; or*
- *The setting of a Conservation Area; or*
- *Views into or out of a Conservation Area; or*
- *The setting of a World Heritage Site; or*
- *Important views of or from a World Heritage Site.*

1.6. PPS5: Planning and the Historic Environment

Introduction

1.6.1. Planning Policy statements set out the Government's national policies on different aspects of spatial planning in England. PPS5 sets out the planning policies on the conservation of the historic environment. The policies in PPS5 are a material

consideration which must be taken into account in development management decisions where relevant.

1.6.2. PPS5 sets out that those parts of the historic environment that have significance because of their historic, archaeological, architectural or artistic interest are called heritage assets. Some heritage assets possess a level of interest that justifies designation and particular procedures apply to decisions that involve them.

Designated assets are:

- World Heritage Sites;
- Scheduled monuments;
- Listed Buildings;
- Protected wreck sites;
- Conservation Area;
- Registered Parks and Gardens;
- Registered battlefields.

1.6.3. PPS5 also covers heritage assets that are not designated but which are of heritage interest and thus a material planning consideration. These include buildings that are not nationally listed but are recognised by the local authority for their historic significance – often by including them on the local list.

1.6.4. Guidance to help practitioners implement these policies, including the legislative requirements that underpin it, is provided in Planning for the Historic Environment practice Guide. The policies and guidance under PPG15 have now been replaced by this PPS5 and the Practice Guidance.

The Policies

1.6.5. The value of the historic environment, and the contribution it makes to our cultural, social and economic life, is set out in the Government's Statement on the Historic Environment for England 2010. PPS5 comprises policies that will enable the Government's vision for the historic environment as set out in this statement to be implemented through the planning system.

1.6.6. The relevant policies to this designated heritage asset are set out below:

- Saved Policy HE1: Heritage Assets and climate change;
- Saved Policy HE2: Evidence base for plan-making;
- Saved Policy HE3: Regional and local planning approaches;
- Saved Policy HE4: Permitted development and article 4 directions;
- Saved Policy HE5: Monitoring indicators;
- Saved Policy HE6: Information requirements for applications for consent affecting heritage assets;

- Saved Policy HE7: Policy principles guiding the determination of applications for consent relating to all heritage assets;
- Saved Policy HE8: Additional policy principle guiding the consideration of applications for consent relating to heritage assets that are not covered by policy HE 9;
- Saved Policy HE9: Additional policy principles guiding the consideration of applications for consent relating to designated heritage assets;
- Saved Policy HE10: Additional policy principles guiding the consideration of applications for development affecting the setting of a designated heritage asset;
- Saved Policy HE11: Enabling Development;
- Saved Policy HE12: Policy principles guiding the recording of information related to heritage assets.

1.7 Article IV Directions

1.7.1 Article 4 of the General Permitted Development Order provides for two different types of direction. An Article 4(1) direction enables an LPA to dis-apply certain permitted development rights, including those relating to demolition, whilst an Article 4(2) direction relates solely to the removal of such rights in relation to conservation areas. The Council is empowered to make a Direction when there is a real and specific threat to the character of an area. It will then be in force for a period of 6 months. During that period the necessary consultation will take place. Subsequently the Secretary of State will review the Direction to determine whether it will be approved and extended beyond this period or disallowed.

1.7.2 Though the Council is not opposed in principle to alterations and improvements it is, however, seeking to preserve or enhance the special architectural and historical interest of the area. Under the terms of the Direction, planning permission would have to be obtained before any of the following works could be carried out, to the unlisted properties within the conservation area:

1.7.1 The enlargement, improvement or other alteration of a dwelling house (including changes to windows, doors, roofs and front boundary hedges) insofar as such development would alter the external appearance of the house, as viewed from a public highway;

- The rendering or use of stone or other cladding to external walls;
- The erection or construction of a porch outside any external door at the front of a dwellinghouse
- The construction within the curtilage of a dwelling house of a hardstanding for vehicles;
- The erection or construction of gates, fences or walls or other means of enclosure;
- Erection of satellite dishes;
- Installation of solar panels; and

- The painting of external walls.

1.8 Further Information

1.8.1 This document is not exhaustive, and further advice and information can be obtained from the Planning Department, London Borough of Southwark.

1.8.2 Information on the Southwark Plan, including electronic versions of the plan and supplementary planning guidance, can be found on the Council's web site at www.southwark.gov.uk.

2 Historical Background

2.1 General

Origins

- 2.1.1 The earliest archaeological evidence from the vicinity of the conservation area are the remains of flint tool production dating from the Neolithic period.
- 2.1.2 The modern Old Kent Road broadly marks the line of Roman Watling Street, the main road connecting London with Rome. Evidence of Roman settlement, burials and land management has been found in the vicinity of this road and it is thought that a branch of the Old Kent Road, leading through to Westminster may run through the Conservation Area.
- 2.1.3 Walworth was listed in the Domesday Book (c.1086) as comprising a manor house, a church and 19 houses. This church is most likely to have been old St. Mary's Church, located at the northern end of Newington Butts. Hence the manor of Walworth was located in the Parish of St. Mary, Newington.
- 2.1.4 Old During the Middle Ages Southwark formed the bridgehead of London Bridge, which remained the only bridge across the Thames until the mid 18th century. Walworth was one of a number of outlying villages. The Conservation Area was located within fields to the rear of the village, on the edge of Walworth Common.
- 2.1.5 Maps provide an understanding of the development of Walworth from the mid 18th century onwards. The Plan of the Manor of Walworth, produced on behalf of the Dean and Chapter of Canterbury in 1681 indicates the extent of Walworth at this time and the importance of the Elephant and Castle area as a key junction. It shows that the land which now comprises the conservation area would have been fields at this time.

2.2 19th century urban development

- 2.2.1 The area of Liverpool Grove was first developed in the early years of the nineteenth century. Before that time, no significant urban development existed away from Walworth Road with only open field to the east of these. However, the 1787 map already shows a number of track ways which later became modern roads, including East Street (then East Lane) north of the conservation area and Merrow Street (then Kings Row) to the south.
- 2.2.2 The first significant development appears to have begun during the later years of, or immediately after the end of, the Napoleonic Wars, as the street names suggest. As well as Trafalgar Road, Cadiz Street, Liverpool Grove and Portland Street take their names from this period. The Duke of Liverpool and The Earl of Portland both being Tory prime ministers during the last years of the war and the Siege of Cadiz was the turning point of the Peninsular War, though Cadiz Street does not appear as a separate street from Trafalgar Road until post-war maps.

- 2.2.3 Though the street pattern was determined by the rapid development of the early years of the nineteenth century, and that pattern survives little changed since then, the majority of the housing from that period has been lost. Only the terraced houses on the south side of Cadiz Street and a number of houses on the west side of Dawes Street are possible survivors of that first phase of development.
- 2.2.4 The rapid increase the population resulted in the nearest church of St Mary's in St Georges Road being unable to cope with the increasing numbers of nearby poor. The population of Newington having grown from 14,847 to 44,526 between 1800 and 1820. The rapidity of population growth and of the building development in the area during this period meant that by the 1820's all of the road of the modern street plan had been developed including some which have since been lost.
- 2.2.5 St Paul's Church was central to the development of the area and its principal facade faces onto the entrance into the conservation area. Originally it was located between Liverpool Grove and Trafalgar Road which then formed straight routes between Walworth Road and Portland Street.
- 2.2.6 Sir John Soane 1753-1837 was appointed to design St Paul's Church (Soane also designed art gallery of the Old College, Dulwich (both buildings are Grade I listed). The foundation stone was laid in 1823, and the completed building consecrated by the Archbishop of Canterbury in 1825.
- 2.2.7 During the 19th century regular redevelopment resulted in a range of different housing around the original street pattern. Examples of later nineteenth century housing still survives, but like the housing of the earliest phase of development this too has been mainly lost and replaced at the beginning of the twentieth century. Examples of where the still survive are 28 to 58 Liverpool Grove which perhaps date from the 1840's.
- 2.2.8 Other than the estate building the Church Commissioners the architecture of the 19th century housing in the conservation area varies depending on when they were built. The earliest being Georgian small scale housing ranging from the small cottages on Cadiz Street or the rather more substantial small houses on the south side of Liverpool Grove. Later Victorian houses in the conservation area are to an arts and Crafts design in a very similar character to the later estate houses and maisonettes which they are closest to
- 2.2.9 Much of the land around St Paul's Church belongs to the Church of England and in 1904, the Ecclesiastical Commissioners asked Octavia Hill to help in the redevelopment and management of the area. Octavia Hill, 1838-1912, was one of the most important housing reformers of the time. Her work of improving housing conditions began in the mid-1860's, with the support of John Ruskin. She also founded the National Trust. This request provided her with a great opportunity to realize her ideas and to set new housing standards for the working class people. Octavia Hill's proposals replaced some of London's worst rookeries (the densely populated slums where many of the poorest Londoners lived), with cottage style terraces, small blocks of flats and a recreation ground. She was not only closely involved in the re-planning of the area and the design of the dwellings, but she was also responsible for the management of the property during rebuilding.

- 2.2.10 The arts and craft language of the housing chosen by the Church Commissioners in the early twentieth century development still dominates much of the character of the area. It is the unifying architectural and historic character that is most prevalent in the area and is the principle justification for the designation of the conservation area.
- 2.2.11 As well as being associated with the Arts and Crafts movement Octavia Hill was also worked with Patrick Geddes and the Garden City movement. Though the estate is built with a higher density plan than was mostly favored by The Garden City Movement and the street plan is restricted to the historic street, its influences on the townscape is evident in the avenues of trees, the design of affordable cottages with a village architectural language.
- 2.2.12 With much of this new Housing, particularly the late Victorian building street trees would have been planted. Many early photographs show young trees and also mature survivors of the rural past
- 2.2.13 The majority of the original estate appears very little altered over the last century with few demolitions or additions to Octavia Hill's plan. The largest area of demolition has been at the western end of Trafalgar Road and southern side of Date Street. This has now mostly become an extension of Faraday Gardens. The extreme south western end of Trafalgar Street remains however and is now part of Cadiz Street.
- 2.2.14 That part of the original Estate developed in the ten year before the First World War appears intact. It remains a very complete example of early twentieth century social housing.
- 2.2.15 The damage done to the estate buildings by bombing of WW II and by the post-war demolition which followed it was limited to 12 flats in Saltwood Grove. These were in two blocks which were both rebuilt in the 1960's to a design that closely followed that of the original buildings. Much more demolition took place in the 1980's when much of the south side of Date Street and all of Trafalgar Street west of Portland Street were demolished to make space for the enlargement of St Peters School playing fields.

3 The Character and Appearance of the Area

3.1 Early Twentieth 20th Century Housing.

- 3.1.1 The townscape of the area has a number of important elements. These elements most significantly include St. Peter's Church together with its churchyard, the early nineteenth century housing on Liverpool Grove and Cadiz Street, the late nineteenth century houses on Date Street, St Peter's Church of England Primary School and Faraday Gardens, but the strongest feature across this conservation area is the early Twentieth Century dwellings east of the church. These are the housing developed by the Church Commissioners with Octavia Hill and these support a general coherent architectural character across the majority of the conservation area.
- 3.1.2 The early twentieth century Church Commissioners housing developments to the east of St. Peter's Church are laid out on a small scale and fairly formal pattern of streets. Interest and curiosity are stimulated by changes in alignments such as the dog-leg of Liverpool Grove around the churchyard, and the eastern sections of Wooler Street and Merrow Street.
- 3.1.3 The dwellings are two-three storey brick built terraces and blocks of flats. There are two dominant styles: rustic and neo-Classical. The rustic style, which may be an influence of the 'garden city' movement, pertains mostly to the terraces and is expressed primarily through front door canopies on wooden braces. In addition there is a use of upper storey plasterwork and half-timbered gables.
- 3.1.4 The neo-Classical style pertains to the block of flats and is expressed primarily through strongly modeled doorways of various designs. Some buildings combine a dominant rustic style with a simple neo-Classical porch. This conscious design-linking helps to unify the area identity.
- 3.1.5 Some of the housing to the east on Wooler Street and Aylesbury are of a slightly different character. These are maisonettes with more conventional late Victorian/Edwardian architectural detail with none of the timber features that housing with its "village", "Garden City" character. They do however appear to be of the same period are most likely part of the same development.

3.2 St Peter's Church

- 3.2.1 St. Peter's Church and churchyard as well as being most important historic building in the conservation area and central to the street views and street pattern is the most formal of the area's elements. Formality is expressed primarily through the design of the building; the rectangular churchyard, which is marked clearly by regularly spaced, peripherally planted London Planes; and, by the symmetrical location of the building and churchyard on the axis of Liverpool Grove to Walworth Road
- 3.2.2 By the early Nineteenth Century the population of the part of London had increased considerably and the old parish church of St. Mary's Newington was proving inadequate for the increased congregation. Thus two new parishes were created one centered in Holy Trinity, Trinity Square, and one on St. Peter's, Walworth. The Commissioners for the

building of New Churches engaged Sir John Soane to design St. Peter's. The foundation stone was laid in 1823, and the completed building consecrated by the Archbishop of Canterbury in 1825.

3.2.3 St. Peter's Church presents a strong formality on its western facade expressed primarily through its neo classical facade; the rectangular churchyard, which is marked clearly by regularly spaced, peripherally planted London Planes; and, by the symmetrical location of the building and churchyard on the axis of Liverpool Grove to Walworth Road. St. Peter's Church is an elegant brick built building that would be of considerable interest anywhere. The west front has four giant Ionic columns with tall round-headed windows on either side, a key-patterned architrave, and a square clock tower surmounted by a round tower and small dome.

3.2.4 Along each wall there are eight round-headed windows similar to those of the west front. The west front provides both an eye-catching closure to the view from Walworth Road, and a marker of the change of development between the shopping centre and the residential areas. The round-head motif of the windows is an important design link that appears again in the windows of the Sutherland Chapel, the windows and doorways of the Liverpool Grove terrace, and in the doorways of the Salt Grove and Worth Grove. The churchyard itself now combines two functions: an alternative pedestrian route to Liverpool Grove, and a quiet sitting-out place for residents. In the second function it links the formality of the public church building with the private domesticity of the dwellings. The dwellings to the east of St. Peter's Church are laid out on a small scale and fairly formal pattern of streets. Interest and curiosity are stimulated by changes in alignments such as the dog-leg of Liverpool Grove around the churchyard, and the eastern sections of Wooler Street and Merrow Street.

3.3 Other Buildings of Significance in the Conservation area

3.3.1 The most important and dominant housing form in the area and the one that dominates the character and appearance of this conservation area are the 1900's social housing commissioned from Octavia Hill of the Church Commissioners, both the blocks of tenements and the terraces of cottages and maisonettes.

3.3.2 Other earlier housing appears mostly in small terraces and though different in period and form is complementary to the historic character and appearance of the Church Commissioners estate. These are generally terraces of two storey houses, whether they are the early nineteenth century cottages on the south side of Cadiz Street and Dawes Street or the Late Victorian terraces on Trafalgar Street Merrow Street. As well as all being two storey such houses are uniformly in yellow stock brick with only occasional detail in other materials such as red brick lintels or rendered quoins in some of the later nineteenth century houses.

3.3.3 Some individual buildings that are less uniform few but mostly only appear toward the west. These tend to be individual and one of buildings such as Malvern House, which is now converted to flats but was originally built as a Congregationalist Chapel and Sunday School, though also converted to a Picture house in the early twentieth century. This is on the proposed local list of building and is of local architectural historic significance being a heritage asset in its own right. Opposite Malvern House is a three storey block of

tenements dating from 1927 and owing something to the language of some of the original estate, but it is built on a more generous scale and with a rather neo-Jacobean formality. This tenement along with Malvern house relates relatively well to the character of the conservation area in that they are essentially yellow stock bricks of a scale that is appropriate to the western end of the estate, but they disrupt the most important view of the most important building, hemming in and obscuring part of the view of principle facade of St Peter's Church.

3.3.4 Similarly the Rectory has some architectural historic interest in its own right, but it is not well located in relation to the Church. Its western facade is especially ill-conceived and detrimental to the setting of St Peter's Church.

3.3.5 Other individual buildings of more modest architectural or historic merit in their own right are better located in the local townscape. These include post-war buildings such as The Queen Elizabeth PH on Merrow Street.

3.4 Local Materials and Details

3.4.1 The predominant material palette for the area is set by the early 20th Century Church Commissioners' estate itself. But there are also many remaining 19th Century buildings that survive in the conservation area and these are mostly of very similar materials

- Buildings are predominantly of yellow stock brick generally laid in Flemish bond with some red brick detailing (headers, door surrounds, string courses);
- White painted render or stone detailing appears on many building on cornices, headers and cills.
- Some mock-Tudor building have half timber details
- Natural slate is the characteristic material for the pitched roofs and canted bay windows though a few examples of clay tiled roof exist; and
- Yellow stock brick chimney stacks with clay pots are predominant.

3.4.2 Later infill development generally and larger non-residential buildings such as St Peter's Church also are in yellow brick.

Detailing

3.4.3 In terms of detailing the following characteristics are dominant within the area:

- Original timber sash windows are a feature throughout the area generally either two lights or two lights with margin lights. These are generally painted white.
- Many of the doors appear to be original timber doors including many of the Church Commissioners' estate buildings and the earlier Georgian housing which are often probably original such as the four panel door that still exist on some of Cadiz Street. Elsewhere doors and windows have sometimes been replaced with UPVC, including on some of the houses on the north side of Date Street.
- The Church Commissioners estate houses vary in detailing, some being in a more simple neo classical style in yellow stock brick with white painted masonry courses, cills, lintels and window surround on bays. Elsewhere on the more Arts and Craft

style of building there are red brick lintels and courses, but these styles are mixed fairly freely and others added such as the half timber upper storeys on the blocks of flats on Liverpool Grove.

- The earlier terraces houses from the first half of the 19th Century have a smaller range of materials being all in brick with slate roof and with the decorative element only consisting of the form of the brickwork such as the arched window heads.
- A variety of roofline details is a feature of the area with parapets, eaves and gables all used freely on street frontages, The sometimes also interspersed with chimney stack at the building line.
- Roofs are generally pitched (with some variation to the community building types as discussed above). Parapet party wall details are a feature of the roofline as are brick chimney stacks.

3.5 Views and Townscape

- 3.5.2 The conservation area mainly consists contained more local views restricted by the small domestic urban character of the area and by the intensity of the tree planting in the area. However, a more significant view includes that from Walworth Road to St Paul's Church.
- 3.5.3 The Liverpool Grove Conservation Area does, when approached from the west have a processional series of changes that naturally develop from harsh urban character that dominate around Walworth Road with a refuge St Peter's Church and Trafalgar Gardens beyond. This introduction to green space with a formal religious/civic and high status facade that precedes the churchyard and gardens and the residential development beyond. Soane uses an almost identical facade in his design of Holy Trinity Church where it faces across Euston Road down Bolsover Road with Regents Park beyond.
- 3.5.4 Further east from Walworth Road the scale of the development becomes less dense with the blocks of tenements giving way to terraces of cottages and a less inner-city, almost suburban character of housing.
- 3.5.5 As a result of the relatively low roofs, their steep pitches and the generous chimney stacks the rooflines within Liverpool Grove Conservation Area are an essential feature of the urban character. They are especially important in their contribution to the Garden City aesthetic which predominates east of Villa Street.

3.6 Key spaces

- 3.6.2 The two principal open spaces are in the church yard which fully surrounds the church and is accessible to the public from Liverpool Grove, including through the main entrance through the Grade II listed gates.

3.7 Landscape Elements

- 3.7.2 Though designed with some of the early new town arts and crafts principles and with significant open spaces in St Paul's churchyard and Michael Faraday Gardens, much of the Conservation Area is of a relatively dense urban character, with rows of dwellings

fronting close the street. However the streets also have many mature trees whose canopies overshadow many of these quite narrow streets and providing these roads with a pleasant calm pastoral character.

- 3.7.3 St Paul's Churchyard especially is dominated by many mature trees on its north and south elevations.

3.8 Negative Elements

3.8.2 There are very few sites within the conservation area which are immediately obvious locations for development or redevelopment and those undeveloped sites form part of the environment with some value as areas of open space which are put to good use. The main one being the enlarged Faraday Gardens but there is also the bomb site at the junction of Brettell Street and Aylesbury Road. Though this now forms a gap in the streetscape it is utilised to provide an area for local allotments.

3.8.3 Liverpool Grove is a very consistent Conservation Area that has retained its residential character focussed on the green spaces and avenues of trees on most of its road. Common issues that can over time degrade this consistency are:

- Inconsistent street furniture and clutter, especially within and around the Green and the roads bounding it.
- Many houses have had all their windows replaced inappropriately with uPVC double glazing, such as many of those on Date Street.

4 Audit

4.1 Listed Buildings

4.1.1 The list of buildings of special architectural or historic interest for Southwark was updated in 2010. Detailed list descriptions are available from the Council. There are six listed buildings in the Liverpool Grove Conservation Area, these are:

- St Paul's Church: Grade I
- The Gates and Gate Piers to the west of St Paul's Church: Grade II
- 28 – 52 Liverpool Grove and attached railings.
- 54 – 58 Liverpool Grove and attached railings
- 13 – 23 Portland Street.
- 1, 1a 3 – 11 Portland Street.

The list of buildings of special architectural or historic interest for Southwark was updated in 2010.

4.1.2 A Tree Preservation Order is recorded at the open space on the junction of Morecombe and Browning Street with reference number 245.

4.2 Locally Listed Buildings

4.2.1 The draft local list of buildings has been identified by the council as making a significant contribution to the historic character of the area and should be considered as heritage assets. Those identified within the Liverpool Conservation Area are:

- The Queen Anne public house, 126 Aylesbury Road
- 4 – 24 Cadiz Street
- 110 – 116 (even) Dawes Street
- 118 – 124 (even) Dawes Street
- 1 – 9 Malvern House, Liverpool Grove
- 47 Villa Street

4.3 Key Unlisted Buildings

4.3.1 The conservation area is dominated by the early twentieth century Church Commissioners housing and though this varies in character with both Arts and Crafts and neo-classical themes recurring throughout the development there is unity in the scale detail and character across the area. These include the majority of the housing in the conservation area and are in two basic types: The tenemented flats and the terraced houses or maisonettes.

4.3.2 Single entrance tenemented flats in groups of 4, 6 & 8 on Liverpool Grove, Portland Street, Merrow Street, Burton Grove, Saltwood Grove and Worth Grove dominate most of the west of the estate, Each group varied slightly from all the others with Arts & Crafts, Neo-Classical and Tudor themes recurring throughout.

4.3.3 Further to the east and south individual cottages and maisonettes predominated on the south-eastern end and north eastern end of Portland Street, on Wooler Street, Aylsbury Street, Brettell Street the south side and east end of Merrow Street and the east side of Villa Street

4.3.4 Other buildings key unlisted building, which are of significance in the Liverpool Grove Conservation Area townscape and which contribute to the character and appearance of the area, though they are not part of the dominant early twentieth century social housing typology include:

- St Peters Church Rectory, Liverpool Grove.
- 2 – 18 Liverpool Grove
- 122 – 190 Trafalgar Avenue
- St Peter's Church of England School

4.4 Trees and Planting

4.4.1 An extensive planting of mature trees is a characteristic of the conservation area, both in its narrow residential streets and the principle open spaces of St Peters Church Yard and Faraday Gardens. Every effort should be made to ensure that planting continues this characteristic continues especially with its distinctive dense growth of mature Planes.

5 Guidelines

5.1 Introduction

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 perspective 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 presentation of views and vistas, quality of boundary treatments, and visual impacts of utility areas such as parking, servicing and site access.

Consulting the Council

- 5.1.3 The Council's Conservation and Design Team 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.
- 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 Renewal of the area is required through the redevelopment, alteration and renovation of buildings. In some cases poor development in relatively recent times will give the opportunity for redevelopment that can 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 Liverpool Grove Conservation Area is created primarily by the developing street pattern as it developed with the housing at the beginning of the nineteenth century. This street plan was then pretty much retained unchanged at the beginning of the twentieth century when a new era of social housing took its place in the same streets.
- 5.2.3 Later in the twentieth century some changes to the street plan have been made, but the only significant one is the cutting short of Trafalgar Street to allow the enlargement of Faraday Gardens.
- 5.2.4 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

- 5.2.5 The common building forms in the conservation area also determine the way development and changes should take place. Apart from the exceptional larger individual buildings to the west of the conservation area, the principle of which is St Peter's Church, the predominant building type is a mix of early twentieth century, 2-storey, terraced houses and 3 storey tenements. Particular characteristics that should be observed in conversion and new design include:
- Heights generally of two storeys where terraces and maisonettes predominate and three storeys where tenement predominate. In each situation buildings should remain within the range of heights of the block of buildings in which it is situated.
 - Rooflines characteristic of particular blocks in the conservation area should be maintained. Extensions and changes to the basic roof form are generally unacceptable, even where set back from parapet lines.

5.3 New Design in the Conservation Area

- 5.3.1 Opportunities for new development in the conservation area are limited. However, there may be opportunities for sensitive adaptation or restoration. Though 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 from aping the style of an architectural precedent, but in building on the unique townscape opportunities of density, height and materiality that the historic development site affords.

Extensions

- 5.3.2 Though much of the conservation area is low rise it remains dense housing development with limited scope for further extensions and additions. For this reason as well as the sensitivity of this historic environment there will be few opportunities for extensions on to existing buildings

- 5.3.3 Extensions and additions to roof will be in danger of disrupting the distinctive historic roof line of this estate and the lack of generous rear gardens make rear extensions difficult to develop without undermining the amenity of neighbouring properties.
- 5.3.4 Any extension which is developed should be clearly subservient to the main part of the building and not add appreciably to the building's bulk, but 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 merits.
- 5.3.5 Care must be taken to consider the retention of existing trees particularly in relation to adequate foundation design and prevention of damage to roots.

5.4. Public Realm

In this context the public realm includes everything visible from publicly accessible areas, including both street spaces and any areas up to the front elevations of buildings.

- 5.4.1 Liverpool Grove Conservation Area's public spaces are dominated by its green planting and especially its avenues of mature plane trees.
- 5.4.2 The area is fortunately not excessively cluttered by street signs. However, there is some scope for rationalisation of such signage such as on Merrow Street near the junction with Villa Street, where three posts for three signs are located within 5m of each other. There is also scope for the reduction of the number of bollards – there at present at least 36 in this residential area with comparatively low vehicle flow.
- 5.4.3 A more co-ordinated approach to the design and siting of street furniture, such as bollards, pedestrian railings, lamp standards and highway signs, is required. Simple designs appropriate to the conservation area's heritage, whilst avoiding "Victoriana" clichés, would be appropriate. Wherever, it is not and as

Boundaries

- 5.4.4 Boundaries and frontages that define the edges of public space are especially important. In the residential street they are a uniform steel railing which appears to have been installed since the war. Some domestic boundaries, such as those in front of the houses on have low timber fences, sometimes with brick dwarf walls.
- 5.4.5 The railings of St Peter's Church are modern and not in keeping with the building, but the gates are of historic significance and listed in their own right. These original iron railings should be retained and protected through regular painting and maintenance. Elsewhere the reinstatement of missing ornamental ironwork with good quality replacements of similar and appropriate design will be encouraged.

Ground surfaces

- 5.4.6 Footways have been subject to a range of uncoordinated repairs which in should be improved and repaired with materials which respond to the surviving historic fabric. An example is the south side of Cadiz Street which retains much of its historic broad granite curbs should be greatly improved by a coherent York stone paving.

Street Trees

- 5.5.7 Street trees are a crucial element of the conservation areas townscape. They contribute to the soft urban character, and give the area its green "garden city" look. Trees also contribute to the softening of boundaries with St Peter's Churchyard and Faraday Gardens. There is scope for new street trees in relation to new development and public realm improvement. Where space allows, semi-mature specimens planted with tree guards are to be preferred to saplings, in order to have greater resistance to damage and a stronger visual impact. Elsewhere a minimum size is required to ensure successful establishment. The type of tree needs to reflect and complement building elevations and have regard to both historical precedent and future climate change effects.
- 5.5.8 New trees should be planted wherever mature ones are lost and there should be scope for additional planting where new trees would relate to existing patterns of historic avenues or potential new avenues, gateway and feature planting

5.5 Improvements and repairs

Materials

- 5.5.1 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 for the building and for the conservation area. Care should be taken to ensure that original materials are retained whenever 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.
- 5.5.2 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 trusses 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

- 5.5.3 Repair works can prove costly and may 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 opening 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 re-fixing 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 unattended.

Windows and Doors

- 5.5.4 Where original elements exist they should whenever possible be retained in situ and repaired. All external joinery should be painted, which is the traditional finish. Stained or varnished timber finishes are inappropriate in the Conservation Area. Most window frames are painted white, although white may not have been their original colour, however repainting in garish colours would be inappropriate.
- 5.5.5 At the same time, there is the opportunity to introduce more colour, in the repainting of doors, shop fronts and retained mechanical features. Subdued and darker shades of red, green or blue can provide a highlighting theme, without being garish.
- 5.5.6 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 they determinally affect the character or appearance of a building, the Council will consider their replacement with appropriate traditional design. The use of modern materials such as aluminium or UPVC is inappropriate and not acceptable on historic buildings.
- 5.5.7 Both the early twentieth century Church Commission houses and the nineteenth century housing before them would mainly have been fitted with traditional double hung sliding sash windows. Replacing these with other designs such as casement windows, tilt and turn or double-glazed sealed units are invariably unacceptable. Modern casements and “picture windows” that increase the size of the original panes are also not acceptable, this is especially the case in the earlier nineteenth century houses such as those on Dawes Street or Cadiz Street.
- 5.5.8 Similarly, original front doors would have been timber panelled, often with the upper panels glazed, and replacements will be expected to follow the traditional design. Modern details such as doors with integral fanlights [i.e. where the fanlight is within the fabric of the door] are unlikely to prove acceptable.
- 5.5.9 All external joinery should be painted. Stained or varnished timber finishes are not appropriate in the conservation area, as the wood would traditionally have been painted. Most window frames are painted white; although white may not have been the original colour. However, repainting in garish colours would be inappropriate. Darker colours should be considered for doors, such as navy, maroon, dark green, black, etc.

Roofs

- 5.5.10 Steeply pitched slate roof predominate in the area with many apparently in an original condition. Where possible, original roof coverings should be retained and if necessary repaired with matching materials. Where re-roofing is unavoidable because of deterioration of the existing roof covering or inappropriate later works, the use of natural materials will usually be required. The use of more modern materials such as concrete tiles or artificial slates is unacceptable and the greater weight of concrete tiles can lead to damage to the roof structure if inappropriately used.

- 5.5.11 Many of the original chimney stacks remain and are a distinctive feature of these rooflines that contribute to the estates garden city characteristics. The 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.

Brickwork

- 5.5.12 A high quality of brickwork is a consistent feature of the whole of the estate and every effort must be made to retain this in good condition. Where brick work repair is required it must be carried out with matching material including the use of soft mortar gauged rubbed lintels, matching bonds and pointing details. All bricks must match those existing on texture, size and colour.
- 5.5.13 The most dominant visual components of the brick façade are the bricks themselves, and the pointing in these is often rather more sparing than in modern brickwork and the bricks are generally the larger imperial gauge of brick which is a slightly larger format than metric bricks and were often laid in softer lime based mortar and the thinner bed, reduced the appearance of the joints relative to the bricks. Repointing should only be undertaken where necessary to prevent further damage to a building's structure and should be kept to a minimum. Usually, 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.
- 5.5.14 Cleaning of brickwork is a specialist task, which may dramatically alter the appearance of a building and 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, but in most cases brick cleaning should not be undertaken.

Stucco and render

- 5.5.15 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.
- 5.5.16 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. Use of a gloss or eggshell finish that allows the masonry to 'breathe' is recommended and will not require consent. Textured or highly glossy paints and '*brilliant white*' should be avoided, as should paints that do not allow the wall to 'breathe'.

5.5.17 Where features such as capital, 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.

Retail Frontages

5.5.18 Shopfronts do not constitute a substantial amount of the Liverpool Grove Conservation Area, but a traditional corner shop is well integrated into the corner of Merrow Street and Villa Street and forming a traditional historic environment

5.5.19 Terraces of shops make a valuable contribution to the appearance of a townscape. Dawes Street originally had a significant amount of retail frontage, but much of this is now lost with the conversion shops to residential frontages, including the Queen Anne PH. Further alterations to this frontage should be sensitive to the historic retail and prominence of the ground floor frontage.

5.5.20 The continued use and introduction of signage should not conflict with adjacent trees or those on streets where site lines are not currently available.

Rainwater goods

5.1.1 Gutter and downpipes are of a standard style, originally in cast iron. Problems may occur with cracked pipes, blockages and broken fixings. Regular maintenance will minimise these defects. Repairs and renewal should preferably be in cast iron. This is readily available and provides a better long-term investment than fibreglass or plastic

Satellite dishes

5.1.2 It is a condition of installing a dish that you must site it in such a way that minimises its impact on the external appearance of the building and remove it when it is no longer needed. Multiple dishes on the facade of buildings are considered harmful to the conservation area. Should the antenna or satellite dish exceed 70cm and be placed in a visible location to the front elevation or on the chimney, planning permission will always be required. To minimise the visual impact of the equipment on the conservation area, the acceptable locations for siting a satellite dish are as follows:

- concealed behind parapets and walls below ridge level;
- set back on side and rear extensions;
- set back on rear roofs below ridge level; or
- located on the rear or garden elevation.

5.2 Renewable Energy

5.2.1 Micro-generation is the production of electricity and heat from the wind or the sun. Alternatively fossil fuels are used but with greater efficiency than conventional systems.

Micro-generation systems include: photovoltaics, solar hot-water panels, wind turbines and heat pumps.

5.2.2 Where owners of buildings within the conservation area are considering the installation of a micro-generation system, thought should be given to protecting the historic fabric and character of the area. Prior to installation, check with the council as to whether planning and/ or listed building consent is first required for the work. Key points to consider are:

- equipment should be installed away from principal elevations or dominant roof slopes;
- the cumulative visual impact of the equipment on one or group of buildings within the conservation area;
- wherever possible panels which sit flush with the roof covering should be used rather than framed systems;
- ensure that the impact of the equipment on the setting of the heritage asset (listed building and/ or conservation area is minimised by the: location, size, colour and reflectivity of the system selected ;
- structural impact on the historic building of the installation of a micro-generation system; and
- new pipe work, cables or excavations associated with the micro-generation system should cause the least amount of damage to the historic building and should wherever possible be fully reversible.

6 Useful information

General advice

General advice concerning works in conservation areas and the planning process can be obtained by visiting the Southwark Council website at

http://www.southwark.gov.uk/info/200023/design_conservation_and_archaeology

Useful telephone numbers

General Planning Enquiries	0207 525 5438
Conservation & Design Team	0207 525 5448
Planning Enforcement	0207 525 5419
Building Control	0207 525 5582
Urban Forester	020 7525 2090

Other useful contacts

- English Heritage
0870 333 1181 <http://www.english-heritage.org.uk>
- The Society for the Protection of Ancient Buildings
0207 377 1644 www.spab.org.uk
- The London Tree Officers Association
020 7974 4124 <http://www.ltoa.org.uk/>
- The Victorian Society
0208 994 1019 <http://www.victoriansociety.org.uk>
- The Council for British Archaeology
0190 467 1417 <http://www.britarch.ac.uk/>
- Ancient Monuments Society
0207 236 3934 <http://www.ancientmonumentsociety.org.uk/>
- The Georgian Group
087 1750 2936 <http://www.georgiangroup.org.uk/docs/home/index.php>
- The Twentieth Century Society
020 7250 3857 <http://www.c20society.org.uk/>

Further reading

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