Southwark Council

Trinity Church Square

Conservation Area Appraisal

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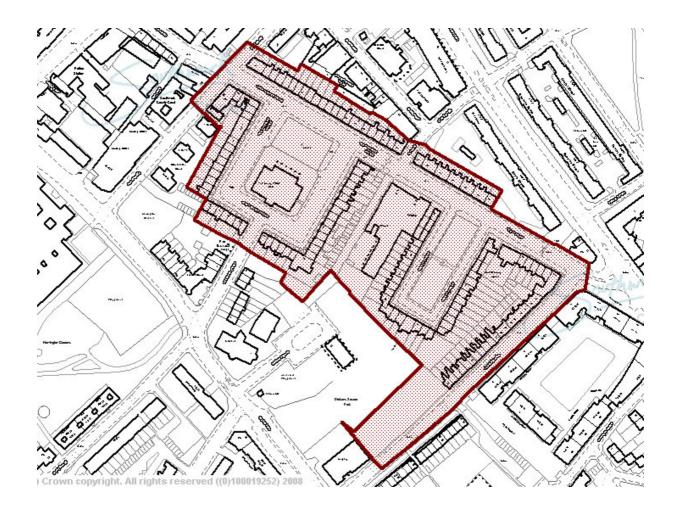


Figure 1 Trinity Church Square Conservation Area (not to scale)

1. Introduction

1.1. The Conservation Area Appraisal

Purpose

- 1.1.1. The purpose of this statement is to provide an account of The Trinity Church Square 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 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 given in *Planning Policy Guidance Note 15 [PPG 15]: Planning and the Historic Environment,* issued by the Departments of the Environment and National Heritage in September 1994.
- 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 appraisal has been prepared following guidance set out in English Heritage's Conservation Area Appraisals leaflet (published March 1997).

Arrangement of this document

1.1.5. 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 each sub-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 development and change in the Conservation Area.

1.2. The Trinity Church Square Conservation Area

Location

1.2.1. The Trinity Church Square Conservation Area is situated to the south-east of The Borough. Trinity Street forms the northern boundary of the conservation area, and runs between Borough High Street and Great Dover Street. Falmouth Road runs north-south between Trinity Street and Harper Road and forms the eastern boundary of the Conservation Area. To the west Trinity Church Square and the junction of Trinity and Swan Streets form a natural boundary. A plan of the conservation area is figure 1.

Topography

1.2.2. The area is relatively flat. Therefore, the topography has limited influence on the character of the Conservation Area.

1.3. Planning History

1.3.1. The Trinity Church Square Conservation Area was designated in June 1968 under the Civic Amenities Act 1967.

Development Plan Policies

1.3.2. The development plan for Southwark is the Southwark Plan (UDP) July 2007, which was adopted by the Council on 28 July 2007, superseding the Unitary Development Plan adopted in 1995. The new Plan contains the following policies relating to conservation areas.

1.3.3. 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."

1.3.4. 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 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,

The 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."

1.3.5. 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."

Further Information

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

2. Historical Background

Origins

- 2.1.1. The Trinity Church Square Conservation Area is situated south of The Borough, and was formerly part of the old parish of St. Mary Newington, which was part of the manor of Walworth. Most of the ground lying between Borough High Street, Great Dover Street, Falmouth Road, and Harper Road belongs to the Corporation of Trinity House. With the exception of a few small parcels of land, the ground is the same as that conveyed to the Corporation in 1661 by Christopher Merrick. Merrick, a London Merchant, acquired the land from his father who had purchased it in 1605.
- 2.1.2. Trinity House is the lighthouse and pilotage authority for the coasts of England and Wales and has owned the estate to the present day. The Trinity House, Newington (Trust) Estate manages the estate. The Corporation originates from a guild of mariners in Deptford who were given a Royal Charter by Henry VIII in 1514 to defend the pilotage of the Thames and to make laws for "the relief, increase and augmentation of this our realm of England".
- 2.1.3. Merrick was a Younger Brother of the Corporation and bestowed his part of the estate so that it could be used "for relieving, comforting, easing and maintaining the poor and decayed seamen and mariners of this Kingdom, their wives, children and widows where most need is".
- 2.1.4. In 1737 the Corporation gave permission to their tenant, Thomas Dunn, to grub up the trees from his "Garden Ground" and convert it into "Tenter Ground". A plan of part of the Trinity House land, made when the remainder of Dunn's lease was sold to Thomas Allsager in 1778, shows most of it unbuilt, and this was still the case on the 1798 edition of Horwood's map (figure 2). The ground was still used for grazing and for market gardens up until the first quarter of the 19th century. In 1825 there were fruit trees bordering Horsemonger Lane (now Harper Road) and crops of horse-radish, mint and kale on the plot of ground facing Great Dover Street later covered by Main's floorcloth manufactory. Swan Street takes its name from the Swan, which was a large inn with a brewhouse attached. Swan Street was formed in part out of the inn yard.

Map Currently not available.

Figure 2 Extract from Richard Horwood's Map of London and Southwark, surveyed from 1792, published in 1799.

Speculative house building

2.1.5. The Estate of which the Trinity Church Square Conservation Area is a part, was begun in 1813 with the formation of Trinity Street (formerly Great Suffolk Street East). In 1815, Great Dover Street was built as a bypass to improve traffic congestion in Kent Street (later Tabard Street), which was at the time the main highway from London Bridge to Kent. The area was developed by a number of speculative builders. The Corporation exercised control over the type, design, and siting of the buildings by requiring that plans and elevations be submitted to their surveyor for approval before work was begun. Several groups of shops were allowed, but few entirely non-residential buildings. Gradually, between the years 1820 and 1850, properties in Trinity Street and Trinity Square (later known as Trinity Church Square) were developed as the most prestigious domestic buildings on the

estate. The development took about thirty years to complete with the groups of houses reflecting the changing fashion of the period resulting in a zone of elegant houses surrounded by less grand houses.



Figure 3 Trinity Church Square: grand houses were built for the wealthy who sought a setting in close proximity to London.

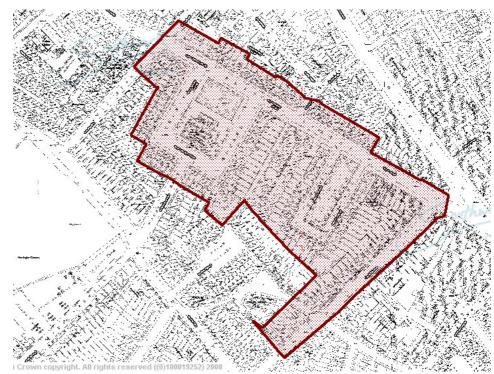


Figure 4 Extract from the 5 feet to 1 mile Ordnance Survey, surveyed in 1872, published in 1876.

2.1.6. Planned entirely as a residential development and completed in a relatively short space of time between 1824 and 1832, Trinity Church Square is an example of 19th century speculative building growth. Its phased development relates to the land parcels occupied by the former market gardens. 2.1.7. The central feature of the layout was the austere design of Holy Trinity Church and the square around it. Designed by Francis Bedford, a distinguished South London church architect, and consecrated in 1824, its construction was authorised by an Act of Parliament under which St. Peter's, Walworth, in Liverpool Grove, was also built (by Sir John Soane in 1823). The church suffered bomb damage during the Second World War, but continued as a place of worship until 1961. It was gutted by fire and rebuilt internally in 1973-5 as an orchestral rehearsal hall under the supervision of the engineer and acoustics expert Derek Sugden of Arup Associates. It is now known as the Henry Wood Hall. The northern garden of the church was laid out by William Chadwick, who also had the contract for the mason's work. The origins of the grade II listed statue in the centre of the garden are uncertain. The back of the statue is guite plain, as though it were made for a niche, and it also shows sign of repair. It is possible that it is one of a pair of statues representing Alfred the Great and Edward the Black Prince made for the garden of Carlton House by J.M.Rysbrack in 1735. Carlton House was demolished in 1827 and Chadwick may have bought and repaired the statue. Another theory is that the figure is one of eight medieval statues from Westminster Hall, which disappeared while the architect, Sir John Soane, was clearing the north front in the 1820s. Chadwick may have acquired one of these statues through his connection with Soane at St. Peter's, Walworth.



Figure 5 The Henry Wood Hall, the former Holy Trinity Church.

2.1.8. The north side of Trinity Street between Swan Street and Globe Street is an integral part of Trinity Church Square and is still numbered 45-68 in the square. At the eastern end, numbers 25-47 (odd) between Globe Street and Great Dover Street, were built as numbers 1-12 Trinity Terrace by W H Humpleby between 1828 and 1830. Some of these houses have lost their stucco main cornices, and their basement windows are visible above pavement level. Numbers 15-23 (odd, formerly numbers 7-11 consecutive) at the western end of Trinity Street were built in stages between 1827 and 1833, by Thomas Cotsworth and have since been demolished.

2.1.9. Numbers 32-40 (formerly known as Brunswick Terrace) were completed in 1842 by Samuel Cooper. Shaftesbury House in Trinity Street, between Merrick Square and Falmouth Road, was built in 1957 on the site of the Catholic Apostolic Church, which was originally erected in 1853. The site between Merrick and Trinity Church Squares, now Nos. 28 – 30, was occupied between 1861 and 1926 by Lazenby's pickle factory. However, the building was substantially rebuilt following severe bomb damage.





Trinity Church Square

- 2.1.10. In 1824, Chadwick applied for a building lease from the Trinity House Corporation for the development of a square around Holy Trinity Church to include the triangle of land between Cole Street, Swan Street and Great Suffolk Street East (Trinity Street). Forming the heart of the conservation area, the square was designed as a select development around Holy Trinity Church, which was completed and consecrated in 1824. This was the usual practice for builders at this time. Three houses in the Square, numbers 60-62, had already been built, with Chadwick continuing the design, with the last, south-west side completed in 1832. Chadwick himself was the first occupant of number 29, the largest property in the Square.
- 2.1.11. Although occupied by well off professional families, by the 1850's the handsome houses in Trinity Square and Street were becoming a comparatively wealthy oasis amongst a sea of poverty. The Borough was becoming one of the most squalid and overcrowded areas in London. More commercial operations were being developed with warehouses being built by Chadwick in Cole Street and the Lazenby Pickle Factory (now offices), built in 1861 on land between Trinity and Merrick Squares.

Merrick Square

2.1.12. Following the successful completion of development round the Holy Trinity Church the thirty-two properties of Merrick Square, to the east, were constructed on a less

grandiose, and more intimate, scale between 1853 and 1856 to the designs of the Corporation's surveyor, Richard Suter. The square is similar in design to Trinity Church Square, but its character is very different. The houses are laid out around a formal garden and are one storey lower, and the roadway is much narrower. The private garden in the centre still has its original railings. These, unlike those in Trinity Church Square, survived World War II because they then enclosed a water tank used for fire fighting. The houses lost their stucco cornicing in 1947. The Rectory at the south end was built later, in 1872, to a design by Henry Jarvis and Son.



Figure 7 Merrick Square

Falmouth Road

2.1.13. The houses on the west side of Falmouth Road (originally known as St. George's Road) were constructed between 1835 and 1841 on land leased by the Dean and Chapter of Canterbury Cathedral, with the southern part of this road being of the earlier period. Numbers 42-55 were demolished in 1972 and the site is included within the park at Dickens Square. Development continued further north on Corporation land to meet up with Trinity Street in 1837. The terrace from numbers 4-40 still survives and is in the formal style of Trinity Street. The Surrey Dispensary which sits on the corner of Falmouth Road and Trinity Street, was founded in 1777 to assist the poor of Southwark. It was one of several such charities operating in Victorian Southwark and is thought to be the oldest in London. The Dispensary let premises in Union Street in 1787 and moved to Falmouth Road in 1840. Since 1971, the building has been in use as a private residence.



Figure 8 Houses on the west side of Falmouth Road.

20th Century

- 2.1.14. During the Second World War, The Borough suffered greatly through sustained bombing. Some parts of the Trinity House Estate were affected and some buildings had to be demolished. Some were completely restored, such as numbers 48-50 which were bombed in May 1941, but rebuilt to their original design in 1954. Holy Trinity Church was restored after the War with a new copper roof. Services ended in 1961 and it was deconsecrated in 1968. It was severely damaged by fire in 1973, after which it was restored by the Southwark Rehearsal Hall Trust and is now used by London orchestras, having been renamed Henry Wood Hall after the famous conductor.
- 2.1.15. In 2002 a barrier was erected across Trinity Street, preventing through traffic except for bicycles. This, together with road closures at the junctions of Great Dover Street with Trinity Street, Globe Street and Swan Street, has significantly improved the environmental quality of the area generally.

3. The Character and Appearance of the Area

3.1. Broad context

- 3.1.1. The Trinity Church Square Conservation Area is noteworthy in that it exhibits an urban design composition completed in its entirety within a comparatively short period. The terraces forming the two squares have strong group value as it is not so much the individual buildings that create the character of the Conservation Area, but the overall effect of their uniform design, colour, appearance and massing. Pevsner's guide to South London describes Trinity Church Square as "an admirably complete composition".
- 3.1.2. The main characteristics of the Conservation Area are the uniformity of design of its terraces and its two grand squares, softened by mature London plane trees running along the south side of Trinity Street. The views into the conservation area are dramatic, particularly from the west. The visitor leaves the hustle and bustle of Borough High Street and is suddenly immersed in the grandeur and solemnity of Trinity Church Square. The setting of the Conservation Area is dominated by the inward focus of the terraces formed around two formal squares with more modest terraces of the same architectural period to Falmouth Road. Local Materials and Details
- 3.1.3. The scale of buildings in the Trinity Church Square Conservation Area varies from
 2 storey terraces to large-scale 4 and 5 storey houses. However there is a good deal of
 consistency in materials and detailing that reflects the thirty year period of the 19th century
 when the area was developed. The common elements are:
 - multi-coloured London stock brick as the basic construction material;
 - channelled stucco ground floors in the two squares and Trinity Street with stucco dressings on the upper floors. The smaller, 2-storey terraces are terminated with plain, stone-coped parapets. The taller groups, with three main storeys, are crowned with stucco cornices and blocking courses;
 - the houses in the two squares have consistent, Mansard-roofed attics with dormer windows;
 - prominent stock brick chimney stacks, some with four terracotta pots on top and others with ten;
 - timber sash windows painted black , with glazing bars, and
 - timber panelled doors painted black in stucco reveals some with fanlights and pediments above.
- 3.1.4. The visual texture created by stucco details (such as corniced parapets and window surrounds) and blind windows is important to the overall street character.

Street Surfaces and Furniture:

Pavements

3.1.5. Some original street details do remain in the Conservation Area, and include York stone paving and wide granite kerbstones. However, throughout the area, the footpaths are

mostly paved with concrete slabs. There are also areas of tarmac and different coloured and textured paving stones at the corners of streets, which contribute to an overall uncoordinated appearance. Unfortunately, there are only a few stretches of old York stone slabs remaining: around Trinity Church along the south east side of Trinity Church Square, the east and west sides of Merrick Square and parts of the north east side of Trinity Street. There is new York stone paving in Globe Street. The condition of these surfaces is generally fair, and considerable numbers of cast iron coal hole covers survive in the paving. Road surfaces are in asphalt and in a reasonable state.

Railings

3.1.6. The gardens in Merrick Square have retained their cast iron railings. The railings around Trinity Church are 1970s reproductions of the originals, two panels of which survived the War and were used as models. The railings round the Trinity Church Square gardens also date from the 1970s. The houses' front basement areas generally retain their original railings, though many of the external stairs down to the basements have been removed.

Lampposts

3.1.7. The present lampposts are of pre-cast concrete and were erected in the 1970s. They are of traditional appearance but are nearly twice the height of the gas lamps that were removed in the 1940s.

Other traditional features

3.1.8. Street features such as the red pillar box at the north east corner of Trinity Church Square and a K2 telephone kiosk on the east side of the square's gardens also survive.

Traffic management features

- 3.1.9. The barrier across Trinity Street was originally constructed of timber. Half of it was subsequently damaged in a traffic accident and was temporarily replaced with a metal structure, which has still not been replaced. Other features which offer opportunities for visual enhancement are:
- The Great Dover Street / Trinity Street junction (just outside the conservation area), which is still closed with temporary blocks;
- The various poles for traffic management and parking signs, parking payment machines, bollards and cycle racks;
- The road markings for parking bays and yellow lines.

Rear Gardens

3.1.10. The private gardens contribute to the rus in urbe feel of the estate. Most have no rear access and are enclosed by brick walls. Many of the 19th century rear elevations have two or three storey extensions. The gardens host a range of wildlife and large trees (e.g. planes, sycamore and cherry), which should be maintained to ensure that the views of the tree canopy, which is such a strong visual feature of the estate, are maintained. Development in rear gardens will be discouraged.

Negative Elements

3.1.11. The Conservation Area is relatively small, and of generally consistent quality. Elements that detract from this quality are the result of the erosion of original detailing, such as the loss of front doors in lateral conversions or the cutting back of stucco cornices. There has also been some replacement of basement windows with picture windows in Merrick Square and Falmouth Road. There has been a general replacement of natural stone paving with concrete slabs and a replacement of gas lamps with much taller pre-cast concrete lamps, which, while not unsympathetic in design, are out of scale. These are alterations that are relatively easily reversible.

3.2. Trinity Church Square and Trinity Street

Trinity Church Square

3.2.1. The most noticeable quality of Trinity Church Square is that the terraces to the east, south and west are almost completely identical, which emphasises further the symmetry of the Square. They all have main three storeys with basements and attics and identical plot widths. The majority have slate mansard roofs, with yellow stock brickwork and channelled, stuccoed, ground storeys. The parapets have cornices and blocking courses and a continuous wide band links the houses at first floor level. There are horizontal cornices over the first floor windows, which, like the windows above, have stuccoed moulded architraves. The sash windows all have glazing bars, are finished in black, and doors have panelled pilasters and cornice heads. Cast iron railings with spearhead finials protect the basement areas.



Figure 9 Typical house in Trinity Church Square.

- 3.2.2. There are variations in detail in the three houses on either side of the central group, in the long northern terrace. These properties have bracketed door hoods reminiscent of the early 18th century, round in place of segmental arched windows on the ground floor, gauged flat brick arches to the first and second floor windows and round arched recesses on the first floor. Doors are square headed with bracketed cornices and decorative fanlights over cornice heads. Numbers 42, 47, 52, 60, 61 and 62 retain their original fanlights and numbers 45 and 68 have entrances on the return elevations. The cast iron railings with spearhead finials are still intact.
- 3.2.3. The approaches into the square itself, two from Trinity Street and one from Brockham Street to the south, are pinched between houses with only an initial glimpse of Henry Wood Hall and the open space. Entry into the square comes as a pleasant surprise, the breadth of the space contrasting with the approach streets.
- 3.2.4. The character of the space is determined by a number of elements;

• the large scale of the surrounding houses (three storeys with a half-basement and attic storey);

- the dominance of stock brickwork and stucco;
- the continuity of front boundary treatments (area railings on all sides), and

• large mature trees around the perimeter of the central gardens reinforced by railings onto the street.

Trinity Street

3.2.5. Nos. 25-47(odd) have been laterally converted, to achieve which alternate front doors have been blocked up. The Council would wish to see these reopened with doors if possible. On this terrace the stucco cornices have been removed from Nos. 25, 39, 41 and 47. Nos. 32-42 (even) are almost identical to the houses in Trinity Church Square, but without Mansard attics. The former pickle factory at 28-30 (even) Trinity Street, which dated originally from the mid 19th century, but was severely damaged during World War II, is noteworthy for the way its rebuilding respected the domestic scale of its neighbours and made careful use of their elevational detailing.



Figure 10 Blocked front door in Trinity Street.

3.2.6. The houses on the north side of Trinity Street between Globe Street and Swan Street form part of Trinity Church Square and are numbered accordingly. On the south side, Nos. 22 Trinity Street and 29 Swan Street also form part of the group. No. 29 Swan Street was originally a house but was converted in the 19th century to a public house, the Trinity Arms. It has recently been converted back to residential use but retains its late 19th or early 20th century pub front. It forms a pair with No. 22 Trinity Street and they are similar to Nos. 51-3 and 60-2 Trinity Church Square, with their first floor windows set in round-arched recesses, but they do not have Mansard attics and have lost their stucco main cornices.



Figure 11 No. 29 Swan Street, the former Trinity Arms public house.

Views and Townscape

Key spaces and landscape elements

- 3.2.7. One of the key features of the Conservation Area is the Henry Wood Hall and the Trinity Church Square garden, which are central to the area's setting and character. The garden was designed and laid out in 2000, in 19th century style, using appropriate plants, with the advice of the Museum of Garden History.
- 3.2.8. The surroundings of the Henry Wood Hall have an open but contained character. They form the key space in the Conservation Area, to which the grand scale of the houses in Trinity Church Square responds.
- 3.2.9. From the point of view of the Conservation Area, the mature trees along the northern boundary of the Trinity Church Square garden strike a visual balance with the height of the houses that front the Square. Here, trees on the edge of the Square provide a softening of the transition from open space to urban development.

3.3. Merrick Square

- 3.3.1. Although the houses in Merrick Square adopt a similar architectural language to those in Trinity Church Square, the character and scale of the square are very different. It is of the same depth as Trinity Church Square but barely half the width, and the houses, with only two main storeys, are smaller, though the ground and first floor windows have larger panes of glass. Moreover, the architectural elements, reflecting their Victorian rather than Georgian date, are used more playfully than in the larger square's elevations, which gives the space a less formal, more domestic character. However, the stucco main cornice removed in the late 1940s has not been replaced and this leaves the street elevations with an unfinished feeling. The denser planting of Merrick Square's central garden, with more shrubbery, also contributes to this more intimate feeling.
- 3.3.2. The Rectory at the centre of the short southern side is of a different architectural period and style, but works successfully with the group by providing a contrast to the lower buildings on either side.



Figure 12 The Rectory, Merrick Square.

Views and townscape

3.3.3. Vistas to the Square from Trinity Street leading into Merrick Square are of great importance. While the Henry Wood Hall is the principal landmark in the Trinity Church Square Conservation Area, Merrick Square also creates a landmark space that gives legibility and a sense of place to the immediate neighbourhood

Key spaces and landscape elements

3.3.4. The difference in the character of the two squares is a distinctive feature of the conservation area: the correct Georgian classicism of Trinity Church Square contrasting with the more informal, Victorian feeling of Merrick Square. The relatively spacious openness of Trinity Church Square is opposed to the more contained intimacy of Merrick Square.

3.3.5. Mature tree planting and shrubbery helps with the definition of the central open garden space and gives a sense of shelter and enclosure to the gardens. The trees are a fundamental element of the green outlook from surrounding houses, and their height is important in visually balancing that of the surrounding buildings. The garden was designed and replanted in 2000 in 19th century style with the advice of the Museum of Garden History.



Figure 13 Planting in Merrick Square.

Negative elements

3.3.6. There has been some erosion of architectural quality in Merrick Square; most significantly the post-war cutting back of the stucco mouldings to the first floor window architraves and the main cornicing. There has also been some insertion of picture windows in basements. There has been some damage to the natural stone paving slabs caused by the parking of heavy vehicles. This significantly erodes the quality of the area and should be discouraged. The concrete lamp standards, while not unsympathetic in design are out of scale with the intimate character of the square.

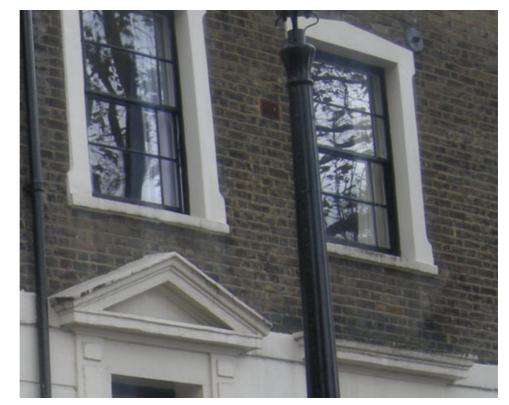


Figure 14 Erosion of stucco mouldings in Merrick Square

3.4. .Falmouth Road

3.4.1. The terraced houses on the west side of Falmouth Road are similar to their neighbours in Trinity Street but with less of the stucco embellishment, lacking the channelled ground floor treatment and the moulded architraves to the upper floor window openings. The two storey range at the southern end of the group also lacks cornicing. The general effect is of a relatively plain introduction to the higher status houses in Trinity Street and the two squares.

Negative elements

3.4.2. Nos. 4-18 Falmouth Road have undergone lateral conversion, which has resulted in the replacement of some of the front doors with windows, although all the front steps and their iron balustrading still survive. There are also some picture windows to some of the basements. There has been a general replacement of York stone paving with pre cast concrete slabs.

Key spaces and landscape elements

3.4.3. In Falmouth Road the conservation area extends south of No. 40 to include part of Dickens Square Park, which is identified in the Southwark Plan as being of local importance for nature conservation.

4. Audit

4.1. Listed buildings

- 4.1.1. The list of buildings of special architectural or historic interest for Southwark was updated in September 1998. Detailed list descriptions are available from the Council.
- 4.1.2. Nearly all the buildings in the Conservation Area are listed, at grade II. They comprise:
 - •4-40 (even) Falmouth Road
 - The Surrey Dispensary, Falmouth Road
 - •1-32 (consecutive) Merrick Square
 - Railings to Merrick Square gardens
 - 29 Swan Street (the former Trinity Arms public house)
 - •1-68 (consecutive) Trinity Church Square
 - The Henry Wood Hall, Trinity Church Square, including gate piers and railings
 - Statue in Trinity Church Square
 - K2 telephone kiosk in Trinity Church Square
 - 22 Trinity Street
 - 25 47 (odd) Trinity Street
 - 32 42 (even) Trinity Street
 - K2 telephone kiosk in Trinity Street at the junction with Great Dover Street.

All of the above, except for 32 - 42 Trinity Street, are assigned "group value" in the statutory list.

Key Unlisted Buildings and Features

4.1.3. Of the few unlisted buildings in the conservation area, the most significant is the Rectory in the middle of the south side of Merrick Square, which stands out by virtue of its distinctive Gothic style and its greater height than the rest of the square. Nos. 28 – 30 Trinity Street, the substantially rebuilt former Pickle Factory buildings, and the mid 20th century Shaftesbury House, Trinity Street, fit into the street scene by adopting an unobtrusive, neo-Georgian style. The red pillar box at the north east corner of Trinity Church Square is also a feature that makes a positive contribution to the street scene.

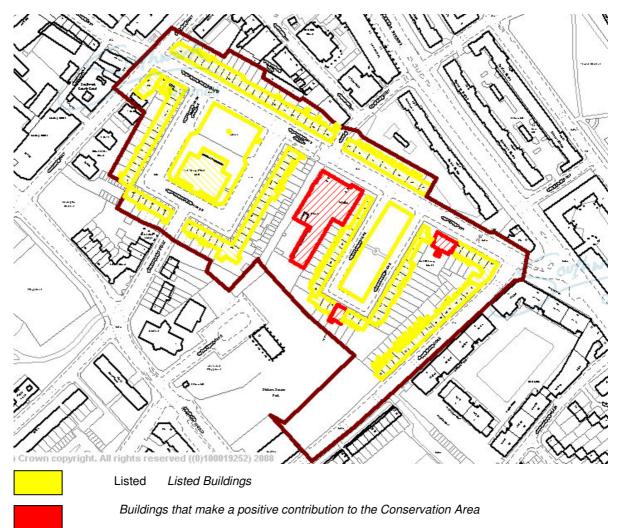


Figure15 The Trinity Church Square Conservation Area: listed buildings and buildings that make a positive contribution to the area

Trees and Planting

4.1.4. The street trees in Trinity Street and the Squares themselves are an important part of the formal layout of the Conservation Area. They are all protected under the Town & Country Planning Act 1990 and are further protected by Tree Preservation Orders.

4.2. Environmental Improvements

4.2.1. Positive ways of enhancing streets and public spaces within the Conservation Area include the planting of suitable street trees and the reinstatement of traditional street furniture, including lamp standards of an appropriate scale, and York stone paving and granite kerbs.

4.3. Improvements to Buildings

4.3.1. The most conspicuous opportunity for enhancing existing buildings is presented by the missing stucco mouldings in Merrick Square and Trinity Street, and by the front doors in Trinity Street and Falmouth Road which have been replaced with windows. Consideration could also be given to the reinstatement of the original 19th century colours for the stucco, woodwork and railings.

4.4. Potential Development Sites

4.4.1. There is very limited potential for development in the Conservation Area. The most obvious example is the rear of 28-30 Trinity Street, the former pickle factory. The rear of this block is occupied by warehousing.

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 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.
- 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.

The Newington Estate Conservation Management Plan

5.1.5. Since a significant proportion of the listed properties in the conservation area are owned by the Trinity House, Newington (Trust) Estate and are managed by the Estate's managers, Southwark Council has concluded with the Corporation a Conservation Management Agreement. This agreement explains in some detail what works to these listed buildings need listed building consent and what works do not. It sets out what types of repair are considered to be acceptable and what are unacceptable; and it describes some categories of commonly-occurring minor alterations, which, though normally requiring listed building consent, are deemed to be acceptable if carried out in the prescribed manner. The agreement, which encourages regular liaison between the Council's conservation team and the Estate's managers, is reviewed annually and amended accordingly.

5.2. Development form and urban morphology

5.2.1. Though opportunities for redevelopment in the area are very limited, new development should be seen as an opportunity to enhance the Conservation Area.

Street and plot patterns

- 5.2.2. The character of the Trinity Church Square Conservation Area is created primarily by its residential squares and streets. 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 early 21st 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. 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

- 5.2.4. The common building forms in the Conservation Area also determine the way development and changes should take place. The dominant building type is the 19th century terraced house. Particular characteristics which should be observed in conversion and new design include:
- 5.2.5. The prevailing height of buildings in the area is generally three and four storeys and, in the case of Merrick Square not more than three in each situation buildings should remain within the range of heights of the block of buildings in which it is situated;
- 5.2.6. Rooflines typical of particular blocks 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.
- 5.2.7. The scale of each storey of buildings follows classical principles with a raised ground floor, a tall first floor, and a lower attic storey. The same proportions must be reflected in any new design.

New design in the Conservation Area

5.2.8. Opportunities for new development in the Conservation Area are extremely limited. However there may be proposals 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 19th century houses, but in building on the unique townscape opportunities of density and height that the historic development pattern affords.

Extensions

5.2.9. Where rear extensions are proposed, they should normally be no more than two storeys 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 the 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.

5.2.10. A significant number of the houses in the conservation area have roof extensions. In all cases these take the form of traditional, double-pitched, "Mansard" garrets, with traditional dormers. The distribution of roof extensions exhibits a clear pattern. In the two squares, nearly all the houses have attics of a consistent profile, as also does the 1950s block, Shaftesbury House. Elsewhere, in Trinity Street and Falmouth Road, the terraces are consistently unextended, with the exception of Nos. 25-47 Trinity Street. On this terrace, which is adjacent to the north side of Trinity Church Square, four of the twelve houses have acquired attics: Nos. 25, 39/41 and 47. These are of traditional "Mansard" form, but are not of exactly the same profile. This harms the architectural consistency of the terrace and it is considered that further such extensions would not be acceptable: they would detract from the inherent interest of the terrace itself and also from the setting of the houses in Trinity Church Square, whose essential pre-eminence in the street scene would be reduced. On the terraces that have survived without attics, roof extensions will not be acceptable.

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 elevations 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. With the exception of the former Trinity Arms public house, 29 Swan Street, all the houses in the conservation area retain their front railings and gates. Loss of boundaries is unacceptable.

Ground Surfaces

5.3.3. Natural stone paving survives in parts of Trinity Church Square and Trinity Street and on the east and west sides of Merrick Square. Where it does not, the Council will encourage its reinstatement, using York stone slabs and granite kerbs. The stone paving slabs should be laid, in the traditional manner, on a flexible sand bed. Parking on pavements, with its consequent damage to the stone paving slabs, will be discouraged. In the pavements, cast iron coal hole covers frequently survive. In any repaving works these should be retained.

Trees

5.3.4. Trees are of importance in defining boundaries and softening the transition between open spaces and buildings. There should be a co-ordinated approach to the

management and maintenance of the trees in the area. Where the replacement of existing London Plane trees is demonstrably necessary, they should be replaced with trees of the same species, using large Advanced Nursery Stock or semi-mature trees. 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 they have greater resistance to damage and a stronger visual impact.

Street Furniture

5.3.5. Street furniture should be painted in a uniform colour. Currently, this is black. Where replacement of existing street furniture is necessary a co-ordinated approach should be taken to ensure consistent and appropriate design throughout the area. In particular, consideration should be given to the replacement of the street lighting with lamp standards of a more appropriate scale.

Traffic Management and Parking Features

- 5.3.6. A holistic approach, having regard to the principles set out in English Heritage's manual, Streets for All, and avoiding an uncoordinated clutter of signs and street furniture, can help to provide an environment that is safe, enjoyable and appropriate to its surroundings. Traffic calming measures, such as humps or sleeping policemen, should be carefully coordinated and designed. Frequent road humps would be out of character with the late Georgian and Victorian character of the squares. Where road markings, such as yellow lines, are necessary within the conservation area, thin lines should be used. Parking notices should be kept to a minimum and, where possible, should be attached to existing features, such as lampposts or railings.
- 5.3.7. The temporary metal section of the barrier across Trinity Street should be reinstated in timber as soon as possible and a permanent, appropriately landscaped, treatment should be implemented for the closure of the Great Dover Street / Trinity Street junction.

Nature Conservation

5.3.8. The part of the Dickens Square Park within the conservation area, bordering Falmouth Road, should be kept as a wild area for nature conservation.

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 Conservation Area. 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. New brickwork should match original work in colour, pointing and face bond. The use of stretcher bond should be avoided.

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. Major 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 repainting of woodwork, 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 their neglect will encourage more serious decay, causing much more complex, and costly, works to become necessary.

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 original timber panelled front doors. Such windows and doors as 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. Replacement windows to listed buildings should match the originals in detail, including the profile of glazing bars. However, where the existing windows or doors are later alterations that detract from the character or appearance of the building, for example, where original basement windows have been replaced with picture windows, the Council will consider their replacement with appropriated traditional designs. The use of modern materials such as aluminium or UPVC is inappropriate in this conservation area and is not acceptable.
- 5.4.5. As the traditional window within most of the area is the double hung sliding sash, other designs such as hinged casements, tilt and turn, and various 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 small panes are not acceptable.
- 5.4.6. Similarly, original front doors were of panelled timber and replacements will be expected to follow the traditional design. Modern details such as doors with integral fanlights (i.e. where the fanlight forms part of the door) are likely to prove unacceptable.
- 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.

Throughout the conservation area, doors and window frames are consistently painted black. In this case, therefore, repainting in other colours would be inappropriate.

Roofs

- 5.4.8. Where possible, original roof coverings should be retained and if necessary repaired with slate 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 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 roof slates should be used on listed buildings and either natural or good quality reconstituted slate 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 buildings.
- 5.4.9. Where they exist, original chimneystacks and pots should always be retained and repaired as necessary. The reinstatement of appropriately designed replacement chimney pots where these have been lost will be encouraged.

Stucco and render

- 5.4.10. 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.
- 5.4.11. 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, possibly a pale honey colour to match the Bath stone of Trinity Church, and paint should be chosen carefully with this in mind and to respect the unified character of the area. The present bright light cream is a post-war innovation and there would be merit in researching, and reinstating, the original 19th century colours. 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. Use of a matt or eggshell finish 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 stucco to "breathe".
- 5.4.12. Where features such as cornices or architrave mouldings have been lost, the Council will encourage their reinstatement using traditional materials following the design and detailing of those originals remaining on other similar properties.

Brickwork

5.4.13. 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.

- 5.4.14. The most dominant visual components of the brick façades are the bricks themselves, rather than the pointing. Traditional bricks were laid in softer lime based mortar in a thinner bed, which 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 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. Alternatively, a "pure", ungauged lime mortar could be used. 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.
- 5.4.15. 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

5.4.16. Original iron railings, balustrades and balconies should be retained and protected through regular painting (black, unless research into the original 19th century colour scheme demonstrates otherwise) and maintenance. The reinstatement of missing ornamental ironwork with good quality replacements of similar and appropriate design will be encouraged. Some original balustrades and balconies remain, and historically faithful copies can be made and. given the untidy nature of some current boundary treatments, the Council would encourage the reinstatement of boundaries. The use of balustrades on flights of entrance steps is particularly important in the Conservation Area.

Gardens

5.4.17. The gardens in the two squares should be maintained in the current style, with appropriate planting, to preserve their character.

Useful Contacts:

General advice concerning conservation areas and the planning process can be obtained by calling in person at the following address:

> Planning Enquiries, Walworth One Stop Shop Wansey Street London SE17

Or by phoning for advice on:

General Planning Enquiries	0207 525 5403
Conservation & Design Team	0207 525 5448
Archaeology Officer	0207 525 2963
Planning Enforcement	0207 525 5449/5435
Building Control	0207 525 2400
Tree Section	0207 525 2000

Other Useful Contacts:

English Heritage,	
London Region,	
1 Waterhouse Square,	
138-142 Holborn,	
London EC1N 2ST	0207 973 3000

Society for the Protection of Ancient Buildings, 37 Spital Square, London E1 6DY 0207 377 1644

Ancient Monuments Society, St. Ann's Vestry Hall,

2 Church Entry,	
London EC4V 5HB	0207 236 3934
The Georgian Group,	
6 Fitzroy Square,	
London W1T 5DX	0207 523 8920
The Victorian Society,	
1 Priory Gardens,	
Bedford Park,	
London W4 1TT	0208 994 1019

Further Reading:

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