

Pullens Estate

Conservation area appraisal

Regeneration Department

February 2006

www.southwark.gov.uk



Contents

1	Introduction	5
1.1	The Conservation Area Appraisal	5
1.2	The Pullens Estate Conservation Area	6
1.3	Planning History	8
2	Historical background	10
3	The character and appearance of the area	16
3.1	Broad context.	16
3.2	Local Materials and Details	16
3.3	Street Surfaces and Furniture	23
3.4	Key Spaces and Landscape Elements	24
4	Audit	25
4.1	Listed building	25
4.2	Key Unlisted Buildings and Building Groups	25
4.3	Trees and Planting	26
4.4	Environmental Improvements	26
4.5	Improvements to Buildings	26
4.6	Potential Development Sites	26
5	Guidelines	28
5.1	Introduction	28
5.2	Development form and urban morphology	29
5.3	Public Realm	30
5.4	Improvements and repairs	30

1. Introduction

1.1 The Conservation Area Appraisal

Purpose

1.1.1 The purpose of this statement is to provide an account of the Pullens Estate 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. Once adopted by the Council, it will be a material consideration when 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: Planning and the Historic Environment (PPG 15), published 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 statement has been prepared following guidance given by English Heritage in their note "Conservation Area Appraisals".

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 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 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. A plan of the area is Figure 1.

1.2 The Pullens Estate Conservation

Area

Location

1.2.1 The proposed Pullens Estate Conservation Area is located in the North West of the Borough, South of the Elephant and Castle in the West Walworth Neighbourhood Area. The proposed Conservation Area comprises properties in Amelia Street, Illiffe Street, Peacock Street, Penton Place and Crampton Street with the associated workshops behind accessed from Peacock Yard, Illiffe Yard and Clements Yard. The Conservation Area also includes Pullens Gardens, a public park that sits between Amelia Street, within the Conservation Area, and Thrush Street that sits outside.

Relationship to Topography or Skyline

1.2.2 The area is relatively flat and unremarkable topographically. The 4-storey height of the buildings may have been dominant in the past but the scale of adjacent housing developments has lessened this. The railway line was in place before Pullens and the Estate's relationship with the railway is interrupted by the modern light industrial estate off Crampton Street



The Pullens Proposed conservation area 37
 Conservation area boundary



SCALE: 1:1000 DRAWN BY: JS DATE: 14th February 2008
 Originating Group: Organisation Drawing No.

Produced from the 1982 Ordnance Survey 1:2500 mapping with the permission of the Controller of Her Majesty's Stationary Office
 © Crown Copyright. Unauthorised reproduction infringes Crown Copyright and may lead to prosecution or civil proceedings.

Figure 1: Plan of the Conservation Area.

1.3 Planning History

1.3.1 The Pullens Estate Conservation Area was designated on 19 April 2005 under the Planning (Listed Buildings and Conservation Areas) Act 1990 following consultation with local residents, ward councillors and the local housing office.

Unitary Development Plan Policies

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

POLICY E.4.1: Conservation Areas

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

POLICY E.4.2: Proposals Affecting Conservation Areas

1.3.4 “Conservation Area Consent for demolition in Conservation Areas will not normally be granted except where certain conditions are met. These conditions are as follows:

- i) Consent will not normally be given for the redevelopment of, or partial demolition of buildings, or part of buildings which make a positive contribution to the character or appearance of the Conservation Area;
- ii) There are acceptable and detailed plans for the site of the building to be demolished or partially demolished. Demolition is not to be undertaken before a contract for the carrying out of the works of redevelopment has been made, and planning permission has been granted for the development.”

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

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

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

- v) A proposal for a site adjacent to or outside a Conservation Area will be unacceptable if it would have a significant adverse impact on the character and appearance of the Conservation Area;
- vi) The proposed use will not adversely affect the character or appearance of the Conservation Area.’’

1.3.6 The second draft deposit Southwark plan

The Unitary Development Plan is currently under review. A First Draft of the new plan has been placed on deposit. It is expected that the new plan will be adopted in 2006. The new draft Unitary Development Plan, also known as ‘‘The Southwark Plan’’, is supported by a number of supplementary planning guidance documents relating to different themes – including design and heritage conservation – and for different areas.

Policy 4.3.1: Supplementary Planning Guidance, Clean and Green:

In exercising its powers under the Planning Acts and Part 1 of the Historic Buildings and Ancient Monuments Act 1953, the Council must pay special attention to the desirability of preserving or enhancing the character or appearance of its conservation areas. In Southwark this requirement is satisfied in a number of ways including the formation of conservation policy, production of supplementary planning guidance and character assessments, and in assessment of applications for planning permission and conservation area consent.

Policy 4.3.2: Supplementary Guidance, Clean and Green:

The Council is required from time to time to formulate and publish proposals for the preservation and enhancement of its conservation areas, and to undertake local public consultation on such proposals.

Policy 6.2: Information Requirements:

Outline proposals are not acceptable for any applications affecting listed buildings or conservation areas. Design statements will be required with all applications affecting listed buildings or conservation areas. The statement should describe how the proposals will preserve or enhance the conservation area or listed building. More information on design statements is available in the Council’s design and sustainability SPGs. Consent will not be granted for any demolition or alterations without detailed proposals for

- The protection of any retained fabric;
- An acceptable replacement scheme;
- Work requiring listed building consent without a detailed statement setting out the justification, design approach and methods for the work.

Further Information

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

1.3.8 Information on the review of the Unitary Development 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/udp.

2. Historical background

Origins & archaeology

2.1.1 The Pullens Estate Conservation Area is situated between the archaeological priority zones of Walworth Village and Kennington Park Road. However, very few archaeological investigations have taken place in the vicinity of the estate. Kennington Park Road is probably located on Stane Street, the Roman road from Chichester to London. It is likely that Roman buildings and burials may be located in areas adjacent to the road, but such deposits are unlikely to extend into the area of the estate.

2.1.2 The Pullens is positioned to the North of the site of Walworth Manor House, thought to be located in the vicinity of Manor Place. The manor house was part of the medieval village of Walworth, mentioned in the Domesday Book, which comprised the manor house, church and 19 households. No archaeological evidence of the village has been uncovered, but a map of 1681 probably represents the original location of the Saxo-Norman settlement, which straddled the present Walworth Road some 600m to the south-east of the Pullens Estate.

2.1.3 At the beginning of the 19th Century, the district was semi-rural with large tracts of open land behind houses fronting the streets. The open areas were rough pasture and cultivated tracts, most probably market gardens to serve London's growing population. However, by the time the Pullens Estate began to be built, the area had been fully developed for 40 to 50 years, mostly with terraced houses, as can be seen on the first edition of the 25" to 1 mile Ordnance Survey plan, published in 1875, which is Figure 2.

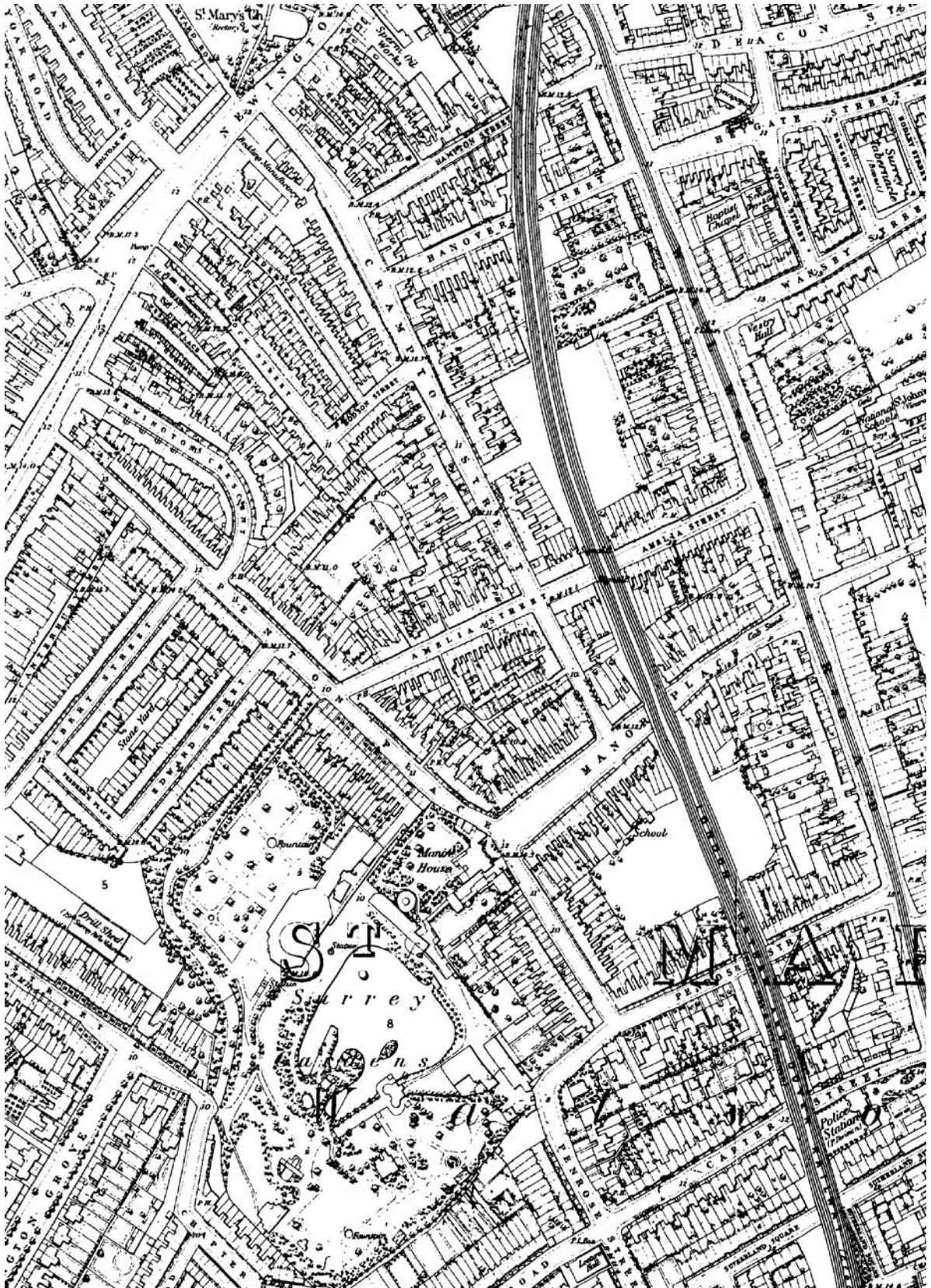


Figure 2: Extract from the 25" to 1 mile Ordnance Survey, surveyed in 1871, published in 1875.

The Development of Pullens

2.1.4 The Pullens Estate is considered to be of special architectural or historic interest as a good example of a later Victorian speculative development that combines both tenement housing and workshop units, with some shops. A significant proportion of the estate survives, with much of its original detailing intact, to form a coherent and distinctive whole. It was built by James Pullen, a local builder, between 1886 and 1901. James Pullen & Son, who advertised themselves as “lead burners and manufacturers of the patent cast lead D trap & plumbers’, tinmen’s and blow pipe solder”, had a builder’s yard in Amelia Street and traded from premises at 73 Penton Place, Kennington Park Road. Pullen acquired further property in the area in the 1880’s and, following the demolition of some original houses, the first block of 16 flats was erected in 1886.

2.1.5 The first flats were located at the Penton Place end of Amelia Street. This was surrounded by controversy, as by-law approval for the development had been refused by the Metropolitan Board of Works. It is understood that the first two blocks were condemned upon completion but that they were allowed to remain when Mr Pullen agreed to change the design. Peacock Street was built in 1888 and following this he wished to build Iliffe Street and to demolish and rebuild Manor Place, Penton Place, Crampton Street and Amelia Street. After further refusals, Pullen was allowed to build subject to conditions, one of which was that he must complete the work within 3 years. The agreement was reached in 1888, but the estate was not fully developed until 1901.

2.1.6 The full estate comprised 684 dwellings in 12 four-storey blocks. Attached to the rear of the dwellings, arranged around four yards, there were 106 workshops in two-storey ranges. The estate also included a small number of shops, mostly located at the entrances to the yards. Although the development took several years to complete, the design principles and their execution appear to have remained consistent throughout. Figure 3 is from the Ordnance Survey plan published in 1914, which shows the development as completed.

2.1.7 The concept of homes and workplaces together was not unusual in the 18th and 19th centuries. Many industrial processes were still carried out in the home at this period, or in workshops that formed part of the home, rather than in separate factory buildings. The provision of working class housing in the later 19th century is usually

associated with the philanthropic movement (“5% philanthropy”), but Pullen’s motivation seems to have been strictly commercial and the philanthropic companies usually provided housing alone, without work space. Pullen’s workshops were erected in mews type buildings at the rear of the tenement blocks, with doorways connecting the two. However, early records show that these workshops were seldom let to tenants of the flats but were used by small businesses such as carpenters and clock repairers. The connecting doorways have mostly been bricked up. Originally the ground floors of these buildings were designed to be stables with the workshops above. The flats were let to people who were born on the estate or who had family already in residence and were very much in demand. The workshops were less popular, and their use seems not to have been profitable during Pullen’s ownership.

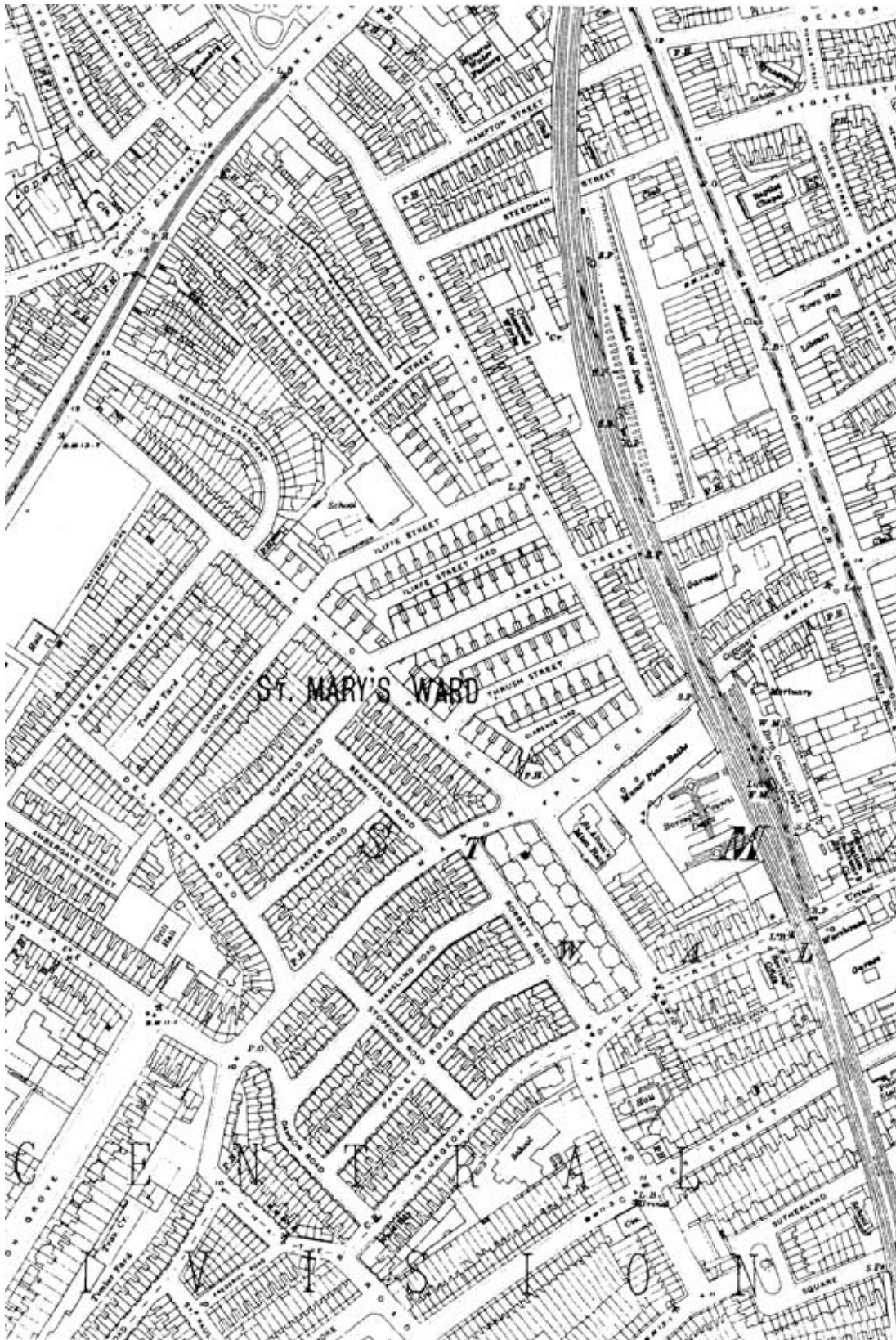


Figure 3: Extract from the 25" to 1 mile Ordnance Survey, published in 1916.

20th century

2.1.8 During World War II, the area's buildings suffered some bomb damage but they were repaired and restored. The estate remained with the Pullen family until the 1940s, when the last member of the family died. Thereafter, the estate was run by directors of the company and the estates officer at the time of Miss Pullen's death was given the house the family had lived in since the estate was built, just opposite Kennington Park.

2.1.9 The estate continued to be run by the company until the 1970s. However, by then its condition was deteriorating and Southwark Council was forced to step in, acquiring the estate by means of a compulsory purchase order in 1977. During the 1980s the buildings between Manor Place and the South side of Amelia Street were demolished by the council using their housing improvement powers. The demolition of the rest of the estate was prevented when squatters, intent on preserving the remainder of an individual late Victorian estate, occupied some of the blocks. 360 of the original 684 flats remain. Figure 4 is an over-view of the estate taken in 1977, showing its full extent before the demolition of the southern blocks.

Figure 4: Penton Place from the north west in March 1977.

Pullen's Buildings, Penton Place looking from the Giraffe P.H. southwards to Manor Place, March 1977.



3. The character and appearance of area 3

3.1 Broad context

3.1.1 The Conservation Area is a discrete entity comprising the remaining tenement buildings with attached rear workshops developed in the late 19th Century, i.e. Amelia Street, Illiffe Street, Peacock Street, Penton Place and Crampton Street. The island of open garden between Amelia Street and Thrush Street provides a small area of green 'breathing space'. The area is almost entirely surrounded by post-war housing with the exception of a light industrial estate to the east and a primary school to the north. As such, the boundary of the Conservation Area is clearly identifiable and its hinterland marks a sharp contrast

3.2 Local Materials and Details

3.2.1 The tenement buildings in The Pullens Estate Conservation Area (Figure 5) are four storeys in height, with flat roofs, and each unit is three bays wide with an ornate central entrance to a common stair well (Figure 6). The ranges vary from three to twelve units in length. The walls of all buildings are in yellow London stock brick laid in Flemish bond. To the sides and rear, the brickwork is carried up in a utilitarian manner without stringcourses or other devices to relieve the surface areas. At the front however, decorative bands of nail-head decoration in moulded brick are used to articulate the elevation and provide a link between the windows at cill level. Rendered plinths are employed at street level on some of the buildings. A three course wide red brick band delineates the start of the parapet.

3.2.2 The front elevations to the tenements are well ordered and finely modelled. Ornamentation is most conspicuously provided by the richly detailed painted terracotta window and door heads with high relief keystones in cast naturalistic motifs (Figure 7). These remain crisp and clear in appearance. The key stones to the window arches at Nos. 1a and 1b Illiffe Street bear the imprint, C.JENNINGS, POOLE, DORSET. Jennings was a noted builder and terracotta manufacturer who was active in south London at this time. The other window arches are very similar and may well also be from Jennings' works. The windows to the front elevations are glazed with timber, double-hung sashes.



Figure 5: Penton Place tenement block from the south west.

Figure 6: Detail of doorway to tenement block.



Figure 7: Detail of first floor windows to tenement block.



The central windows to each unit, which light the stair well, and all three of the third floor windows, have 3-pane sashes. The paired windows on the ground, first and second floors, flanking the stair well, which are divided by terracotta colonnettes, have 2-paned sashes.

3.2.3 The sides of the tenement blocks' 4-storey rear wings have wide, 5- or 6-casement windows set beneath flat lintels (Figure 8). At ground floor the casements were modified to accept a lobby door into the yard, and a separate external door to the rearmost toilet or storeroom.

3.2.4 Front entrance doors to the flats are within the common stairwells, in pairs, set at 45-degree angles. The main stairwell entrances are through arched openings with rendered pilasters. The arches are in painted terracotta with a distinctive high relief keystone and capitals decorated with acanthus leaves (Figure 6).

3.2.5 Ornamental ironwork is used throughout the Estate. Low fretted cast iron window guards in a diamond pattern are set on the front window cills on the upper floors, and there are workshop roof edge railings over lightwells to the flats. There also appear originally to have been iron railings immediately in front of the main street elevations. Details of their appearance are not known, but stubs survive at the back of the pavement to mark their location and fixing lugs in the brickwork show the height of their former top rail (Figure 9).

Figure 8: Flank elevation at the entrance to Iliffe Yard.



Figure 9: The pavement in Iliffe Street, showing the stubs of the removed railings.





Figure 10: Iliffe Yard, looking east.

3.2.6 The workshops attached to the rear of the tenements in mews fashion are simpler and more “functional” in appearance (Figure 10). They are two storeys high, and also flat-roofed. They are built of London stock brick matching the tenement blocks, with segmental brick arches to the façade openings. Many of the original features survive. In particular, several of the two storey loading bay slots have gantries remaining. Articulation is provided by the use of bull nosed blue engineering bricks to protect the edges of the door and loading bay openings. The loading bays contain pairs of large half glazed timber sliding doors. Between the loading bays there are single entrance doors to the workshops, and pairs of side-hung casement windows to the upper parts (Figure 11).

3.2.7 The roofscape throughout the Conservation Area is well articulated with prominent chimney stacks with beige clay Doulton pots, as well as more modern red clay pots, marking each block in the tenement ranges (Figure 4). Over the workshops, however, the



Figure 11: Detail of workshop elevation in Iliffe Yard.



Figure 12: Shop fronts at the entrance to Peacock Yard.

majority of the stacks have been reduced in height or removed. It is understood that the original stacks were leaning significantly following sulphate attack on the mortar. Overall the roofscape throughout the Conservation Area is distinctive and well modelled, it is a strong contributing feature. It would be enhanced, though, by the reinstatement of the removed chimney stacks.

3.2.8 The openings into the workshop yards from the streets contain substantial iron gates, of consistent design, which are hung from square, yellow stock brick piers with blue, bull-nosed brick quoins.

3.2.9 The estate's shops are located beside the entrances to the workshop yards (Figure 12). They have traditional painted timber shop fronts, with pilasters supporting a fascia and cornice, and stallrisers. There is a further shop at the north end of the Crampton Street range of tenements, but its shop front is more crudely detailed and it may be a later alteration.

3.2.10 External amenity space is cleverly incorporated within the estate. The roofs of the workshops are used as gardens by 2nd floor residents and ground floor flats have access to a small enclosed yard. First and third floor flats can use the flat roofs of the tenement blocks.

3.3 Street Surfaces and Furniture

3.3.1 Relatively few original street details remain in the Conservation Area. Public footways of the Pullens retain their granite kerbs but are paved with concrete or concrete paving slabs, which are generally in need of repair. It is within the workshop yards that the area's original character can be better appreciated (Figure 13). The setted yard surfaces survive largely intact and in relatively good condition. The pavements are narrow but still retain granite kerbs and some natural stone paving slabs.

3.3.2 Street furniture is largely of modern design and consists primarily of plain steel lighting columns painted black and grey street sign poles and the recent Southwark logo torquoise street nameplates. However, one earlier octagonal iron bollard survives towards the east end of Iliffe Street.

Figure 13: Detail of the entrance to Iliffe Yard from Amelia Street.



3.4 Key spaces and landscape elements

3.4.1 There are no green open spaces among the Pullens Estate Buildings. The intensity of the area is heightened by the relative absence of greenery at street level.

3.4.2 In the service yards, and Iliffe Street, the relationship of the height of the buildings to the distance between front facades presents an intense aspect that gives an air of industrialism blended with tenement buildings. The preoccupation with health and living conditions from the mid 19th century was not put into practice here. It appears that a concession was made towards this philosophy by the use of daylight reflectors angled outside the rear parlour windows of ground floor flats.

3.4.3 An open space has now been created, following the demolition of the tenement blocks on the south side of Amelia Street. This is a well-treed small park, which is enclosed with distinctive iron railings (Figure 14).

3.5 Negative elements

3.5.1 The Conservation Area is relatively small, and is of consistent design quality. However, one feature that does significantly detract from the overall appearance of the estate is the proliferation of satellite dishes attached to the front facades of the tenement blocks. A further problem is the rather run-down condition of the shop fronts, some of which appear to be either vacant or under-used.

4. Audit

4.1 Listed Buildings

4.1.1 There are no listed buildings within the conservation area. The nearest is the Manor Road Baths, which is 100m. from the south east corner of the area, opposite the south end of Crampton Street, but which does not feature in views of or from it. Further away, to the east, part of the front of the grade II listed Town Hall in Walworth Road can be seen in views along Iliffe Street.

4.2 Key Unlisted Buildings and Building Groups

4.2.1 Given the strong, overall consistency of the design quality of the estate, there are no buildings that stand out individually, and all of them – tenements, workshops and shops – are considered to make a positive contribution to the character or appearance of the conservation area.

4.2.2 The building types which contribute to the character of the area are:

4.2.3 The blocks of flats.

- Four storeyed, rising from the back edge of pavement with good articulation and fine ornamentation. Blocks are unbroken, terminating at street and yard access junctions. The blocks provide an air of intensive presence, which must have been extremely powerful prior to the redevelopment of the Southern sector. (Figures 5 to 9)

4.2.4 The rear workshops.

- Units on the lines of stables with service rooms above. The workshops have bricked in doorways which formerly connected with the light wells of ground floor flats, or the rear lobbies of first floor flats. (Figures 10 & 11)

4.2.5 Individual shop units.

- These are located around the estate, generally beside the workshop yard entrances. Uses need to be identified for these units, as some of them appear to be empty.
- The original shop fronts are of traditional design with pilasters, fascias, cornices and stallrisers, features which generally survive reasonably intact. (Figure 12)

4.3 Trees and Planting

4.3.1 There are a few street trees within the Pullens Conservation Area in Crampton Street and some have recently been planted in Penton Place and Iliffe Street. Pullens Gardens contains shrubs and a number of mature trees. (Figure 14)

4.4 Environmental improvements

4.4.1 Positive ways of enhancing streets and public spaces within the Conservation Area include the planting of suitable street trees, the reinstatement of traditional street furniture, and the provision of more traditional surfaces to the pavements.

4.5 Improvements to buildings

4.5.1 The most conspicuous feature detracting from the appearance of the buildings is the large number of satellite dish aerials fixed to the street fronts of the tenement blocks. It would significantly enhance the character of the area if an alternative, less visually obtrusive, means of providing the service could be found. Further potential enhancements include the reinstatement of the missing or lowered chimney stacks to the workshop blocks and, if evidence of their original appearance can be discovered, the restoration of the iron railings to the street fronts of the tenement blocks.

4.6 Potential development sites

4.6.1 There is little, if any, potential for development in the Conservation Area. However, there are potential development sites adjacent to the area that could impact on its setting, for example, the Newington Industrial Estate on Crampton Street. Development on this site could significantly affect views of or from Iliffe and Crampton Streets and Iliffe Yard.



Figure 14: Amelia Street and Pullens Gardens, looking east.

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 officers 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 proposals. Where a building is listed, there are stricter controls on what the owner can and cannot do, but, as mentioned at 4.1.1 above, there are no listed buildings in the conservation area. Replacement of unlisted structures will normally only be entertained where the 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. However, the quality of the existing buildings in the conservation area is so consistent that few, if any of them do not contribute positively. If unauthorised works are carried out, the Council can take enforcement action against them.

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

5.2 Development form and urban morphology

5.2.1 Though opportunities for redevelopment in the area are limited, there may be some cases where refurbishment schemes may provide opportunities for positively enhancing the area's special character.

Street and plot patterns

5.2.2 The character of The Pullens Conservation Area is created primarily by the remaining tenement housing arranged around the perimeters of blocks and the workshop yards within. It is dependent on the continuity of building frontages and their relatively unaltered form and design.

5.2.3 It is important that the integrity of building frontages is retained.

5.2.4 Any new buildings affecting the Conservation Area must observe the same building lines, height and form as the streets making up of the Pullens, and similarly the same plot width and rhythms as the historic development.

New design in the Conservation Area

5.2.5 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 structures, but in building on the unique townscape opportunities of density and height that the historic development pattern affords.

Extensions

5.2.6 The tightly-packed nature of the whole surviving estate means that there is very little room anywhere to extend the existing buildings to the side or the rear. Nor is there any scope for roof extensions, as the existing flat roofs of both the tenement and the workshop blocks are key features of the area's special architectural and historic interest. The addition of roof extensions would also involve the loss of flats' amenity space and will normally be refused.

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 Significant boundaries in the conservation area comprise:

- The gates and boundary walls and piers at the entrances to the workshop yards. Some of the walls and piers have lost copings, which should be restored. The gates' ironwork, including the quadrant ground tracks (Figure 13), should be kept in good repair.
- The railings round Pullen's Gardens. These are of a distinctive design and should be regularly painted.
- The fronts of the tenement blocks would be enhanced by the reinstatement of their missing railings.

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.

5.4.2 The use of natural, traditional materials will be encouraged and expected. Artificial modern materials, such as UPVC windows, generally look out of place, and may have differing behavioural characteristics to traditional materials. Some materials, such as concrete tiles, can lead to problems with the building's structure as their weight may exceed the loading for which the roof members and internal walls were designed. Where such inappropriate materials have been used in the past, their replacement with more sympathetic traditional materials and detailing, where possible, will be encouraged.

Maintenance

5.4.3 Repair works can prove costly and may require authorisation, which can cause delays. It is therefore far better to ensure that regular maintenance is undertaken, thus preventing unnecessary decay and damage and the resultant costs and problems. Works such as the regular repainting of woodwork and ironwork, clearing out of debris in rainwater pipes and gutters, cutting back of vegetation in close proximity to buildings, and repointing of failed mortar, 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

5.4.4 Where originals exist these should be retained in situ wherever possible and repaired as necessary. Most properties have retained traditional, although not always original, timber framed double hung sash windows or casements, and a number of workshops have also retained traditional original timber boarded front doors. Such windows and doors that remain in reasonable condition require no more than regular maintenance. In cases where joinery has deteriorated through neglect and subsequent decay, more drastic solutions may be required. In most instances, however, it will be possible for a suitably skilled carpenter or joiner to repair damage and prolong the life of the window or door.

5.4.5 Replacement windows should match the original glazing bars and detail of the originals. Where the existing windows or doors are however later alterations that detrimentally affect the character or appearance of a building, the Council will consider their replacement with appropriate traditional designs. The use of modern materials such as aluminium or UPVC is inappropriate and not acceptable on historic buildings.

5.4.6 The traditional windows in most of the area are double hung sliding sashes and side- or top-hung casements. Other designs such as tilt and turn, or double-glazed sealed units are invariably unacceptable. Original glazing patterns should be preserved, and modern "picture windows" that increase the size of original single panes are not acceptable.

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. In the residential blocks the window joinery is generally painted white. However, in the workshop yards the doors and windows are painted a uniform darker colour: dark red in Iliffe Yard, green in Peacock Yard. This tradition should be continued.

Roofs

5.4.8 Where possible, original roof coverings should be retained and if necessary repaired to match the existing. Where re-roofing is unavoidable because of deterioration of the existing roof covering or inappropriate later works, the use of matching materials will usually be required.

5.4.9 Where they exist, original chimneystacks and pots should always be retained and repaired if necessary. The reinstatement of appropriately designed replacement chimney pots where these have been lost will be encouraged.

Stucco and render

5.4.10 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. The principal use of stucco on the estate is for the pilasters to the tenement blocks' doorways and for the plinths below the ground floor windows.

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, and paint should be chosen carefully with this in mind and to respect the unified character of the area. It is also important that a paint is used that allows the material to "breathe" and does not trap moisture within the building fabric.

5.4.12 Where features such as capitals or pilasters have been lost, the Council will encourage their reinstatement using traditional materials

following the design and detailing of those originals remaining on other properties.

Brickwork

5.4.13 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 slightly larger than metric bricks and were often laid in softer lime based mortar in a thinner bed, which reduced the appearance of the joints relative to the bricks. Re-pointing should only be undertaken where necessary to prevent further damage to a building's structure and should be kept to a minimum. Usually a lime based mortar mix no stronger than the existing mortar is recommended and this should be coloured with sand to match the original mix. Joints should be flush or slightly recessed (not weather struck or raised) finished neatly and cleanly with the mortar brushed back to expose the edges of adjacent bricks.

5.4.15 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 ironwork should be retained and protected through regular painting (black) and maintenance. The reinstatement of missing ornamental ironwork with good quality replacements of similar and appropriate design will be encouraged. The original window guards to the tenement blocks' appear mostly to survive in reasonable condition, so, where they are missing, historically faithful copies can be made and this will be encouraged by the Council. Evidence also survives that the ground floors of the tenement blocks were originally protected with iron railings (Figure 9). If details of their original appearance can be discovered, the Council will encourage reinstatement.

Terracotta

5.4.17 The terracotta door and window arches to the fronts of the tenement blocks and the colonnettes dividing the paired windows appear generally to be in good condition. However, it is important that their paintwork is regularly maintained and that a paint is used that allows the terracotta to breathe. It is possible that the terracotta was originally unpainted. If so, however, proposals to remove the paint, to recreate the "original" appearance, should be approached with great caution and only after taking specialist advice, as the use of the wrong techniques can cause irreversible damage to the material by removing not only the paint but also the terracotta's protective "fireskin". In any event, such work should not be undertaken piecemeal but as part of an overall, agreed and professionally supervised, programme.

Shopfronts

5.4.18 The shopfronts are an important feature of the area and should be retained and repaired. Although their condition is beginning to appear run-down in many cases, much of their original detailing has survived intact, including painted timber pilasters, fascias, cornices and stallrisers. Any alterations should respect the design of the originals and encouragement will be given to the reinstatement of missing architectural features. The Council has issued detailed Supplementary Planning Guidance on Shop Front Design and Materials, copies of which can be obtained from the Council's Planning and Regeneration Division at, Council Offices, Chiltern, Portland Street, London SE17 2ES Telephone: 0207 525 5402 / 5

Useful contacts:

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

Planning Enquiries,
Southwark Regeneration,
Chiltern,
Portland Street,
London SE17 2ES

Or by phoning for advice on:

General Planning Enquiries	0207 525 5404/5/6
Conservation & Design Team	0207 525 5443/5433
Planning Enforcement	0207 525 5449/5435
Building Control	0207 525 2400
Tree Protection Officer	0207 525 2210

Other useful contacts

English Heritage, London Region, 23 Savile Row, London W1S 2ET	0207 973 3000
---	---------------

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

The Victorian Society, 1 Priory Gardens, Bedford Park, London W4 1TT	0208 994 1019
---	---------------

Further reading:

- Ashurst, J and N – Practical Building Conservation, Vols. 1 to 5 (1988)
- Brereton, C – The Repair of Historic Buildings: Advice on Principles and Methods (English Heritage, 1991)
- Cherry, B and Pevsner, N – The Buildings of England, London 2: South (1983)
- English Heritage – Streets for All (2000)
- HMSO – Planning Policy Guidance Note 15 [PPG15]: Planning and the Historic Environment (1994)
- HMSO – Planning Policy Guidance Note 16 [PPG16]: Archaeology and Planning (1990)
- Institute of Historic Building Conservation [IHBC] – A Stitch in Time: Maintaining your Property makes Good Sense and Saves Money (2002)
- London Borough of Southwark – Neighbourhood History No. 4: The Story of Walworth (1993)
- Reilly, L – Southwark: an Illustrated History (London Borough of Southwark, 1998)
- Survey of London, Vol. 25 – St. George's Fields, the parishes of St. George the Martyr, Southwark and St. Mary Newington (London County Council, 1955).