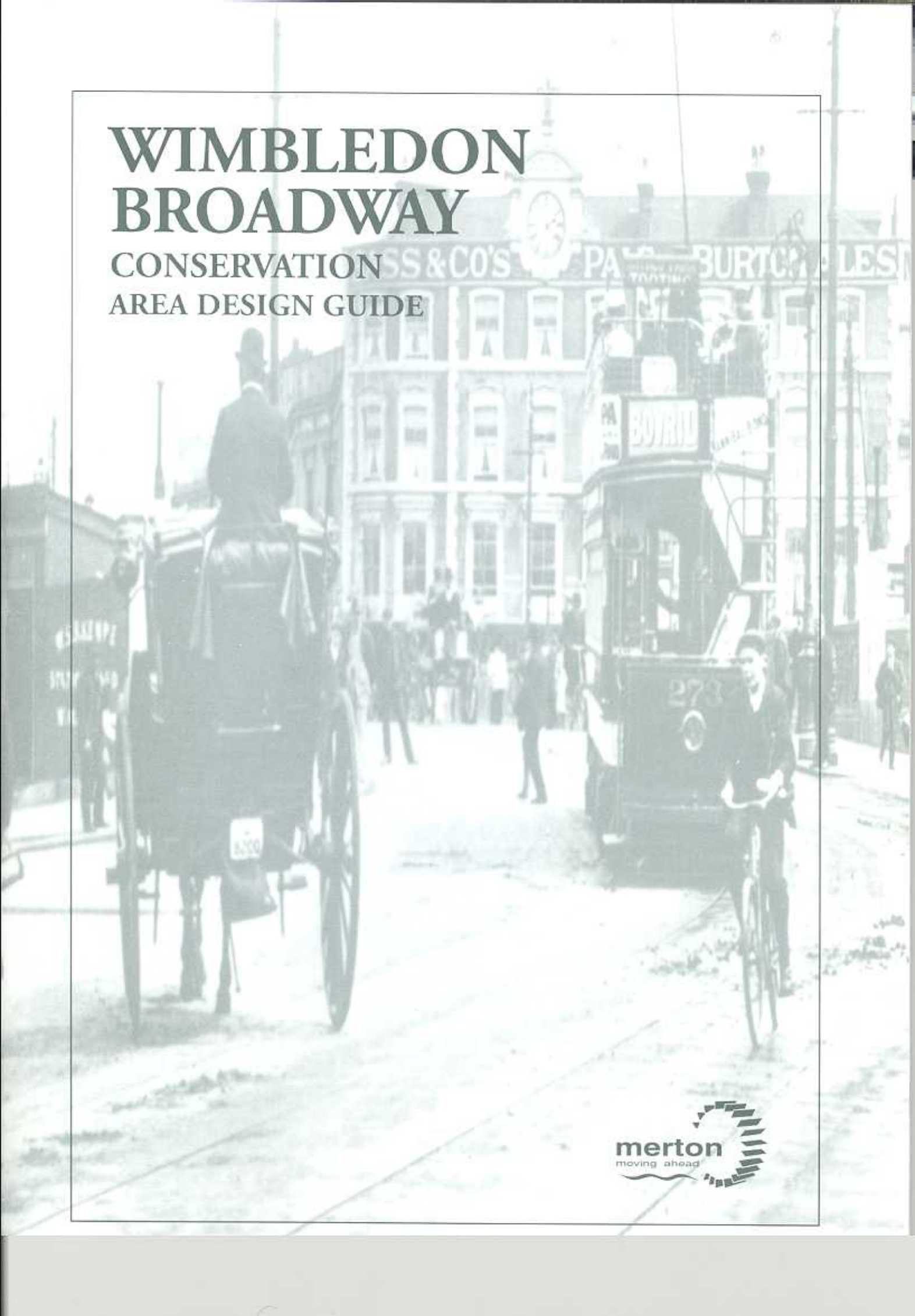
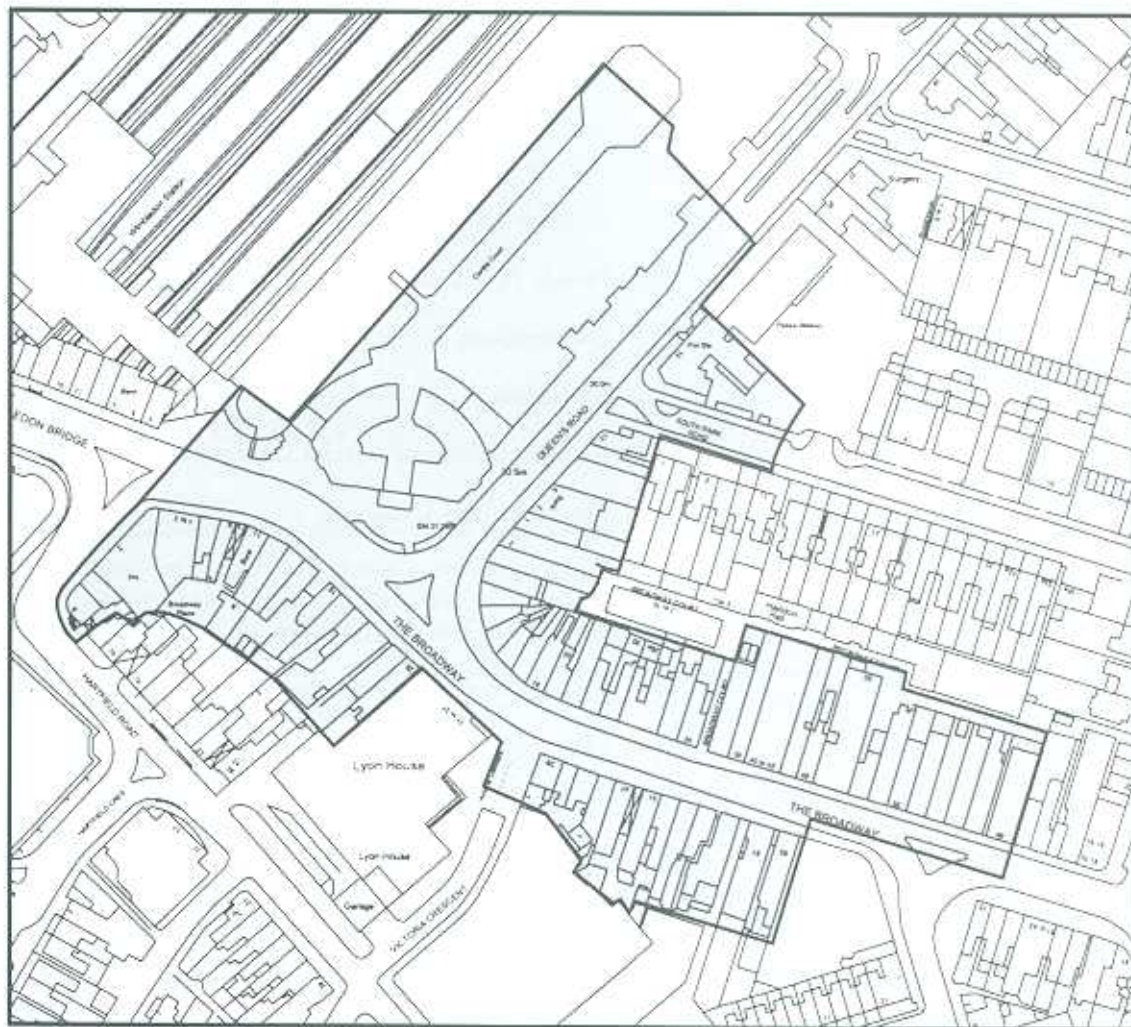


WIMBLEDON BROADWAY

CONSERVATION
AREA DESIGN GUIDE



WIMBLEDON BROADWAY CONSERVATION AREA DESIGN GUIDE



MAP OF CONSERVATION AREA

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Acknowledgements

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(Above) Wimbledon Broadway and Town Hall c.1935



Wimbledon Bridge & Broadway c.1910

INTRODUCTION

Conservation Areas are designated by the Council as areas of special architectural or historic interest, the character or appearance of which should be preserved or enhanced.

The Wimbledon Broadway conservation area was originally designated in 1985 and extended to include 4-6 Hartfield Road in 1992 and Nos 36-66 and 45-63 Broadway in 1993.

The particular characteristics that merit the area's designation as conservation area include: the historical background, the numbers of listed buildings, the charm, character and uniqueness of the detailing of the buildings and the quality of the streetscape and the open spaces.

This design guide covers the whole of this Conservation Area and aims to highlight the main architectural features

and important qualities that contribute to the area's character. It also puts forward recommendations and provides guidance and advice on improvements that can be carried out by owners and occupiers which preserve and enhance the character of this area.

The Council can control certain changes within the area by the way that it determines applications for planning permission and listed building and conservation area consents (for demolition). Although many of the recommendations included are advisory only, they nevertheless provide guidance as to good design practice, and, as such, will be taken into consideration when planning applications are considered.

Occupiers and owners have an important role to play in preserving the character of this conservation area.

Alterations may be small in scale, but can be prominent and have a large impact on the area that for the most part has a cohesive character. Sensitive alterations and careful maintenance will help preserve the character of the area and also retain the values of the properties.

Merton Council hopes that owners and occupiers will find this brochure of interest and take the recommendations made in it into account when considering alterations and improvements to their properties.

If you are in any doubt as to whether planning permission is required for alterations to your property then please contact the:

**Development Control Section of the
Council's Environmental Service
Department Tel: 0208 545 3117**

THE ROAD TO MERTON

In 1838, along the country lane known as the Road to Merton, a railway station appeared. A terminus to the line from Nine Elms, it became, over the next fifteen years, the hub of links to Streatham, West Croydon, Kingston and Dorking. But such Victorian ingenuity, by itself, had very little effect on the idyllic rural landscape of the valley through which it ran. The impracticability of access to the water table, which lay beneath a thick bed of clay, had defeated any previous attempt at colonisation, but the cutting edge of Victorian technology quickly overcame this with a "state of the art" cast iron piped water supply from Raynes Park and in 1875 a sewage works on the Wandle. The opportunities and potential this offered were immediately seized by developers. The influx of a mainly artisan class, settling to local employment, doubled the population south of the railway each decade at the end of the century.

Flowing away from the station the Road to Merton formed the axis of this new development and its character was quickly transformed by shops, town hall, police station and pubs. Such was the quality of this centre that about 1890 the new open space adjoining the station was renamed Broadway and over the next twenty years the development slowly spread as far as Holy Trinity church with St Winifrid's, the Theatre and King's Picture Palace (an early cinema) increasing the diversity and attraction.

At the start of World War One the Broadway was the centre of gravity of a large thriving community.



The problems of unemployment in times of depression had been a feature of the area's earlier life and has seen cyclic repetition to the present day.

This combined with ease of access to upgraded shopping centres within close radius and increasing traffic congestion from through traffic, have all contributed to a general lowering of the quality and viability of the Broadway. However, the proposed tramlink and Heathrow link together with traffic calming measures

and the success of Centre Court and the local theatres herald a glorious opportunity to regenerate the Road to Merton to its former prominence as a major local shopping and commercial centre, where the diversity of specialist outlets are matched by the quality of both the fabric and the service.

BUILDING CHARACTER

The character of Wimbledon Town Centre is influenced by its buildings. It is the Council's policy to enhance this character through the encouragement of the restoration of original architectural features.

Planning policies relating to the enhancement of buildings are contained within the *Borough's Deposit Draft Unitary Development Plan*. Relevant policies are contained in the *Built Environment Section of the Safe, Green and Healthy Borough Chapter*. The policies reproduced below are of particular importance.

Policy BE.6 relates specifically to the enhancement of buildings in conservation areas:

Policy BE.6: Conservation Areas; Enhancement Schemes.

Efforts will be made to promote enhancement schemes in Conservation Areas through pursuing opportunities for external funding and partnerships with national funding bodies and the private and voluntary sectors.

Where the property is a Listed Building, then policy BE.12 is also relevant:

Policy BE.12: Listed Buildings; Alterations and Extensions.

When considering applications for alterations and extensions, including partial demolition, of listed buildings and other buildings of importance, special regard will be had to the desirability of preserving the character and special historic interest of the building, and safeguarding its structural integrity.

Supplementary Planning Guidance will be prepared on detailed aspects of listed building control.

Fig. 1 shows a typical elevation in Wimbledon Town Centre, as it should

appear, and identifies the particular features, the restoration of which the Council is seeking to encourage.

UPPER LEVELS

The upper levels of Victorian shop buildings are vertical in character and, by their repetition over each bay, provide the unifying quality to each terrace and therefore the street as a whole.

Typically three storeys high, with a pitched roof concealed behind a parapet, the upper facades are predominantly of brick and often feature brick or stone window surrounds, string courses, cornices and expressed party walls. The stone elements are often decorated or moulded to give prominence and character to the feature and enhance the facade generally.

Windows are usually recessed timber vertical sliding sashes, frequently divided into four or more panes and often with semi-circular heads to the top floor.

Brick features are expressed in raised brickwork, contrasting colour bricks or block bonding.



SHOPFRONT DESIGN

The main purpose of the shopfront is to display goods for sale. It also has an important role in projecting the image of the shop. It follows that a shopfront that is tawdry in construction and materials or discordant in its colour scheme will not project a good image or enhance the display of items for sale. The same is true of the whole of the shopping street.

Policy BE.46 relates to the design of shop fronts:

BE.46: New Shop Fronts; Design. The Council will expect the design of new shop fronts to be related to the scale and character of the building of which they form a part and enhance the street scene. Shop fronts should be designed to be fully accessible to people with special mobility needs including the provision of level access and appropriate door widths.

A good shopfront will harmonise with the character of a building, and it should not be replaced by one which looks out of place or which detracts from the neighbouring units. It should reflect the architectural features and the proportions of the building and, in the case of a terrace of shop units, the rhythm of the terrace. Original frontage features should not be concealed or destroyed. Where a shopfront spans more than one unit, the vertical divisions which provide the rhythm of the terrace should be retained or restored.

1 TYPICAL ELEVATION

1 TYPICAL SHOP FACADE

1. Entrance Door
2. Frame
3. Stallriser
4. Shop Front

SHOPFRONT SURROUNDS

Nineteenth century shopfront design was based on a set of principles which was noticeably successful in achieving a satisfactory relationship between the shopfront and the building as a whole. These principles still hold good. Various elements can be used to enclose the shop window and entrance rather in the manner of a picture frame which sets off a painting. These include the pilasters, fascia, cornice and stallriser. Each has its own visual and practical function. The pilasters identify the vertical division between the shop-fronts; the fascia provides the space for advertising; the cornice gives a strong line at the top of the shopfront and protection from the weather; the stallriser gives protection at ground level and provides a solid base; and all of these elements form a frame which suggests, visually, a method of support for the building facade above.

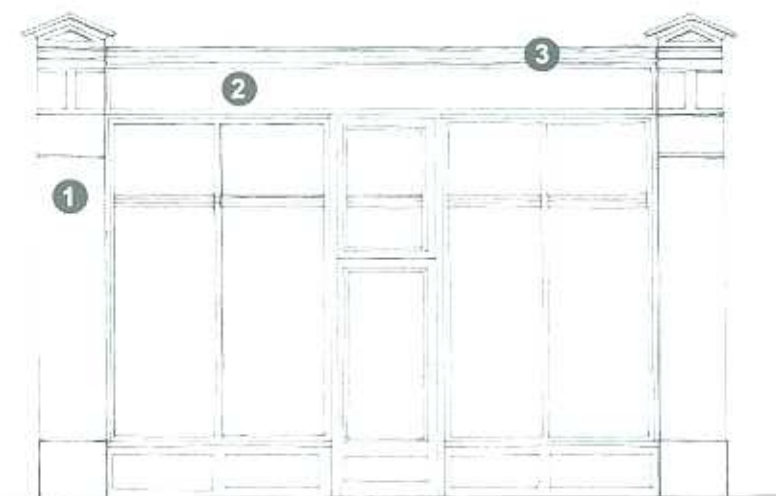
In Conservation Areas, or in the case of Listed Buildings, traditional shop-fronts, where they exist, should be retained, or if they are missing should be reinstated. Examples of original shopfronts in the vicinity will need to be sought to provide a basis for the design. Proposals for alterations will be expected to reveal original details where they have been concealed, or restore original detailing which has been lost.

2 (ABOVE) FEATURES OF THE SHOP SURROUND

1. Pilaster
2. Fascia
3. Projecting Cornice

3 (OPPOSITE) SHOPFRONT FEATURES

1. Fascia
2. Corbel
3. Clerestory Window
4. Recessed Doorway
5. Stallriser
6. Pilaster



2 FEATURES OF THE SHOP SURROUND

The shopfront is surrounded by a frame which is made up of a number of elements. Each of these elements has a practical purpose, and contributes to the character of the building. The elements are as follows:-

1. The pilasters which distinguish each shop from its neighbour and provide much of the rhythm to a terrace of shop units. The base, or plinth, and the top, or corbel, of the pilaster frequently reflects the height and dimensions of the stallriser and fascia of the shopfront itself and the corbel, which projects forward from the face of the building allowing the fascia to be angled downwards slightly in order to permit better visibility from the street;

2. The fascia provides the space to display the name of the shop;

3. The projecting cornice defines the top of the shopfront, distinguishes the shop from the rest of the building above, and directs rainwater away from the shopfront.

Cornices should always be retained or reinstated in the appropriate position related to the height of the corbels and cornices on neighbouring properties. Pilasters should also be retained or reinstated in the correct position, which

relates to the original width of the building. Pilasters and cornices should not be clad, or concealed by fascia boards, and should not be treated or painted separately on each side of the party line. They should not be cluttered with fixtures, such as signs, alarm boxes or blind fittings.

In Conservation Areas proposals for shopfronts and surrounds will be expected to retain these features, or to reinstate them with the original design and detailing, if they are missing. Decorative mouldings should be copied from nearby buildings or from a historical pattern book.

Corporate styles adopted by some businesses may clash with the style or character of individual premises and their surroundings. While the Council recognises the importance of the house style to some businesses, nevertheless in some areas, particularly in Conservation Areas, corporate styles may need to be modified.

THE SHOPFRONT

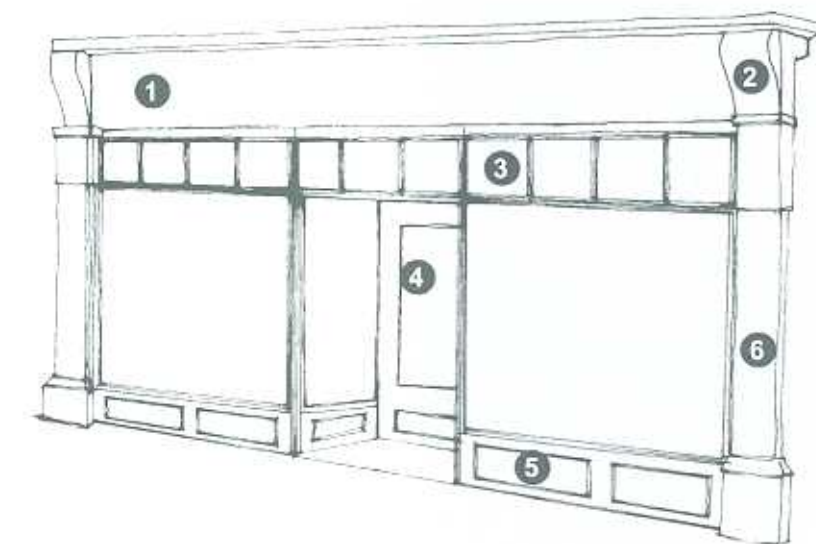
The shopfront itself occupies the space defined within the shopfront surround, as described on page 6. It too is composed of several elements, such as the windows, the doors and the stallriser. In some cases the original shopfront has been retained and, in these cases, a repair or refurbishment of the original will often produce a better finished result than a replacement with a new shopfront.

In Conservation Areas, and in the case of Listed Buildings, proposals for shopfronts will be expected to retain original features or to reinstate them with original design and detailing, if they are missing. The following basic rules of design should be followed:-

I. Copies of historic styles should be appropriate to the period of the building; for example, avoid using neo-Georgian styles in a Victorian or inter-War building. It is important to get minor details right, for example, the profile and shape of window frames, glazing bars and doors:

II. Large expanses of glass are usually out of scale with the proportions of the building and should, therefore, be avoided. Glazing bars should be used to sub-divide both vertically and horizontally large areas of glazing. Clerestory windows should be aligned correctly with fanlight windows and stallriser cills to door panels. Opaque, frosted, mirrored or tinted glass is normally not acceptable, unless it has a functional use and is in small areas. Stained glass within the clerestory window is, however, a design feature in some traditional shopfronts:

III. The design of doors should be in keeping with that of the other elements of the shopfront. Separate access to the

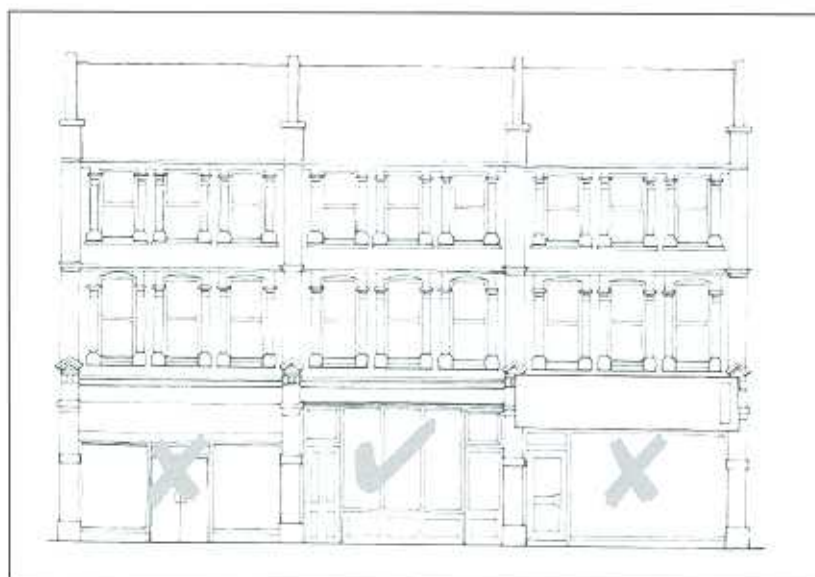


3 SHOPFRONT FEATURES

upper floors should be retained to allow continued independent usage of the upper parts of the building. In some cases where a separate access to the upper floors has been lost, a reinstatement of a separate access will be sought. The positioning of this second door can be used to achieve a balanced effect in the shopfront elevation. Traditionally the entrance doorways are often recessed behind the main facade and a decorative floor provided in the recess. Such recessed entrances can enhance the character of the traditional shopfront design, and can provide shelter for shoppers.

Recesses should, however, be well illuminated. Access for people with special needs should be considered in the design of doorways.

IV. Stallrisers are the solid panels below the shop window. They perform the function of providing a visual base for the shop window, display, and they can screen unattractive floor areas behind.

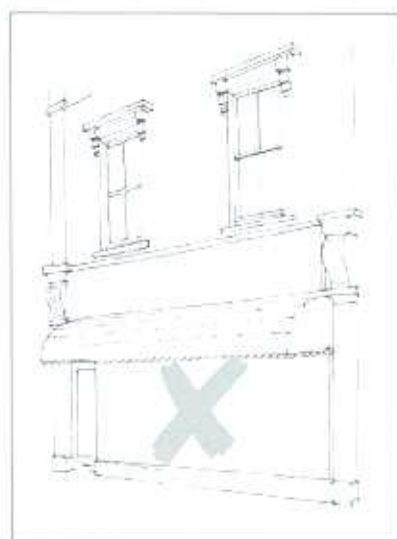


4 ORIGINAL AND POOR QUALITY REPLACEMENT SHOPFRONTS

They also protect shop windows from damage. Generally the height of the stallriser should relate to that of the base of the pilaster, or to the height of any traditional existing stallrisers on neighbouring properties. In Conservation Areas, and in the case of Listed Buildings, a traditional stallriser of suitable design and proportions will be required in any new shopfront proposal.

Shop window displays should be maintained at all times to lend interest to the shopping frontage. Solid or partially infilled frontages are generally not acceptable, and where the use requires a visual break from the street, this should be provided by means of an internal screen behind a shop window display.

5 INAPPROPRIATE SHOPFRONT



advice: The sub-division of glazing, careful detailing and the inclusion of stallrisers in bay divisions can help to integrate shopfronts.

6 TYPICAL FASCIA DETAIL

FASCIAS & PROJECTING SIGNS

BE.47: Shop Fronts; Advertising.

The Council will encourage shop owners to improve the standards of advertisements on shop fascias, and will expect proposals to enhance the street scene and its visual and residential amenity. The design and means of illumination of advertisements on shop premises should be related to the appearance, scale and character of the shopfront and its associated features, as well as the shopping parade within which it is located. Approval will not normally be given for internally illuminated signs in conservation areas.

Variations in the width and length of the fascia have a significant effect on the appearance of the building as do the extent of forward projection of the fascia board and the materials used. Fascias should be contained within the original shopfront surround and they should not extend without interruption across a number of buildings or across the face of the corbels.

Over-sized fascias, which are out of scale with the building, are not suitable either within Conservation Areas or elsewhere.

The dimensions of the fascia are usually related to that of the corbels, and if there are no corbel features then the fascia should not exceed one-fifth of the distance between the pavement and the cornice. The fascias of adjacent properties may sometimes be used as a guide for alignment, but will not necessarily always be appropriate.

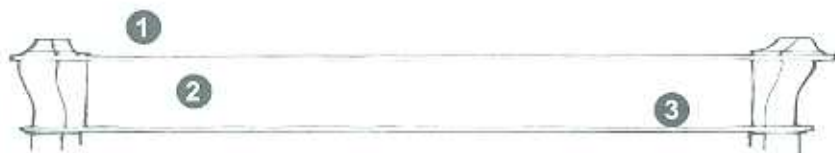
Over-deep fascias will need to be reduced when a new shopfront is proposed. Reflective materials or lurid colours on fascias should be avoided.

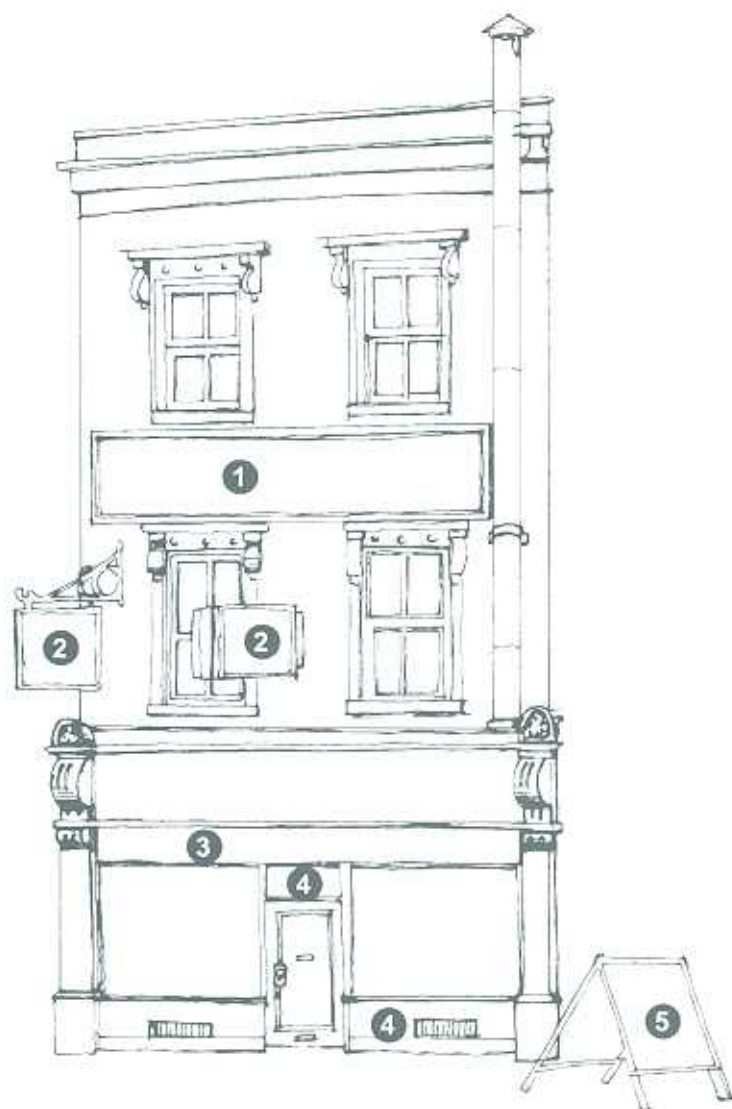
Where a suspended ceiling exists, or is to be provided, there can be a problem of obtaining a satisfactory junction between the ceiling and the shopfront. In such cases, suspended ceilings should be cut back to at least one metre away from the shopfront. Suspended ceilings should not result in a downward extension of the fascia.

Fascia signs should be contained within the fascia panels, and should not conceal architectural features. Backlit fascia panels should not project noticeably forward of the corbels or the shopfront surround. Lettering should be kept simple and bold.

In Conservation Areas the materials to be used for the fascia panels and lettering should be appropriate to the architectural style and age of the building. Unacceptable materials include large panels of acrylic, perspex or other shiny or reflective material.

Illumination for fascia signs should also be carefully considered. In Conservation Areas wholly backlit fascia panel or built-up fascia boxes are not normally acceptable. Illumination of fascia signs in these areas is best achieved by means of external illumination using swan-neck lamps, uplighters, downlighters, or tubes in trough housings with carefully controlled lighting to avoid undue spread of light. Alternatively, internally illuminated individual letters, with an opaque face and solid sides, may be considered.





SECURITY: SHUTTERS & GRILLES

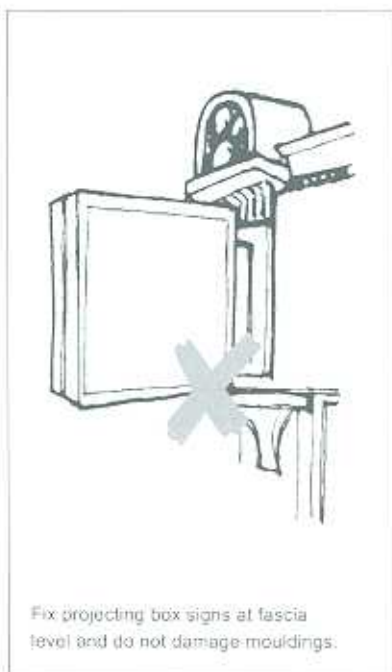
Excessive security measures, created by blocking out windows with steel shuttering, produces a bleak and hostile environment for the pedestrian which, to some extent, may deter the innocent passers-by. Streets which encourage out-of-hours window shopping are more friendly and, by attracting people, help to create informal surveillance for the area.

Timber shutters are traditional for certain types of shop. Solid metal roller shutters should only be used where there is a continuing problem of vandalism and damage. In these situations, shutter-box housings should either be integrated within the shopfront, behind the fascia, or recessed and flush within the shopfront. Guides should be either removable or integrated within the shopfront design. Metal shutters should be colour-coated to match the shopfront-surround.

7 ADVERTISEMENT AND SIGNAGE

Projecting signs should be carefully positioned in relation to the features of the shopfront and shopfront surround. They should not obscure corbels or other detailing, and should normally be fixed at fascia level. There should not normally be more than one projecting sign on any shop or business unit. The height of the projecting sign should be less than the depth of the fascia panel and should, in any event, be less than 600mm in depth or width.

In Conservation Areas projecting signs should normally be non-illuminated and should be of a traditional hanging or bracketed design, as appropriate to the architecture and age of the building. In areas where projecting signs are absent, proposals for new ones will not be acceptable.



Fix projecting box signs at fascia level and do not damage mouldings.

7 ABOVE ADVERTISEMENTS & SIGNS

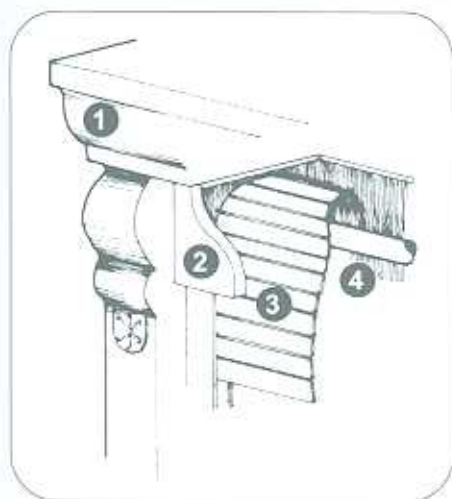
Too many signs look confused and cluttered.

1. Do not place signs above fascia level, apart from hanging signs which may be allowed.
2. Only one sign projecting or hanging for each business.
3. Do not place signs below the fascia.
4. Do not place ventilation ducts on front elevations.
5. Do not obstruct the pavement.

6 (OPPOSITE PAGE) TYPICAL FASCIA DESIGN

1. Preserve the Shopfront surround
2. Maximum fascia depth of 1 metre
3. Use coloured edge trim to blend with the background of the sign or shop frame.

8 SHUTTERS AND GRILLES



8 SHUTTERS AND GRILLES: THE COMPONENT PARTS OF AN EXTERNALLY FIXED ROLLER GRILLE

1. CORNICE
2. CUTAWAY FASCIA PANEL
3. ROLLER SHUTTER
4. CONCEALED SHUTTER HOUSING

Alternatives to solid metal shutters are, however, available and should be considered, examples include:

I. Internal security grilles which can be fitted behind the shop windows and that permit a view into the interior of the shop. This solution is considered to be the most acceptable;

II. Security glass which is laminated and incorporates a plastic layer. This will remain intact even when broken. Other alternatives are toughened glass or architectural perspex.

III. External lattice grilles, placed manually over the shop window and doors, which also permit a view into the shop.



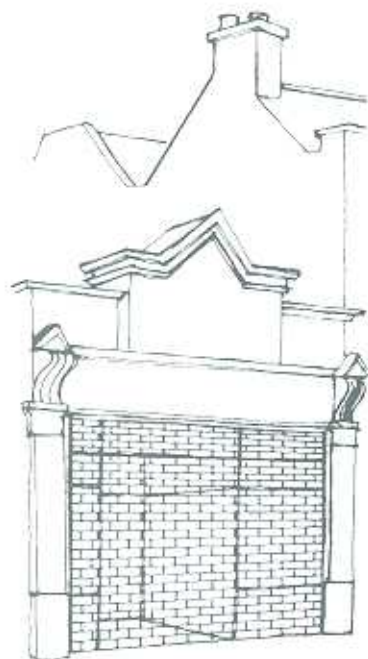
9 THE DEADENING EFFECT OF SOLID SHUTTERS

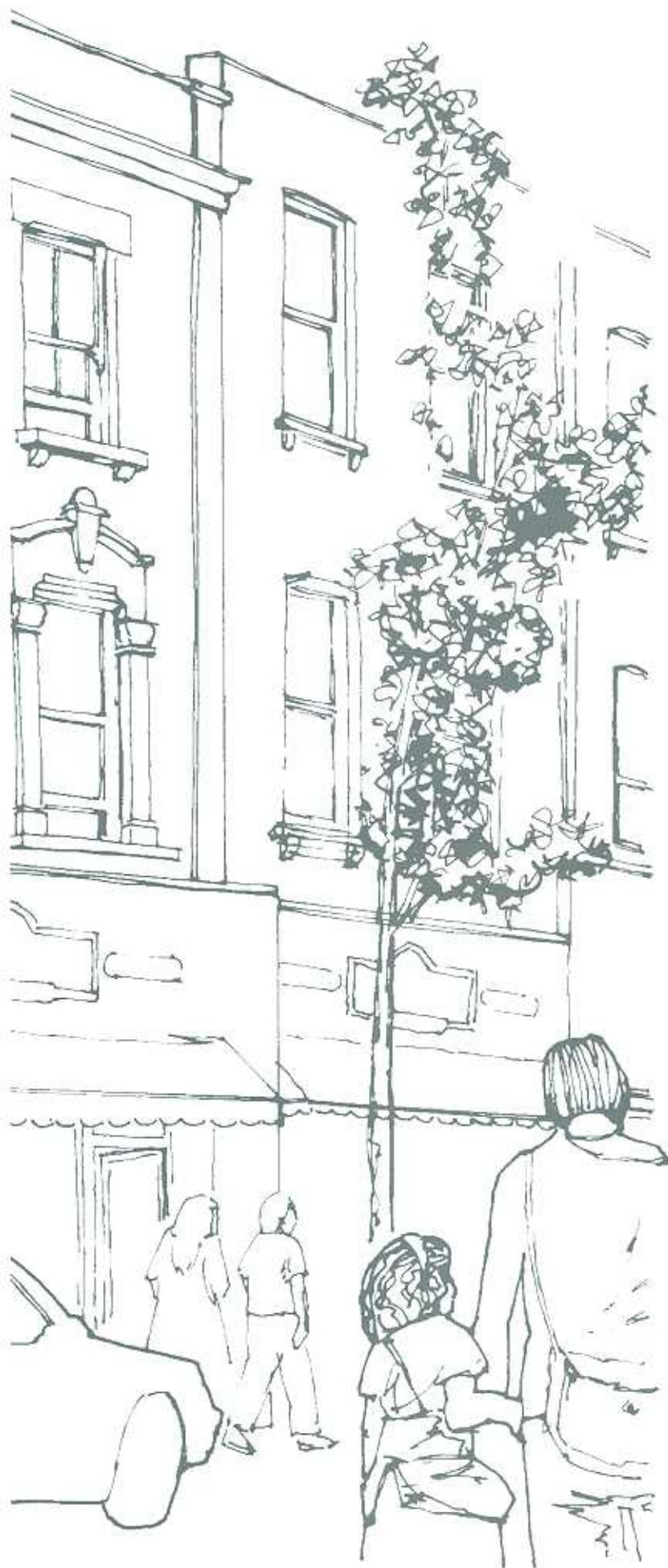
Security alarms should not adversely affect the architectural features of the building. Alarm boxes should be carefully positioned in relation to the shopfront and shop frame elements, and are usually best positioned above the cornice level. The positioning of satellite dishes will require special consideration, and wherever possible locations on the front facade of the building should be avoided.

In Conservation Areas, and in the case of Listed Buildings, all security measures should be designed and positioned so as to have the minimum effect on the character of the building.

Where a shop is vulnerable to 'ram raids', alternatives to shutters may have to be considered. It may be possible, in certain locations and in consultation with the Council, for bollards to be introduced outside shops to act as a deterrent. Alternatively a substantial looking planter can be physically incorporated into the shop front design, which can also

effectively deter such raids. When considering such proposals attention should be paid to the effect of the proposal on the overall shop front design. A separate Design Guide is available on Shopfront Security.

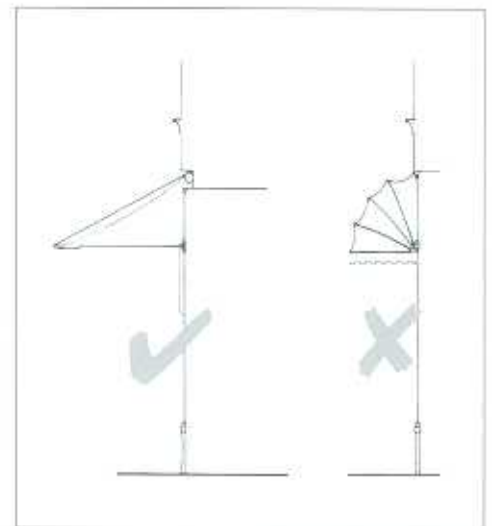




BLINDS & CANOPIES

Blinds and canopies can, if suitably designed, add to the interest and attractiveness of shops. They should fit in with the style of the shopfront and character and age of the building. In Victorian and Edwardian buildings, the typical blind used would generally be of the 'roller' or 'apron' types. These would retract into the shopfront surround.

In Conservation Areas, and in the case of Listed Buildings, consideration will be given to the introduction of suitably designed blinds, having regard to the character and age of the building. Generally pre-Victorian buildings would not be expected to have blinds. Rigid Dutch-style canopies are not appropriate and would not be accepted in these situations.



DECORATION & SPECIAL FEATURES

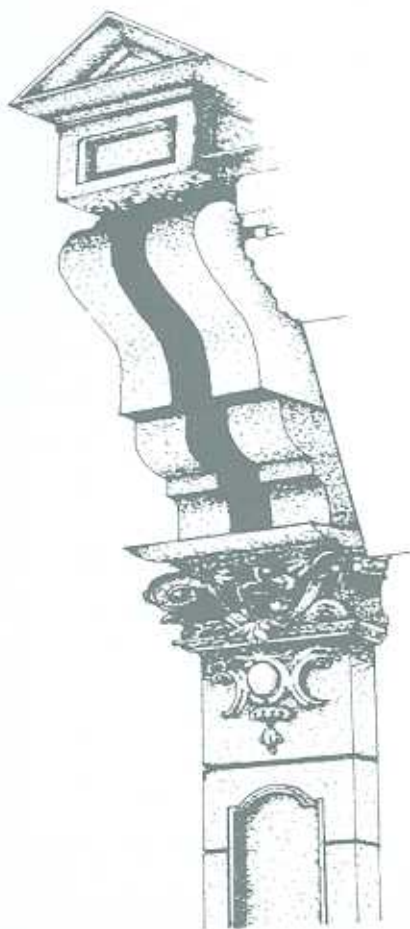
Small-scale features of decoration have a major effect on the buildings individual character. Such features include ornate tiling, curved glazing, patterned coloured glazing especially at clerestory levels, ornate glazing bar patterns, detailing on pilasters and corbels, and the use of special materials, such as terracotta, stone and ironwork. In Conservation Areas such features should be retained and carefully repaired, where necessary.

MATERIALS

There are a wide range of materials available which vary considerably in their cost and quality, it is important that materials are selected which suit the character of the building concerned. Self-coloured aluminium, galvanised metal, laminates and plastics will be resisted in favour of colour-finished aluminium, hardwood timber, through-quality brick and semi-matt tiles.

Self-coloured metal is not a material which is found on the upper elevations of older buildings and it is not considered suitable for shopfront frames where the objective is to harmonise with the existing building. Furthermore, insubstantial materials or harsh finishes detract from the appearance of individual buildings and shopping centres.

Note: period reproduction shopfronts in coloured aluminium are also available.



RESIDENTIAL/ COMMERCIAL ENTRANCES

Where separate dwellings/offices are created above shops, care should be taken to ensure that the new doors to the street are of a suitable design and respect the character of the building. A glazed panel above the door will help to illuminate the entrance lobby. Recessed entrances should be avoided for reasons of security and surveillance and all should be well lit.

DOUBLE SHOP UNITS

Wide shopfronts need special consideration because most streets have a strong vertical emphasis. A large shop-front, where two units have been thrown into one, will disrupt this rhythm. It will therefore be necessary to retain the intervening pilaster and break the fascia, as for two separate units.

FORECOURTS

Private forecourts should be well maintained, and paved in such a way as to complement the paving in the public street. Forecourts can be used to create an attractive display which can significantly add to the appearance of shopfronts and the vitality of the street scene generally.

Forecourt displays within the public highway (the public pavement areas) may in some circumstances be provided subject to obtaining a street trading licence from the Local Authority.

In all cases it is important to ensure that the public footpath is not obstructed, that there is easy access to the shops and that the needs of people with visual disabilities are considered.

ACCESS FOR PEOPLE WITH SPECIAL NEEDS

The accessibility of shops to all sections of the community is an established objective of the Council. The Borough's Unitary Development Plan incorporates a number of policies requiring that the access and mobility requirements of people with physical and sensory disabilities be accommodated. Of particular relevance is policy BE.45, particularly point (vii).

Policy BE.45: Shopfronts; Alterations:

In considering proposals for the alteration or removal of existing shopfronts the Council will:

i) Encourage the retention and restoration of shopfronts of quality and which contribute to the established character of their shopping centre or parade;

ii) Require original features to be preserved where they are of historic value or contribute to the character or appearance of the shopping frontage;

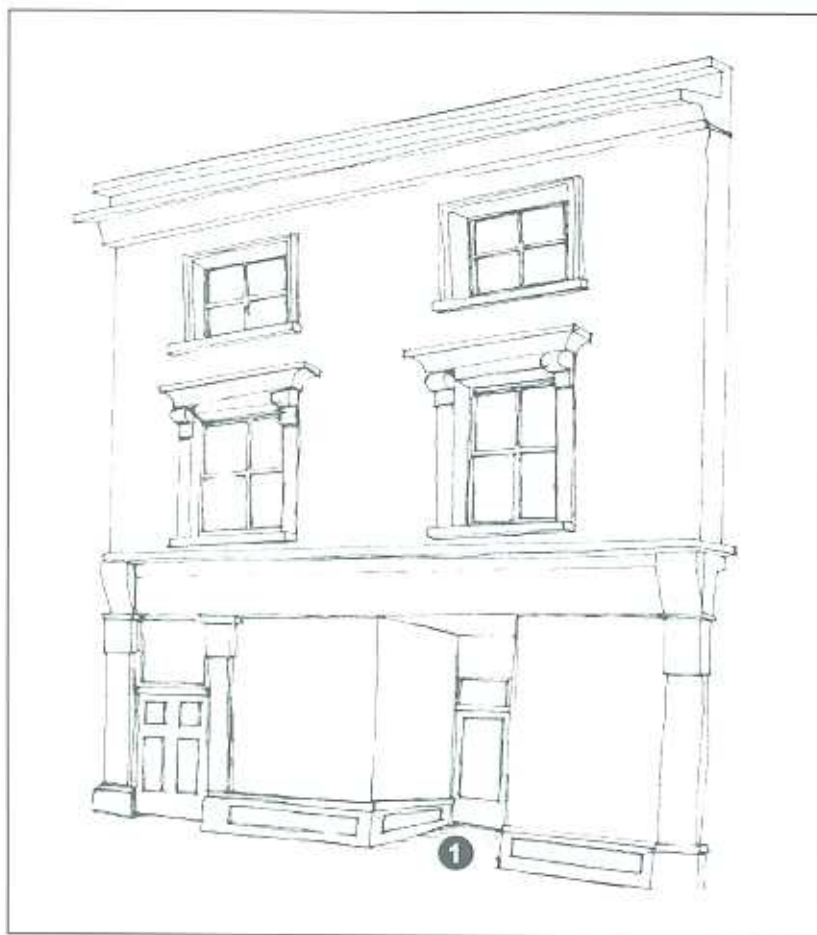
iii) Encourage the reinstatement of missing original architectural features of value;

iv) Resist the introduction of solid external security shutters;

v) Resist the removal of existing separate access to residential accommodation above;

vi) Encourage the restoration of separate accesses to upper floors where these have been removed;

vii) Where appropriate, seek improved access for people with special sensory and mobility needs.



11 ACCESS FOR PEOPLE WITH SPECIAL NEEDS 1. Ramped and level threshold

New shopfronts should take into account the needs of, for example, people in wheelchairs, those who have difficulty with walking, blind or partially-sighted people, children and people with push-chairs, prams or trolleys.

Entrance doors should provide a minimum clear opening of 830mm (preferably 900mm) or, where double doors are provided, one door should provide not less than 800mm. 300mm space should be provided beside the leading edge of the door to allow easier manoeuvrability for wheelchairs. Self-closers on doors should be adjusted so as to require minimum opening pressure. Where doors are recessed, the pavement entrance should be a minimum of 1,200mm wide. Fully glazed doors should be clearly marked with vision bands in contrasting colours.

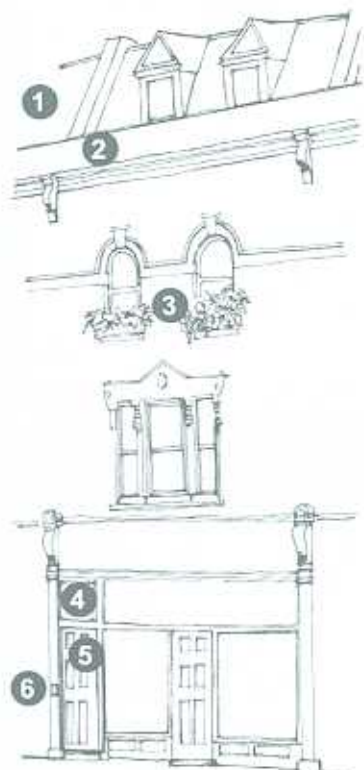
These should be set at an optimum height of 1575mm.

Thresholds at the shop entrance should be level, and ramps should be no steeper than 1:12 (preferably 1:20) and a minimum of 1,200mm wide. They should have non-slip surfaces.

If a doormat is needed, it should be recessed in a mat well. Entrance doors should provide a kicking plate. Door handles, bell pushes and letter boxes should be set at the optimum height of 1040mm above ground level, and door handles should be of a lever design, and should be easily visible against the background of the door.

LIVING/WORKING OVER THE SHOP

Britain's housing shortage is greater than ever before - yet in every town there are vacant rooms above many of the shops. Much of this empty space could be converted into self-contained flats - increasing the supply of homes and at the same time providing an increased income for the owner.



12 BUILDING ALTERATIONS TO ACCOMMODATE LIVING ACCOMMODATION OVER A SHOP

12 BUILDING ALTERATIONS

1. Mansard roof addition
2. Existing parapet
3. Planted window boxes
4. Fanlight
5. Entrance door
6. Entry phone

In the past, owners have often feared the restrictions imposed by legislation or have been wary of the "red tape" involved in being a landlord. However, recent legislation has made it possible to lease the upper floors of a shop to a local Housing Association. The length of the lease could be as little as three years and the Association would guarantee vacant possession at the end of that period. The owner would receive an income from rents and would be free to sell or re-let the property at the end of the lease terms.

The upper floors over the shops offer considerable potential for increased financial return on the property.

Their occupancy as either commercial or residential units automatically increases the number of people drawn to the area and the "eyes on the street" security of 24-hour use.

This in itself increases the potential for trade and the "lively character" which inevitably accompanies such diversity.

The increased income generated from all these aspects permits a standard of external maintenance and general improvement which raises the quality of the environment and, in turn, increases its attraction to the public and potential customers, to the benefit of the landlord and tenant alike and the viability of the area in general.

The upper levels of the original façade should be respected or replaced and any changes to the internal planning should not compromise this.

ENTRANCES

The entrance should if possible be located on the street front, in preference to the rear of the building.

The front door and fanlight over should be integrated within the shop front surround, be of a suitable design and respect the character of the building. They should be fixed on the outer face of

the building (usually one step up from the pavement). Recessed entrances are to be avoided for reasons of surveillance and security.

ROOF DEVELOPMENT

Where original pitched roofs with dormers, gables, etc., form an essential part of a block/terrace in the street scene, alterations, enlargement or replacement of these with, for example, a mansard type design would not be considered acceptable.

However, where blocks/terraces have suitable parapets it may be considered acceptable to form a mansard type roof provided that the vertical emphasis (if applicable) is maintained, the bulk, height, pitch, windows, details, etc. are appropriate and set far enough back behind the parapet so as not to impinge upon the street scene.

SERVICES

The addition of surface mounted services (extractors, pipes, conduits, cables, etc.) would not be permitted on the street elevation and would require to be in keeping with the character of the building in general on all elevations.

ACCOMMODATION

Kitchens, bathrooms and toilets should be located to the rear to avoid window alteration and obscure glazing to the street elevation.

Appropriate window boxes for planting fixed to the street elevation are to be encouraged.

HOUSING ASSOCIATIONS

Housing Associations are non-profit-making and work at a local level, refurbishing or building homes for local people. They have access to grants not always available to individuals, and may be able to obtain loans to help pay for improvement works.

The Housing Association would:-

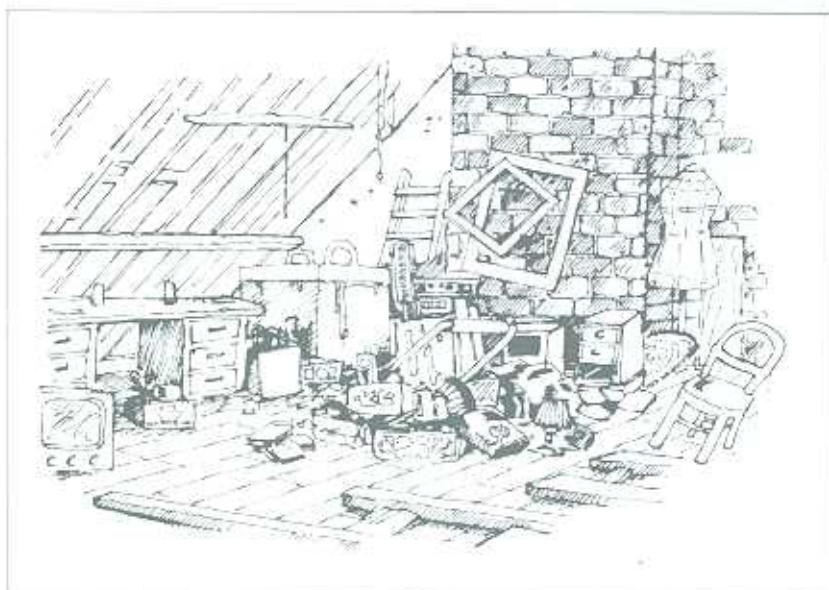
- (i) arrange for a survey of the property, to assess the feasibility of conversion and the cost of works;
- (ii) negotiate grants and loans as necessary;
- (iii) liaise with the local authority to obtain the necessary consents;
- (iv) organise and supervise the improvement works;
- (v) manage the completed dwellings, including letting, rent collection, organisation of repairs and maintenance, etc.

BENEFITS OF THE SCHEME

To the property owner:-

By leasing to a Housing Association the owner would:

- (i) receive an income from otherwise wasted space;
- (ii) avoid liability for the Uniform Business Rate or Standard (Community) Charge on this space;
- (iii) increase the value of the property by improving appearance and ensuring its future maintenance;



13 (ABOVE) USE OF THE ROOF SPACE BEFORE
(BELOW)..... AND AFTER

- (iv) improve the security of the premises, since the risk of illegal entry is much reduced when property is occupied.

To the occupier:-

Flats above shops are particularly suitable for households without children, and this is the greatest housing need in many areas. The Housing Association would ensure that the improvement works were of a high standard and that the property was regularly maintained and professionally managed.

To the local economy:-

A resident population ensures that shopping areas are not deserted outside shopping hours. This brings increased custom to local businesses and a general sense of pride in the area.

Empty space represents at best a lost opportunity and at worst a financial burden. The Living Over The Shop scheme can help you increase your assets, at the same time as providing someone with a home.

A list of useful Housing Association addresses and phone numbers is included on page 18.



NECESSARY CONSENTS

Planning permission is required for the replacement of a complete shopfront and for a significant alteration of an existing shopfront. It is also necessary to seek planning permission in order to install a fixed blind, canopy, shutters or grille.

Advertisement Consent is required in Conservation Areas for any of the following:-

- (i) all internally illuminated or externally illuminated signs;
- (ii) illuminated signs on a blind or canopy;
- (iii) non-illuminated signs above 4.6 metres from ground level, or above any first floor window sill (whichever is the lower);
- (iv) large individual letters over 750mm.

Advertisement Consent is required in areas other than Conservation Areas for any of the following:-

- (i) any signs above 4.6 metres from ground level, or above any first floor window sill (whichever is the lower);
- (ii) illuminated signs on a blind or canopy;
- (iii) large individual letters over 750mm.
- (iv) any sign exceeding one illuminated sign parallel to a wall and one projecting illuminated sign which complies with the conditions and limitations set out in the Control of Advertisements Regulations 1989.

Listed Building Consent is required for any works which would affect the special character of a building on the Statutory List of Buildings of Special Architectural or Historic Interest. This will include all requirements set out above, and also other non-illuminated signs as well as the removal and demolition or removal of an existing shopfront.

Building Regulations Approval may be needed to ensure that shopfront proposals comply with structural, fire and access for people with disabilities requirements.

Advice can be sought on planning, advertisement, Listed Buildings, Building Regulations or Conservation Area Consent from the Environmental Services department.

Application plans should include the following information, as appropriate:-

- (a) elevational and plan drawings of the existing and proposed shopfront and signs, showing part of the adjoining shop unit and the upper floors. The layout of the shopfront should be clearly indicated, showing the structural elements within it;
- (b) a cross-section of the proposed shopfront from pavement level to the first floor window sill;
- (c) details on the design and dimensions of advertisement signs;
- (d) annotated details of materials and colours should be given on the elevational drawings;
- (e) details of the proposed methods of illumination, if applicable.

REQUIRED CONSENTS

PROPOSED WORKS	Consents Required	
	Type of Building or Shop	
	Listed Building	Other building in Conservation Area
LBC - Listed Building Consent required PP - Planning Permission required CA - Conservation Area Consent required AC - Advertisement Consent required		
Display of internally or externally illuminated sign	AC + LBC See note 1	AC
Display of non-illuminated sign where individual lettering is over 750mm in height	AC + LBC	AC
Display of non-illuminated sign in which any part of the sign is over 4.6m above ground level	AC + LBC	AC
Display of non-illuminated sign in which any part of the sign is higher than the bottom level of any first floor windows	AC + LBC	AC
Display of non-illuminated sign on a shop wall which does not contain a shop window	AC + LBC	AC
Display of a non-illuminated sign not described above	LBC	-
Demolition or removal of shop front surround, or parts thereof	LBC	PP See note 2
Demolition or removal of shop front (excluding surround), or parts thereof	LBC	-
Alteration or installation of new shop front	LBC + PP See note 2	PP See note 2
Erection of fixed canopy or blind	LBC + PP	PP
Erection of a retractable canopy or blind	LBC	-
Erection of fixed or roller shutters or grilles	LBC + PP	PP
Erection of removable shutters or grilles	LBC	-

Note 1

You are advised to contact the Environmental Services Department (Tel 0208 545 3117).

Note 2

LBC and PP required if it changes the appearance of the building. You are advised to contact the Environmental Services Department (Tel 0208 545 3117) for guidance.

SOME USEFUL CONTACT ADDRESSES AND PHONE NUMBERS

Further information and details of Housing Associations who would be willing to participate in *Living Over the Shop* schemes can be obtained through the following contacts:

London Borough of Merton,

Development Officer (Housing Associations),
Housing Policy and Development Group,
Housing and Social Services Department,
Merton Civic Centre,
London Road,
Morden,
Surrey SM4 5DX.

Telephone 0208 545 4003

The Housing Corporation,

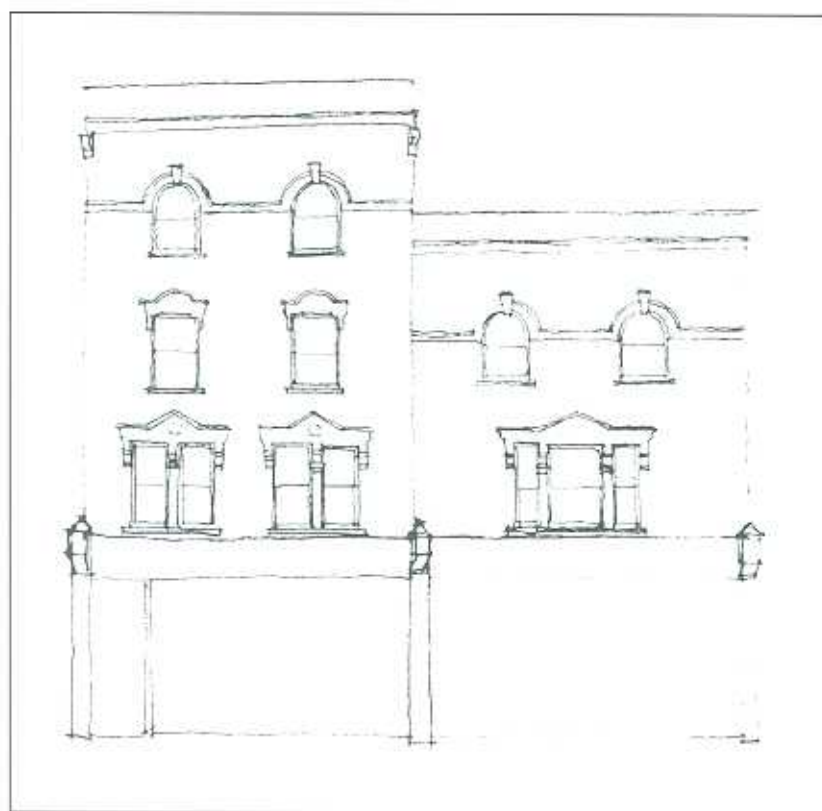
Area Manager (South),
The Housing Corporation (London Region),
7 - 12 Noel Street,
London W1V 4BA.

Telephone 0207 292 4400



39 THE BROADWAY - DEMOLISHED 1999

BUILDING DESCRIPTIONS



13 QUEEN'S ROAD - 24 BROADWAY

This major Victorian terrace of nineteen units provides the first visual impact and introduction to the Broadway on its approach from Wimbledon Hill Road.

Its excellent curving facade of 3 storey wings and central, 4 unit, four storeys, has, with minor exceptions, been generally well maintained.

With the Town Hall/Centre Court development it emphasises the curvilinear character which is such an attractive feature of Wimbledon centre.

The contrasting styles of highly modelled, rhythmic, Victorian terrace and Centre Court's hi-tech entrance provides an exciting and attractive duality which considerably enhances the major space at the head of the Broadway and the lead in to the remainder of the street.

Slate covered London roofs are concealed behind a brick parapet with projecting cornice on brick corbels. The Flemish bond yellow stock upper elevations, where not rendered or painted, form an excellent contrast to the decorated stone moulded window heads and mullions.

The timber vertical sliding sash windows are in two panes; arched on the upper floor with expressed keystone and linking stone band at the springing line and pediment over flat head; decorated end corbels and mullions on the 1st floor.

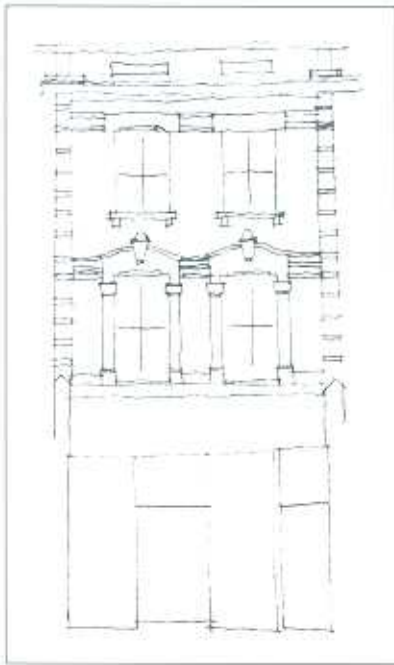
On the 3 storey units the 1st floor windows are trefoil with central light and half-width side lights. On the 4 storey units the same head details sit over twin light units and single light windows with arched heads and small end-brackets on the second floor.

The Broadway elevation also features square section hopper heads and down pipes on the party wall lines which reinforce the verticality.

Although some shop front surrounds have been preserved with original pilasters, capitals and corbels, there has been much unsympathetic alteration and considerable restoration is needed to surrounds, fascias and shop fronts.

The terrace is currently spoilt by the completely insensitive rebuilt, 4 storey, elevation of No 8 Queen's Road, which has major prominence from the bridge.

This terrace provides an essential backdrop to the Broadway. Full restoration, with reference to the accompanying Design Guide, should be a priority to enhance this major space within the townscape and which counterpoints both the Centre Court development and Wimbledon Bridge House.



30 - 34 BROADWAY

This block of 3 units in 3 storeys with London roofs concealed behind part rendered brick parapets is an excellent and well preserved addition to the Broadway with strong crisp detailing in harmony with the block opposite.

The upper storey details remain, with the exception of the part rendered parapet and the windows of the first floor central unit which have been truncated by the extended height of the shop front fascia.

The upper floors of the front facade comprise yellow brick in Flemish bond with red brick unit end quoins, expressing the party walls and red brick string courses connecting the flat-arched window heads.

Both storey heights are expressed in 3 course deep faience string courses in white with red diamond pattern and red brick string course top and bottom.

Sadly all the shop front surround features have been removed with the result that the fascias are over-deep and out of proportion. There is one shop front that extends across 2 units which has differing upper levels. The apron blinds are a weak addition.

The block is well worth preserving and the shop front surrounds including the corbelled brackets and pilasters should be reinstated, as should the fascia (including the lettering) and any hanging signs, as set out in the accompanying Design Guide.

26 - 28 BROADWAY

This pair of 3 storey units form an important element within this major Victorian terrace.

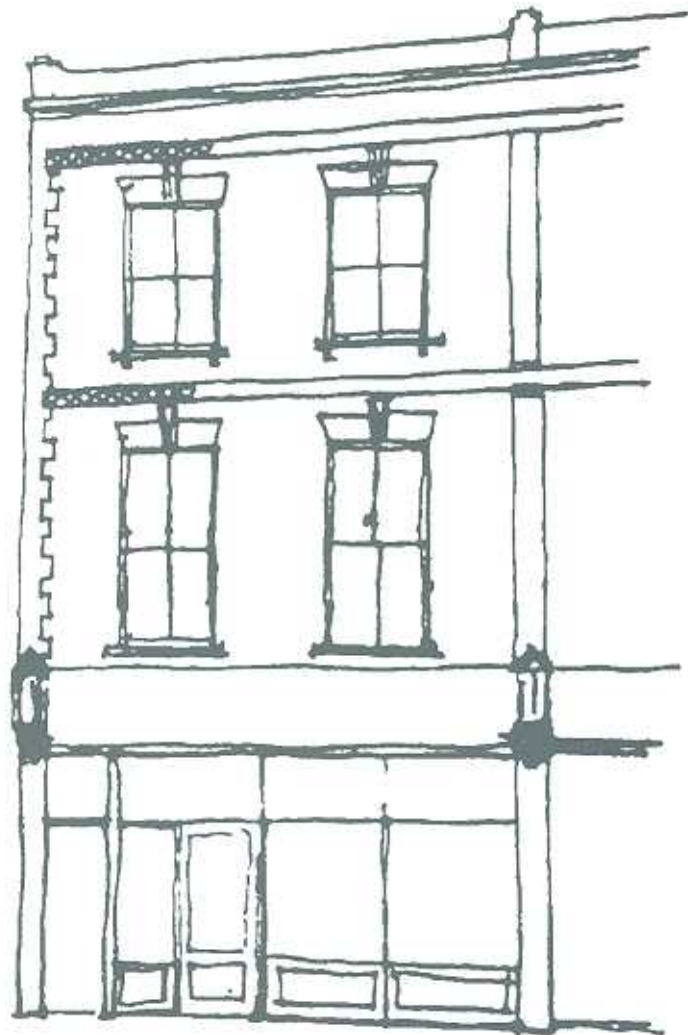
The decorated brick parapets (with concealed flat roofs) and the upper floors of grey brick are in excellent condition as are the brick pilasters framing each unit and the brick and terracotta banding at storey height.

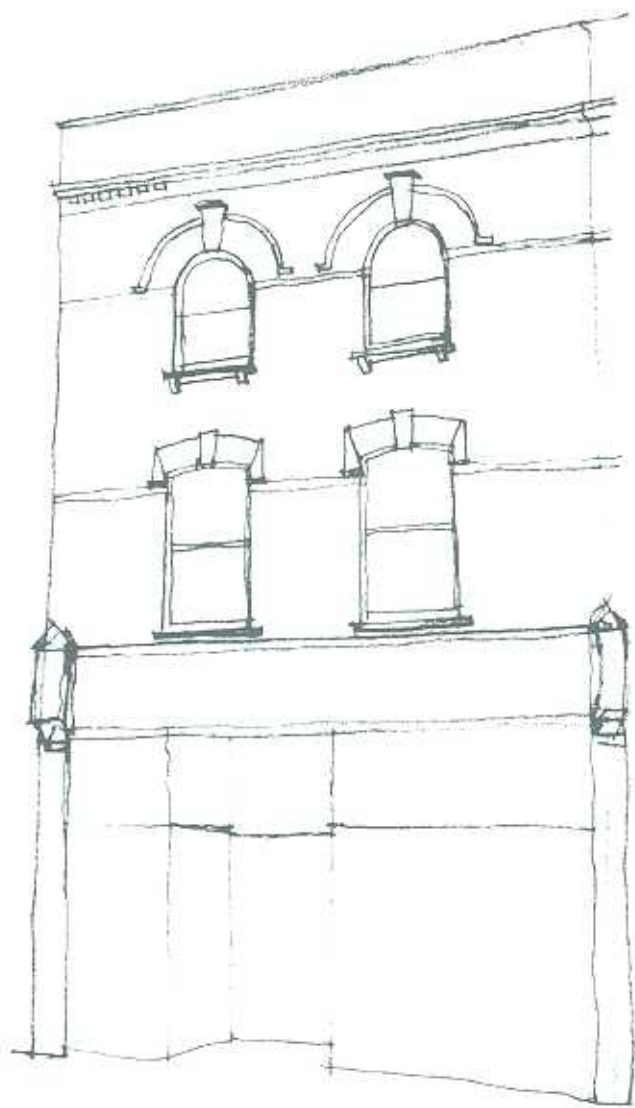
The windows are vertical sliding timber sashes in 2 panes without intermediate glazing. The first floor windows have strong feature stone surrounds with capitals to jambs and decorative, proud keystones.

Unfortunately the shop front surrounds, including the corbelled brackets have been lost and the existing shop fronts and fascias are unframed and out of proportion.

These units provide excellent variety in the streetscape and are well worth preserving.

The shop front surrounds, including the corbelled brackets and pilasters, should be reinstated and the fascia (including lettering) and any hanging signs should be rearranged, all as set out in the accompanying Design Guide.





52 - 64 BROADWAY

This is a typical, turn-of-the-century, terrace of seven, 3-storey, units with an interesting feature of a symmetrically gabled and dormered slate roof.

The end and centre roof bays have their windows set in a brick gable whilst the intermediate bays have a dormer feature.

The red brick upper storeys have matching, three pane windows, with flat, decorated pediment, heads and mullions and moulded string course.

The recessed vertical sliding sash windows have a lower sash in one pane and an upper sash in nine symmetrical panes.

With the exception of corbels to one bay all the pilasters and corbel details have been removed and fascias are of varying, non-original, size. The shop fronts have also been replaced by unsympathetic designs.

Obviously this block would benefit from restoration of its original details, as per the accompanying Design Guide, but, apart from its window head and mullion details, this generally well preserved building is relatively uninspiring.

This is a strong semi-detached unit with good features and shop fronts which would benefit from restoration, for details see the accompanying Design Guide.

36 - 50 BROADWAY

This is a substantial 3 storey block of 8 units with excellent features which forms a strong element in the Broadway and echoes, without copying, the details of Nos 2- 24.

The upper levels of four units retain their full original features of brown brick facings, in flemish bond, 2-course red brick string courses at the springing line of first and second floor windows and a parapet with brick cornice and splayed brick dentil course.

The 2-pane recessed timber vertical sliding sash windows have segmental red brick and stone arched heads at first floor and semi-circular red brick and stone mouldings to heads at second floor.

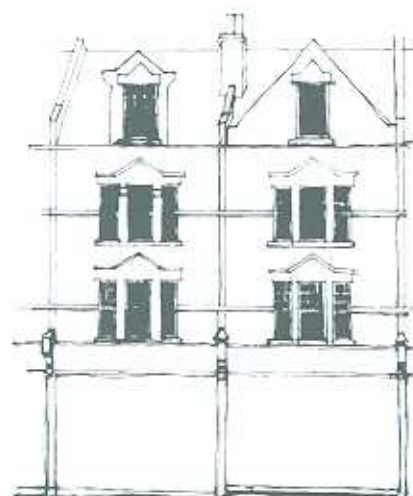
Of the remainder, three are identical to the above except that their elevations have been painted.

The fourth, No 28, has had all its original

features, including window arches, frames and corbelled brick dentil courses, removed.

The front elevation has been altered by the introduction of a "Tudorbethan" style facade comprising applied white render, black painted timber and a pediment that projects above the parapet line, all of which is very visible and out of keeping with both the adjoining units and the street-scene in general. Its replacement by more sympathetic detailing would generally enhance the homogenous value of this impressive block.

Sadly none of the original shop fronts or surround features now remain. This valuable terrace occupies a prominent position on the Broadway and its missing original details are worthy of replacement and reference should be made to the accompanying Design Guide.



4 - 6 HARTFIELD ROAD

These mansard roofed units form an extension to the adjoining Pub and continue the classical rendered facade and window details of its upper elevations.

The block is mostly 4 storeys, its curved facade is truncated by the main Hartfield Road frontage where a banded ashlar ground floor provides a stop-end to the shop fronts and matching windows and blind windows over, give continuity to the upper floors.

The windows comprise 4 pane recessed timber vertical sliding sashes set in flat, raised and moulded surrounds with stone cills and projecting moulded heads at first floor.

The upper floors sit over a horizontal shop front fascia of generally original proportion, whilst the shop fronts under follow the steeply rising street levels. The shop fronts are in a poor state and in need of restoration, for reference see accompanying Design Guide.

This block reads in context with and as part of the adjoining Pub (No 2) providing a strong, visually unified, facade which is an excellent foil to the recent modern development opposite.

66 THE BROADWAY

This is a semi-detached pair of houses under a gabled slate roof with semi-roof dormers of large gabled proportion set slightly proud to form square bays over first floor matching windows.

The original ridge tiles and finials are only now evident in small areas, but the feature chimneys on party wall line with upstand fire-stop wall are still in good condition. The elevations are topped by a very deep feature cornice-feature above flemish bond yellow brick walls with red, block pattern, quoins and a red and splayed black brick, projecting string course. The windows have moulded stone heads with a chamfered soffit line carried round and down the stone mullions to deep splayed and projecting stone cill.

The recessed timber vertical sliding sash windows have a top sash in a pattern of seven panes and a bottom sash in two panes with a central vertical glazing bar. A circular red brick feature is set centrally over the gable window. The original single storey shop front surrounds still have pilasters and corbels intact but the shop fronts and fascias do need restoring to their original proportions.



2 HARTFIELD ROAD

The strong, visually excellent, facade of this Pub, has an angled elevation which forms a stop to the view from Wimbledon Hill Road and a radiused corner which provides a lead-in to the Broadway.

Ashlar block quoins divide the facade into three elements; a 2-bay curved corner, a 3-bay central unit topped by a clock feature set symmetrically above the pediment and a 5-bay end with central blind-window feature at first floor level.

The slate pitched roof is half concealed behind a deep parapet with classical detailing. The string courses express the well proportioned, decreasing, storey heights.

The upper levels are set in square, flat section, moulded, surrounds with segmental arched heads.

The second floor windows, in similar surrounds, have a projecting moulded pediment over a segmental arched head.

Both levels have recessed, vertical sliding, timber sashes in four panes with central mullion.

The first floor windows are set in flat pilaster surrounds with Doric base and capitals and decorated corbel brackets over supporting flat moulded pediments.

A segmental arched window head completes the surround.

The first floor has recessed casement windows with fixed fanlights and side-hung openings all set in leaded lights. A blind-window with matching pilasters and moulded semi-circular head completes the first floor fenestration.

All this sits on a strong horizontal pediment with dentil course and fascia panel. Horizontal mouldings contain the tiled Pub front and a moulded dado band divides the tiling patterns. A smooth stone plinth, scribed to the falling street level, completes the facade.

The semi-circular arched doorways and segmental arched windows are set in

moulded surrounds with keystone feature which expresses the recessed doors and windows.

The hanging sign at first floor level and the projecting external fascia lighting set an excellent standard.

This is a valuable building which brings a powerful presence to an important location; not only does it provide an excellent introduction to the Broadway from the bridge but also frames the view of Centre Court from Hartfield Road.



1 - 9 BROADWAY

This terrace, echoing the style and scale of the adjoining Pub provides a valuable lead-in to the Broadway. Its strong, flowing cornice, expressing the falling ground levels, carries the eye from the bridge down to the Town Hall square.

The flat roof is concealed behind a parapet and continuous deep stone cornice which slopes down at party walls to provide a strong horizontal feature framing the original 3 storey elevations.

The painted brick upper elevations have two storeys of matching windows with raised moulded stone surrounds and moulded head on decorated corbel brackets. The recessed timber vertical sliding sash windows are in four squares with central mullion. One of the distinctive original features, recently restored, are the double pilasters, of varying height, at each party wall, which contained the original shop fronts within each unit.

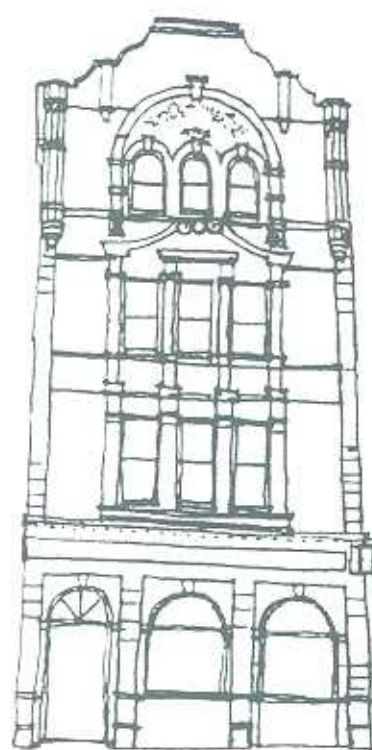


The shop front surrounds contain pilasters, corbels, fasci and stallrisers, all of which are appropriate and demonstrate the value of thoughtful reconstruction in setting a good standard for the block.

The recent restoration of Nos 1, 3 and 5 has greatly enhanced the visual impact of this important terrace fronting the head of the Broadway and sets an excellent precedent for others to follow. Reference should be made to the accompanying Design Guide.

11 BROADWAY

This impressive, one off, building provides both an excellent stop-end to the Pub group and a valuable element in its own right, fronting the open space at the head of the Broadway. The building is framed in stone with square ashlar pilasters at either side, culminating in storey height, decorative, circular columns at third floor level; deep under eill at second and third



floor level and surmounted by a dutch gable which conceals the flat roof.

Red brick infill panels highlight a 3 storey central stone feature with decorated semi-circular head. The three windows on each upper floor are set within a decorative frame of expressed pilasters and columns. Semi-circular moulded window heads at third floor level sit above a scroll pediment which frames the square headed first and second floor windows.

Simple, recessed, two pane, vertical sliding sash windows counterpoint the ornate surround. A stone cornice with dentil course completes the frame and provides the transition from the upper to the lower levels. The ashlar front of the bank premises has intermediate square ashlar pilasters which match those at the sides of the building and divide the facade into three, slightly recessed, square bays with inset, semi-circular headed, door and windows.

This well maintained building provides a valuable asset to this very important space at the head of the Broadway.



13 BROADWAY

These three storey units, with parapet and rendered and painted facade faces onto the major space at the head of the Broadway.

This is a simple unadorned block with timber vertical sliding sash windows in four panes to the second floor and currently in two panes to the first floor although they were probably also in four panes originally.

Sadly all the shopfront and surround features are missing and one current shopfront are of unsympathetic design.

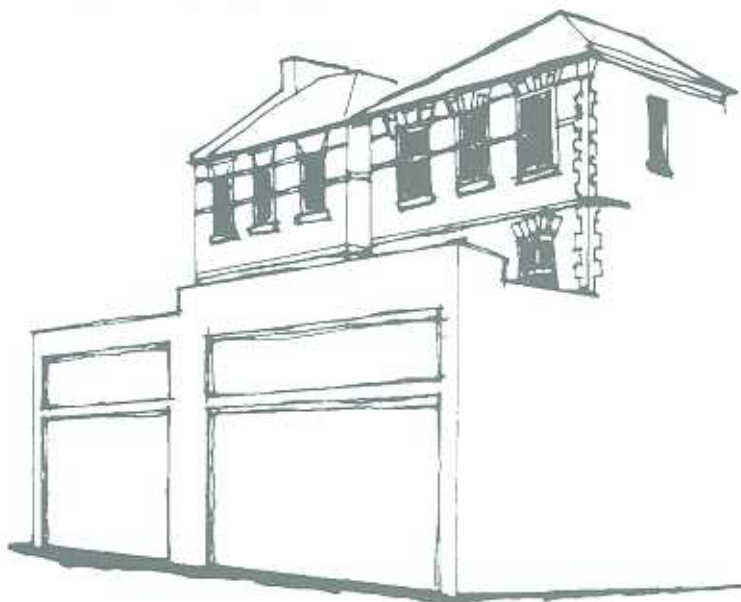
The building, which usefully carries the curve of the street line round into the Broadway and maintains the scale of the street, would benefit greatly from the restoration of its original features as set out in the accompanying Design Guide.

61 - 63 BROADWAY

The 3-storeyed, slate pitched roof and yellow stock brick elevations with red-brick block quoins and banding have a fascia of paired stone corbel brackets spaced symmetrically. The recessed timber vertical sliding sash windows are in 4-panes.

These units sit well back from the road frontage and No 63 has already been bisected by the adjoining Woodworth development and consequently has a somewhat lopsided appearance.

The single storey shop extension facing the street frontage has a one-and-a-half storey surround with overdeep fascia and unsympathetic shopfront. Whatever original details may have existed none currently remain. However any restoration should be carried out in consultation with the accompanying Design Guide. Whilst not unattractive in themselves, the set-back of these blocks from the street frontage and the intrusion of the adjoining development seriously reduces their potential in contributing to the streetscape.



GLOSSARY OF ARCHITECTURAL TERMS

Ashlar: masonry of large blocks wrought to even faces and square edges. Term often applied to render fashioned to look like stone masonry.

Bracket: small supporting piece of stone or timber to carry a projecting horizontal member.

Brick bond: the pattern of long sides (stretchers) and short ends (headers) produced on the face of the wall by laying the bricks in a particular way.

Capitals: head or crowning feature of a column or pilaster.

Corbel: a projecting block stone or timber usually supporting a cornice, often placed on top of the pilaster, defines the top of the shopfront and distinguishes the shop from the rest of the building above, and directs rainwater away from the shopfront. The projection from the face of the building allows the fascia to be angled downwards slightly, in order to permit better visibility from the street.

Dado/dado rail: base of wall, usually internal forming a continuous pedestal, the dado rail is the moulding on the top of a dado.

Dentil Course: cornice or string course feature formed by the projection of alternating brick headers.

Dormer window: window projecting from the slope of the roof, having a roof of its own and lighting a room within it.

Faience: decorative glazed tiling affixed to wall to form a pattern.

Fascia: the plain horizontal band above a shop front which provides the space to display the name of the shop.

Fanlight: a glazed panel above a door, often with decorative glazing or stained glass.

Finial: decorative topmost feature on a gable or other roof feature such as a cupola.

Gable: area of wall, usually triangular, at end of a double pitched roof.

Hipped roof: Roof with sloping ends instead of flat ends.

Keystone: central stone in an arch.

London roof: a double roof with a central 'valley' gutter.

Mansard Roof: Roof with a double slope, the lower one larger and steeper than the upper.

Mullion: vertical member between the lights of a window.

Parapet: upward extension of a wall usually concealing a roof.

Pediment: a formal gable feature, usually in stone or moulded render used over doors and windows.

Pilasters: a shallow column projection attached to a wall usually located between adjoining shop fronts.

Quoins: dressed stones of projecting bricks at the angles of a building.

Segmental Arch: flat arch centered below its springing point.

Spring or Springing line: level at which an arch rises from its supports. Springers are the first bricks or stones of an arch.

Stallrisers: the solid panels below the shop window. They perform the function of providing a visual base for the shop window display, and they can screen unattractive floor areas behind. They also protect shop windows from damage.

String course: horizontal stone or brick course or moulding projecting from surface of the wall.

Transom: horizontal member between the lights of a window.

Trefoil: division of a window into three 'lobes' with tracery.

Vousoirs: wedge shaped stones forming an arch.



Wimbledon Broadway c. 1910

If you require a translation of this document,
please contact:

এই ডকুমেন্টটির একটি অনুবাদ যদি আপনি পেতে
চান তা'হলে অনুগ্রহ করে যোগাযোগ করুন:

如果閣下對這份文件需要翻譯
請聯絡：

જો તમને આ દસ્તાવેજનું ભાષાંતર જોઈતું હોય તો,
મહેરબાની કરી સંપર્ક સાધો:

यदि आपको इस दस्तावेज़ के अनुवाद की आवश्यकता है तो,
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ਜੇਕਰ ਤੁਹਾਨੂੰ ਇਸ ਦਸਤਾਵੇਜ਼ ਦੇ ਅਨੁਵਾਦ ਦੀ ਲੋੜ ਹੈ ਤਾਂ,
ਕਿਰਪਾ ਕਰਕੇ ਸੰਪਰਕ ਕਰੋ:

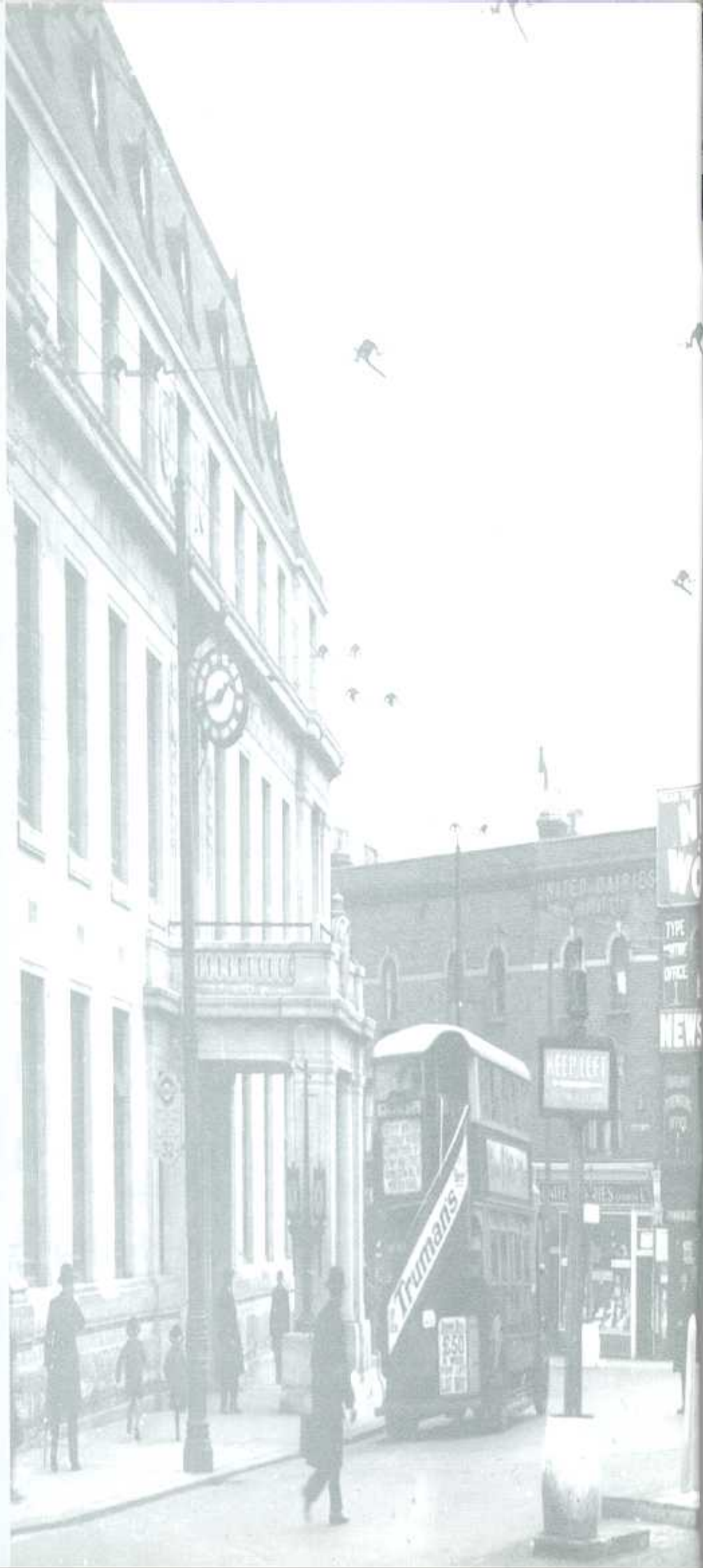
இத்தகவல் பத்திரத்தின் மொழிபெயர்ப்புப்
பிரதி உங்களுக்குத் தேவையாயின்
தயவுசெய்து தொடர்பு கொள்ளவும்:

اگر آپ کو اس دستاویز کے ترجمہ کی ضرورت ہے، تو برائے مہربانی
رابطہ قائم کریں:

0208 545 3055

(9am - 5pm)

For information on this **Conservation Design Guide**, for people who are visually impaired, please telephone **0208 545 3055**. Information can be provided in large print. For enquiries from members of the public with hearing impairments, a minicom facility is available on **0208 545 3245**.





Plans & Projects
Environmental Services

November 1999