haymarket®

Proposed Residential Redevelopment – Broom Road, Teddington TW11 9BE

Teddington Riverside

Heritage Statement

February 2014

CgMs CONSULTING

Author:

Laurie Handcock

Approved by:

Jason Clemons

Report Status:

Final

Issue Date:

February 2014

CgMs Ref:

LH/13546

CONTENTS

1.0 INTRODUCTION

This Heritage Assessment has been prepared by CgMs Consulting for Haymarket Media Group, as part of an Environmental Impact Assessemnt of the proposed redevelopment of the Teddington Studios site in Teddington, within the London Borough of Richmond-Upon-Thames. It is currently proposed to clear the densely occupied site and redevelop it predominantly as a residential development, with a range of three principle buildings running from Broom Road to the river, as well as a series of buildings along the Broom Road frontage, set within landscaped gardens.

Teddington Studios is a former film and television studio site on the west bank of the Thames, and within Teddington, a settlement which sits between Twickenham and Hampton Wick, within the London Borough of Richmond upon Thames. The site is currently occupied by a dense collection of buildings relating to the production of film and television productions, and which date, by and large, to the period between 1930 and 2000. The site currently contains no designated heritage assets; it does not sit within a conservation area, and none of its individual structures are listed. Nonetheless, Finally, Richmond have a designation, 'Buildings of Townscape Merit', which identifies individual buildings as significant, on a purely non-statutory basis; any buildings on the Borough's Register of Buildings of Townscape Merit would be considered to be an undesignated heritage asset. This is not currently the case with any buildings on the Teddington site. Nonetheless, it is recognised that undesignated heritage assets can also be identified through the development process, and this assessment therefore considers the site's existing buildings in terms of their potential heritage significance.

It should also be noted that a small part of the Studio site sits within the Teddington Lock Conservation Area (Weir Cottage, on the western edge of the site), while the rest of the site sits adjacent to it. It is also close to the High Street (Teddington) Conservation Area and some listed buildings; this Assessment also takes account of these assets, and considers the potential for the proposed development to impact upon their setting and significance.

This document has therefore been produced to inform the planning process, and to aid the assessment of the current applications, with regard to their impact on the historic environment. This document should be read alongside the other submitted planning documents, in particular the Design and Access and Planning Statements, and the Archaeological Desk Based Assessment.

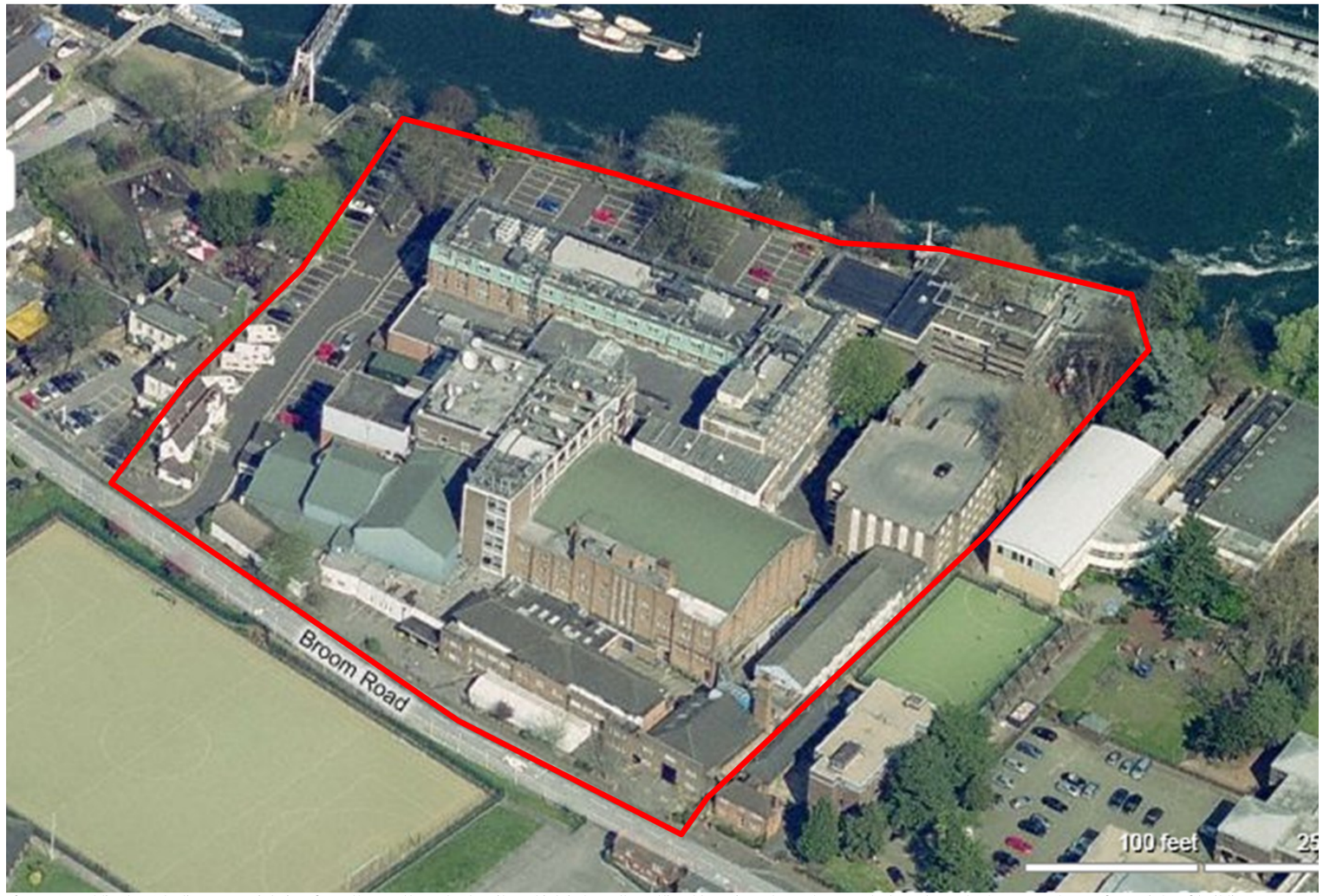

Figure 1: Teddington Studios, an aerial view from the south east. The site, which is broadly outlined here in red, can be seen to be extremely dense, made up of a variety of buildings, many of them architecturally unassuming, that intersect with one another to form a complicated mass of studios, technical areas, and administrative and production offices.

2.0 LEGISLATIVE FRAMEWORK

2.1 NATIONAL POLICY AND GUIDANCE

The current policy regime identifies, through the National Planning Policy Framework (NPPF), that applications should consider the potential impact of development on Heritage Assets. This term includes both designated heritage assets, which possess a statutory designation (for example listed buildings, conservation areas, and registered parks and gardens), as well as undesignated heritage assets.

Legislation

Where any development may affect designated or undesignated heritage assets, there is a legislative framework to ensure the proposals are developed and considered with due regard for their impact on the historic environment. This extends from primary legislation under the Planning (Listed Buildings and Conservation Areas) Act 1990 (the 1990 Act). The relevant legislation in this case extends from Section 72 of the 1990 Act which states that in exercising all planning functions, local planning authorities must have special regard to the desirability of preserving or enhancing Conservation Areas and their setting.

National Planning Policy

National Planning Policy Framework (NPPF) adopted March 2012

The National Planning Policy Framework (NPPF) was adopted on 27 March 2012 and is the document which sets out the Government's planning policies for England and how these are expected to be applied.

The policies contained within Section 12, 'Conserving and Enhancing the Historic Environment', Paragraphs 126-141, relate to developments that have an effect upon the historic environment. These policies provide the framework to which local authorities need to refer when setting out a strategy for the conservation and enjoyment of the historic environment in their Local Plans.

The NPPF advises local authorities to take into account the following points when drawing up strategies for the conservation and enjoyment of the historic environment:

- The desirability of sustaining and enhancing the significance of heritage assets and preserving them in a viable use consistent with their conservation;
- The wider social, cultural, economic and environmental benefits that the conservation of the historic environment can bring;
- The desirability of new development in making a positive contribution to local character and distinctiveness;
- Opportunities to draw on the contribution made by the historic environment to the character of a place.

These considerations should be taken into account when determining planning applications, and in addition, the positive contribution that the conservation of heritage assets can make to sustainable communities, including their economic vitality, should be considered.

As stated in Paragraph 128, when determining applications, LPAs should require applicants to describe the significance of the heritage assets affected and the contribution made by their setting. The level of detail provided should be proportionate to the significance of the asset and sufficient to understand the impact of the proposal on this significance. According to Paragraph 129, LPAs are also obliged to identify and assess the significance of an heritage asset that may be affected by a proposal and should take this assessment into account when considering the impact upon the heritage asset.

Paragraphs 132 to 136 consider the impact of a proposed development upon the significance of a heritage asset. Paragraph 132 emphasises that when considering the impact of a proposed development upon the significance of a heritage asset, considerable weight is given to the importance of conserving heritage assets and that harm or loss to a heritage asset requires clear and convincing justification. Paragraph 134 states that where less than substantial harm is proposed to a designated heritage asset, the harm should be weighed against the public benefits of the proposal, which include securing the asset's viable optimum use.

Paragraph 137 encourages LPAs to look for new development opportunities within Conservation Areas, and states that developments which better reveal or enhance the significance of a designated heritage asset and its setting, will be looked upon favourably.

The national policy framework has therefore moved away from narrow or prescriptive attitudes towards development within the historic environment, towards intelligent, imaginative and sustainable approaches to managing change. English Heritage has defined this new approach, now reflected in the NPPF, as 'constructive conservation': defined as 'a positive and collaborative approach to conservation that focuses on actively managing change...the aim is to recognise and reinforce the historic significance of places, while accommodating the changes necessary to ensure their continued use and enjoyment.' (Constructive Conservation in Practice, English Heritage, 2009).

National Guidance

Conservation Principles, Policies and Guidance (English Heritage, 2008)

Conservation Principles outlines English Heritage's approach to the sustainable management of the historic environment. The document is intended to ensure consistency in English Heritage's own advice and guidance through the planning process, as well as providing guidance to local authorities and applicants.

In line with the NPPF, the document emphasises the importance of understanding significance as a means to properly assess the effects of change to heritage assets. The English Heritage guidance describes a range of heritage values which enable the significance of assets to be established systematically, with the four main 'heritage values' being: evidential, historical, aesthetic and communal. The Principles emphasise that 'considered change offers the potential to enhance and add value to places...it is the means by which each generation aspires to enrich the historic environment.' (para. 25)

2.1 LOCAL AND STRATEGIC POLICY AND GUIDANCE

Strategic Policy

The London Plan, adopted July 2011

On 22 July 2011 the Mayor of London published the London Plan which replaced the amended version of 2004. This now constitutes the strategic Development Plan for London, and Policy 7.8, 'Heritage Assets and Archaeology' seeks to record, maintain and protect the city's heritage assets in order to utilise their potential within the community.

Policy 7.8 further provides the relevant policy with regard development in historic environments. It requires that developments which have an effect upon heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.

Policy 7.4, 'Local Character' requires new developments to have regard to the local architectural character in terms of form, massing, function and orientation. This is supported by Policy 7.8 in its requiring local authorities in their LDF policies, to seek to maintain and enhance the contribution of built, landscaped and buried heritage to London's environmental quality, cultural identity and economy, as part of managing London's ability to accommodate change and regeneration.

The London Plan therefore encourages the enhancement of the historic environment and looks favourably upon developments which seek to maintain the setting of heritage assets.

Local Policy

The London Borough of Richmond Upon Thames is currently in the process of developing the documents as part of its Local Development Framework (LDF) which will replace those of the Unitary Development Plan (UDP).

Core Strategy (April 2009)

The Core Strategy is the strategic policy document as part of the LDF, which sets out to determine the future planning policy for the Borough. It outlines the Vision, Spatial Strategy and 20 Core Planning Policies on topics such as climate change, housing, employment and retailing. The Core Strategy was submitted to the Government on 20 March 2008 and was adopted on 21 April 2009, following recommendation by Cabinet on 23 March 2009 and full Council on 21 April 2009. The relevant policies which relate to developments which have an effect on the historic environment are summarised below.

Policy CP7 (Managing and Improving the Local Environment) states that existing buildings and areas of 'recognised high quality and historic interest' should be enhanced sensitively and protected from inappropriate development. It further state that all new development 'should recognise distinctive local character and contribute to creating places of a high architectural and urban design quality that are well used and valued.' It is advised that proposals illustrate that they are based on an analysis and understanding of the Borough in terms of its development and patterns of living, and that they connect positively with their surroundings to create safe and inclusive places through the employment of good design principles.

Development Management Plan (November 2011)

The Development Management Plan (DMP) builds on the Core Strategy and includes more detailed policies for the management of development and was adopted in November 2011 following recommendation by the Cabinet and Council. The adoption of the DMP has now superseded all of the policies contained within the UDP which had been saved in March 2008.

Policy DM HD1 (Conservation Areas -designation, protection and enhancement) states that buildings, street furniture, trees and other features which make a positive contribution to the appearance of these areas should be retained. New development, it is stated, should conserve and enhance the character of these areas.

Policy DM HD2 (Conservation of Listed Buildings and Scheduled Ancient Monuments) states that the Council will require the preservation of Listed Buildings of special architectural or historic interest and Ancient Monuments. The Council will seek to ensure the protection of the setting of these heritage assets as part of this preservation and conservation.

DM DC3 (Design Quality) states that development should take account of existing character, and show a good relationship to existing buildings and prevailing patterns through the use of materials, detailing, massing and scale.

Local Guidance Documents

Supplementary Planning Documents have been produced by the London Borough of Richmond in order to aid interpretation of local planning policy.

Design Quality (February 2006)

This document promotes the general principle of high quality design throughout the Borough in line with National Policy. The document is structured in order to aid in an understanding of design, in guiding the production of quality, and to highlight the importance of the character of the Borough in order to produce developments that reflect a well-designed, informed response to context.

Conservation Areas

At present there are 72 Conservation Areas with in the London Borough. Each area is accompanied by a Conservation Area Statement, which explains why and when it was designated, plus a short history and a map showing the boundary. The Council is currently in the position of reviewing each of the Conservation Areas in the production of Conservation Area Studies.

The Teddington Lock Conservation Area was designated in 1977, and extended in 1982 and 2005; it is the subject of a Conservation Area Statement adopted in 2007. The High Street (Teddington) Conservation Area was designated in 1982; it is also subject to a Conservation Area Statement published in 2007. Broom Water Conservation Area was designated in 1977, extended in 2003, and is subject to a Conservation Area Statement, as well as a Character Appraisal and Management Plan adopted in 2008.

In addition to these Conservation Area Statements, a further Conservation Area Study covering the Teddington Lock and High Street (Teddington) Conservation Areas was published in 1995, and provides a brief overview of the character of the area, and its conservation issues.

3.0 ARCHITECTURAL AND HISTORIC APPRAISAL

3.1 TEDDINGTON: HISTORY AND DEVELOPMENT

Teddington is, today, a suburb of London, conjoined to its neighbours, Twickenham and Hampton, and notable for its position at the highest point of the Thames subject to tides, and the location, as a result, of one of the river's major locks. Teddington, as a name, is of Anglo-Saxon origin, but it did not appear as a specific entry in the Domesday Book, and appears to have been considered as an outlying part of Hampton for much of its early history. Indeed, as a settlement in its own right, it only emerged in around 1100, probably growing up around the village's original parish church, near where the High Street meets Twickenham Road, and close to the present site of Teddington Studios. Thereafter, throughout the medieval period, the village grew inland, which scattered dwellings appearing along the High Street, largely away from the river. It was, throughout this period, a monastic possession, initially falling under the lordship of the Abbot of Westminster; by the fourteenth century, the parish's population was around 150. It should be noted that, as early as 1345, there was a weir on the Thames here, which survived into the sixteenth century.

The area in which Teddington was situated, close to the Thames and in an area of rolling, open countryside, began to gain recognition through the arrival of royal patronage. From the sixteenth century onwards, the area to the south became dominated by the presence of royal parks and mansions. Hampton Court Palace was started by Cardinal Wolsey in 1514, with its gardens laid out in 1500, while Bushy House, closer to Teddington itself, was started in 1663.

Indeed, throughout this period, the historic presence of the Royal household, an attractive riverside location, the proximity of fashionable Twickenham and Richmond, and the ability to access London by boat (it is around 15 miles by river from Teddington to Westminster), ensured that it would become popular with the gentry. As such, a number of villas, illustrating various different styles and levels of grandeur, were built between the seventeenth and nineteenth centuries in this area.

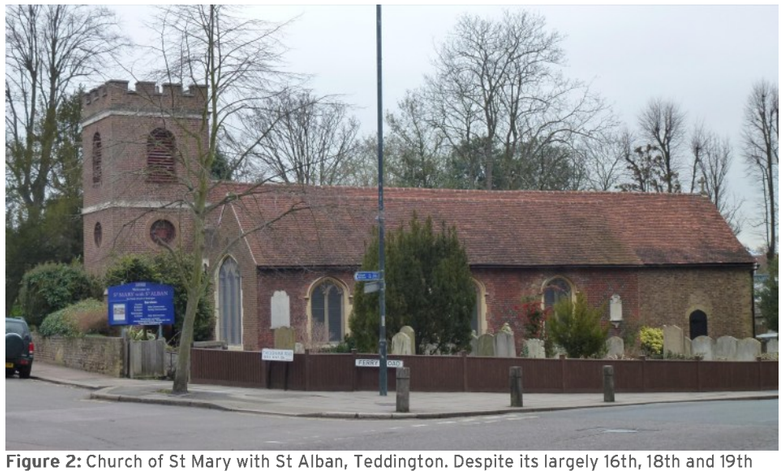

Figure 2: Church of St Mary with St Alban, Teddington. Despite its largely 16th, 18th and 19th century fabric, it stands on the site of a tenth century chapel, and demonstrates that Teddington, particularly the area near the studios, has a long history.

Figure 3: Teddington High Street, showing its largely Victorian fabric, illustrating the boom was felt during the nineteenth century, as it changed from a village of 800, to a town of nearly 7,000 within 100 years.

By 1800, when the process of enclosing the parish drew to a close, Teddington was a small village of 800 people, based on a largely agrarian economy. Its population grew dramatically in the second half of the twentieth century, an event driven, as was so often the case with small settlements near London, by the arrival of the railway. Teddington station, linked to London via a line through Twickenham and onwards to Waterloo, was opened in 1863; two years earlier, the population was 1,200. Twenty years later, in 1881, it stood at 6,599, and by 1901, the population was 14,000; the village of the mid-nineteenth century had been replaced by a small and burgeoning town.

The nineteenth century also saw a redevelopment of the village's Thameside landscape, as locks, and a weir, were reintroduced. A new lock, and a connecting weir was opened in 1811, but had to be rebuilt between 1857 and 1858. Proposals for reconstruction had been put forward as early as 1854, as the removal, in 1848, of Old London Bridge had caused a drop in the water level of around 2' 6" (a demonstration of the extent to which the bridge restricted the flow of water along the river), and a series of groundings had resulted. Subsequently, Teddington saw the construction of a new set of footbridges, still extant, in 1899, and the replacement of the nineteenth century locks in 1904.

3.2 TEDDINGTON STUDIOS: HISTORY AND DEVELOPMENT

The first developments on the site at Teddington took place within a small, rural, rather disconnected settlement, adjacent to a newly-built weir and set of locks. Traditional histories of the studios tend to begin in the 1880s, when one Henry Chinnery purchased a piece of land adjacent to the Thames and built a villa for himself, known as Weir House. It would appear, in fact, that a house already stood on this land, and Ordnance Survey maps from the early 1870s reveal the presence of a property called 'The Weir'. Indeed, Broom Road around this time was already the location of a handful of well-sized houses, whose developers took advantage, from the 1850s onwards, of large plots of land for sale in a pleasant situation overlooking the Thames. Maps of the early 1890s thus reveal a number of large houses along this stretch of road, including Broom Lodge, Dunbar House and Weir Bank, all later bought by Shell, and ultimately replaced by the newly built Lensbury Club building in the 1930s.

Weir House avoided the attentions of Shell, however, and Chinnery's ownership of the property seems to have precipitated the site's ultimate development into a major studios. Chinnery was a stockbroker, with a substantial fortune accrued on the markets. It is also claimed (although it is difficult to tell how far myth has overtaken reality) that he had a strong interest in the new art of 'cinematograph' and, that seeing a film crew struggling in the rain, he invited them to use one of his glasshouses, visible on Ordnance Survey maps of the time. Certainly, by the 1910s, the house's outbuildings appear to have become used for filming; in the days before artificial lighting, purpose-built film studios were provided with substantial skylights, and glasshouses such as these formed natural ready-made replacement. By 1912, the glasshouse space was being rented out on a more permanent basis, and a film company called Ec-Ko Films. This small film company was co-founded by and named after acrobat and music hall stars Will P. Kellino of 'The Flying Kellinos' (see figure xx), and Seth and Albert Egbert, known as comedians. Ec-Ko produced small-scale films, starring famous music hall names of the day, at a rate of about one a week.

They were replaced by a company known as Master Films in 1916, and it is at this point, with the construction of the site's first purpose-built stage, that a permanent, purpose-built film-making presence appeared on the site. It should be noted that the term 'stage' here refers to a facility for recording performances for the production of film; these structures are now often distinguished from their theatrical counterparts by the name 'sound stage'. The facility at Teddington was of sixty feet by forty feet, and would probably have been a hangar-like structure, possibly provided with the expanse of skylights required to light these early productions; there has been some suggestion that it was a 'glasshouse', much like the existing domestic greenhouses that had been used until this point. Certainly, until the arrive of 'talking' pictures in 1929, there was little need to soundproof stages and, as such, this construction was also probably a lot more flimsy than later versions.

Figure 4: An annotated photograph of Music Hall performers from 1908 which features the three Messrs. Kellino, otherwise known as the the acrobatic troupe, 'The Flying Kellinos'. One of the brothers, Will, was involved in the founding of a semi-permanent film-making presence at Teddington.

Figure 5: An early marketing image, produced during the short period when the site was operated by Teddington Film Studios Ltd. Bloom Road is in the foreground, with Weir House behind the main stage block (marked 'Studio A' and 'Studio B, and the Teddington Lock suspension bridge in the image's top left corner. The scale here is inaccurate, reflecting the image's marketing purpose.

Master Films were the major lessees of the site until 1925, when the firm went bankrupt, but they were far from being the only silent moviemakers working at Teddington. Among others, H.B. Parkinson, a well-known pioneer of the art, worked at the ad hoc studios on the site. Following the folding of Master Films, the studios became somewhat disused. Indeed, in 1929, Teddington's neglected stage of 1916 was badly damaged by a substantial fire. Following this low ebb, in 1931, however, the site saw a flurry of redevelopment that was to confirm its place as a major film studio. Initially, the site was bought by a new company that had been set up E.G. Norman and Henry Edwards, both well-known figures in the British silent film industry; this was the first time the site was actually bought, rather than leased, by a film company. Teddington Film Studios Ltd, as Norman and Edward's venture was known, rebuilt, expanded and re-equipped the existing stage to allow wide-angle shots, and built other new buildings on the site, including a projection and recording theatre, editing rooms, workshops, dressing rooms and a new power house.

A marketing poster, produced around 1931, shows the adjustments Teddington Film Studios Ltd made to the site; it is shown at figure xx. The image which it should be noted is deliberately inaccurate in its proportions, shows that Weir House still stood at this point; it was partly used by Norman and Edwards' company to provide office space. Between the house and Broom Road stood a substantial, rectangular, stage building which contained two studios ('Studio A' and 'Studio B'), which could be combined to produce one large filming space. The rest of the site includes a small number of other small structures, none of which remain today.

3.2 TEDDINGTON STUDIOS: HISTORY AND DEVELOPMENT

Despite all this construction, only one major feature film, Stranglehold, was to be made under the Teddington Film Studio Ltd's ownership before the studios were leased by Warner Brothers, who had already acted as distributors for films produced at Teddington, and who had gained a reputation as pioneers of synchronised sound in film making; just two years earlier, they had produced the world's first all-talking feature film. A new era in film-making was beginning to emerge, and Teddington was, over the next quarter of a century, to hold a notable position in British film-making.

Initially, however, Warner Brothers produced little of note at the studios, as their purchase of the site was motivated by the effects of the Cinematographic Films Act 1927. The act meant that, by the 1930s, 20% of films shown at British cinemas had to made in Britain.. The acts major failing was that it prompted major American studios, like Warner Brothers, to make films quickly and cheaply in Britain, and thus retain their high number of American imports. These quickly made British films, known as 'quota quickies', thus began to be made by Warner Brothers at Teddingon. One early Warner Brothers film made here, *Murder in Monte Carlo* (1934), starred a young Errol Flynn, who so impressed his American employers that he was shortly after sent to the U.S.A. to make his first major Hollywood movie.

Later that year, Warner Brothers bought the site outright, and began their own programme of redevelopment. Construction began, officially, on 21 June 1934, when Irving Asher, one of Warner Brothers' producers, laid the foundation stone of a new complex of buildings. It consisted of an administrative block to the front of the site, facing Broom Road, and, behind it, a new studio, then known as Studio 2. This redevelopment marked a change in pace for Teddington, vastly improving, as it did, the site's film-making capabilities and capacity.

In 1938, the concept of the 'quota quickie' died out, with a new act that required substantially fewer British-made films to be shown. The result was an upturn in the length and quality of the films produced at Teddington, although, overall, they were fewer in number from this point onwards.

Figure 6: The main Administrative Block (to the rear), and Boiler House of Teddington Studios, originally built as part of Warner Brothers' investment into the site from 1934 onwards.

Figure 7: A still from *Murder at Monte Carlo* (1935), one of Warner Brothers' so-called 'quota quickies'. Filmed at Teddington, it featured, seen here from left to right, Errol Flynn, Charles Hawtrey (who later found fame in the *Carry On* films), and Eve Gray.

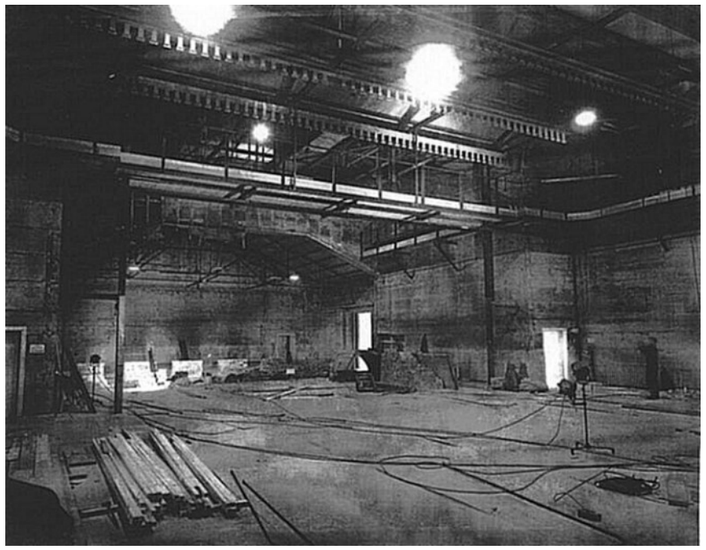

Figure 8: Studios A and B, shown in the 1930s. These now form the main structure of Studio 2, as can be seen by comparison with figure 17 below. Source: tvstudiohistory.co.uk

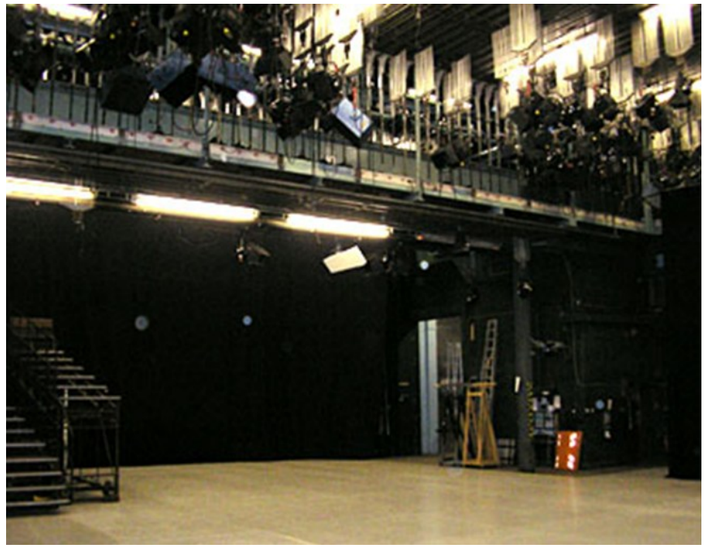

Figure 9: Studio 2, photographed in 2005. The lighting rig in this picture stands on the site of the divide between the two studios originally,indicated by the presence of the lighting gantry in figure 16. Source: tvstudiohistory.co.uk

3.2 TEDDINGTON STUDIOS: HISTORY AND DEVELOPMENT

During the Second World War, Teddington Studios remained operative, producing patriotic and propaganda films to support the war effort. 1941's *Flying Fortress*, a film about an American who joins the RAF, was one such example. On 5 June 1944, however, the war, so often recreated on Teddington's stages was brought to the studios, as a V1 rocket fell on the site, glancing off the power house, and exploding in a courtyard between Stage 2 (now known as Studio 1) and the administrative buildings. Three members of staff died, while architectural damage was incurred (see figures 18 and 19). It caused a major set-back to the studios' development as they were, by and large, out of action for more than three years.

Following the Second World War, and partially in response to the damage caused in 1944, the studios underwent a further redevelopment and reconstruction programme, largely following the existing built form of the site; this seems to have been a condition of the planning permission granted. The redevelopment included the reconstruction of the stage which held Studios A and B, creating Studios 2 and 3 (the former being much larger than the latter), as well as the substantially damaged Administrative Block, and Studio 1; figures 20 and 21 illustrate that a very different brickwork can be perceived where the rear wall of the former has been rebuilt. Plans to build a further stage, between the existing studios and the riverside block of the 1930s, were ultimately never brought to fruition.

The work to Studio 1 began as early as 1946, under the supervision of Messrs Roberts and Hastings, architects, and the studios were formally reopened in January 1948, although some filming was already underway by this point. Warner Brothers, clearly wishing to demonstrate their bullish confidence in British film-making, brought the actor Danny Kaye in to undertake the official opening. However, by the early 1950s, the British film industry was at the point of collapse and a number of other studios, including Gainsborough and Denham, both owned by Rank, closed around this time. Teddington, however limped on until November 1951, when film-making on the site ceased without Warner Brothers themselves having made a single post-war film at the studios. Teddington was put into 'care and maintenance' and used, temporarily, for storage by the Hawker Aircraft Company, whose factory was nearby.

Figure 10: 1944 photograph showing the Administration Block of Teddington Studios after the explosion of 5 June. While the rear of the block was destroyed, the main facade stayed mainly intact, and was largely retained in its reconstruction.

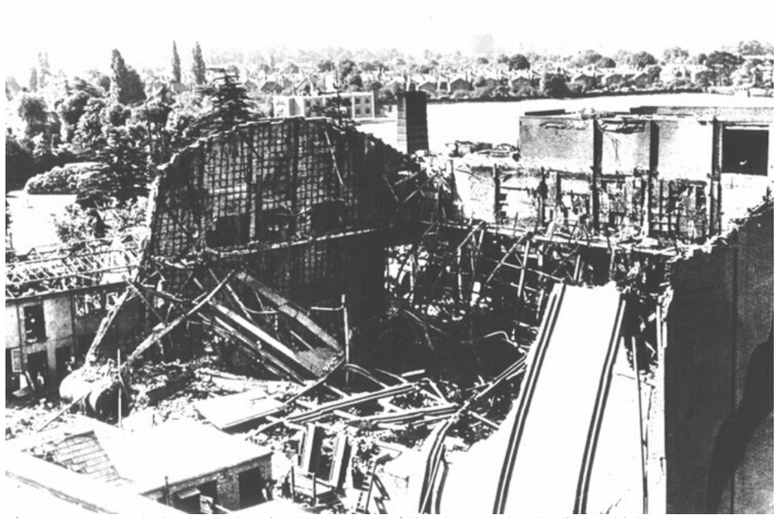

Figure 11: 1944 photograph showing the extent of the damage to Studio 1, which was subsequently entirely rebuilt.

Figure 12: Photograph of the brickwork of the Administration Block's rear façade, of between 1944 and 1948, following the building's reconstruction.

Figure 13: View of the front of the building, showing the very different original brickwork of the 1930s.