

## 26) Safari Cinema, Station Road

This building has local architectural and historic interest as highlighted by its proposed local list description:

'Formerly known as the Dominion, the building was opened on 9<sup>th</sup> January, 1936 and is of architectural and historic interest as it was designed by architect Frederick E. Bromige (who designed the grade II\* listed Safari Cinema in Pinner) as a huge masterpiece, fantasy, semi-Art-Deco/ Art Moderne fronted cinema for the promoters W.C.Dawes and A.Bacal (Hammond Dawes circuit). It was designed as a landmark building as it was built larger than any other cinema in the area, to seat 2,400 or so patrons, and its design was wildly individualistic, streamlined and futuristic (in a similar manner to the Safari cinema). The magnificent Art Deco style facade was designed to consist of numerous alcoves with columns, windows which curved around corners and the name 'Dominion' set above the entrance which was backlit from a recess. This design still remains externally, and is likely to be quite unaltered, though it remains hidden behind anonymous blue panels introduced in the 1950s and early 1960s. Such cladding was a usual method of refurbishment after the war.

Inside the building the auditorium was considered relatively plain compared to the flamboyant exterior. It did have side-walls which were devoid of decoration, but redeemed itself with a stepped ceiling which contained troughs of concealed lighting. It had a 61feet wide proscenium opening, a stage 29feet deep and because the building was designed for films and variety stage shows there were 12 dressing rooms. The Dominion Cinema didn't have an organ to entertain its patrons, but it did have a cafe.

In 1952 the name Dominion disappeared to be replaced with the corporate image name Associated British Cinemas (ABC). By March, 1972 it was like many of the circuits cinemas which were thought to still be viable, was closed for splitting up. The last film as a single screen was Ryan's Daughter. On 4<sup>th</sup> June 1972 the refurbished circle of now 612 seats was re-opened. It had been split from the stalls area, which became a Bingo and Social club. On 6th August 1981 the former cafe was converted into a second screen known as ABC 2 with 133 seats.

The building remained open as a mainstream cinema until June 1995 when it was taken on a lease by a company known as Safari Films, and renamed yet again as Safari, and now shows 'Bollywood' Indian Films. A Gala Bingo Club remains open in the former stalls area.'

Source of information: Cathedrals of the movies, A History of British Cinemas and their Advances by David Atwell; Ninety Years of Cinema in Harrow by Brain Hornsey; the Local History Library and a site visit (external site assessment).

Historic photograph of the Dominion (likely to remain underneath the metal cladding). Source: Local history library





## 27) Sans Souci, South View Road, Pinner

This building has local architectural and historic interest as highlighted by its proposed local list description:

'Built in 1936, Sans Souci has historic significance deriving from Joachim Von Ribbentrop, the notorious German ambassador to the Court of St. James in the 1930s up until the outbreak of the Second World War, for whom it was built. The house served as a retreat from the German Embassy in Carlton Terrace and the hounding of the British Press. When Von Ribbentrop returned to Germany in 1938, the house then passed to Hermann Goering's sister who, after her internment on the Isle of Man as an enemy alien, occupied the house after Ribbentrop's return to Germany to take up his post as Foreign Minister. It was subsequently used as an RAF officers mess. The building was built when Griggs formed the company Country Garden

Estates Ltd to develop the rest of the Pinner Hill estate for housing, selling it off in plots of differing sizes of at least half an acre and a minimum frontage of 70 feet and gardens up to 400 feet in length. It was select and gated and many of the houses were architect designed such as Sans Souci. The Griggs brothers had met Ribbentrop at an event in London and learned that he was looking for a country residence to escape the city on the weekends; Pinner Hill was suggested and it was agreed that Ribbentrop take one of the remaining plots on the Estate, provided that he could use his own architect from Berlin and German building materials. The Foreign Ministry appears to have registered ownership of the house under the name of H. E. Grosswendt; it was also the Ministry who named the house 'Sans Souci,' after the palace built in 1744 by Frederick the Great at Potsdam in southwest Berlin. The house has been shrouded in rumour ever since, with theories about it being a Nazi observation centre due to its proximity to Northolt, a "partying annexe" for German officers. Its was created out of specially imported bricks from Germany. The portico entrance and period crittall full length windows and horizontal brick banding are notable'.



#### 28) St Andrew Roxbourne, Malvern Avenue

It is of good architectural and historic interest as highlighted by its proposed local list description:

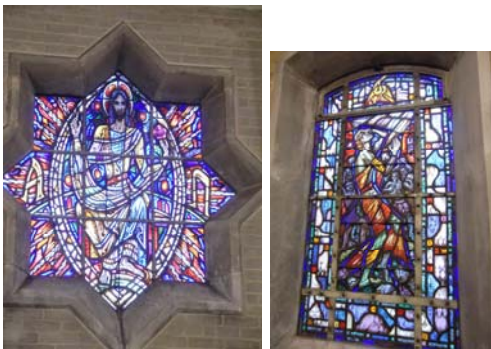
'A remarkably unaltered church dating to 1956 by Farey and Adams, with an attached Vicarage. The building is well massed, of pale brick with a polygonal apse and a bold porch-tower with a helm spire. Box framed windows, triangular and segment-headed. There is an exposed portal frame inside giving lightness and simplicity of form and breadth of span. Its feature of key significance is a complete set of forty-nine stained glass windows by the Dutch artist Max Nauta, far superior to average English post-war glass. Stylised figures, broadly Romanesque in inspiration, people an unconventional combination of Old and New Testament scenes. The South aisle includes the prodigal son and Jacob's dream, the north aisle (devoted to women and children) the births of Christ and Moses, Jesus in the Temple, St Veronica, and Florence Nightingale. In the clerestory emblems of the creation, evangelists, saints etc against pebble coloured pattern. Max Nauta was at the height of his achievement when commissioned. He had a great opportunity to express himself here as he had the scope of a large number of windows and create the whole concept. Amongst his other works is a portrait of Sir Winston Churchill for the Netherlands Parliament. A very detailed description contributed is contained within an article of the time entitled: the 'The Story of Roxbourne A Pictorial Souvenir of the Consecration of St. Andrew's Church Roxbourne Harrow on 26<sup>th</sup> October 1957' available in the local history library. Pieces of gold carpet inside are also significance as these are a piece of the carpet used in Westminster Abbey at the Coronation of Her Majesty Queen Elizabeth II. These were between the choir stalls and are now in both the Lady Chapel and St Stephen's Chapel.

The church demonstrates innovative new materials, style and plan form for its time. Contrary to contemporary tendencies it combines the traditional form and modern building materials and techniques including reinforced concrete. The plan form is dominated by the unified worship space which was innovative for the time. Also is an unusual characteristic of the

church that church, hall, vicarage and verger's flat have all been completed in one inter-connected group of buildings'.

Source of information: contemporary article entitled: the 'The Story of Roxbourne A Pictorial Souvenir of the Consecration of St. Andrew's Church Roxbourne Harrow on 26<sup>th</sup> October 1957' available in the local history library; April 2011 Designation Listing Selection Guide for Places of Worship; Bridget Cherry and Nikolaus Pevsner's Buildings of England London 3: North West on page 283 and leaflet from the local history library entitled 'St Andrew's Church A Brief Guide'.

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### 29) St Michael and All Angels, Bishop Ken Road

The planning history refers to an extension to the church (planning reference: HAR/11731/A) and an additional hall in 1972 (planning reference: LBH/6102/1). The building remains largely unaltered though. It is of good architectural and historic interest as highlighted by its proposed local list description:

'Good neo-Romanesque Hall of 1935 with an interesting church attached at the south end, 1958 by Thomas F. Ford. Appears unaltered. Original windows and heavy timber doors remain. Vigorously carved figure of St Michael over the entrance by David Paul Konigsburger (known in England as David Paul) a distinguished Viennese sculptor of international reputation. He came to London in 1939 as a refugee from Nazi persecution, became a naturalised British subject in 1947 and lived and worked in London until his death in May, 1956. Statue a tribute to Bishop G.K.A. Bell, Bishop of Chichester from 1929 until early 1958. One of the first Christian leaders to recognise the dangers of Nazism, he helped plead the cause of its victims and worked for them. He personally helped hundreds of individual refugees', and was mainly responsible for bringing to England a group of seventy pastors from Germany with their wives and families. The St. Michael Statue expresses the artist's and refugees desire to record their deep sense of gratitude for the Bishop's endeavours. The cost of the stone, tools and of the tablet in the Church Porch, was met by contributions from refugees and their British friends.

Spacious interior in an odd eclectic neo-Regency, twin columns with palm-leaf capitals; internal transepts marked by shallow lunette windows; gently apsed east end. Large bold apse painting of St Michael and angels and painted lunettes of the evangelists on either side by Hans Feibusch. Large mural designed to harmonise with the altar and Cross positioned immediately in front. Lighted by windows on each side and strip lighting concealed behind the Cross gives the impression of a burst of light from it. The four smaller murals represent the four Evangelists – St. Matthew, St. Mark, St. Luke and St. John – each with his symbol. Hans Feibusch was a [German painter](#) and [sculptor](#) who lived and worked in Britain for much of his career, having escaped Nazi Germany. His work was always representational but he developed early on an [Expressionist](#) use of colour and intensity of vision that distinguished his work throughout his long career. His figures often have an ethereal quality, as though defying gravity.

Architect Thomas Ford designed many churches around London and commissioned Hans Feibusch to paint their murals. Architect designed the spaces and locations and suggested a theme for Feibusch. Several such murals exist around England including Christchurch Priory, Dorset and his immense mural of the Judgment in St Albans Holborn Cross’.



Source of information: The Observer and Gazette October 9<sup>th</sup> 1958; St Michael’s News August 1979; Bridget Cherry and Nikolaus Pevsner ‘The Buildings of England London 3: North West, local history library research and site visit’.

### 30) Two 18<sup>th</sup> century Milestones

These milestones were recommended for local listing by John Williams, the Chairman of Stanmore Society, residents association, and by English Heritage following consultation as to the milestones’ suitability for statutory listing.

One is located on the north side of the Uxbridge Road, approximately 1 mile west of Hatch End by the Montesole Park which is the lay-by on the Uxbridge Road, adjacent to the parks toilet building, close to the junction with Pinner Hill Road / Elm Park Road. It is directly opposite house number 653, Uxbridge Road. The other is located approximately 1 mile east of Hatch End outside the cottage opposite The Cedars park 208 Uxbridge Road.

The milestones have good local historic interest as highlighted by their proposed local list description:

‘Standard form late 18<sup>th</sup> century milestones, in their original position. They have been defaced though which rules them out as statutorily listable but this adds to their local interest as it is likely the details have been chiselled off, probably at the outbreak of WW2 to confuse a possible invasion force. Such milestones would once have been at every mile on all the main routes to London but now there are only a handful within Harrow’.

Source of information: John Williams, the Chairman of Stanmore Society residents association, and English Heritage.



31) Underground Air Ministry Citadel (known as Station Z) within the grounds of the former Kodak Ltd site, Headstone Drive

Recommended for local listing by English Heritage in an email dated 14<sup>th</sup> November, 2011. Kodak brought the site for expansion of their large adjoining complex and the surface office block was demolished in 1996. The site has since been sold and is being redeveloped.

The building has local architectural and historic interest as highlighted by its proposed local list description: ‘World War II underground Air Ministry Citadel within the grounds of the former Kodak site on Headstone Drive. This housed manned and operating sections: war room, telephone exchange, teleprinter and communications. War room records were maintained there Intelligence Civil Clerical Staff Administrative Section were housed in this citadel as well as Whitehall and it housed the Intelligence RAF Staff Administrative Section as well as the Technical Intelligence & Crashed Enemy Aircraft examination section, HQ, Translation Section and the supply of maps to the RAF.

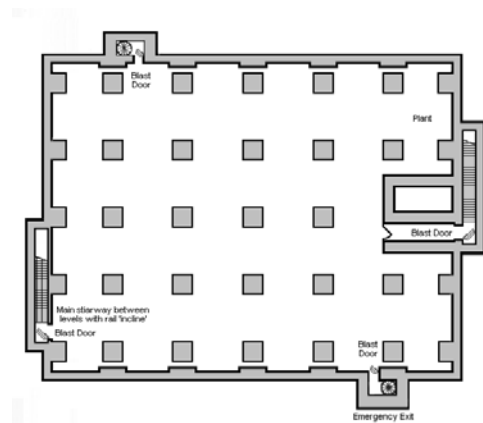
After WW2 Station Z still housed some Air Ministry departments until 1955. It was only vacated by Home Office in 1992. Currently the only indications of anything below ground are a small prefabricated metal entrance hut over the top of the northern emergency staircase, two ventilator outlets with an emergency escape hatch between and the concrete caps of the lift shaft and the other emergency exit. Upper basement level has been stripped of original fixtures and fittings leaving one large 'open plan' room with 25 supporting pillars evenly spaced in five lines. On the east side the original plant entrance, loading bay and east stairway are enclosed within a walled area. A personnel access hatch has been retained and there is a wooden ladder against the wall if access is required. The 8" thick steel door frames for blast proof doors are still in place. Four stairways go down to the protected lower level or sub-basement. Two of these are wide concrete stairways with door frames at the bottom where the blast doors have been removed. There were originally two spiral staircases which acted as the

emergency exits: one remains at the bottom of the present access stairs, though blocked off and out of use.

The sub basement is similar to the basement with 25 pillars directly beneath those in the basement. Again all internal partition walls have been removed with the exception of a small block extending into the room from the east wall. Here there is one separate room and an adjacent short corridor leading to the east stairs. A number of concrete plinths in the north east corner indicated where the ventilation plant was sited. The substantial concrete engine bed to the generator is still in place'.



Photo: The upper floor (basement) at Station Z. The ventilation trunking suspended from the ceiling is a recent addition. Photo by Nick Catford



Lower floor plan Drawn by [Nick Catford](#)



Photo: The inner courtyard in c.1985. The bunker is beneath the courtyard and the building that surrounds it (above ground building now demolished). Photo by [Dr. James Fox/John Harris](#) from [RAF Holmpton](#) archive



Photo: The ventilation plant area in 2005. The machine bed in the 1985 picture is on the right in the 2005 picture.  
Photo by [Nick Catford](#)

Source of information and photos: Subterranean Development website [http://www.subbrit.org.uk/sb-sites/sites/s/station\\_z/index1.shtml](http://www.subbrit.org.uk/sb-sites/sites/s/station_z/index1.shtml) accessed 15th December, 2011 and site assessment.

### 32) 52 and 54 Waxwell Lane

These properties have architectural and historic interest as highlighted by the proposed local list description: 'High quality Vernacular Revival style post 1894 and pre-1914 properties with distinctive details that create a Jacobean style. Each house, although semi-detached, is double fronted with one side projecting forward with a bay window at ground floor and jettied first floor supported on brackets. There is also decorative tile hanging in the smaller gable end. The chimneys add to the architectural balance and interest of the pair. Of architectural interest for the local area'.

Source of information: Pinner Local History Society, site assessment and the Waxwell Lane Conservation Area Appraisal and Management Strategy.



### 33) West House, West End Lane, Pinner

Its local architectural and historic interest is highlighted within this report and historic photographs by the Chairman of The West House and Heath Robinson Museum Trust:

'West House West House and its grounds form a significant part of Pinner's heritage, a single entity which has followed a classic social and architectural course to survive from the 14th



century to the present day. The survival of both house and grounds in their original area makes it a unique example of such continuity in Pinner.

In 1390 West House and grounds were a yeoman holding, situated at the heart of the then hamlet of West End, belonging to John Aldridge. By 1800 the holding had evolved into a gentleman's country house and its land was transformed into the ornamental gardens, with lake and artificial island near the house, and wilder park beyond, which were so essential to the aspiring 19th century gentry. From 1873 to 1883 the house was occupied by Nelson Ward a grandson of Lord Nelson, the hero of Trafalgar, whose daughter Horatia had lived in Pinner for a long time. It was continually improved by alternate rebuilding, which has continued into the present.



Pictures: Views towards West House in the 19<sup>th</sup> century



73 This romantic scene is of the house servants enjoying the facilities while the owner, John Hogg, was away. Most of West House was 19th-century in date. The whole of the creeper-clad section, and the part with the right-hand balcony, has gone.

Its 20th. century history more directly concerned all the people of Pinner. During World War Two it was used for Civil Defence purposes with a trench air raid shelter and a British Restaurant built in the park and piggeries set up. After the war the people of Pinner raised money to purchase the house and grounds to establish a war memorial with park, and a shrine was set up in the house now restored after great effort. The house was also a focus for events, exhibitions, wedding receptions and classes.

In the 21st. century the establishment of the William Heath Robinson museum in the house is of national significance, showing the work of an internationally famous artist who lived in Pinner. The choice of West House in that respect demonstrates the importance of the building for Pinner which together with the restaurant and park has become a focus in the townscape/landscape of Pinner. It is valued as such by the local community who use its facilities extensively. It is a cultural and recreational centre for Pinner and already attracts visitors from a wide area.

The house has within it the memorial shrine to the people of Pinner who gave their lives defending freedom against intolerance, racism and oppression and is therefore the central point in Pinner Memorial Park. Its loss would damage the whole ethos of Pinner and the fact that local people raised over £1 million to restore and preserve it for all our futures almost demands recognition as a locally listed place of importance to protect the environment of the area'.

This building's local architectural and historic interest is highlighted by the suggested local list description: 'West House began in 1390 as a yeoman holding belonging to John Aldridge. Plot evolved into gentleman's country house. From 1873 to 1883 the house was occupied by Nelson Ward a grandson of Lord Nelson, the hero of Trafalgar. Continually improved by

alternate rebuilding, which has continued into the present. During World War Two it was used for Civil Defence purposes. After the war the people of Pinner raised money to purchase the house and grounds to establish a war memorial with park, and a shrine was set up in the house now restored after great effort. The house was also a focus for events. The William Heath Robinson museum was established here in the 21<sup>st</sup> century, showing the work of an internationally famous artist who lived in Pinner. Cultural and recreational centre for Pinner. Memorial shrine within the house to the people of Pinner who gave their lives defending freedom against intolerance, racism and oppression and is therefore the central point in Pinner Memorial Park. Local people raised over £1 million to restore and preserve it'.



#### 34) Whitefriars First & Middle Schools, Whitefriars Drive, Wealdstone

This property has architectural and historic interest as highlighted by its proposed local list description: 'Edwardian two-storey school designed of 1910 by HG Crothall. Creates a landmark feature in the streetscene and is a good example of an early effort by the Middlesex County Council of the London Board School type with an imposing two-storey centre and gabled wings. Such 1930s examples demonstrate how variety of massing of simple forms was used to give individuality. The architect is of interest, other school buildings by this architect are listed or locally listed in this borough including Vaughan Centre and Harrow High School. It is an aesthetically pleasing, largely symmetrical design, constructed of yellow stock brick and features clay tiled roof, gauged red brick arches and white render key above windows and two original partial curved roof dormers and original timber sash windows'.

Source of information: Cherry and Pevsner's 'The Buildings of England London 3: North West' page 300 and local history library research and site assessment.



### 35) Winsor and Newton office and factory building, Whitefriars Avenue

This building has local architectural and historic interest as highlighted by its proposed local list description:

'These buildings are of local historic and architectural significance for their association with the world famous Winsor and Newton company and as they demonstrate good late Victorian and 1930s industrial architectural design. Since the 1870s until 2012 the site was the home of the world famous manufacturing company of artist's materials which was first opened at Rathbone Place, Oxford Street London in 1832. William Winsor and Henry C Newton opened the company as they entered into partnership as artists' colourmen. The company received the Royal Warrant by Queen Victoria in 1841 and provided art supplies to the prince's household. The company became world famous in 1851 by winning the Gold Medal awarded at the 1851 Exhibition for Artist's Colours. In 1898, the company opened a cabinet factory and later a woodwork, brush and canvas factory on Whitefriars Avenue. Part of this remains today on site near the Bruce Road entrance. The bricks to create this were made using clay excavated from the ground. The office was built in the 1930s. Winsor and Newton remained until December 2011 when the building was vacated. The design is a good exemplar of the 1930s architectural style for industrial buildings given the well-proportioned and strikingly simple design, the unpainted brickwork and large geometrical block massing of the building, its regular fenestration pattern within brick walls including delicate original Crittall type, large windows, and high floor to ceiling height. 1930s markers also include the centrally placed Griffin sculpture flanked by tall flagpoles either side which is very important to the design. The Griffin was an original symbol of Winsor and Newton. The rear block features iron railings just above eaves level indicating a sundeck feature which is integral to the healthy outdoor ideals associated with the Modernist design. The first floor may well have originally overhung the ground floor, rather than the ground floor being completely infilled at the base. The symmetry and the centrally placed 'Winsor and Newton Artists Materials' lettering is integral to the building's character. The building acts as a landmark building due to its large scale, architectural style and historic past. The building is referenced within Bridget Cherry and Nikolaus Pevsner 'The Buildings of England London 3: North West' as it states (page 301) that it is 'quite a handsome post-war main office building, an austere but careful design in brick with plain boxed windows and a stone cornice with the firm's logo as carved centrepiece'.

Source of information: Bridget Cherry and Nikolaus Pevsner 'The Buildings of England London 3: North West'; Harrow Observer 4/02/1975; Winsor and Newton Colour Review The Art Teachers Journal Summer 1973 and a site assessment.



The site in the 1960s from a historic photograph available on site



The 1898 factory building