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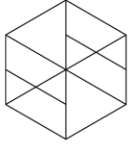
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Heritage Appraisal

11 Primrose Hill Studios, London NW1 8TR

July 2023





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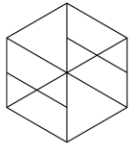
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1 Introduction

1.1 The following Heritage Appraisal has been prepared in support of an application for listed building consent at no.11 Primrose Hill Studios, London NW1 8TR.

1.2 The building forms part of a complex of twelve Grade II listed artist studios, arranged around a central courtyard. The site is located in the Primrose Hill Conservation Area.

1.3 The proposals are for a range of internal refurbishment works to the building, including the introduction of a Crittall screen to the mezzanine area, the provision of new fittings and finishes to the bathroom and utility room, the installation of new cabinetry and the laying of new flooring throughout the ground floor.

1.4 A number of elements of the work have already been undertaken, following email discussions with Nick Baxter of the London Borough of Camden. This includes the removal of modern fixtures and fittings from the utility room and the removal of the modern kitchen cabinetry and appliances situated beneath the mezzanine level. These are not considered to require Listed Building Consent as they do not affect its character as a building of special architectural or historic interest (s.7(1) 1990 Planning (Listed Buildings and Conservation Areas) Act 1990).

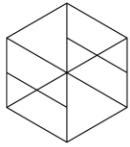
1.5 This appraisal has been produced using desk based and online research, combined with a visual inspection of the site and wider area. Consideration has been given to the relevant national and local planning policy framework as well as an analysis of the building, its setting and wider context.

1.6 The appraisal should be read in conjunction with the drawings and supporting information prepared by Etchingam Morris Architecture Ltd.

Research and report structure

1.7 In line with paragraph 194 of the National Planning Policy Framework 2021, the purpose of this appraisal is to define the significance of the listed building and identify the features which contribute to its special architectural and historic interest. It will describe the proposed works and assess their impact on this special interest.

1.7 This Heritage Appraisal has been prepared by Hannah Walker (BA (Hons) Oxon MSc IHBC) who has extensive experience in dealing with proposals that affect the historic environment. She has 15 years of local authority experience, including 10 years as a Principal Conservation & Design Officer at the London Borough of Camden. She also has a wide range of experience in the private sector, preparing heritage statements and appraising the significance of historic buildings. She has trained as a historian, has a specialist qualification in historic building conservation and is a full member of the Institute of Historic Building Conservation (IHBC).



2 Site location and context

2.1 The following section provides a brief overview of the building and its context.

2.2 The site consists of a group of twelve artist studio houses, speculatively built in 1877-82 by the builder, Alfred Healey. The complex occupies a backland position to the rear of the houses at nos.31-49 Fitzroy Road and is bounded to the south by Kingstown Street and to the east by Manley Street.

2.3 The studios are arranged around a central courtyard. There are four different house types of varying form and configuration, however all are constructed in yellow stock brick with red brick dressings. Roofs are varied, with a double pitched 'M' profile along the western side of the site, and full and half hipped forms to the east, all of which are clad in slate. The majority of the buildings have large rooflights, orientated to the north or west. Nos.1-6, have private gardens along the western perimeter of the site.

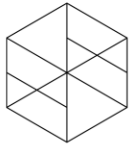
2.4 A more detailed assessment of the significance of the house and the wider complex is contained at section 5 of this Appraisal.



Figure 1: An aerial photograph of the site.

2.5 Primrose Hill Studios were Grade II listed on 30 June 2004. The listing description reads as follows:

11 Artists' studio houses. 1877-82. Alfred Healey, builder. Stock brick with red-brick trim. Prominent slate roofs with half and whole hips. Four house types arrayed around a rectangular courtyard. Earlier west build represented by two types (Nos 1 and 6 and Nos 2-5). Later east build by two more types (Nos 7 and 8 and Nos 9-12). Further variation in The Lodge, said to have been built as servants' quarters. Varied and picturesque cottage version of Queen Anne idiom, reflecting grander artist's studio houses. Nos 2-5 are a row divided by the entrance alley. Double pile with asymmetrical M roofs. Lower front range living spaces, taller rear range galleried studios with north-west facing studio windows in back or garden elevations and roof slopes. Single-storey asymmetrical four-bay fronts, four-panel doors, small glazing-bar casement windows, some replaced. Party-wall parapets, tall red-brick chimneys. Nos 1 and 6 at ends of west group step forward to close court. Entrances in returns to slightly taller end blocks, half-hipped roofs. Leaded-light dormer window to east on No. 6; No. 1 abuts The Lodge, a two-storey house, with a canted-bay window under a pentice, eaves to half-hipped roof interrupted by eight-light window. Nos 7-12 have smaller footprints and no gardens. Single-storey top-lit studios, variegated rooflines with oversailing eaves. Nos 7 and 8 (to north) a mirrored pair with semi-basements and pyramidal roofs. Entrances together, recessed in deep porches and up flights of steps, part-glazed, margin-lit doors. Tall galleried studio rooms, single large windows with eight-light fixed panes over twin plate-glass sashes. Low-level small casement windows. To rear plain stock-brick two-storey elevation, each house having three bays of sash windows over doorways, some blocked. Nos 9-12 could not be lit from the rear and so are differently disposed and smaller; basements not evident. Single-bay studios have large windows, four-pane glazing surviving at No. 11. Half hips to each roof, large



rooflights in north slopes. Linking low flat-roofed entrance bays, double part-glazed doors, small windows, dentil courses. To rear blind stock-brick gabled walls. Interiors have not been inspected. No. 8 can be seen from courtyard to have studio gallery with balustrade of pierced splat balusters. First tenants included the painters John Dawson Watson (No. 1), Joseph Wolf (No. 2), John William Waterhouse RA (No. 3), John Charles Dollman (No. 5), P. M. Feeney (No. 7), Charles Whymper (No. 8) and Lawrence George Calkin (No. 10). Arthur Rackham lived at No. 3 in 1905-6, when some of the illustrated books for which he is best known were published, and at No. 6 after 1920 when his main home was in Sussex. Subsequent tenants have included Lord Methuen RA, Patrick Caulfield and John Hoyland. Sir Henry Wood, musician and conductor, also lived here. Primrose Hill Studios are listed as an early, attractive and well-preserved example of speculatively built artists' studio houses.

2.6 There are no statutorily listed or locally listed buildings which form part of the immediate setting to the application site (Figure 2).

2.7 The application site is located in the London Borough of Camden's Primrose Hill Conservation Area which was first designated on 1 October 1971. The Primrose Hill Conservation Area Statement (PHCAS) was published in January 2001 and provides a description of the character and appearance of the area. The site is situated in Sub Area 2: Central Area.

This sub area is located to the centre of the Conservation Area and is largely flat with a small incline from south east to north west. It is neighboured to the north by the railway line and to the south east by Regent's Canal. The area is urban in character with a high density of development with sporadic areas of greenery. It is dominated by long terraces of mid 19th century houses that are set back from the pavement with small lightwells and railings to

basement areas, although there are some earlier and later buildings within the area.

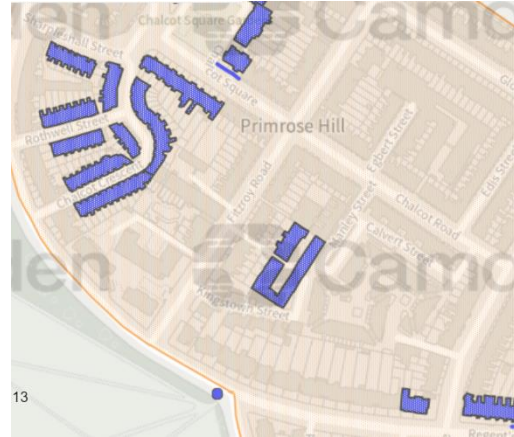
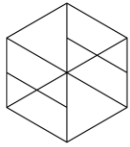


Figure 2: LB Camden map showing designated and non-designated heritage assets within the vicinity of the application site. Grade II listed buildings are shown in blue.

2.8 Overlaid onto this pattern of mid 19th century terraces are backland and infill development within the centre of the residential urban blocks. The PHCAS describes this as follows:

The majority of land at the centre of the blocks and neighbouring the railway line is occupied by buildings that accommodate a variety of uses, including industry, offices, artist's studios and residential accommodation. These buildings vary in age and style, but are generally lower in height than the surrounding terrace properties. They are clustered around small enclosed courtyards, or gardens, which are accessed from the main highway by a narrow alleyway. These alleyway accesses are generally contemporary with the 19th century development of the area and are either located discretely between the residential terrace properties on the main roads or through the terraces via gated archways. Consequently, although these developments occupy a considerable amount of land, they are largely hidden from view, therefore allowing the residential terraces to dominate the townscape.



2.9 Specifically in relation to Primrose Hill Studios, the PHCAS notes that:

The area became well known for its association with the arts, and in 1877 a group of 12 artists studios, the “Primrose Hill Studios”, were erected by Alfred Healey to the central block behind Fitzroy Road. The studios have housed a number of famous artists including Arthur Rackham, illustrator, and Henry Wood, conductor.

The Primrose Hill Studios are a group of 12 buildings clustered around a quiet courtyard to the centre of a block. These buildings are constructed in the Arts and Crafts style with hipped roofs and are modest in scale, being a maximum of two storeys in height.

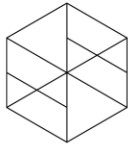
3 Relevant planning history

2013

Planning permission (2013/3740/P) was granted on 14 August 2013 for ‘*Alterations and renewal works relating to rooflights, roofing, windows and forecourt of C3 Residential property (retrospective).*’

Listed Building Consent (2013/3828/L) were granted on 14 August 2013 for ‘*Internal alterations associated with the creation of new kitchen and bathroom along with renovation of heating and plumbing services of C3 Residential property (retrospective).*’

The works relating to the application were retrospective and included the replacement of previous staircase balustrade and handrail. This is confirmed by the relevant extracts from the application shown in figures 3-6.



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Figure 3: 2013 Application form section 5 which confirms works had already started.

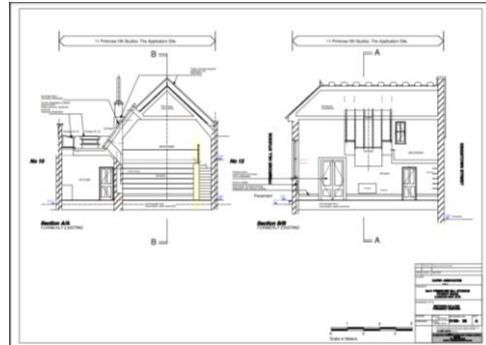


Figure 5: 2013 Existing Section AA drawing showing a solid box balustrade.

new steel hinges to bring into working use.
Some sections of the deep decorative moulded timber skirting have been made good and to match in with that existing.
The plastered studio walls have been made good where necessary and the whole decorated in white to maximise reflected light in the room.
The studio's original timber floor boards have been retained with the original 4 5/8" timber floor boards being secured, sanded and sealed for use.
A simple pendant ceiling light (rewired/unaltered in principle) provides background electric light for the studio.
Refer to drawing Nos-03A and -03A.

6. The original timber stair providing access to the mezzanine has been removed, with new simple square section balusters, new newels and a new timber handrail atop. A new gas fired boiler has been installed: wall mounted on the rear wall and within the space beneath the star. The new boiler is a condensing type with a balanced flue, and the flue is located in the same place as a formerly existing flue (where no existing boiler was in place upon the current owner taking ownership). The new central heating and hot water supply system complies with The Building Regulations Part L1A 2010: Conservation of Fuel and Power.
A new partition of narrow painted tongued and grooved timber matchwood panelling has been installed beneath the star string with a matching side hinged access door: this joinery element is designed to harmonise with the period of the interior.
Refer to drawing Nos-03A and -03A.

7. Mezzanine: the mezzanine remains unaltered with the original 6 1/2" timber floor boards made good as necessary, sanded and sealed for durable use. A new surface mounted glass light fitting has been installed.

Figure 4: Section 6 of the 2013 DAS confirming that "The original timber stair providing access to the mezzanine has been renovated, with **new simple square section balusters**, new newels and a new timber handrail atop."

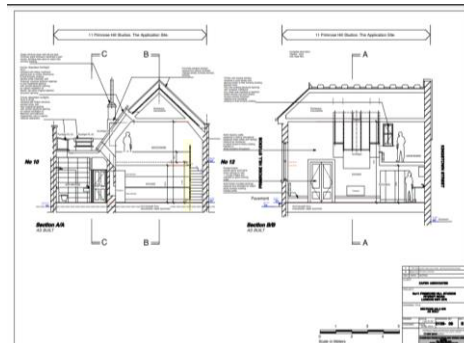
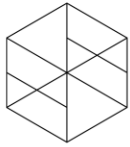


Figure 6: 2013 Proposed section AA drawings showing new balustrade.



4 Historic development of the site and area

4.1 The following section provides an overview of the historic development of Primrose Hill and a description of the evolution of the application site and its immediately surrounding area.

4.2 The site historically formed part of the Manor of Tottenhamhall which was owned by the prebendaries of St Paul's Cathedral, with Tottenham Court its manor house. The manor consisted of a long wedge of land to the west of Camden High Street and Hampstead Road, extending from Chalk Farm in the north to Fitzrovia in the south. At the Reformation the manor passed to the Crown and in 1668 Charles II granted its lease to Henry Benet, Earl of Arlington, whose daughter Isabella married Henry Fitzroy.

4.3 For centuries the area was a district of open fields with dispersed farms and cottages, and distinct nuclear settlements at Hampstead and Highgate. By Roque's map of 1746 there was linear development at Kentish Town but still only a small cluster of buildings around what is now Britannia Junction, with the Old Mother Red Cap inn marked prominently on the map. Primrose Hill is also shown, set amidst open land criss-crossed with a network of pathways (Figure 7).

4.4 By the mid 18th century the lease of the manor had descended to Charles Fitzroy, the great grandson of Henry and Isabella. In 1768 he acquired its freehold from St Paul's and in 1780 was created Baron of Southampton. Acquisition of the remains of Rugmere Manor around modern day Chalk Farm completed his estate.

4.5 Although Lord Southampton had developed a number of narrow plots facing onto Camden High Street by 1791, beyond this to the west the land remained as open fields. During the early 19th century London continued its inexorable outwards spread, with

new buildings creeping up the main arterial routes such as Hampstead Road. The Crown's Regent's Park Estate had been developed from 1811 onwards and landowners in Camden Town began to think about turning over their fields for building plots. By the 1820s, Park Street (now Parkway) can be seen laid out across open land, however large areas of open land remained to the northwest of this (Figure 8).

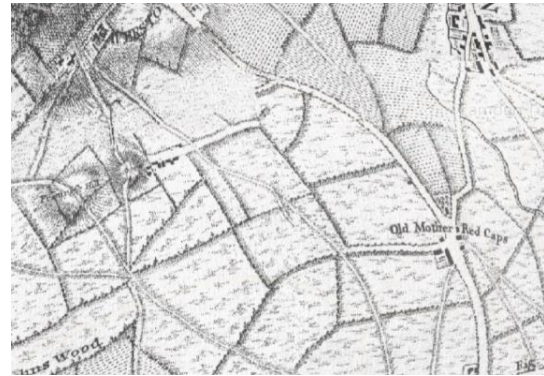
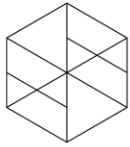


Figure 7: Roque's map of 1746.



Figure 8: Greenwood's map of 1828.

4.6 Transport infrastructure also began to have an impact upon the area and its development in the early 19th century. The construction of the Regents Canal, which opened in 1820, linking the Grand Junction Canal at Paddington with the Limehouse Basin was a significant landscape feature. The London & Birmingham Railway was built in 1838 with its original terminus intended to be located at Chalk Farm. However, it quickly became clear that a terminus was required



closer to central London and the site at Euston Square was identified.

4.7 In 1840 Lord Southampton auctioned off freehold lots on his estate for development. The 1849 St Pancras Parish map shows sporadic development, including houses facing Primrose Hill along Regent's Park Road and the railway worker's cottages which were clustered to west of Chalcot Road.

4.8 By the time of the 1860 St Pancras parish map a series of substantial semi-detached houses had been constructed on Regent's Park Road, with views onto Primrose Hill, alongside tighter grained development to Chalcot Square and Chalcot Crescent.

4.9 The 1870 Ordnance Survey map shows the area as almost entirely filled with housing, besides for the empty site which would become Primrose Hill Studios, and a further large site to the south where Primrose Hill Infants School would be built in 1885.



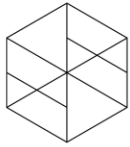
Figure 10: The 1849 St Pancras Parish map.



Figure 9: The 1870 Ordnance Survey map.



Figure 11: The 1860 St Pancras Parish map.



Primrose Hill Studios

4.10 The 1870 Ordnance Survey map shows the empty site to the east of Fitzroy Road, with no frontage buildings yet in place. Development along the north side of Fitzroy Place and along Manley Street was positioned hard up against the eastern boundary of the site. The small enclave of railway workers cottages, which were some of the earliest development within the area, can be seen to the east on Manley Street and Egbert Place.

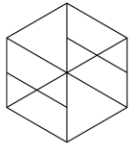
4.11 Primrose Hill Studios was developed speculatively by the builder, Alfred Healey in 1877-82. Societal, political and economic changes from the mid 19th century onwards, including the founding of public art galleries, the establishment of art schools and the support and patronage of the Royal Family and key politicians such as Disraeli and Gladstone, improved the status of artists and expanded the market for works of art. As many as 1300 purpose built artist studios were constructed in London between around 1850 and the outbreak of the First World War, taking many forms. These included individually commissioned houses/studios, studios as extensions or ancillary structures to existing houses and groups of artist studios, laid out around courtyards or in some cases as low rise blocks (Figures 12-14). A significant number of these were concentrated in Chelsea, which attracted many leading artists of the period, and which had a reputation as a bohemian and artistic enclave. Speculative development of artist studios expanded in the late 19th century to respond to the demand for purpose-built spaces and to cater for artists who could not afford to commission or build their own studios.

4.12 The 1893-94 Ordnance Survey map shows Primrose Hill Studios in place, slotted tightly into the townscape behind the new terrace at nos.31-49 Fitzroy Road and abutting the earlier development to the east.



Figures 12-14 (top to bottom): Details of the 1870, 1893-94 and 1952 Ordnance Survey maps.

4.13 The next large-scale map shows the site in 1952. This shows little change from the late 19th century. The setting and context to the site would however change dramatically with the wholesale replacement of the mid 19th century housing on Kingstown Street, Manley Street and Egbert Place with new housing association blocks in the early 1970s.



This opened up the eastern wall of the studios site to full view for the first time.



Figure 15: Artist studio houses at St Paul's Studios, Talgarth Road, Hammersmith (1891).



Figure 16: Courtyard studio development at Pembroke Studios, Pembroke Gardens, Kensington (1890-91).



Figure 17: Low rise studio block at Rossetti Studios, 72 Flood Street, Chelsea (1894).

5 Significance of the site

5.1 The National Planning Policy Framework Annex 2 defines significance as *“The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.”*

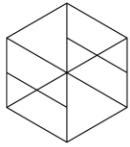
5.2 A heritage asset is defined as *“A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).”* In this case the heritage assets are the statutorily listed no.11 Primrose Hill Studios and the Primrose Hill Conservation Area.

5.3 Historic England’s document *‘Conservation Principles – Policies and Guidance for the sustainable management of the historic environment’* (2008) identifies a series of values that can be attributed to a heritage asset and which help to appraise and define its significance. Paragraph 3.3 of the document outlines that:

“In order to identify the significance of a place, it is necessary first to understand its fabric, and how and why it has changed over time; and then to consider:

- *who values the place, and why they do so*
- *how those values relate to its fabric*
- *their relative importance*
- *whether associated objects contribute to them*
- *the contribution made by the setting and context of the place*
- *how the place compares with others sharing similar values.”*

5.4 In assessing the significance of no.11 Primrose Hill Studios it is therefore necessary to examine its origins, history, form,



architectural design, layout, materials and relationship with surrounding buildings. In making this assessment, consideration has been given to its intrinsic architectural merit, completeness, the extent of any alterations and their impact, the contribution of the buildings to the character of the area and the degree to which the buildings illustrate aspects of local or national history.

5.5 The artist studio houses are attached to one another and laid out around three sides of a rectangular, hard landscaped courtyard. There are four different designs to the buildings, with nos.9, 10, 11 and 12, along the eastern edge of the site being stylistically similar. The buildings exhibit a picturesque, cottage version of the Queen Anne revival style, which was popular at the time and often used for individually commissioned artist's studio houses.

5.6 Access into Primrose Hill Studios is via an alleyway located between the houses at nos.31 and 49 Fitzroy Road. The central courtyard is now used extensively for car parking, which detracts from the setting of the surrounding buildings.

5.7 The form and profile of the building reflects the use and functionality of its internal spaces. To the south there is a double height studio space, lit by a centrally positioned window opening which retains its original timber window, with lamb's tongue glazing bars. To the north is a single storey link block which contains the main entrance into the building and houses circulation and ancillary spaces. The building is constructed of darkened yellow stock brickwork with red brick embellishment, including dressings to the door and window openings, a band above the main front window and brickwork dentil detailing to the eaves of the single storey block. The roofscape consists of a flat roofed section to the north, with rooflights which project above the flat surface of the roof, and a pitched element to the south, with a large glazed rooflight in the northern slope. The roofscape terminates in a gable end

facing Manley Street, with a half hip and deep overhanging eaves to the courtyard façade. The roof is clad in slate, with decorative ridge tiles.

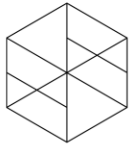
5.8 The eastern elevation faces Manley Street and is characterised by its blank, darkened yellow stock brick gable end, with a tall chimneystack rising to the north. The building was originally unable to be lit from this façade due to the position of earlier buildings directly adjacent, evidenced by the rendered scar to the façade. The elevation was only opened up to the view shown in Figure 20 in the 1970s when the buildings on Kingstown Road and Manley Street were demolished and Auden Place constructed.



Figure 18: The courtyard façade of no. 11 Primrose Hill Studios.



Figure 19: A view looking south across the private courtyard area.



5.9 Although there is variety in terms of the configuration, form and roof profile of the studios, they are unified by their coherent and harmonious palette of materials, including yellow brickwork, red brick dressings and slate roofs and features such as large windows and rooflights. The complex has strong communal identity and group value, focused upon the private internal courtyard. However, the concealed backland position of the studios limits their visual contribution to the surrounding townscape and creates a secluded and inward-looking character to the complex.



Figure 20: A view of the eastern elevation of nos. 11 (left) and part of no. 10 (right) Primrose Hill Studios.



Figure 21: The roof of the flat roofed element looking east, with the large rooflight to the main studio on the right.

Interior

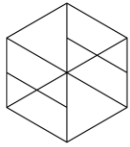
5.10 The studios at nos.9-12 have a smaller footprint than others within the complex. Because of the historical position of earlier development to the east, there are no original windows on this façade and no provision for a private garden, unlike the studios on the west side of the complex at nos.1-6.

5.11 The main entrance into the building leads to a long hallway which provides access to a small bedroom at its eastern end. This is plain and featureless, with modern shelving on its eastern wall. A utility room and bathroom are also accessed from the main hallway. These were refurbished in 2013 with new fittings and finishes.



Figure 22: A view of the ground floor bedroom.

5.12 The key element of the building is the large, double height studio space which provides it with its distinctive character. This was intended to be a substantial, with sufficient room for large canvases or sculptures to be stored and displayed, as well as adequate space to examine work at a distance. Speculative artist studios were provided as standard spaces, with each occupant able to personalise the buildings to their individual



taste and requirements, including fittings such as fireplaces and galleries/mezzanines.

5.13 The lighting of the space was a key feature of the functionality of the studio. Here there is a large rooflight in the northern slope which floods the studio with even, natural light, as well as the large window in the front elevation.

5.14 The main studio space has a mezzanine at its eastern end. These features were originally used for a variety of purposes, including sleeping, storage or the display of canvases. The mezzanine has a flight of timber stairs to the south, which were renovated in 2013, with renewed balustrading, newel posts and handrail. The previously existing, modern glazed balustrade has been removed.

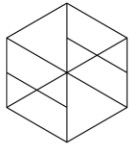


Figure 23: A view of the main studio space looking east.

5.15 The flooring consists of pine floorboards within the main studio space, mezzanine and ground floor bedroom. A modern tiled finish has been added to the hallway, utility room and bathroom. The walls are generally of plain, painted plaster, with a simple moulded cornice to the main studio space. There is an area of exposed brickwork beneath the large north facing rooflight.



Figures 24, 25 & 26: The mezzanine space (top), modern utility room (middle) and bathroom (bottom).



5.16 Modern kitchen units which were fitted in 2013 were previously located in the space beneath the mezzanine, however these have now been carefully removed. The modern fittings and finishes within the utility room have also been carefully removed.

5.17 The bathroom retains its fittings and finishes from the 2013 refurbishment of the building.

Values and significance

5.18 As referenced at paragraph 3.16 above, Historic England's 'Conservation Principles' identifies four values that can be attributed to a heritage asset. These have been examined in turn below.

Evidential Value

This value is derived from the potential of a place to yield evidence about past human activity (para 35) and is generally closely associated with archaeological sites and remains, with age being a strong indicator of evidential value.

Here the building and the wider site provide evidence of the increasing status of the artist in late Victorian society and reflect the trend for artists to combine living and working accommodation. The layout and form of the building help to understand the specific work requirements for the artist, in terms of light and space.

Historical value

Paragraph 39 of the Conservation Principles document outlines that "*Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.*"

In general terms the building has historical value as part of the development of this part of Primrose Hill from a district of open fields until the mid 19th century to a densely covered

residential inner suburb by the end of the 19th century.

The site has historical value as part of the tradition of purpose-built artist studios in London - a strong feature of the later 19th century. The speculative nature of the development also reflects the growing demand for artist accommodation and workspaces, reflecting the growth in the popularity of art and sculpture.

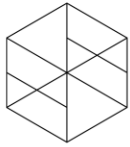
The complex has associative historical value due to its links with notable artists who were the original tenants, including the painters John Dawson Watson (No. 1), Joseph Wolf (No. 2), John William Waterhouse RA (No. 3), John Charles Dollman (No. 5), P. M. Feeney (No. 7), Charles Whymper (No. 8) and Lawrence George Calkin (No. 10). Arthur Rackham lived at No. 3 in 1905-6, when some of the illustrated books for which he is best known were published, and at No. 6 after 1920 when his main home was in Sussex. Subsequent tenants have included Lord Methuen RA, Patrick Caulfield and John Hoyland. Sir Henry Wood, the musician and conductor, also lived at the studios.

Aesthetic value

Aesthetic value is defined as "*...the ways in which people draw sensory and intellectual stimulation from a place.*"

The original intended use of the building is a key factor in its aesthetic significance, determining its form and layout. The lower, ancillary block to the north is juxtaposed with the large studio space, lit by its characteristic north facing rooflight and a large window in its western façade, ensuring even lighting for the artist to work.

The courtyard facing elevation retains its attractive combination of yellow stock brick with red brick dressings, decorative ridge tiles and its original large timber window. The eastern elevation is plain, reflecting the original



relationship between the site and the pre-existing buildings to the east which limited the opportunity for fenestration to this façade.

The building retains its original layout and setting, arranged around a private internal courtyard. The four different studio designs contribute to a picturesque quality to the composition, unified through a coherent palette of materials and the use of the Queen Anne style.

Communal value

This value is derived from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience of memory. In this case, any communal value would be 'social', defined at paragraph 56 as *".....places that people perceive as a source of identity, distinctiveness, social interaction and coherence."*

The building has communal value in so far as it has been part of the local scene for around 150 years and has thus featured in the day to day lives of those who live, work and pass through the area. However, the building has an inward-looking character due to its form and layout, as well as its backland position, behind the houses on Fitzroy Road, which limits its visibility to the casual passerby and thus its place in the communal consciousness.

The site has communal value to the artistic communities who have occupied its buildings over time and who built up personal and professional relationships as a result.

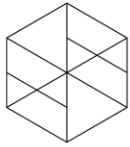
Conclusion

5.19 The listing description notes that *"Primrose Hill Studios are listed as an early, attractive and well-preserved example of speculatively built artists' studio houses."* The building provides a tangible reminder of the requirements and working practices of the late 19th century artist, reflected in the form, volume and layout of the building. The complex itself is

of significance for its layout and the inward-looking focus upon the private central courtyard.

5.20 The architectural significance of the building derives from its use of the Queen Anne style, a common feature of artist studios of this period, and its attractive palette of traditional materials, typical of the later 19th century. The front façade is a key element in the courtyard composition of the studios complex and is of demonstrable architectural and aesthetic significance. The rear facade was originally much plainer, and not intended to be widely visible due to the position of pre-existing buildings when the studios were constructed. This façade is now much more visible due to the demolition of these buildings and the construction of Auden Place.

5.21 Internally the plan form and spatial quality of the building is of significance, particularly the studio space which is highly characteristic of its original use, with its double height volume, mezzanine and extensive natural light. The interior of the building is relatively plain and there are a limited number of historic features, including simple moulded cornicing to the main studio room and the large window in the courtyard elevation.



6 Assessment of the proposals

6.1 This section will set out the proposed works to the building and will consider their impact. It will assess this impact in terms of the host building and its special architectural and historic interest. The proposed works will also be considered against the relevant local and national historic environment policies.

6.2 The proposals are for a range of internal works to the building. A number of items which were installed as part of the 2013 refurbishment of the building have already been removed. These include the following:

- Fitted kitchen cabinetry beneath the mezzanine;
- Cabinetry and associated fittings to the utility room;
- The modern glazed balustrade to the mezzanine;
- Modern steel panel radiators throughout.

6.3 The removal of these items was discussed with Nick Baxter of the London Borough of Camden Conservation Team via email in June 2023. It is not considered that these works required listed building consent as all the fittings and finishes are modern and their removal has had no effect upon the special architectural or historic interest of the building, in line with s.7(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990.

Joinery

6.4 A purpose-built island unit will be installed within the main studio space, alongside a low level cabinet located beneath the large window in the western wall, providing kitchen facilities for the building. The cabinetry will be scribed around the adjacent window architrave and surround to ensure that it is reversible and can be removed without damage to any historic fabric. A single 40mm waste pipe will be required to drain the sink, and this will be positioned within the floor void, beneath the existing joists.

6.5 Purpose built cabinetry will be installed beneath the mezzanine, providing wardrobe and cupboard space, as well as bookshelves facing into the studio room. The balustrading and handrail which were added to the mezzanine staircase in 2013 will be removed, with new bookshelves forming the edge of the flight. A bookshelf will also be incorporated at mezzanine level, situated adjacent to the staircase and rising to the height of the existing solid balustrade.

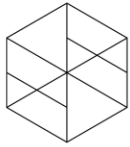
6.6 This cabinetry will be contained beneath the mezzanine, in a similar position to the kitchen units which were installed in 2013 and which have since been removed. They will have no impact upon the spatial quality of the main studio space.

Mezzanine balustrading

6.7 A W30 steel Crittal screen will be installed to the mezzanine, fixed into the existing solid balustrade. The pre-existing modern glazed balustrade has already been removed. This was of no intrinsic interest and was an incongruous modern feature within the space which was not given consent as part of the 2013 approval. The proposed Crittal screen will be a lightweight addition to the space, maintaining views through to the mezzanine area behind. Its steel construction and functional design, associated with commercial architecture are considered appropriate given the non-domestic character and original use of the building.

6.8 The fine metal screen would reflect the large metal windows of the grade II listed Artist Studios houses (figure 15) on Talgarth Road in Hammersmith, built in the same era.

6.9 The screen is fully reversible and could be removed in the future with only minor making screw hole repairs required to the timber balustrade and simple wooden architrave which already exists around the edge of the vaulted ceiling. To the sides, the screen will be set in by 55mm, with a scribed



timber infill included, to avoid any damage to the cornicing at high level.

Flooring

6.10 The existing historic square edged pine boards to the main studio space and ground floor bedroom will be lifted and set aside for reuse. Under floor heating will be installed and the pine boards will be reinstated above this. A carpet finish will be laid to the bedroom. Within the main studio space Dinesen Douglas Fir boards (350mm wide) will be installed above the retained historic boards.

6.11 The works will retain historic fabric and encapsulate it below the carpeted and modern timber finish, which are both reversible. This approach will ensure that there is no loss of historic fabric whilst allowing for the personal preference of the new owner.

6.12 The modern tiling within the hallway, utility room and bathroom which was installed in 2013 will be removed. A concrete slab exists in these locations beneath the modern tiling. New softwood battens and insulation will be installed, with Dinesen Douglas Fir boards installed above, to match the finish in the main studio space.

6.13 Existing MDF skirting throughout will be set aside and reinstated once the flooring works are complete. Due to a slight build up in the floor finishes, the double door into the studio space will need to be shaved by 20mm at its base. This is a very minor adaptation and will not affect the proportions or design of the door. The main front door will not need to be modified.

Utility room/bathroom

6.14 New painted timber cabinetry will be fitted into the utility room, with the new washing machine and sink utilising existing connections within the floor. A 100mm wide drainage channel will be created in the modern floor slab adjacent to the front door, to allow for the

routing of drainage out to the existing underground drainage position.

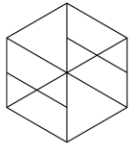
6.15 Within the bathroom new sanitary fittings will be installed. These will be located in the same position as the existing fittings, allowing existing drainage locations in the concrete slab beneath to be reused. The wall finishes will be made good, and tiling will be installed to picture rail height and within the shower enclosure.

Assessment of the proposals against the relevant policy framework

Statutory duties – The Planning (Listed Buildings and Conservation Areas) Act 1990

6.16 The main issues for consideration in relation to this application are the effect of the proposals on the special architectural and historic interest of no.11 Primrose Hill Studios as a listed building. The relevant statutory provision is contained at s.16 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

6.17 The proposals are minor in terms of their scale and scope, restricted to general refurbishment and upgrading of the interior to reflect the taste of the new owner. Much of the affected fabric dates from the 2013 refurbishment work, particularly with regard to the kitchen fittings, utility room and bathroom. The fundamental layout, plan form and spatial quality of the building will be maintained, characterised by its double height studio space and mezzanine area. The proposed Crittal screen will enclose the mezzanine but in a lightweight, permeable manner that allows intervisibility between the spaces. The proposed kitchen cabinetry will be a low level, modest feature within a very spacious room and will have no harmful impact upon its internal character. Elsewhere, the works to the floors will preserve and encapsulate the historic floorboards beneath a modern finish, avoiding



any harm to special interest and allowing for them to be revealed in the future if desired.

National Planning Policy Framework 2021

6.18 The NPPF requires the significance of heritage assets to be described and for that significance to be taken into account when considering the impact of a proposal. Great weight should be given to the conservation of the heritage asset when considering the impact of a proposed development. The more important the asset the greater the weight should be.

6.19 This Heritage Appraisal has provided a thorough analysis of the significance of the listed building and the relative contribution of the various parts to its special architectural and historic interest. The proposals will have no impact upon the high significance external front façade of the building or its relationship with the wider studio complex. The internal works will preserve the fundamental qualities of space and light within the building and its significance as a former artist studio will remain fully legible. Consequently, the proposals are considered to comply with the requirements of the NPPF.

The London Borough of Camden Local Plan 2017

6.20 The proposed works are considered to comply with the relevant sections of the London Borough of Camden's Local Plan 2017.

6.21 **Policy D2 – Heritage** outlines that the Council will preserve, and where appropriate enhance the borough's rich and diverse heritage assets, including listed buildings. With regard to listed buildings, the Council will resist proposals to alter or extend them where this would cause harm to their special architectural or historic interest and setting.

6.22 Here, the proposals to alter the building largely affect fittings and finishes to ancillary spaces which are already modern in character, such as the bathroom and utility

room, as well as fabric added as part of the 2013 refurbishment scheme, including the kitchen cabinetry and the balustrading and handrail to the staircase. Overall, the original character of the interior of the building will be retained with only minor modifications to the positioning of cabinetry, and the installation of the Crittal screen to the mezzanine. These are reversible interventions that have been designed to minimise their impact upon the historic fabric of the listed building.

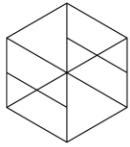
Camden Planning Guidance – Design CPG 1 (2015)

6.23 The proposals are considered to comply with the guidance within this document, in so far as it relates to the interior of listed building. Paragraph 3.20 is clear that the need for listed building consent will be assessed on a case-by-case basis, taking account of the individual features and significance of the building. The works which have already been undertaken are acceptable and have caused no harm to the special interest of the listed building.

6.24 In line with paragraphs 3.22 and 3.23, the proposals are considered to preserve the significance and intrinsic character of the building as an artist studio, maintaining its plan form and spatial quality. Original and historic architectural features will be preserved, with fittings such as the kitchen units and Crittal screen installed so that they are fully reversible without harm to fabric. This Appraisal, read in conjunction with the associated architectural drawings, has comprehensively assessed and justified the impact of the proposals upon the special interest of the listed building, in accordance with paragraph 3.24.

The London Plan 2021

6.25 The proposals are considered to comply with the adopted London Plan (2021). The thrust of **Policy HC1 - Heritage conservation and growth** is that heritage assets and their settings should be conserved and that proposals should be sympathetic to



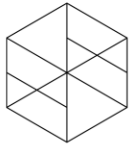
significance. This Appraisal has shown that the proposed works have been sympathetically conceived to avoid harm to the character, historic fabric or spatial arrangement of the listed building. Overall, the affected heritage asset (the listed building) will be conserved.

7 Conclusion

7.1 This appraisal has been produced in support of an application for listed building consent at no.11 Primrose Hill Studios for various internal works of refurbishment and renovation to the property.

7.2 The building has been purchased by a new owner and the proposed scheme focuses upon minor aesthetic changes to the interior, particularly in relation to areas such as the utility room, bathroom and kitchen. To the former, modern fittings and finishes will simply be replaced, and existing service connections reused and in the case of the latter, new low level, freestanding units will be introduced, with no harmful impact upon fabric, character or spatial quality. Bespoke cabinetry will be installed beneath the mezzanine in the same position as the 2013 kitchen units and will be discreet additions, causing no harm to the spatial quality of the main studio room. Works to the floors will retain the historic pine boards and encapsulate them beneath new, reversible floor finishes, thus preserving historic fabric whilst allowing flexibility for personal preference in relation to the decorative appearance of the interior. The proposed Crittal screen will replace the now removed glass balustrade to the mezzanine and is considered an acceptable addition to the space, retaining the sense of the mezzanine as a distinct space, preserving views through to this part of the building and complementing the original non-residential use of the building. Overall, the inherent characteristics of the building as a former artist studio and its key features of light and space will be retained.

7.3 The proposed works will fully comply with the requirements of the London Borough of Camden's Local Plan 2017 and will preserve the special architectural and historic interest of the listed building. The proposals will also accord with the provisions of the National Planning Policy Framework, in particular ensuring that the significance of the heritage asset is sustained and enhanced.



Appendix A – Relevant historic environment policy

National Planning Policy & Legislation

A1 Section 16 of the Planning (Listed Buildings and Conservation Areas) Act 1990 requires that:

“In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.”

A2 The revised National Planning Policy Framework 2021 (NPPF) sets out the Government’s planning policies and how these are expected to be applied. There is a general presumption in favour of sustainable development within national planning policy guidance.

Paragraph 194

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary.

Paragraph 195

Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a

heritage asset, to avoid or minimise any conflict between the heritage asset’s conservation and any aspect of the proposal.

Paragraph 197

In determining planning applications, local planning authorities should take account of:

- *the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- *the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
- *the desirability of new development making a positive contribution to local character and distinctiveness.*

Paragraph 199

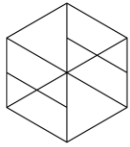
When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset’s conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

Local Planning Policy

A3 Camden’s Local Plan was adopted on 3 July 2017 and sets out the Council’s planning policies, replacing the Core Strategy and Development Policies planning documents that were adopted in 2010. The Local Plan will cover the period 2016-2031 and will play an essential role in the delivery of the Camden Plan, which sets out the Council’s vision for the borough.

Policy D2 – Heritage has relevant parts and is clear that:

The Council will preserve and, where appropriate, enhance Camden’s rich and diverse heritage assets and their settings, including conservation areas, listed buildings,



archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.

Designated heritage assets

The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.

Listed Buildings

Listed buildings are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. To preserve or enhance the borough's listed buildings, the Council will:

j. resist proposals for a change of use or alterations and extensions to a listed building where this would cause harm to the special architectural and historic interest of the building;

Camden Planning Guidance – Design CPG 1 (2015)

A4 CPG 1 contains guidance in relation to works to listed buildings.

Para 3.20

Most works to alter a listed building are likely to require listed building consent and this is assessed on a case by case basis, taking into account the individual features of a building, its historic significance and the cumulative impact of small alterations. The listing description is not intended to be exhaustive and the absence of any particular feature in the description does not imply that it is not of significance, or that it can be removed or altered without consent. Listed status also extends to any object or structure fixed to the listed building, and any object or structure within its curtilage which forms part of the land. You should contact the Council at the earliest opportunity to discuss proposals and to establish whether listed building consent is required.

Para 3.21

Some 'like for like' repairs and maintenance do not require listed building consent. However, where these would involve the removal of historic materials or architectural features, or would have an impact on the special architectural or historic interest of the building, consent will be required. If in doubt applicants should contact the Council for advice.

Para 3.22

In assessing applications for listed building consent we have a statutory requirement to have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses. We will consider the impact of proposals on the historic significance of the building, including its features, such as:

- original and historic materials and architectural features;
- original layout of rooms;
- structural integrity; and
- character and appearance.

Para 3.23

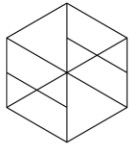
We will expect original or historic features to be retained and repairs to be in matching material. Proposals should seek to respond to the special historic and architectural constraints of the listed building, rather than significantly change them.

Para 3.24

Applications for listed building consent should be fully justified and should demonstrate how proposals would affect the significance of a listed building and why the works or changes are desirable or necessary. In addition to listed building consent, some proposals may also require planning permission. These applications should be submitted together and will be assessed concurrently.

The London Plan

A4 The London Plan 2021 is the Spatial Development Strategy for Greater London. It sets out a framework for how London will develop over the next 20-25 years and the Mayor's vision for Good Growth. Policy HC1 Heritage conservation and growth part C is



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relevant.

C Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets' significance and appreciation within their surroundings. The cumulative impacts of incremental change from development on heritage assets and their settings should also be actively managed. Development proposals should avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.