

32 Steele's Road, London, NW3 4RE



Heritage Statement

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of

Heritage Information Ltd

October 2023

32 Steele's Road – Heritage Statement

Issued 06/10/2023

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CONTENTS

1.0	Executive Summary	4
2.0	Introduction	5
3.0	Understanding the asset	7
	Location and context	7
	Heritage assets	9
	Site description	10
	Age of fabric plans	20
	Historical development	24
	Background	24
	Evolution of 32 Steele's Road	28
	Past residents of 32 Steele's Road	31
4.0	Significance	33
	Assessing significance	33
	Significance of 32 Steele's Road	34
	Significance of Eton Conservation Area	35
5.0	Impact assessment	36
	Detailed assessment of impacts	37
	Summary of impacts on 32 Steele's Road	45
	Summary of impacts on Eton Conservation Area	45
6.0	Policy compliance and justification statement	46
	Local policy and guidance	46
	Regional policy	48
	National policy	48
7.0	Conclusion	50
	Appendices	51
	1: Sources	
	2: List description for 32 Steele's Road	
	3: Plans and selected details of 31 Steele's Road	

1.0 EXECUTIVE SUMMARY

1.1 The subject site is 32 Steele's Road (formerly known as Avon House), London NW3 4RE. It is a Grade II listed building in the Eton Conservation Area. The local planning authority is Camden Council.

1.2 The report was commissioned to support applications for planning permission and listed building consent for a set of external and internal alterations, including minor changes to fenestration, internal plan form and internal fittings.

1.3 The house was built in 1876–7 to designs by the architect J. M. Brydon for the painter Thomas Jones Barker and included an attached studio. It was designed in the fashionable 'Queen Anne' style. There is little documented change prior to the 1960s although there is evidence that the house was in multiple occupation from the 1930s which is likely to have involved some changes to the fabric. A scheme of modernisation in the 1960s was largely overwritten by later refurbishment and partial restoration between 1990 and c.1997. The current form of the house is essentially the result of those works in the 1990s.

1.4 32 Steele's Road is primarily significant for its place in architectural history – as an early work by the architect J. M. Brydon, as a purpose-built artist's studio house, which was then a relatively new building type, and as part of the 1870s fashion for the 'Queen Anne' style in architecture. The twentieth-century changes to the house have lessened its significance somewhat and the 1960s garage, the flat-roofed extensions to the studio and the windows on the front of the house all detract. The only significant element of the modern work in the house is the stained-glass window in the entrance hall by Hans Unger and Eberhard Schulze.

1.5 The impacts of individual elements of work are mostly minimal and neutral. Loss of historic fabric has been minimized and is limited to some internal walling in subsidiary and much-altered spaces, and small amounts of brick from the much-altered front wall of the kitchen. Changes to internal plan form are mostly in areas that have already experienced change. New fittings and fixtures will somewhat affect the existing character of the house, but since it has already lost much of its original character the impact on significance will be neutral. The impact of the new kitchen window on the conservation area will be positive because it replaces an area of wall, the design of which has been compromised by past changes.

1.6 The proposals with the largest impact would be the glazed door in the hallway and panelling in the staircase hall. These would affect principal spaces that embody significant historic fabric and design. The impacts would nevertheless be neutral provided the new fittings can be installed with no or minimal disruption or loss of existing historic fabric.

1.7 Any harm is limited to the loss of very small amounts of historic fabric. Even cumulatively this is considered to be below the level of 'less than substantial harm'.

1.8 The proposals preserve the special interest of the listed building and enhance the character and appearance of the conservation area. They therefore meet the tests of Policy D2 in the Camden Local Plan as well as policies on the conservation of the historic environment in the London Plan and the NPPF.

2.0 INTRODUCTION

2.1 The subject site is 32 Steele's Road (formerly known as Avon House), London NW3 4RE. It is a Grade II listed building in the Eton Conservation Area. The local planning authority is Camden Council.

2.2 The report was commissioned to support applications for planning permission and listed building consent for a set of external and internal alterations, including minor changes to fenestration, internal plan form and internal fittings.

2.3 The report provides an account of the history of the site and its surroundings, an assessment of heritage assets capable of being affected by development of the site, and of the potential impact of the proposed works on those heritage assets, followed by an assessment of how it complies with relevant planning legislation, policy and guidance.

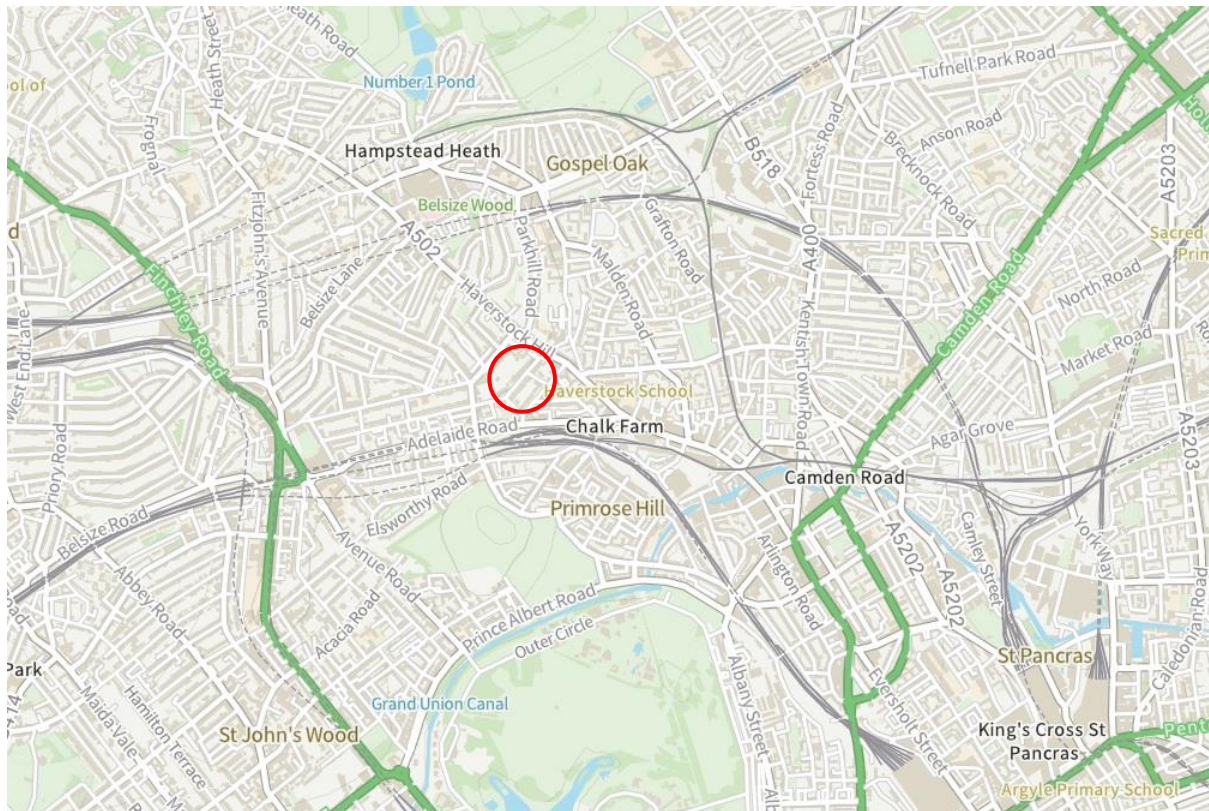


Fig. 1: Location plan. Site circled in red.

Methodology and limitations

2.4 The report is based on desk-based research, archival research in the London Metropolitan Archives and the RIBA Library, and the findings of site visits made on 5 April and 24 April 2023. A full list of sources consulted is given in Appendix 1.

2.5 During the site visit on 5 April the interior of the building and its surroundings were viewed and the conservation area perambulated. The results of a light strip-out (not carried out by Heritage Information Ltd) were observed at the site visit on 24 April.

2.6 The site is not within an Archaeological Priority Area, so below-ground archaeology is not considered in this report.

2.7 The observation and conclusions made in this report are based on the information available at the time of writing; further investigation or research could potentially reveal new information which may require its conclusions to be revised.

Authorship

2.8 **Dorian A. T. A. Crone** BA BArch DipTP RIBA MRTPI IHBC – Heritage and Design Consultant. Dorian has been a Chartered Architect and Chartered Town Planner for over 30 years. He has also been a member of the Institute of Historic Building Conservation for 25 years. Dorian is a committee member of The Society for the Protection of Ancient Buildings (SPAB), the International Committee on Monuments and Sites (ICOMOS), ICOMOS UK and Institute of Historic Building Conservation. He has been a court member with the Worshipful Company of Chartered Architects and a trustee of the Hampstead Garden Suburb. He is also a trustee of the Drake and Dance Trusts, and a Scholar of the SPAB.

2.9 Dorian worked for over 30 years as Historic Buildings and Areas Inspector with English Heritage/Historic England, responsible for providing advice to all the London Boroughs and both the City Councils. He has also worked as a consultant and expert witness for over 20 years advising a wide variety of clients on heritage and design matters involving development work, alterations, extensions and new build projects associated with listed buildings and conservation areas in design and heritage sensitive locations. He is a design review panel (DRP) member for the Design Council, Design:South East and Design:South West, and the London Boroughs of Richmond-upon-Thames, Lewisham and Wandsworth. He was formerly a member of the London Borough of Islington DRP. Dorian is a former Chair of the City of London Heritage Award and has been involved with the Royal Academy Summer Exhibition Architectural Awards and the Philip Webb Award along with a number of other public sector and commercial design awards.

2.10 **Nick Chapple** BA (Hons) Dipl Cons AA – Heritage Consultant. Nick has over twenty years of experience in historic environment conservation, working for English Heritage/Historic England for many years before moving into private sector consultancy. He is now a heritage consultant providing expert heritage advice to both private and public sector clients, including the Church Buildings Council and Historic England, for whom he was an acting Inspector of Historic Buildings (London and South East Region).

2.11 Nick worked for a number of years at Alan Baxter Ltd in the conservation team, where he gained considerable experience in researching buildings, assessing their significance and advising clients on appropriate design in historic contexts. He has written conservation area appraisals for local authorities, conservation plans for clients including the National Trust and English Heritage, and advised other high-profile organisations and private and commercial clients.

3.0 UNDERSTANDING THE ASSET

Location and context

3.1 Steele's Road is located on the west side of Haverstock Hill in a largely residential area which was first developed in the nineteenth century and retains most of its nineteenth-century building stock (Figs 3 and 4). The house stands on the north side of Steele's Road, which the Conservation Area Statement describes thus:

The north side of Steele's Road, which is attractively lined with mature plane trees, is partly comprised of grade II listed dwellings, developed for occupation by artists, in some cases for specific occupants. The properties were all developed in the 1870s by the architects Brydon, Batterbury and Huxley and, while exhibiting variety in detailing, employ a consistent approach to building line, height, massing and the general use of materials. Front gardens are in most cases enclosed by good quality brick walling.

3.2 The predominant building material in the street is yellow London stock brick used both for houses and boundary walls with red brick also used for the artist's houses. Roofs are of clay tile for the artist's houses and slate for the others.

3.3 The density of development, combined with the mature trees means that views of 32 Steele's Road are heavily filtered and largely limited to Steele's Road itself (Fig. 4), although it can be seen from the top end of Eton Villas.

3.4 The adjacent house, no.31, was designed by the same architect as no. 32, two years earlier, and the two houses share some elements of design.

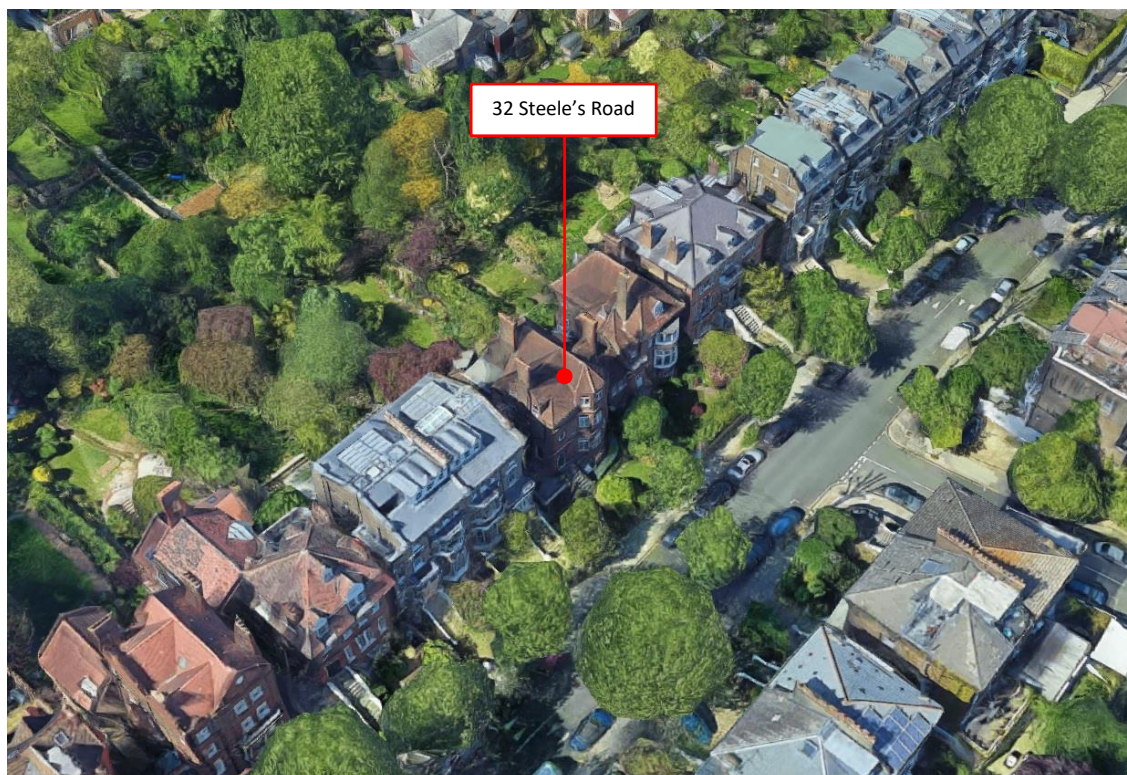


Fig. 2: Aerial view of 32 Steele's Road in its context. (© Google maps 2023)



Fig. 3: Artists' studio houses on Steele's Road (nos. 35–39). (5 April 2023)



Fig. 4: View of 32 Steele's Road [behind the tree in the centre of the picture] in its townscape context. (5 April 2023)

Heritage assets

3.5 A number of heritage designations affect the site and its surroundings.

3.6 32 Steele's Road is listed Grade II (list entry 1378858). It was listed on 27 May 1952. The list description states that the interior was not inspected. (The full text of the list description can be found in Appendix Two.)

3.7 In Steele's Road and Eton Villas there are further listed buildings. The building most likely to be affected by any development of no. 32 would be the adjacent no. 31 which is also Grade II listed (list entry 1378812) and was designed by the same architect as no.32.

3.8 The site is within the Eton Conservation Area (Sub Area 1: Eton Villas, Provost Road, Steele's Road (western side), Fellows Road (part of east side only)). The conservation area was first designated in 1973 as 'a small but complete enclave of early Victoria Villas centred around St Saviour's Church', but the part which contains the site was only added in 1979.

3.9 The site is not in an Archaeological Priority Area.

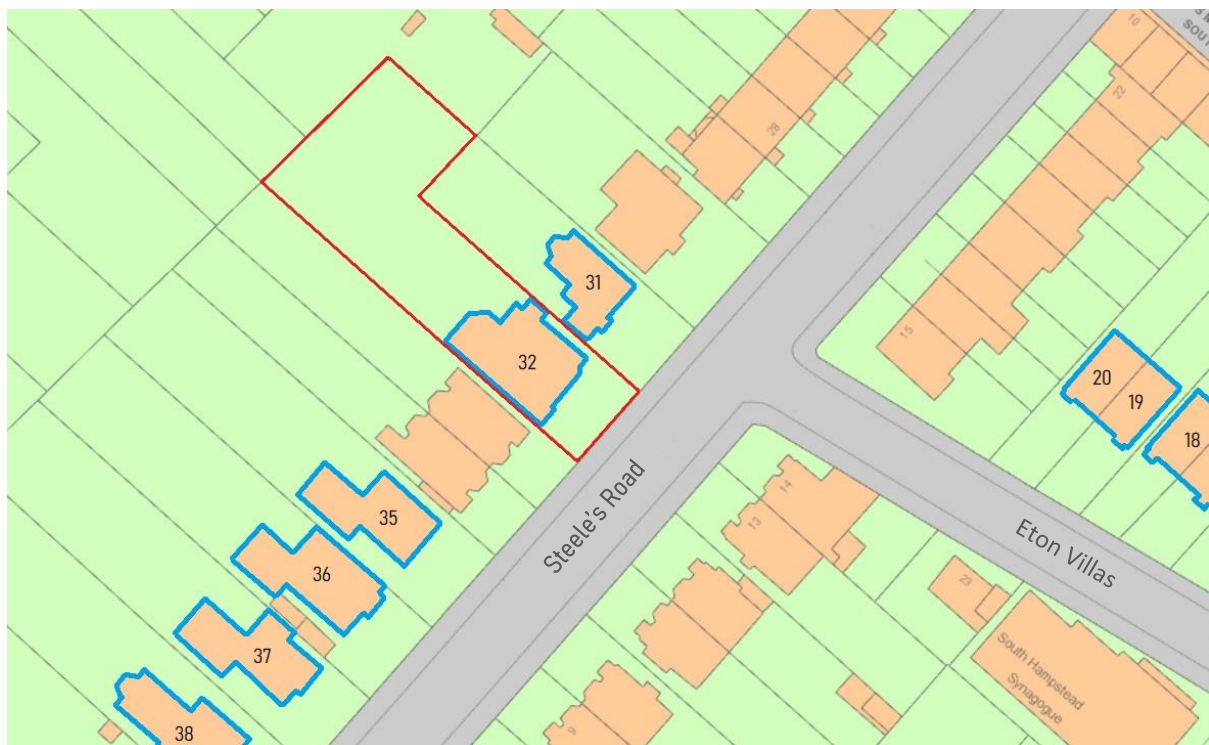


Fig. 5: Listed buildings in the vicinity of 32 Steele's Road. Site outlined in red. Listed buildings outlined in blue. (Base map: Historic England)

1. 32 Steele's Road (Grade II, list entry 1378858)
2. 31 Steele's Road (Grade II, 1378812)
3. 35 Steele's Road (Grade II, 1378856)
4. 36 Steele's Road (Grade II, 1378860)
5. 37 Steele's Road (Grade II, 1378862)
6. 38 Steele's Road (Grade II, 1378863)
7. 13–20 Eton Villas (Grade II, 1342070)

Site description

3.10 The site comprises a detached house with front and back gardens. The front of the house faces south-east.

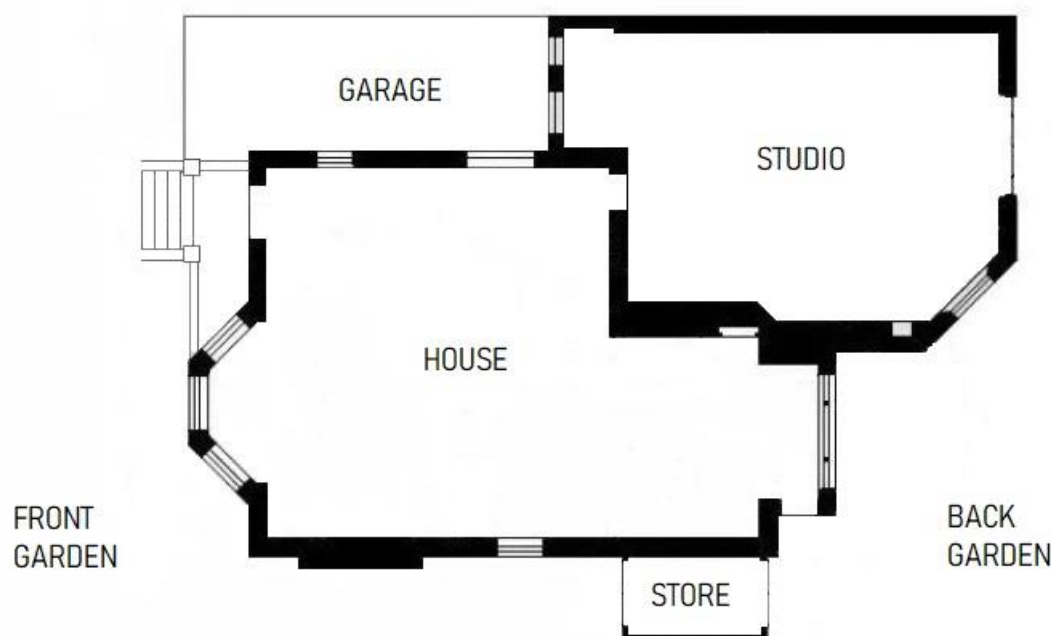


Fig. 6: Simplified site plan showing the elements of the site.

Exterior

3.11 32 Steele's Road is a four-storey house, comprising lower-ground, ground, first and second/attic storeys. Attached to the north-west corner of the house is a two-storey former studio (possibly originally single storey before accommodation was later added in the attic space). A flat-roofed garage was built on the south side of the house in the 1960s, while on the north side is a small lean-to garden store (nineteenth-century and possibly part of the original house).

3.12 The house is built of yellow London stock brick with red brick dressings including gauged brick arches over some openings. The steeply pitched roofs are covered in clay tiles. There are three tall brick chimney stacks. The boundary wall to the front garden is also of brick, with brick gatepiers.

3.13 On the front elevation (Fig. 7) there is a canted bay to the right which rises from lower-ground all the way up to the attic, breaking through the eaves line, which gives the elevation a strong verticality, further emphasised by the tall chimney stacks and the pilasters to each end of this elevation. The windows in the bay are casements without glazing bars and are not original, although their original pattern is not documented. To the left is the front door surrounded by a Classical doorcase with pilasters, cornice and 'keystone' all in red brick. The original front door is panelled with glazing in the two upper panels. Above

the front door is an oval window in a brick cartouche (the original window would have had glazing bars but it was removed in the 1960s). To the left of the window is a red brick pilaster but to the right, where a matching pilaster might have been expected, there is only the base and capital – whether this is a sophisticated architectural joke or a mistake by the builder is not known.

3.14 To the left of the house is a 1960s flat-roofed garage built of yellow London stock brick, with an up-and-over door at the front. Behind the garage can be seen the studio part of the house. The lower part is original although the two windows facing the street were both altered in the late twentieth century – one made larger, the other smaller. Consent was granted by Camden Council in 2002 for their replacement with a single window, although this was never implemented (planning ref. LWX0202497). Above these is a flat-roofed bathroom addition of the 1920s.



Fig. 7: Street elevation showing the 1960s garage to the left and behind it part of the kitchen (former studio). (5 April 2023).



Fig. 8: Garden elevation, with the much-altered studio to the right of the picture (24 April 2023).

3.15 The side elevations are relatively plain and feature a variety of window types. The windows on the lower ground floor on the north side, possibly original, have been blocked up, as has a later door opening on that side. On the south side the garage blocks the lower-ground level but above the elevation preserves its original design.

3.16 The rear of the house is an asymmetric, indeed a rather ungainly, composition (Fig. 8). The main house to the left has a well composed central section, reminiscent of some 1860s houses by Bodley or Scott, with two tall sashes at first-floor level above a broad tri-partite sash window on the ground floor. Almost encroaching on the ground floor window is the corner of the studio wing which projects forwards to the right of the house. The studio has been greatly altered: the corner wall was extended upwards sometime between 1946 and 1962 to provide a window in the attic and the hipped roof behind altered. The opening below was extended to the ground in the 1960s and left open to form a loggia behind, but was rebuilt in the 1990s as a window opening. All the of the lower-ground floor windows and the dormer window at second floor level of the main house are modern.

Interior

3.17 It appears that the historic plan form of the house is largely intact, although in the absence of the original architect's drawings it is impossible to be certain. Even in its slightly altered form, however, it relates quite closely to the plan of 31 Steele's Road, which was built by the same architect two years before and therefore provides a useful reference for understanding no. 32. The apparent 'intactness' is in part due to restoration in the 1990s which reversed some of the changes made in the post-war decades. The most altered areas are the lower ground floor and the former studio.

3.18 Much of the historic joinery survives, including some of the doors, architraves, skirtings, cornices and staircases, despite an extensive 'modernisation' of the house in the 1960s. It is likely that the interior fittings and fixtures – like the planform – were similar to 31 Steele's Road. Details of that house were published and some are reproduced in Appendix 3 of this report.

3.19 There has also been a considerable amount of replacement, most likely dating to the 1990s refurbishment of the house. Some of the doors are original but others have been made to match the distinctive original pattern of five panels. Original chimneypieces have been removed (probably in the 1960s works to the house) and only two replaced – in the study and the drawing room on the ground floor – with fairly sympathetic designs. The one in the drawing room is similar to the chimneypiece Brydon designed for James Tissot's studio in 1874 (see below).

Lower-ground Floor

3.20 The lower-ground floor has been extensively altered, with significant changes made to the plan form in the 1960s, 1980s and 1990s. In the 1980s it was converted into a self-contained flat with its own kitchen and bathroom, and a separate entrance from the front garden. It consists of two large rooms, with smaller spaces between, much as the original planform would have been although much of the fabric is modern. What would originally have been the scullery was divided to make a kitchen and bathroom in the 1980s. Although the original planform is still legible, successive phases of alteration have left the lower-ground without historic character and, with the exception of one or two doors, without historic fixtures, fittings or finishes.

3.21 On a half level between the lower-ground and ground is the studio, reached by a short flight of stairs from the entrance hall. This space has undergone significant change. Today it is a single large space but previously, and probably originally, it had some element of subdivision. A recess at the south end of the room was formerly a separate room containing a WC. The end of the room facing the garden was formed into a loggia in the 1960s, with two large openings where the French windows and the large sash window are now. The extensive changes have left the studio with no historic character and there are no historic fixtures, fittings or finishes.



Fig. 9: The former studio looking south-east (24 April 2023). The area in the corner was originally a WC, but was incorporated into the main room in the 1960s.



Fig. 10: The former studio looking north-west towards the garden (24 April 2023). In the 1960s the windows and doors were removed from the two openings to create a loggia open to the garden. Windows and doors were reinstated in the 1990s.

Ground Floor

3.22 The ground floor consists of the entrance hall and staircase, and two large rooms, one facing the street and the other the back garden. Most recently these have been identified as 'study' and 'drawing room' respectively although they may originally have been the dining room and drawing room, as at no.31.

3.23 The entrance hall has a modern tiled floor. It may originally have had panelling as shown in the designs for 31 Steele's Road. The arrangement of a window with seat below (Fig. 11) is as shown in the designs for the next door house (Appendix 3). The window, however, was re-glazed with abstract stained glass by Unger/Schulze, the studio of Hans Unger and Eberhard Schulze. The studio operated between 1959 or 1960 and 1975, and the 1962 plans for alterations to the house (in Camden Archives) indicate re-glazing of this window, so it is likely to date to the early or mid-1960s.

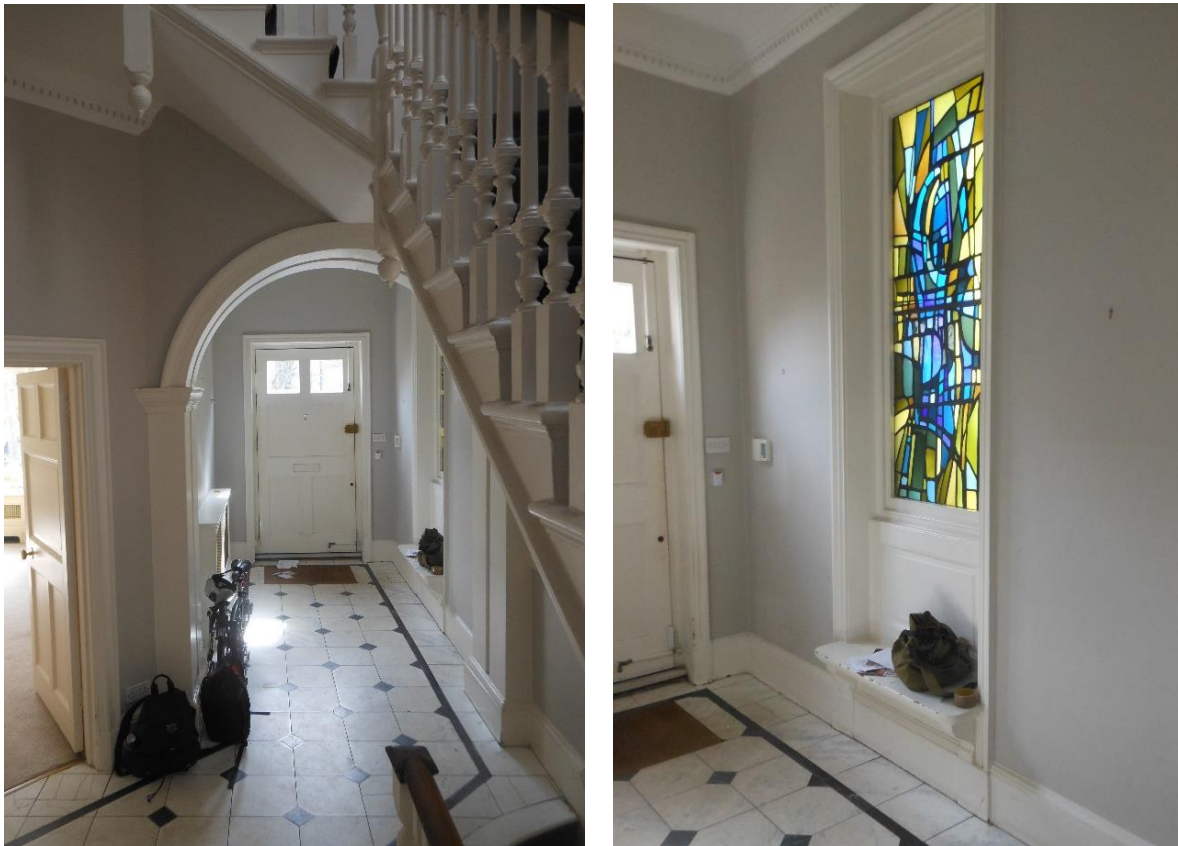


Fig. 11: Entrance hall. Left: the view from the staircase. Right: stained-glass window, c.1960–75 by Unger Schulze (5 April 2023).

3.24 The two main rooms on this floor were originally separate, but an opening was made between them in c.1990, with sliding doors. At the same time the front room was fitted with bookshelves, into which the sliding doors disappear when opened. Over the doors and integral with the bookshelves is a Doric frieze. The eighteenth-century style chimneypiece is likely also to be part of the 1990s fit out of the room. The dentilled cornice is likely to be original, matching the cornice over the main staircase.

3.25 The back room has a bay window with a fine tri-partite sash window in the centre, original panelling to one side and a door, likely to be original, on the other. The chimneypiece and the recessed cupboards either side were installed in the 1990s. The egg-and-dart cornice is likely to be original.



Fig. 12: The library with 1990s bookshelves and chimneypiece. The opening between the Library and Drawing Room beyond was formed in the 1990s (24 April 2023).



Fig. 13: Drawing room looking towards the garden (24 April 2023).

Staircases

3.26 The original 1870s main staircase survives intact, with its turned balusters and newels and moulded handrail. It forms one of the most impressive elements of the interior – the double height staircase compartment lit by the large window on the south wall gives an element of grandeur to a relatively small house. The window is glazed with small panes of obscured glass in lead comes, which is likely to reflect the original design although the glass itself appears modern. Around the top of the walls is a dentilled cornice, matching the one in the ground-floor front room.



Fig. 14: The main staircase as seen from the hall (left); the stairs and first-floor landing (right) (5 April 2023).

3.27 The secondary stair from the first floor up to the second floor also appears to be intact, with original balusters and newel posts, although it lacks the architectural interest of the main stair.

3.28 Another short flight of stairs leads from the entrance hall down to the studio which is at a half level. From a half landing the stairs turn and continue downwards to the lower-ground floor – this lower flight was altered at least twice and the existing stairs including the balustrade date from the 1990s.

First Floor

3.29 The first floor of the main house consists of landing, two large rooms – one at the front and one at the back – with another smaller room at the front. Despite changes in the twentieth century, the plan form today is essentially as originally built. The fireplaces have been blocked up in each room and the chimneypieces removed. The cornices and skirting boards are simpler than those on the ground floor but are of appropriate character and judging by their condition are likely to be largely original.

3.30 The first floor of the studio is reached via a short flight of stairs from the half landing of the main staircase. The evolution of this area is complex and it has been altered many times, hence its very irregular plan. It appears to have reached its current size by 1962. It has been fitted with new doors matching the design of the historic doors in the main part of the house.



Fig. 15: Small front bedroom on the first floor with the small oval window replaced in the 1960s (5 April 2023).

Second Floor

3.31 The second floor has been altered several times and its original plan form is uncertain. There are no cornices and only very simple skirtings, which is appropriate to the character of this level of the house. As elsewhere in the house, fireplaces have been blocked and chimneypieces removed. The window in the back room had been replaced with a modern window, which in turn was replaced with this more appropriate small-paned sash window in the 1990s. The window in the smaller room at the front was installed later in the 1990s – there had been a door opening here, giving access to an external escape stair, but the lower part of the opening was blocked up and a false sash window installed c.1997 under the direction of the architect David Adams.



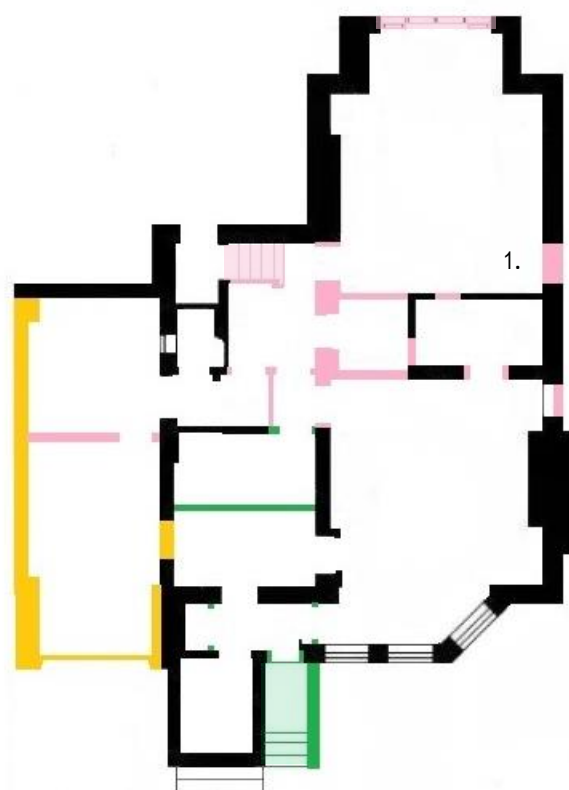
Fig. 16: Front bedroom on the second floor (5 April 2023). The stud wall on the right dates to the 1990s.

Age of fabric plans

The following plans show the age of the fabric of the house, based on the following: drainage plans in Camden Archives, online planning records, observations made on site visits on 5 and 24 April 2023, and comparison with the neighbouring house [no. 31] which was designed by the same architect at around the same time. Any new documentary evidence that comes to light, or opening up of the fabric which reveals new evidence, may necessitate revision of this plan.

They were drawn using the plans available from the property listing on the 'On the Market' website as base plans. Not to scale.

Lower Ground Floor



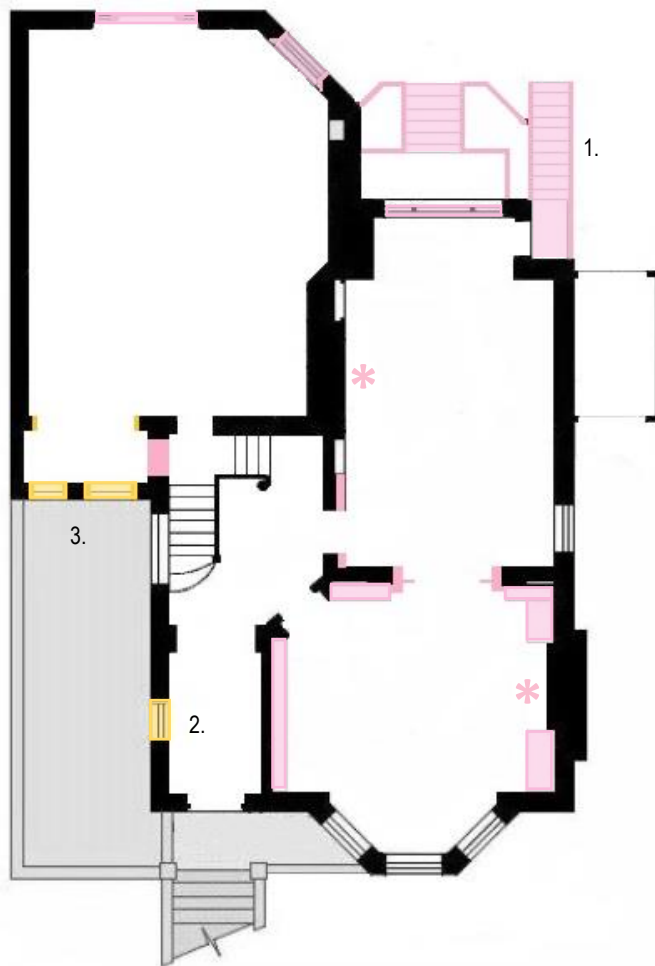
NOTES

1. Stairs removed and external door opening blocked

KEY

	Late 19th century
	1920s
	1950s–60s
	1980s
	1990s and after

Ground Floor



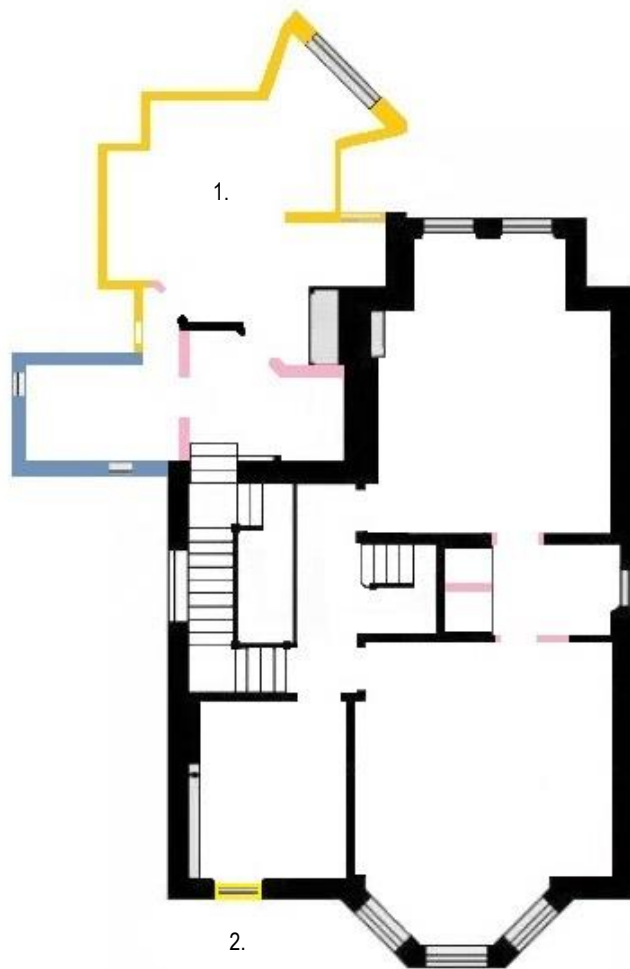
NOTES

- * Non-original chimneypiece
- 1. Stairs rebuilt in original location
- 2. New stained-glass window in existing aperture
- 3. Original windows reconfigured

KEY

—	Late 19th century
—	1920s
—	1950s–60s
—	1980s
—	1990s and after

First Floor



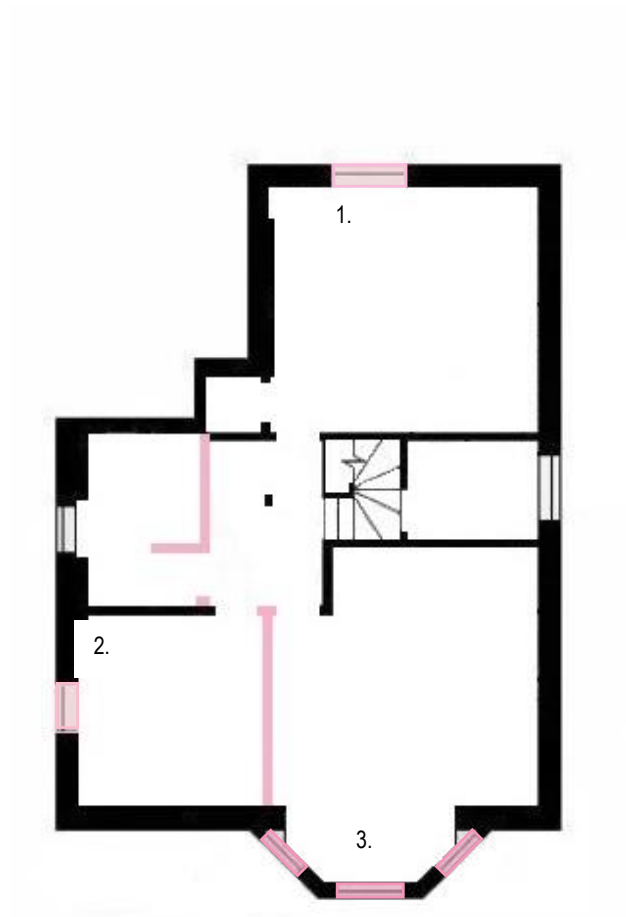
NOTES

1. Date of the attic extension is uncertain, c.1946–62.
2. Window reglazed c.1962

KEY

	Late 19th century
	1920s
	1950s–60s
	1980s
	1990s and after






Second Floor



NOTES

1. Modern window replaced with sash window reflecting original design.
2. Original window opening which had been converted to a door reinstated as a window.
3. Sash windows replaced with casements.

KEY

	Late 19th century
	1920s
	1950s–60s
	1980s
	1990s and after

Historical development

Summary

3.32 32 Steele's Road was built in 1876–77 to designs by the architect J. M. Brydon for the painter Thomas Jones Barker, in an area that was developing at that time into an 'artists' quarter'. Barker named it Avon House, after the name of the river which runs through his home city of Bath. It was designed in the fashionable 'Queen Anne' style. There is little documented change prior to the 1960s although there is evidence that the house was in multiple occupation from the 1930s which is likely to have involved some changes to the fabric. In c.1962 the house was converted back to single occupation and thoroughly 'modernised', only to be subdivided again later. In 1990 a refurbishment and partial restoration was begun, bringing the house back to single family occupation, and the current state of the house is largely the result of those works.

Chalcots Estate and Steele's Road

3.33 32 Steele's Road was built on the Chalcots Estate owned by Eton College. Plans for developing the estate were first drawn up in the 1820s, but little if anything was built until the 1840s when the builder Samuel Cuming and architect John Shaw (as the Eton Estate surveyor) became the prime movers. 'The long straight streets lined with respectable but plain mid-Victorian villas and terraces were never very exciting' (Cherry, Pevsner, p.240), but there are some attractive areas of townscape where the original houses survive.

3.34 Steele's Road was one of the last parts of the estate to be developed. The street was laid out in 1867 and named after Steele's Cottage, the former home of Sir Richard Steele MP (1672–1729) essayist, playwright and publisher. Steele's Cottage was demolished in 1867 and replaced by 1870 by a row of shops in Haverstock Hill and by the entry to the new Steele's Road.

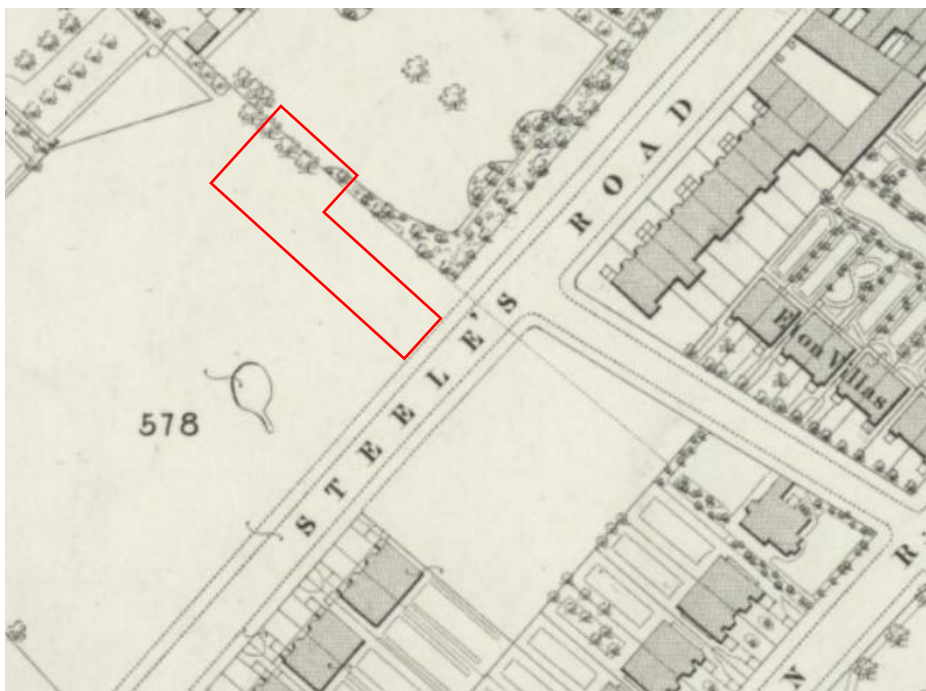


Fig. 17: 1870 Ordnance Survey map with the site of 32 Steele's Road marked in red.

3.35 By 1870 the north side and parts of the south side of the new street were still undeveloped (Fig. 17). Development of the north side was instigated by developers William Willet & Son (Camden, p. 8). In contrast to the quite conservative earlier developments of Cuming and Shaw, several plots on the north side of Steele's Road were developed with bespoke detached houses for artists, or those of 'artistic' tastes, 'similar in spirit to those built elsewhere in Hampstead at this time' (Cherry, Pevsner, p.241). In addition, two blocks of artists' studios, Steele's Studios and Wychcombe Studios, were built to the north of Steele's Road.

3.36 In the view of architectural historian John Summerson, 'These houses of Hampstead artists were ... ahead of their time and considered, when they were new, as something quite out of the ordinary.' Steele's Road and adjacent streets were therefore 'a most eloquent record of a moment of change in English taste' (Summerson, p.71).

No.	Name	Date	Architect	Client
31	Spring Bank	1874	J. M. Brydon	J. M. Brydon, architect
32	Avon House	1876	J. M. Brydon	Thomas Jones Barker, history painter
35	Ettrick House	1875	Batterbury & Huxley	(Sir) James Linton PRI, history and portrait painter
36	Morven House	1875	Batterbury & Huxley	C. E. Johnson, landscape painter
37	Warrington House	1873	Batterbury & Huxley	Frederick Barnard, illustrator
38	Briscoe House	1873	Batterbury & Huxley	Edwin Hayes, marine painter
39	Hawkhurst House	1872	Batterbury & Huxley	G. G. Kilburne, watercolour painter and engraver

Table 1: 'Artistic' houses built in Steele's Road in the 1870s.

The 'Queen Anne' style of architecture

3.37 The 'Queen Anne' style emerged in the early 1870s as a fashionable style of domestic architecture, associated in particular with artists, or those of artistic tastes. Although inspired by early eighteenth-century English and Flemish architecture, it was 'not a purist scholarly revival ... but essentially eclectic' (Curl, p. 529). Philip Webb, G. F. Bodley and G. G. Scott junior led the way in taking the informal planning and asymmetry of Gothic Revival houses by the likes of Pugin and Butterfield and combining it with seventeenth- and early eighteenth-century elements. This was taken up by architects such as J. J. Stevenson, R. Norman Shaw and Basil Champneys who together gave 'Queen Anne' its distinctive character in the 1870s.

3.38 It was seen at the time to be symbolic of progress and enlightenment and was adopted by the Victorian middle-classes as a reaction against both the toughness (moral and aesthetic) of Gothic architecture and the stuffiness of contemporary Classical architecture. It therefore became the style of progressive causes such as education for the masses (e.g. the London Board Schools) and women's emancipation (e.g. Newnham College, Cambridge) as well as for 'progressive' people such as artists.

3.39 Some of the distinguishing characteristics of 'Queen Anne' houses are:

- asymmetric elevations;
- informal internal planning;
- the use of red brick;
- if only for the front or for dressings around windows and doors;
- rubbed-brick arches;
- terracotta or cut brick embellishments;
- tall, small-paned sash windows;
- steeply pitched tiled roofs;
- monumental chimneys.

3.40 The first full use of the style for a domestic building was the Red House, Bayswater Road, London (1871), built for himself by the Scottish architect J. J. Stevenson. It was followed shortly after by Basil Champneys' house in Hampstead for the stained-glass artist Henry Holiday (1872–3) and Richard Norman Shaw's Lowther Lodge, Kensington Gore, London (1873–5) for William Lowther MP (Fig. 18). In 1875 work began on Bedford Park in West London, where a whole suburb was built in 'Queen Anne' style, much of it designed by R. Norman Shaw.



Fig. 18: Lowther Lodge, Kensington Gore, London (1873–5), by R. Norman Shaw, now the headquarters of the Royal Geographical Society.

John McKean Brydon (1839–1901)

John McKean Brydon was a Scottish architect, best known for his public buildings in a neo-Baroque style.

Brydon trained in the offices of W. & J. Hay in Liverpool and David Bryce in Edinburgh before moving to Glasgow and the office of Campbell Douglas and J. J. Stevenson, the latter a pioneer of the 'Queen Anne' style of architecture.

In 1866/67 he moved to London to join the office of W. E. Nesfield and R. Norman Shaw, a highly influential practice, which developed and later popularized both the 'Old English' and 'Queen Anne' styles, and laid the foundations for the later Neo-Georgian style. Shaw and Nesfield trained many of the most interesting architects of the next generation in including E.S. Prior and W. R. Lethaby.

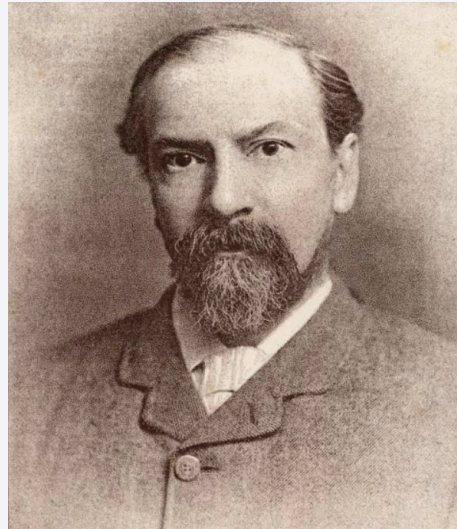


Fig. 19: J. M. Brydon. (RIBA collections)

In 1871, Brydon set up his own practice, sharing an office with Basil Champneys (1842–1935). An early commission was from the painter James Tissot (1836–1902) to make additions to his house in St John's Wood (later the house and studio of Sir Lawrence Alma-Tadema). A drawing of the studio was exhibited at the Royal Academy in 1874 and the conservatory appears in some of Tissot's paintings (e.g. *Hide and Seek*, 1877).

As young architects do, he also built a house for himself, at 31 Steele's Road. Completed in 1874, it was described in the architectural press as an attempt 'to invest an ordinary suburban dwelling with some artistic character, and to carry out the traditional vernacular style of building ... the revival of which, under the name of "Queen Anne" has lately been the subject of so much discussion' (*Building News*, 14 May 1875, p.542)). Brydon appears to have done little other domestic work in London save a house at Airlie Gardens and the Ladies Residential Chambers in Chenies Street, but he built several small country houses, such as Lewins in Kent and Pickhurst in Surrey, and made additions to others, including Tissot's chateau in France.

Brydon's first major building was St Peter's Hospital, Covent Garden (1882), still in a Queen Anne style, as was his later Elizabeth Garrett Anderson Hospital in Euston Road, London (1889–94) but he soon moved on to pioneer a revival in English Baroque design, inspired principally by the work of Christopher Wren. Lecturing at the Architectural Association in 1889, Brydon praised seventeenth-century English architecture, especially the work of Inigo Jones and Christopher Wren, who had created an architecture that was

English as distinct from, and in some respects superior to, even the Italian Renaissance ... leaving it to us as a precious heritage to keep and to guard and, above all things, to study and maintain that we ... may bring forth fruits worthy of the high ideal. (Quoted in Service, p.13)

His first design in this idiom was Chelsea Vestry Hall (1885–7) and he went on to design Chelsea Public Library and College of Art, Manresa Road, London (1890–5), an extension to Bath Guildhall (1891–5) and the Victoria Art Gallery in Bath (1896–7) among others. His career culminated in winning the competition to design the new Government Offices (now part of HM Treasury) in Great George Street, Westminster, which were only completed after his death by the Office of Works.

Evolution of 32 Steele's Road

3.41 The house is dated in the listing description to 1876 although it does not appear in the local authority rate books until the autumn of 1877, suggesting that it may in fact have been completed in the latter year. In 1878 the property is described in the rate books for the first time as comprising house, *studio* and garden, so the studio element of the house was either a very early addition, or, more likely, part of the original construction.

3.42 The original architect's drawings for the house are not extant, so its exact form cannot be known for certain. However, the plan of the house bears a strong resemblance to the plans of the next-door house, no. 31, which was designed by the same architect, J. M. Brydon (for his own occupation) in 1874 (see Appendix 3). It seems likely therefore that the starting point of the design was the plan of his own house, adapted to accommodate the artist's studio and to include more accommodation in the attics.

3.43 The published drawings of 31 Steele's Road also included selected interior details (see Appendix 3). These give an idea of what the interior of 32 Steele's Road might have been like.

3.44 Other clues for the original appearance of the house can be found in Brydon's design for additions to the house of artist James Tissot in St John's Wood made a couple of years earlier. The illustration of Tissot's house exhibited at the Royal Academy in 1874 (Fig. 20) shows the studio. The small-paned windows are likely to have been features of 32 Steele's Road, and it is known to have had window seats. There is still some panelling around the window at the back of the ground floor similar to that in Tissot's studio.

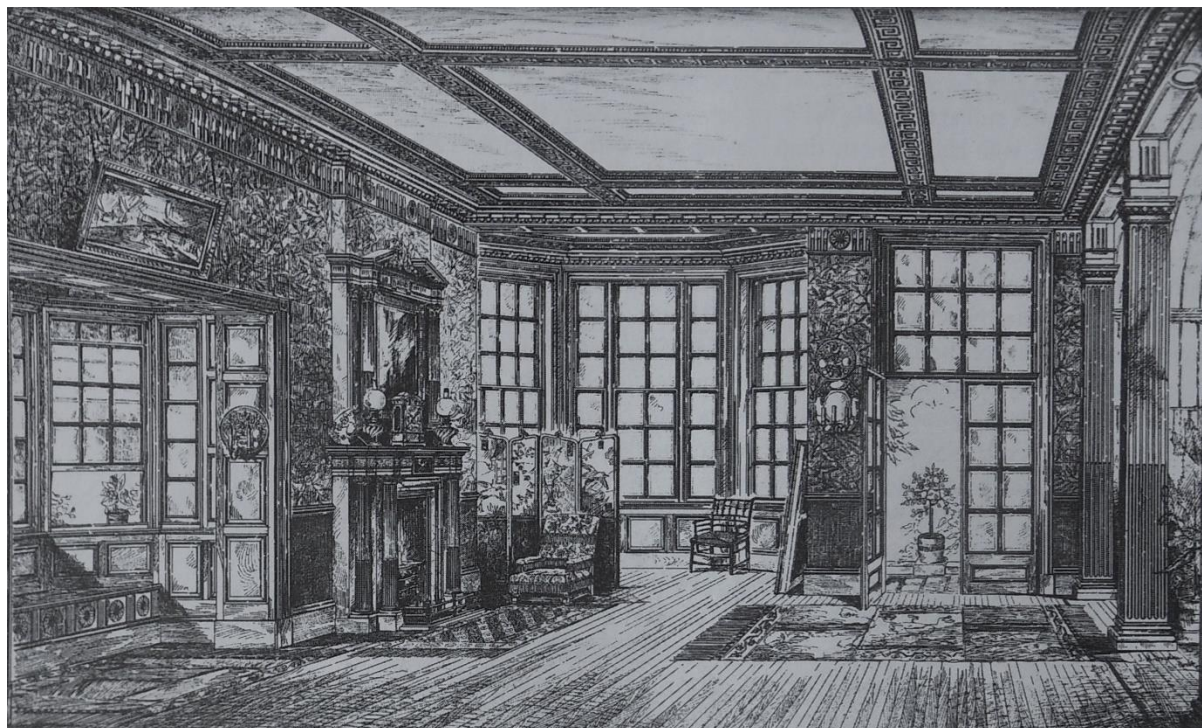


Fig. 20: Brydon's design of a studio for James Tissot, 1874.



Fig. 21: Ordnance Survey of 1894.

3.45 There appear to have been few changes to the house in the remainder of the nineteenth century. The Ordnance Survey of 1894–5 shows the footprint of the house including the lean-to store on the north side of the house and the steps leading from the drawing room to the back garden. As this indicates the footprint has not grown, with the exception of the 1960s garage since the late nineteenth century.

3.46 In 1922 a small, flat-roofed WC extension was added over the south end of the studio and two years later a detached garage was built to the side of the house, later replaced by the existing garage.

3.47 The first indication of any subdivision of the house into multiple occupation comes in 1933 when an advertisement for domestic help described a 'modern labour saving maisonette'. Since the house had recently changed ownership it was presumably the new owner, Horatio John Collins (see 3.62), who undertook the conversion. What changes to the fabric of the building this entailed is not documented. In 1950 the rate books show the Collins family were still in part-occupation, with John MacDonald living in part of the basement.

1960s 'modernisation'

3.48 In 1962, Horatio and Edith Collins left and the new owners, Walter and Anneliese Hausman (see 3.62), applied for consent for conversion back to single family occupation and comprehensive modernisation of the house. The architect was Michael Smith ARIBA. Later plans of the house, combined with inspection of the existing fabric suggests that the 1962 proposals were carried out very largely in line with the plans.

3.49 The earlier detached garage was demolished and replaced with the existing flat roofed structure abutting the house. The front room in the lower-ground was converted to a photographic studio and the smaller room next to it was the darkroom. On the first floor partitions were erected to form a dressing room and bathroom at the front, connected to the bedroom behind to form a suite of rooms.

3.50 In the studio, existing stud partitions were removed and the room subdivided lengthways to form a kitchen and dining room. Curiously, the garden end of the room was partitioned off with sliding glass doors and the windows taken out of the end wall to form a loggia.

3.51 In the style of the time, fireplaces were blocked up and chimneypieces removed, as were the windowseats in the two ground floor rooms.

3.52 Many of the windows were re-glazed in a modern fashion. Happily the leaded window on the staircase survives, but with modern glass. The windows in the bay at the front of the house are not marked to be replaced on the plans, so they may have been relatively recent. The oval window above the front door is marked 'provide new oval window similar to existing but without dividing bars' so it is likely that the existing window dates to the 1960s.

3.53 The only significant survivor of the 1960s modernisation is the stained-glass window in the entrance hall. It was the work of Hans Unger and Eberhard Schulze who set up a studio designing and making stained glass and mosaics in 1959 or 1960. The 1962 plans show this window to be reglazed so it is likely the commission came in or around that year. The latest it could be is 1975, the year of Unger's death.

1980s subdivision

3.54 In 1983 consent was granted for conversion of the lower-ground floor of the main house (but not the studio) into a self-contained flat. A new set of steps was added at the front of the house leading to a new entrance. Inside, changes were made to what was already a much-altered plan form.

1990s refurbishment

3.55 In 1990 plans were drawn up for refurbishment of the house, reversing many of the changes made in the 1960s and later, and restoring some of the historic character of the house. The existing plan form is that established in c.1990. The most significant changes made to the plan form were:

- to break through the wall between the front and back rooms on the ground floor, and
- to remove the subdivisions in the studio to create a single large space, used as a kitchen
- to move the lower flight of stairs leading to the lower-ground floor.

The front room on the ground floor was fitted with bookshelves and new chimneypieces installed in the principal ground floor rooms. It is likely to be in this phase that new doors were made matching the historic pattern.

3.56 The fenestration on the rear elevation was also significantly altered, reinstating doors and windows to the back of the studio and reinstating a sash window at second floor level. The second-floor sash windows in the bay at the front were also replaced with casements matching those on the lower floors. Subsequently (1997) the side window at second-floor level was restored to its original proportions, having at some point been turned into a door leading to an external escape stair, which was also removed.

3.57 The same owners in 2002 applied for consent to replace the two windows at the south end of the studio with a single large window of traditional appearance designed by architect David Adams. Although consent was granted the work was never carried out.

Past owners and residents

3.58 The house was built as a studio house for Thomas Jones Barker (1813–82). He was the son of the painter Thomas Barker (1769–1847), a successful painter of landscapes and scenes of rural life (often referred to today as 'Barker of Bath').



Fig. 22: Thomas Jones Barker, self-portrait in 1848. (© National Portrait Gallery)

3.59 Barker grew up in Bath before moving to Paris to study painting under Horace Vernet. He exhibited at the prestigious Paris Salon between 1836 and 1850 and was awarded the *Legion d'Honneur* by King Louis Philippe I. In 1845 Barker returned to England and over the next 30 years exhibited frequently at the Royal Academy. He achieved success as a painter of military scenes, both historic and contemporary (including the *The Relief of Lucknow* (1859) and *The Charge of the Light Brigade* (1877)). Many of his paintings were made for printmakers who engraved them and sold them as prints, bringing Barker considerable commercial success. Throughout his career he also painted portraits. His work can be found in the collections of the National Portrait Gallery and Victoria Art Gallery, Bath, among others.



Fig. 23: Group portrait of unknown sitters by Thomas Jones Barker. It is dated 1878, so may well have been painted in the studio at Steele's Road.

3.60 The house remained in the ownership of Barker's widow Sarah after his death in 1882, but by 1889 it was occupied by the Gow family. Charles Gow (1847–?) was listed in the census as a bank manager but he was the son of an artist and his brother was Andrew Gow RA (1849–?) who, like Barker, specialized in military scenes. It may be that Charles Gow also painted as an amateur. In the 1891 census Gow and his wife Edith lived in the house with their niece and two servants (a cook and a housemaid). In the next few years the Gows advertised for servants and the advertisements stated that 'two servants [were] kept' as well as a 'boy in the morning for rough work' (*London Evening Standard* 3 January 1893).

3.61 By 1899 the house was occupied by another artist, the painter Francis S. H. Forshall (1869–1944), although it was still owned by Sarah Barker. Although Forshall is the last professional artist known to have lived at 32 Steele's Road, it continued to be described in the rate book as 'house and studio', so the studio part of the house may have continued to be used as such. In the early years of the twentieth century, advertisements in the *Hampstead & Highgate Express* gave 32 Steele's Road as the address of a 'high-class dressmaking' establishment: 'Winifred Durean, assisted by Mesdemoiselles Marre and Morand (Parisiennes) Designer and Executor of Ladies' and Childrens' Costumes, Blouses, &c., Millinery' (e.g. *Hampstead & Highgate Express* 23 July 1904 and 18 February 1905). The dressmaking and fitting may well have taken place in the studio.

3.62 In the twentieth century the house had a number of interesting residents, including:

- Dr Robert Plimmer (1875–1965), biochemist and author, Professor of Chemistry at St Thomas's Hospital Medical School and co-founder of the Biochemical Society. Added the first-floor WC to the house in 1922;
- Professor Horatio J. Collins MC (1894–1963) a civil and structural engineer, set up the consulting engineers Collins & Mason in London in 1923. Throughout the Second World War, during which time 32 Steele's Road was his home, he served as a Major in the Royal Engineers;
- Walter Hausman (1926–64), director of an advertising agency, of German origin but naturalized in 1949. He made significant changes to the house in 1962, but died only two years later, along with his wife Anneliese in an air crash at Innsbruck, Austria;
- Lewis Wolpert (1929–2021), developmental biologist, author and broadcaster originally from South Africa.

4.0 SIGNIFICANCE

4.1 The following assessment sets out the significance of these heritage assets:

- 32 Steele's Road;
- Eton Conservation Area.

4.2 Significance, in the context of heritage planning policy, is:

The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting. (NPPF February 2019, Annex 2)

Assessing significance

4.3 The assessment of significance is structured by the four types of interest specified in the NPPF. These interests combine to give the buildings, and elements of them, their significance. The following definitions of the four types of interest are used in this report:

Archaeological interest: 'there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worth of expert investigation at some point.' (NPPF February 2019, Annex 2)

Architectural and artistic interest are interests in the design and aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically architectural interest is an interest in the art or science of design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, such as sculpture or painting that might be associated with a heritage asset.

Historic interest is an interest in past lives and events, which heritage assets can illustrate or be associated with. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide an emotional meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity (sometimes called 'communal value').

4.4 In addition to the four types of interest, **setting** is recognised as an important value that can have an important impact – either positive or negative – on the significance of a heritage asset. This assessment of the contribution to significance made by setting should provide the baseline along with the established interests used for assessing the effects of any proposed works on significance.

4.5 The level of significance for each interest and the contribution of setting are assessed using the following grading:

- HIGH – exceptional or considerable interest
- MEDIUM – some interest
- LOW – limited interest

Significance of 32 Steele's Road

4.6 32 Steele's Road is primarily significant for its place in architectural history – as an early work by the architect J. M. Brydon, as a purpose-built artist's studio house, which was then a relatively new building type, and as part of the 1870s fashion for the 'Queen Anne' style in architecture. The most significant elements of the house are the surviving 1870s fabric and design, including the plan form of the principal spaces.

4.7 The changes to the house have lessened its significance somewhat, through the loss of original windows and interior fittings and fixtures, and the loss of historic form and character in the studio space. The alterations to the attics of the studio and the addition of the garage detract from the significance of the house.

4.8 The only significant element of the modern work in the house is the stained-glass window in the entrance hall (c.1960–75) by Hans Unger and Eberhard Schulze.

Archaeological interest – Low

4.9 There is no evidence to suggest that the construction of the building was innovative or unusual in any way and therefore the standing fabric would be unlikely to merit 'expert investigation'. Below-ground archaeology is not covered in this report but the site is not in an Archaeological Priority Area.

Architectural and artistic interest – Medium to High

4.10 The house is an interesting example of 'Queen Anne' design, rather plain compared to many other houses in what is generally thought of as a 'pretty' style of architecture. There are, however, a number of unsatisfactory features in the original design and/or construction, not least the missing pilaster on the front elevation (Fig. 7) and the collision in the entrance hall between the architrave of the lunette window and the stairs (Fig. 14).

4.11 Changes to the building have reduced its architectural interest. The 1960s garage and the flat-roofed additions to the studio both detract, as do the windows at the front of the house which would originally have had glazing bars – the existing windows are out of character with the building.

4.12 The most architecturally interesting feature of the interior is the staircase, which is intact and gives a sense of grandeur to what is a relatively small house. The loss of fixtures and fittings has diminished the architectural interest of the interiors in general. Although there have been changes to plan form, Brydon's likely original planform is still legible and is of architectural interest.

4.13 The only later feature of architectural or artistic interest is the abstract stained-glass window by Unger/Schulze (c.1960–75). Hans Unger was a talented designer in various media, although he is little known today. Most of his work was in public buildings and institutions, so this may be a rare example of his domestic work.

Historic interest – Medium to High

4.14 The artists studio house was a novel feature of certain parts of London such as Kensington, Chelsea and Hampstead in the 1870s. Steele's Road (with nearby Wychcombe and Steele's Studios) was a focus for artists. The survival of these houses is of considerable historic interest.

4.15 The house was designed and built at a time when the 'Queen Anne' style of architecture was reaching its peak of fashionability, so it has an important place in the history of taste.

4.16 The house has associations with several figures of historic interest, of whom the most interesting is the architect J. M. Brydon. Hans Unger, the designer of the stained-glass window in the entrance hall, is also a designer of some note. Thomas Jones Barker, for whom the house was built, enjoyed some fame in his day but was never elected to the Royal Academy and is not highly regarded today.

Significance of Eton Conservation Area

4.17 The conservation area has an attractive historic townscape with Victorian houses, generally large, in tree-lined streets.

4.18 The historic street pattern and townscape are fairly well preserved, despite some losses, illustrating the nineteenth-century development of the area by Eton College.

4.19 The conservation area contains a large number of buildings listed for their special historic and architectural interest, and many others which make a positive contribution, but do not have the 'special interest' that would qualify them for listing. Collectively they provide an interesting display of Victorian middle-class housing in all its variety.

4.20 The conservation area has associations with a large number of historical figures, particularly artists, and there are two Blue Plaques: to musician Leslie 'Hutch' Hutchinson (31 Steele's Road) and to architectural historian Sir John Summerson (1 Eton Villas).

5.0 IMPACT ASSESSMENT

5.1 The proposals comprise a set of external and internal alterations, including minor changes to fenestration, internal plan form and internal fittings.

5.2 The works are assessed here for their impact on the significance of 32 Steele's Road and Eton Conservation Area as set out in section 4 above.

5.3 For the purposes of assessing the likely impact to result from the proposed scheme and its subsequent impact on heritage assets, established criteria have been employed. If the proposed changes will enhance heritage interest or the ability to understand and appreciate it, then the impact will be **positive**; if they fail to sustain heritage interest or impairs understanding and appreciation then the impact will be **negative**. If the proposals preserve the heritage interest then the impact will be **neutral**.

5.4 Within the three categories, there are four different levels that can be used to identify the magnitude of the impact. As follows:

Negligible – impacts that cause no material change;

Minimal – impacts that make a small difference to understanding and appreciation;

Moderate – impacts that make an appreciable difference to understanding and appreciation;

Substantial – impacts that cause a fundamental change in understanding and appreciation.

Detailed assessment of impacts

5.5 Exterior

Item of work		Heritage Impact
1.	New window in front wall of kitchen (the former studio)	Neutral Minimal

The proposal is to replace the two small windows in this elevation with a single larger window which will bring more light in to this end of the kitchen. The two smaller windows reflect the earlier (likely original) separation of this end of what is now the kitchen to form a WC/wash room. It should be noted that both windows have previously been altered, as can be seen from the way in which the openings do not match the lintels above (**Fig. 24**). Moreover, listed building consent (ref. LWX0202497) was granted in 2002 for a single large window to replace the two small windows (already altered by that time). The consent was seemingly never implemented.



Fig. 24: View of existing kitchen windows from the street, showing the extent to they are obscured by the garage.

The proposed design for the window takes inspiration from the round headed window on the side elevation of the house, and from Brydon's design for the staircase window next door at no.31. A small amount of historic fabric will be lost in the creation of the new opening but the new window would enhance the appearance of this subsidiary elevation, which has been significantly altered in the past. It is set back along way from the front of the house and from the street, and is partly obscured by the garage, so its visual impact will be limited. Increasing natural lighting in the house will reduce energy consumption.

2.	Cast iron air grilles in side elevation to ventilate ground floor rooms (snug and dining rooms)	Neutral Negligible
This is a very minor alteration with minimal loss of historic fabric. The use of good quality cast iron grilles means that they will last. Improving ventilation will help environmental control within the house, safeguarding the future of the fabric		
3.	Air bricks on rear elevation relocated	Neutral Negligible
This is a very minor alteration with minimal loss of historic fabric which will help. The existing have allowed water into the building in the past, so moving them will allow them to function properly and safeguard the future of the fabric of the house.		
4.	Removal of redundant downpipes from side elevations	Neutral Negligible
Repeated changes to the internal arrangements in the house have left a legacy of redundant downpipes on both the side elevations. Taking these away will enhance the appearance and historic character of the side elevations.		

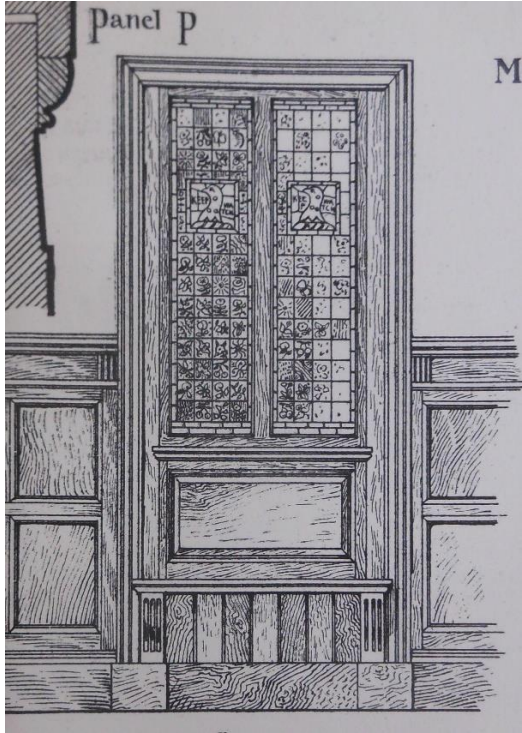
5.6 Interior - Lower Ground



5.	Reconfiguration of walls to create laundry room	Neutral Minimal
The proposal is to create a laundry room by moving the existing bathroom wall out towards the stairs and removing a short wall at right angles to it, which was inserted in c.1990. The bathroom wall appears to be original, although it has been altered to create a door opening. The bathroom is half of what was, with the adjacent kitchen, originally a single room (probably a scullery) that was subdivided in the 1960s or before. This was the service area of the original house and of limited architectural interest. A small amount of historic fabric will be lost by taking down the bathroom wall, but given the extent of past change on the lower-ground floor and the relatively low significance of this part of the house, this further reconfiguration will have a neutral impact on the significance of the listed building.		
6.	Block door from lobby to kitchen and add door between lobby and plant room	Neutral Minimal
The proposal is to block one, possibly original, doorway and add a door to an existing opening, to improve the functionality of this area of the house. This was the service area of the original house and of little architectural interest. No historic fabric will be lost as a result of this work. Given the extent of past change to the plan form of the lower-ground floor, and the relatively low significance of this part of the house, this further minor reconfiguration will have a neutral impact on the significance of the listed building.		

7.	Remove wall between utility room and garage	Neutral Minimal
The wall was added to subdivide the 1960s garage at some point later in the twentieth century. Neither the wall nor the spaces within the garage are significant so the removal of the wall would have a neutral impact on the significance of the listed building.		
8.	Add floor insulation	Positive Minimal
The lower ground floor rooms have suffered from damp so to make them more habitable and to improve the thermal performance of the house it is proposed to add insulation in the floor using the Insulate Tray system. The existing floors in the lower-ground are not historic and the joists are already in place to allow for the installation of the trays, so there would be no disruption to historic fabric. As a non-invasive measure to improve the thermal performance of the house and thereby safeguard its fabric, the impact on the significance of the listed building will be positive.		

5.7 Interior – Ground Floor

9.	New flooring to reception and staircase hall	Neutral Minimal
The existing flooring of marble tiles is modern and does not contribute to the significance of the house. Its removal will therefore not cause any harm to the significance of the listed building. The original floor treatment is not recorded. The proposal is to install traditional timber boards in the staircase hall and a more hard-wearing combination of marble and wood in the reception. The change in material comes at the archway that marks the transition between the reception and hall, which is the natural place at which to change materials. While this proposal would change the existing character of these spaces the effect of the change on the significance of the listed building would be neutral.		
10	New glazed door/screen between reception and staircase hall	Neutral Moderate
The proposal is to insert a metal-framed, glazed door into the existing arch between the reception and staircase hall in order to improve security and reduce draughts. The door will be set into a metal and glass frame that sits within the existing opening. The addition of a screen is a traditional – and effective – means of reducing draughts and can be found in many nineteenth-century houses. In this case it is located at the centre of the original archway and therefore works with the existing lines of the architecture. Since it is mostly glass, with relatively slim metal framing it allows views through in both directions. Provided a satisfactory method can be found for fixing the metal frame without unduly disrupting the existing fabric, it is also a reversible intervention. While this will change the existing character of an important part of the interior, overall it has a neutral impact on the significance of the listed building.		

11.	New wooden treads and risers to stairs to basement	Neutral Minimal
<p>As with the floor in the staircase hall, the marble treads on the stairs are modern (covering over the surviving timber stairs) and do not contribute to the significance of the house. Their removal will therefore not cause any harm to the significance of the listed building. The new treads and risers will match the new timber in the staircase hall. The original stairs will be retained underneath the new surfaces so there will be no loss of historic fabric. While this proposal would change the existing character of the stairs, this character is not historic, so the effect of the change on the significance of the listed building would be neutral.</p>		
12.	New wood panelling to walls of the staircase hall	Neutral Moderate
<p>The proposal is to line the walls of the staircase hall (but not the reception) with painted wood panelling. These walls are currently plain plastered walls, with original skirtings and cornices. The proposal is to retain the existing original cornices or match existing where the existing cannot be refurbished. It is characteristic of Brydon's house designs to include panelling and his design for 31 Steele's Road included panelling in the outer hall (Fig. 25). The panelling would create an impressive architectural effect which, although it would change the existing character of this important part of the interior, would be appropriate to the more decorative character the house would have had originally. Provided the cornices and skirtings can be retained, therefore, the effect on significance would be neutral.</p>		
 <p>The drawing shows a section of a wall with a large, ornate wooden panel. The panel features a central rectangular window with a decorative leaded glass pattern. The window is flanked by vertical wooden pilasters. Above the window, there is a small, decorative pediment. The entire panel is set within a larger wooden frame. The drawing is labeled 'Panel P' in the top left corner and 'M' in the top right corner.</p>		
<p>Fig. 25: Detail from published drawings of 31 Steele's Road showing panelling in the outer hall (see Appendix 3 for full drawings).</p>		

13.	New wood panelling to walls of the snug and dining room	Neutral Minimal
<p>The proposal is to add painted wood panelling to all the walls in the dining room and two areas of wall in the snug. In the dining room the panelling would replace the existing built-in bookcases (1990s) on three walls and also cover the plain walls to either side of the bay window. In the snug the panelling would cover two areas of plain wall either side of the projecting bay, which itself has some original panelling in situ. The proposal is to retain the existing original cornices or match existing where the existing cannot be refurbished. It is characteristic of Brydon's house designs to include panelling, especially around windows, as seen in 32 Steele's Road and in the studio he built for James Tissot in St John's Wood (Fig. 26). The two discreet areas of panelling in the snug would not have much impact and provided the cornices and skirtings can be retained the effect on significance would be neutral. In the dining room, there would be a clear change from the existing character, but given that the room has already been altered (in particular with the new opening between this room and the snug, and the loss of the original chimneypiece), the effect on significance of the listed building is neutral.</p>		
		
		
<p>Fig. 26: Panelling designed by Brydon: in the snug at 32 Steele's Road (left) and in James Tissot's studio in St John's Wood (right).</p>		

14.	Ceiling treatment dining room and kitchen	Neutral Minimal
<p>The proposal is to embellish the ceilings of the kitchen and dining room in ways that respond to the different character of each room.</p> <p>The proposal for the dining room involves plaster ribs to compartmentalize the ceiling. The divisions of the ceiling would be aligned with the divisions in the proposed panelling to create a unified design of high architectural quality for the room. Brydon is known to have designed compartmentalized ceilings (e.g. in Tissot's studio, see Fig. 20) and the proposal for the dining room would be an appropriate way of adding ornamentation in the spirit of Brydon into one of the principal rooms of the house. While the proposal would change the existing character of the room, it is a room that has already been altered significantly so its effect on the significance of the listed building is neutral.</p> <p>The kitchen, which was originally the studio, has undergone multiple phases of change and retains no real historic character. The ceiling is covered in modern plaster and does not have any special architectural or decorative features. The proposed ceiling treatment would therefore have no impact on the character of the room or the historic fabric of the house. The impact on the significance of the listed building would therefore be neutral.</p>		
15.	Insulate kitchen walls	Neutral Negligible
<p>The proposal is to line the inner face of the kitchen walls with insulating material. This room, which was originally the studio, has undergone multiple phases of change and retains no real historic character. The walls are covered in modern plaster and do not have any special architectural or decorative features. The insulation would improve thermal performance and thereby reduce energy use, while having no impact on the character of the room or the historic fabric of the house. The impact on the significance of the listed building would therefore be neutral.</p>		


5.8 Interior – First Floor

16.	Alter partitions within front bedroom	Neutral Minimal
<p>The proposal is to alter the existing subdivision of the front bedroom, consented in c.1990 when the room was converted to a bathroom. The partitions around the WC and shower in the corners of the room would be removed and a new partition wall erected, so that the WC and the space where a built-in cupboard formerly stood will be incorporated in an adjacent en-suite bathroom. The change amounts to a reconfiguration of an already subdivided room, and enables the return of the room to its likely original use as a bedroom. The impact on the significance of the listed building would therefore be neutral.</p>		

17.	Soundproofing to internal partition and door	Neutral Negligible
The soundproofing can be added to the partition wall without disrupting any architectural or decorative features. The door that is to be soundproofed was added in the 1960s, so adding soundproofing would not cause any harm to historic fabric or character.		
18.	Minor reconfiguration of partitions and new door to match existing in rooms over the kitchen.	Neutral Negligible
The proposal is to simplify and rationalize the plan form in an area of the house that has been much altered. The original configuration is not documented but it appears that the amount of accommodation in the space over the studio grew gradually over time, with a succession of alterations. Given the extent of past change in this area, and its relatively low significance, this further reconfiguration will have a neutral impact on the significance of the listed building. The new door would match the distinctive panelled design found elsewhere in the house, helping to maintain its identity and character.		

5.9 Interior – Second Floor

19.	Conversion of room on half landing to bathroom	Neutral Minimal
The proposal is to restore the room to its earlier, possibly original use. The room is shown as a bathroom in plans from 1962 to 1990, after which it became a store room. Putting a bathroom on a half landing was common in nineteenth-century houses so it is possible that this was the original use of the room.		
20.	New wood panelling to second floor landing	Neutral Minimal
The proposal is to add wood panelling to the walls of the second-floor landing, incorporating jib doors into the bathroom and cupboards. The landing is likely to have been much narrower originally (judging by comparison with the published second floor plan of 31 Steele's Road, see Appendix 3) so it does not retain its historic form or character. The proposal would not involve the loss of any historic fabric. The second-floor landing is not one of the principal spaces of the house and is much altered, so the impact of the proposal on the significance of the listed building would be neutral.		
21.	Subdivision of bathroom to create cupboards (including new doors from landing)	Neutral Negligible
The bathroom was created in c.1990 by erecting a new partition on the landing. Putting new doors in this modern partition would, therefore, not have any impact on historic fabric. The partitions around the landing have changed frequently so there would not be any loss of historic character on the landing from the proposed changes. There would be no loss of historic character for the bathroom since it is a modern creation. The impact of this item of work on the significance of the house will therefore be neutral and minimal.		

22.	Removal of post from second floor landing	Neutral Minimal
<p>The post stands in the middle of the second-floor landing, compromising efficient use of the space (Fig. 27). It is shown as a freestanding post in the 'as existing' plan of 1990. It supports a beam in the ceiling which follows the same alignment as a partition shown in a 1962 plan of the second floor. It is possible therefore that when the partition was removed, the post was inserted with the aim of supporting the beam at the point where the roof touches it. Provided the beam above is, or can be made, structurally stable the impact on the significance of the listed building of removing the post would be neutral.</p>		
		
<p>Fig. 27: Second-floor landing, showing the post which appears to have been inserted in the late twentieth century. The original landing is likely to have been much narrower.</p>		

Summary of the impact on the significance of 32 Steele's Road

5.10 32 Steele's Road is significant as a work by the noted architect J. M. Brydon, as a purpose-built artist's studio house, which was then a relatively new building type, and as part of the 1870s fashion for the 'Queen Anne' style in architecture. Later changes have lessened its significance (with the exception of the stained-glass window in the hall). The most significant elements of the house are therefore the surviving 1870s fabric and design, including the plan form of the principal spaces.

5.11 The loss of historic fabric has been minimised and is limited to some internal walling in subsidiary spaces (the lower-ground floor and on the first floor over the kitchen) and small amounts of brickwork from the front wall of the kitchen in a much-altered wall. The loss of historic fabric would therefore have minimal if any impact on the significance of the listed building. Even cumulatively the harm caused by this would be below the level of 'less than substantial harm'.

5.12 Proposed alterations to plan form are in areas that have already experienced change, on the lower-ground, first and second floors. Although the new door proposed between the reception and staircase hall would somewhat alter the plan form of this important part of the interior, its transparency and distinct character mean that it will have minimal impact on legibility of the historic plan form.

5.13 Some of the changes will introduce new fittings to the house, affecting its existing character, but since it has already lost much of its original character the changes will have a largely neutral impact. In the absence of the documentary and visual evidence to allow a full restoration of the interior, the proposals go some way to giving back the house the more decorative character it would have had originally. Provided the new fittings can be installed with no or minimal disruption or loss of existing historic fabric, the impacts would be neutral.

The overall impact of the proposals on the significance of 32 Steele's Road would be minimal and neutral.

Summary of the impact on the significance of Eton Conservation Area

5.14 32 Steele's Road contributes positively to the architectural quality, historic interest, character and appearance of the conservation area. The only item of work likely to have any impact on the conservation area is the new window to the street elevation of the kitchen (former studio). The existing elevation is much-altered and does not, in its existing, compromised condition, make a positive contribution to the conservation. The proposed window would be an attractive feature, enhancing the street scene, although it would have a limited visual impact due to its distance from the street and the obscuring effect of the garage in front of it.

The overall impact of the proposals on the character and appearance of Eton Conservation Area would be minimal and positive.

6.0 POLICY COMPLIANCE AND JUSTIFICATION STATEMENT

6.1 The main heritage and design policies and guidance relating to the site and the proposed works are set out below, followed by a justification of the scheme in relation to each point.

6.2 Applications in the London Borough of Camden are determined using:

- Camden Local Plan 2017
- The London Plan
- National Planning Policy Framework (NPPF)

Camden Local Plan 2017

6.3 Policy D2 Heritage

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

Designed heritage assets include conservation areas and listed buildings. The Council will not permit the loss of or substantial harm to a designated heritage asset, including conservation areas and Listed Buildings, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a. the nature of the heritage asset prevents all reasonable uses of the site;*
- b. no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation;*
- c. conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d. the harm or loss is outweighed by the benefit of bringing the site back into use.*

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.

The proposals do not involve loss or substantial harm to either the listed building or conservation area concerned. Nor does the minimal level of harm caused amount to 'less than substantial harm' and as a result there is no need to weigh it against public benefits.

6.4 Policy D2 Heritage – Conservation areas

Conservation areas are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. In order to maintain the character of Camden's conservation areas, the Council will take account of conservation area statements, appraisals and management strategies when assessing applications within conservation areas. The Council will:

- e. require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;*
- f. resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area;*
- g. resist development outside of a conservation area that causes harm to the character or appearance of that conservation area; and*
- h. preserve trees and garden spaces which contribute to the character and appearance of a conservation area or which provide a setting for Camden's architectural heritage.*

The only element of the proposals with an impact on the conservation area is the creation of a new window in the street elevation of the kitchen, at the side of the house. The size of the window and the distance from the street mean that it would have a limited visual impact. Since it would replace an altered and compromised elevation the impact would be positive, enhancing the street scene of Steele's Road.

6.5 Policy D2 Heritage – 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:

- i. resist the total or substantial demolition of a listed building;*
- 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; and*
- k. resist development that would cause harm to significance of a listed building through an effect on its setting.*

The proposals preserve the special architectural and historic interest of the building, which relates almost entirely to its original 1870s phase. The impact of the proposals is almost entirely on later fabric or affects areas that have already been changed. The only elements of the works that cause any harm are the removal of small amounts of internal walling and small amounts of brickwork in a subsidiary elevation. The resulting level of harm is very low, and may be considered to be below the level of 'less than substantial harm'.

The London Plan 2021

6.6 **Policy HC1**, is the principal heritage policy in the London Plan.

Point C states that '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 seek to avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.'

The overall significance of 32 Steele's Road – which lies in its historic and architectural interest as a 'Queen Anne' studio house of the 1870s by the noted architect J. M. Brydon – is conserved by the proposals. A very low level of harm may be caused by the removal of small amounts of internal walling in areas of low significance, and small amounts of brickwork to a subsidiary elevation. The proposed changes to the interior mostly affect areas that have already changed, or involve the reversible introduction of new fittings.

National Planning Policy Framework (July 2021)

6.7 The revised National Planning Policy Framework (NPPF) was introduced in July 2021 and provides a full statement of the Government's planning policies. It contains a presumption in favour of sustainable development sympathetic to the conservation of designated heritage. The government's definition of sustainable development is one that incorporates all the relevant policies of the Framework, including the protection and enhancement of the historic environment. Relevant NPPF Policies are found in Section 16 "Conserving and enhancing the historic environment".

6.8 **Section 16** deals with 'Conserving and Enhancing the Historic Environment'. **Paragraph 189** states that heritage assets are

"an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations".

The proposals as a whole conserve the significance of the listed building, which was already much-altered before the works began, and will help secure continued beneficial use of it.

Paragraph 200. *Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:*

a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;

b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

Paragraph 202. *Where a proposed development will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.*

The only elements of the works that cause any harm are the removal of small amounts of internal walling and small amounts of brickwork in a subsidiary elevation. The resulting level of harm is very low, and may be considered to be below the level of 'less than substantial harm'.

7.0 CONCLUSION

7.1 The proposals that are the subject of this report consist of a set of minor external and internal alterations.

7.2 The report has set out the significance of 32 Steele's Road and the Eton Conservation Area, before assessing the potential impact of the proposals on that significance.

7.3 32 Steele's Road is primarily significant for its place in architectural history – as an early work by the architect J. M. Brydon, as a purpose-built artist's studio house, which was then a relatively new building type, and as part of the 1870s fashion for the 'Queen Anne' style in architecture. The twentieth-century changes to the house have lessened its significance somewhat and the 1960s garage, the flat-roofed extensions to the studio and the windows on the front of the house all detract. The only significant element of modern work in the house is the stained-glass window in the entrance hall by Hans Unger and Eberhard Schulze.

7.4 The impacts are mostly minimal and neutral. Loss of historic fabric has been minimized and is limited to some internal walling in subsidiary and much-altered spaces, and small amounts of brick from the much-altered front wall of the kitchen. Changes to internal plan form are mostly in areas that have already experienced change. New fittings and fixtures will affect the existing character of the house, but since it has already lost much of its original character the impact on significance will be neutral. The impact of the new kitchen window on the conservation area will be positive because it replaces an area of wall, the design of which has been compromised by past changes.

7.5 The proposals with the largest impact would be the glazed door in the hallway and panelling in the staircase hall. These would affect principal spaces that embody significant historic fabric and design. The impacts would nevertheless be neutral provided the new fittings can be installed with no or minimal disruption or loss of existing historic fabric.

7.6 Any harm is limited to the loss of very small amounts of historic fabric and the redesign of a subsidiary elevation. Even cumulatively this is considered to be below the level of 'less than substantial harm'.

7.7 The proposals preserve the special interest of the listed building and enhance the character and appearance of the conservation area. They therefore meet the tests of Policy D2 in the Camden Local Plan as well as policies on the conservation of the historic environment in the London Plan and the NPPF.

APPENDIX 1: SOURCES

Published

T. F. T. Baker, Diane K. Bolton and Patricia E. C. Croot 'Hampstead: Chalcots' in C R Elrington (ed.) *A History of the County of Middlesex: Volume 9* (Victoria County History)

London Borough of Camden (n.d.) *Conservation Area Statement 8: Eton*

Bridget Cherry and Nikolaus Pevsner (2002 edn) *Buildings of England, London 4: North* (Yale UP)

Roger Dixon and Stefan Muthesius (1991 edn) *Victorian Architecture* (Thames & Hudson)

Mark Girouard (1977) *Sweetness and Light: The Queen Anne Movement 1860–1900* (OUP)

Donald J. Olsen (1973) 'House upon House: Estate development in London and Sheffield' in H. J. Dyos and Michael Wolff (eds) *The Victorian City: Images and Realities Vol. 1* (Routledge & Kegan Paul)

Alastair Service (1977) *Edwardian Architecture* (Thames & Hudson)

Roger T. Stearn (2004) 'Thomas Jones Barker, 1813–1882' in *Oxford Dictionary of National Biography*

James Stevens Curl (ed.) (1999) *Oxford Dictionary of Architecture* (OUP)

John Summerson, 'The London Suburban Villa', *Architectural Review* vol. 104, p.71

Giles Walkley (1994), *Artists' Houses in London 1764–1914* (Scolar Press)

Paul Waterhouse, rev. Ian Dungavell (2004) 'John McKean Brydon, 1840–1901' in *Oxford Dictionary of National Biography*

Camden Archives

Rate books, electoral registers, drainage plans

Online

Dictionary of Scottish Architects <https://www.scottisharchitects.org.uk/>

Census returns and electoral registers, accessed via www.findmypast.co.uk

APPENDIX 2: LIST DESCRIPTION

Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1378858

Date first listed: 27-May-1952

Date of most recent amendment: 27-May-1982

List Entry Name: 32, STEELES ROAD

Statutory Address 1: 32, STEELES ROAD

Location

Statutory Address: 32, STEELES ROAD

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ 27710 84597

Details

CAMDEN

TQ2784NE STEELE'S ROAD 798-1/52/1538 (North side) 27/05/82 No.32

GV II

Detached house. 1876. By JM Brydon. Red stock brick with pitched tiled roof. 2 storeys, attic and semi-basement. Brick Doric pilasters at angles on ground and 1st floors. To left, square-headed doorway with panelled door (top panels glazed) approached by steps. 1st floor above, an oculus with keystone. To right, full height canted bay window, the attic window rising well above the eaves with pyramidal roof and finial. Tall chimney-stacks on gable ends. INTERIOR: not inspected.

Listing NGR: TQ2771084597

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 478217

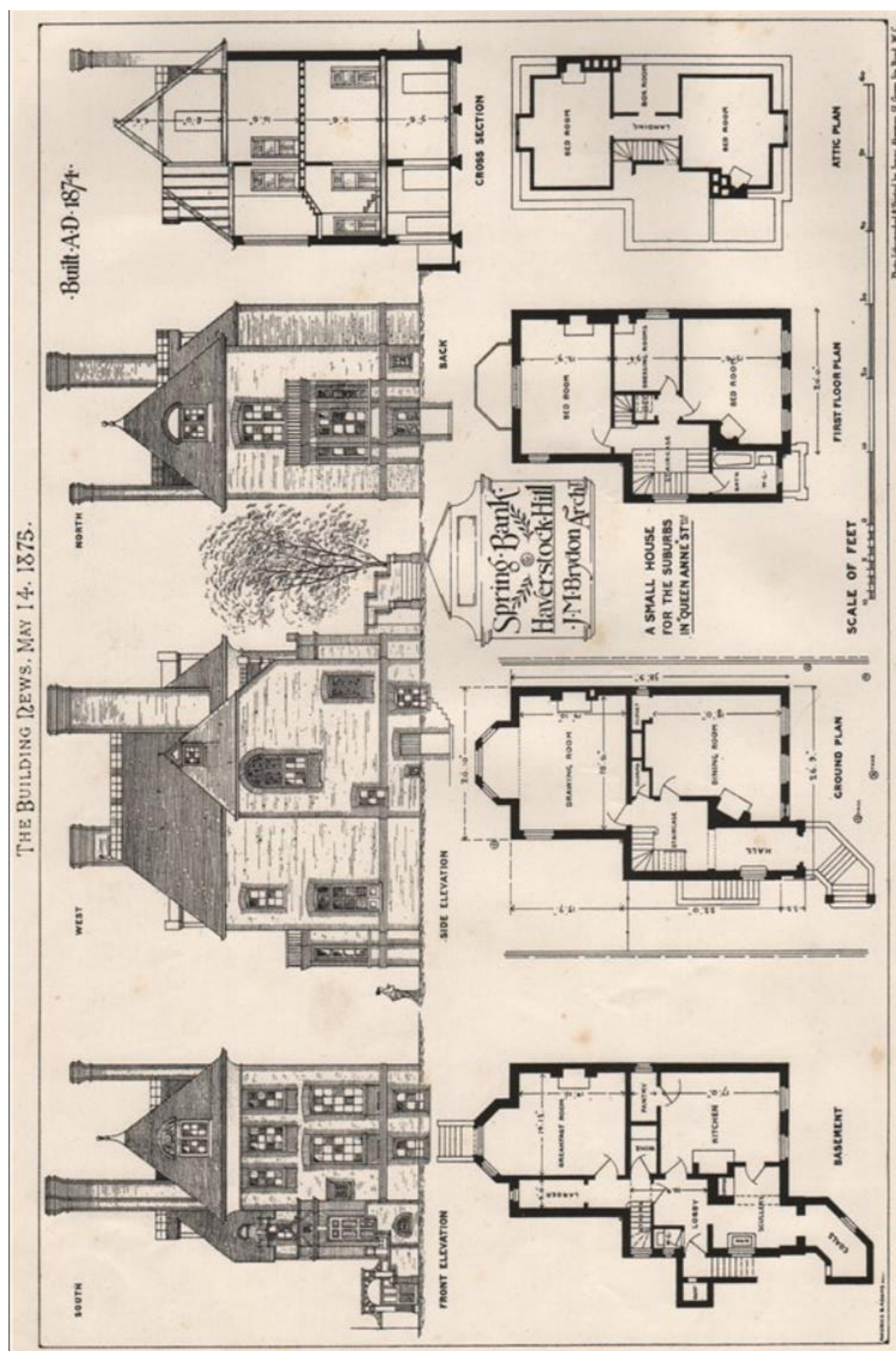
Legacy System: LBS

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

APPENDIX 3: PLANS AND DETAILS OF SPRING BANK, 31 STEELE'S ROAD

Plans of Spring Bank, 31 Steele's Road, from the *Building News*, 14 May 1875.



Selected details of Spring Bank, 31 Steele's Road, from the *Building News*, 14 May 1875.

