

1 Introduction

1.1 The following Heritage Appraisal has been prepared to support RIBA stage03 planning application for UPPER FLOORS REAR EXTENSIONS at no.45 Elsworthy Road, London NW3 3BS (hereby known as 'the site').

1.2 No.45 Elsworthy Road is situated in the Elsworthy Road Conservation Area. In line with paragraphs 194 and 195 of the National Planning Policy Framework, the purpose of this appraisal is to define the significance of the building and to assess its contribution to the character and appearance of the conservation area. This assessment has been made in line with the heritage values set out in Historic England's 'Conservation Principles' (2008).

1.4 This appraisal has been produced using desk based and online research, combined with a visual inspection of the site and wider area.

1.5 It will be demonstrated that the proposals are appropriate and sympathetic to the host building and that they will preserve the character and appearance of the Elsworthy Conservation Area. Their impact will be assessed against the relevant statutory, national and local heritage policy framework and shown to be in full compliance.

1.6 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).

1.7 Historical research for this report was undertaken by Dr Ann Robey FSA, a conservation and heritage professional with over twenty years of experience. She has worked for leading national bodies as well as smaller local organizations and charities. She is a researcher and writer specialising in architectural, social and economic history, with a publication record that includes books, articles, exhibitions and collaborative research.



Figures 1 & 2: A view looking west along Elsworthy Road showing the mature tree cover and verdant front boundaries to the houses (top) and no.45 and its closely spaced neighbour to the east at no.43 Elsworthy Road (bottom).

2 Site and surroundings

2.1 Elsworthy Road sits to the northwest of Primrose Hill and connects Avenue Road with Primrose Hill Road. Its eastern end is straight and was developed first, during the 1870s and 80s, with 3-4 storey standard speculative terraced and semi-detached houses. The western section of the road, beyond Lower Merton Rise, forms part of the Willett development of 1896-1911 and has a gently curving alignment and more spacious character. This contrast in character typifies the changing attitudes to housing and town planning at the end of the 19th century and the influence of the garden suburb movement.

2.2 The Willett houses are set back from the road behind generous front gardens, with privet hedges above low brick garden walls. The green, leafy environment is further complemented by the mature street trees which line both sides of the road, softening the townscape, filtering views of the building and providing a dense canopy in summer (Figure 1). Whilst the houses are large, they are closely spaced, creating a fine urban grain (Figure 2).

2.3 No.45 is a substantial detached house, set over two main storeys with additional accommodation within the roofspace. It was constructed as part the Willetts development in around 1900-1901. The building is in the typical hybrid architectural style which characterised this development, with Arts and Crafts and Queen Anne influences. Its façades are asymmetric, with rich orange/red brickwork at ground floor level and red tile hanging above, complete with contrasting white painted subdivided casement windows. The roofscape is a characterful composition of steep hipped slopes, gables, dormer windows and prominent brick chimney stacks.

Heritage Designations

2.4 The application site is located within the Elsworthy Road Conservation Area, first designated in 1973, with extensions in 1985 and 1991. The designation is small, focused upon Elsworthy Road, the NE side of Avenue Road, King Henry's Road and the distinctive loop of Wadham Gardens.

2.5 The Elsworthy Road Conservation Area Appraisal and Management Strategy (ERCAAMS) was adopted by the Council on 14 July 2009 and provides a detailed description of the history of the conservation area as well as its character and appearance. The spatial qualities of the conservation area are described at paragraph 3.7:

"The area's spatial character derives from the spacious leafy streets and generously laid out plot sizes, complemented by areas of semi-private communal amenity space (see Appendix 3). Terraced development is predominately of four storeys in the Conservation Area and two to three storeys where detached houses and semidetached villas predominate. Buildings are set back from the street and the original boundary treatments of small walls, privet hedging and wooden gates and gateposts were designed to increase the green, leafy environment of the quiet residential streets."



Figure 3 The London Borough of Camden's map showing designated and non-designated heritage assets. Grade II listed buildings are marked in blue and the Elsworthy Conservation Area is shaded in buff. The site is marked in red.

2.6 The application site is located in **Sub Area 3: Willett Development**, of the conservation area. The ERCAAMS describes Elsworthy Road at paragraph 3.18:

"The rest of Elsworthy Road, together with Wadham Gardens, contains well-detailed buildings using a rich mix of materials. A combination of brick and decorative tiling creates a strong architectural vocabulary on many properties, while others with large expanses of stucco add contrast to the streetscape. The quality and level of detailing in wood, stucco and stone is high. Each building has unique features, but shares a common form and style with its neighbours to produce strong group value influenced by the Free Style of the 1890s (whereby architects could pick and mix features from classical, Gothic, English and Scottish 16th century, or Italian and French Renaissance in any combination of building materials they chose)."

2.7 The existing building at no.45 Elsworthy Road is highlighted as making a positive contribution to the character and appearance of the Elsworthy Road Conservation Area in Appendix 7: Built Heritage Audit of the Appraisal.

2.8 There are no statutorily listed buildings in the immediate area surrounding the application site and only one statutorily listed building within the conservation area, the Parish Church of St Mary the Virgin (Grade II), which is situated at the eastern end of Elsworthy Road (Figure 4).

3 Historic development of the site and area



Figures 4 & 5: The 1870 Ordnance Survey map (top) and the 1894 map (bottom).

3.1 Described by Pevsner's Buildings of England as '*a leafy enclave*'¹, the west part of Elsworthy Road and the adjacent Wadham Gardens were built up soon after 1895 on the site of the New Eton and Middlesex Cricket Ground, which had existed in this location for much of the second half of the 19th century (Figure 4). The cricket ground had been created at the northwestern foot of Primrose Hill in around 1858 by Samuel Cuming, a local developer who had begun to build nearby in Eton Villas, King Henry's Road and in the eastern half of Elsworthy Road. The cricket ground was used by several clubs up until c.1890.²

3.2 Prior to 1850 the surrounding area was agricultural land which had been owned and farmed by Eton College since the 15th century. The 200 acres was known as the Chalcotts Estate and was used as pasture, and for the production of hay.³

3.3 The Ordnance Survey map of 1894 (Figure 5) shows the eastern stretch of Elsworthy Road already laid out across the cricket ground. With plans to develop the remainder of the open land to the east of Avenue Road, Eton College signed an agreement with William Willett Jr to develop 11 acres and build 125 properties. However, the decision was taken to eventually build fewer, but bigger and more expensive houses. The detached houses were all individual in design (seen on the 1915 OS map at Figure 6) and were constructed between 1896 and 1911.

3.4 William Willett was an important speculative builder who ran one of the most successful building firms in the London area in the late 19th and early 20th century with his father.⁴ The architect of almost all the houses in Wadham Gardens and Elsworthy Road was their in-house architect who joined the firm in 1892, Amos Faulkner, ARIBA⁵. The Willett's extended Elsworthy Road to the west, forming a loop with the new Wadham Gardens, which they linked with Avenue Road and with existing roads to the north. The site, bordering Primrose Hill but within easy reach of public transport, was highly sought after and fashionable. A plan by William Willett dating from 1895 of the proposed roads and the wider Willett estate is shown at Figure 7.

3.5 The houses built in Elsworthy Road and Wadham Gardens were mainly large and detached, but somewhat tightly packed as the OS map of 1915 shows (Figure 6). They were however picturesquely grouped around a curving road, with plenty of trees, greenery, boundary hedges, and a communal garden. The houses were designed with '*a profusion of patterned tile-hanging and rough-cast, domed corner bays, gables and porches with hoods*'⁶. The houses displayed elements of a hybrid Art and Crafts and Queen Anne Revival style, tailored into a local vernacular known as 'Willett Style'.

¹ Bridget Cherry & Nikolaus Pevsner, The Buildings of England, London 4: North, (1998), p.242.

² T F T Baker, Diane K Bolton and Patricia E C Croot, 'Hampstead: Social and Cultural Activities', in A History of the County of Middlesex: Volume 9, Hampstead, Paddington, ed. C R Elrington (London, 1989), pp. 81-91.

³ LB Camden, Elsworthy Road Conservation Area Appraisal and Management Strategy (2009).

⁴ William Willett (1837-1913) was the founder of the Artistic Building Firm, a building and contracting business. The business operated mainly in London, with their main office situated in Sloane Square. Over a 56-year period they completed over 50 developments and built over 1000 houses. His son, also William (1856-1915) worked with him and in 1903, bought him out. The firm was worth over a quarter of a million pounds. The Times noted that "the term "Willett-built" is a current expression in particulars of sale and it applies, broadly speaking, to a type of residence which is distinguished by individuality of design, both inside and out."

⁵ Amos F. Faulkner was the Willett's office architect from 1892 and he controlled all aspects of design from the façade to the plan. He remained at the Willett office even after the death of William Willett Jr in 1915 - see D. Prout, Willett Built, Victorian Society Annual (1989).

⁶ English Heritage, London Suburbs, (1999), p.187.



Figures 6 & 7: The 1915 Ordnance Survey map with the Elsworthy Road Conservation Area marked on it (top) and a plan of 1895 by William Willett of the proposed new roads [© LMA GLC/AR/BR/22/BA 00268].

3.6 During the 1890s William Willett Jr became more influential with regard to the design of the firm's houses, alongside Ernest Newton (1856-1922), who in the 1890s acted as consulting architect to Willett and Faulkner on their only country estate at Camden Park in Chislehurst. Newton had spent six years in the office of Richard Norman Shaw before setting up on his own in 1880, and he was considered one of the most outstanding architects of his era. At Camden Park he designed Willett's own home and was commissioned to design a 'Type House' for Willett, which *'seems to have formed the basis of Faulkner's later designs for Willett in Elsworthy Road and Wadham Gardens.'*⁷ Willett did not champion the Arts and Crafts Movement, but adapted it and developed the Free Style and the eclectic 'Queen Anne' Style which was, *'An attractive medley of picturesque features including Dutch gables and irregular windows with small panes and white glazing bars.'*⁸

3.7 By 1903, when the elder Willett retired, the firm had completed much of the estate of houses designed by Faulkner. The houses were hidden behind privet hedges rather than brick walls and the ensemble was considered an important precursor of the garden city movement, all be it one aimed firmly at the rich.

3.8 Raymond Unwin wrote in 1909 that William Willett was *'the pioneer of garden suburb development as practised by the Hampstead Garden Suburb Development Company'* and *'all the houses in " Elsworthy Village " are designed by architects, are of the excellent construction with which Mr. Willett's name is synonymous, are grouped so as to obtain a uniformity of effect in the road, and they have a little wayside green. The price, however, for which Mr. Willett offers a house enjoying these amenities is about £4,500, with a substantial ground rent'*¹⁰. Later garden city developments such as Hampstead Garden Suburb aimed to provide homes for the middle classes at a lower cost. No. 45 was one of a group of about five houses set back behind a grassed verge that lay on the southwest of the street, backing directly onto Primrose Hill, thus providing the house with a more select position. Later Raymond Unwin, now recognised as the pioneer of the garden city movement commented on this 'wayside green' in Elsworthy Road.

3.9 Faulkner's innovations in Elsworthy Village were not just stylistic, the plans were modern too. He brought ancillary spaces such as kitchens out of the basements and placed them on the ground floor. The houses thus became low and long where the plot allowed, or square and compact where it was smaller. The houses had large windows (often with bays) to the front and rear. This modernity helped with recruiting staff who did not like cold dingy basements to work in and preferred kitchens, sculleries, and laundries on the ground floor. Willett emphasised modern sanitation, and the domestic offices which were described as *'complete, clean, cool, well lighted and ventilated throughout.'*¹¹ As the original instigator of daylight saving to the nation, he also offered light modern houses to those who could afford to spend £4500 on a home.

3.10 In 1920, The Hampstead News said of Wadham Gardens and Elsworthy Road that the *'elevation of the houses in this road are designed in varying outline and detail so as to avoid the dull monotony of the usual suburban roads, each house having some distinctive feature'*¹².

7 D. Prout, Willett Built, Victorian Society Annual, (1989), p.36.

8 LB Camden, Elsworthy Road Conservation Area Appraisal and Management Strategy (2009).

9 F.M.L. Thompson, Hampstead: Building a Borough 1650-1964, (1974)

10 Town Planning and Modern Architecture at the Hampstead Garden Suburb with Contributions by Raymond Unwin and M. H. Baillie Scott and a Hundred and Twenty-One Drawings, Plans and Photographs, (1909) pp 37-38.

11 D. Prout, Willett Built, Victorian Society Annual, (1989), pp 39-40.

12 The Hampstead News, 30 Dec.1920.



Figures 8-10: Details of the 1912-13, 1935-37 and 1952 Ordnance Survey maps showing the layout of the site.

The development of No. 45 Elsworth Road

3.11 Original coloured plans and elevations of no.45 Elsworth Road, originally known as 'Thornbrake', survive in the Eton College Archives and date from 1897 (Figures 11-13).

3.12 In common with architectural drawings for other houses in the street and on nearby Wadham Gardens, the plans date from between 1897 and 1901 and are by architect Amos F. Faulkner, of 2 Sloane Gardens, (the Willett's head office). All plans were approved by Herbert Steward, agent to Eton College before they could be built by Willett, with Steward approving approved the plans for 'Thornbrake' in October, 1897.¹³ 'Thornbrake' does not appear in the 1901 census, so it was either empty in 1901 or not completed until after that date, unlike some other houses in Elsworth Road which were occupied by this point.¹⁴

3.13 The plan of the house shows a distinctive entrance porch in the middle of the house set at an angle between the two main parts of the house. The entrance vestibule led to the hall, with a gas fire and doors leading off to the library and drawing room on the right, and to the dining room to the front left. The service areas of the house were accessed by a passage leading from the main hall, which provided access to the pantry, secondary staircase and a second door for servants into the dining room. Beyond this was the kitchen, scullery, a small cleaning room and the trades entrance. A basement contained stores for fuel (coal), a wine cellar and a bicycle shed. On the 1st floor were four family bedrooms, with the main bedroom having an adjoining dressing room. When built, there was just one bathroom on the first floor, with another on the 2nd floor (described as a servants' bathroom). On the 2nd floor were three servants' bedrooms, a box-room, and a linen room. All seven bedrooms had fireplaces and there were gas fires in the hall and main bathroom.

3.14 Thornbrake appears in the 1911 census, when it was the home of Harry W. Harding, a 'Dealer in Works of Art', his wife Irma, two children under five, plus five resident servants, including a Norland nurse.¹⁵ This number of live in servants for a young couple in their 30s, indicates a significant degree of affluence and this pattern of living is reflected in the large number of bedrooms which the Willetts houses were built with during the Edwardian period. However, socio-economic changes after WWI made it increasingly difficult to secure live in servants and many of the houses within the area were later subdivided into flats and maisonettes.

3.15 The first recorded alterations to the property took place in 1937 when the architect L E Ward, of Devereux Court, made alterations and additions for the owner, Miss Courtenay.¹⁶ A two-storey extension was added at the western end of the house, replacing the previous single storey ground floor element, and replacing some of the ground floor service areas with an integral garage and a new bathroom above at 1st floor level. The other significant internal alteration made in 1937 was the enlargement of the drawing room. This was done by incorporating the old library that had been at the back of the house into the drawing room, and by removing the inner lobby which had sat between the main hall and the drawing room, squaring off the space. As supporting walls were removed at this time, various steel RSJs and supports were added, and several fireplaces were removed. Two curved bay windows were also added to the enlarged drawing room at this time, as well as a bay window bedroom 2 at 1st floor level. This matched an adjacent bay to bedroom 4 which does not appear on the original plans for the house and must have been added sometime between 1901 and 1937. The window to bedroom 1 was also enlarged at this time (Figures 14 & 15).

¹³ ECR 65 074.

¹⁴ 1901 Census..

¹⁵ 1911 Census.

¹⁶ Camden Local Studies Library and Archives Centre Drainage Plans for 45 Elsworth Road; Camden Planning online J8/4/18/103497 (1937)..

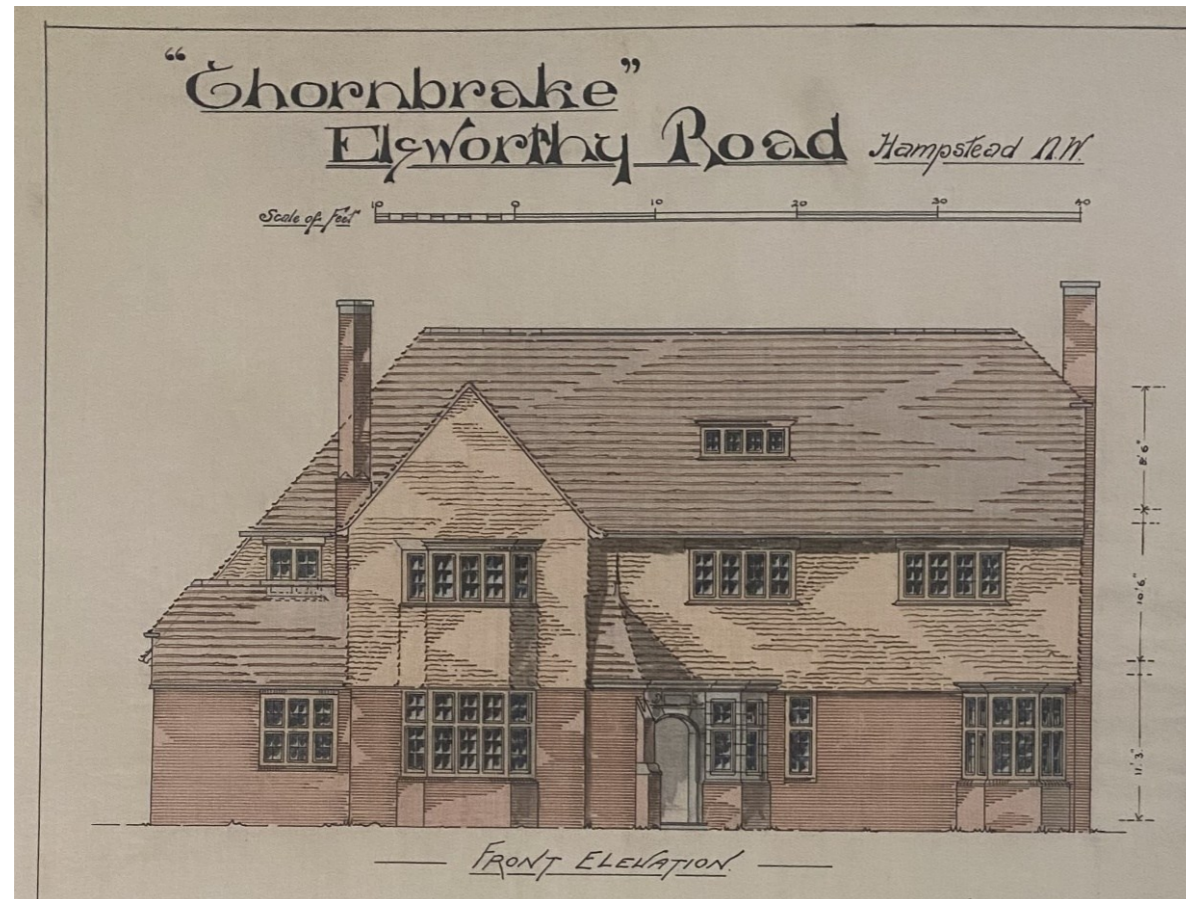
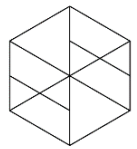


Figure 11: The original front elevation of Thornbrake as designed by Amos Faulkner in 1897 [© ECR 65 074, Reproduced by Permission of the Provost & Fellows of Eton].

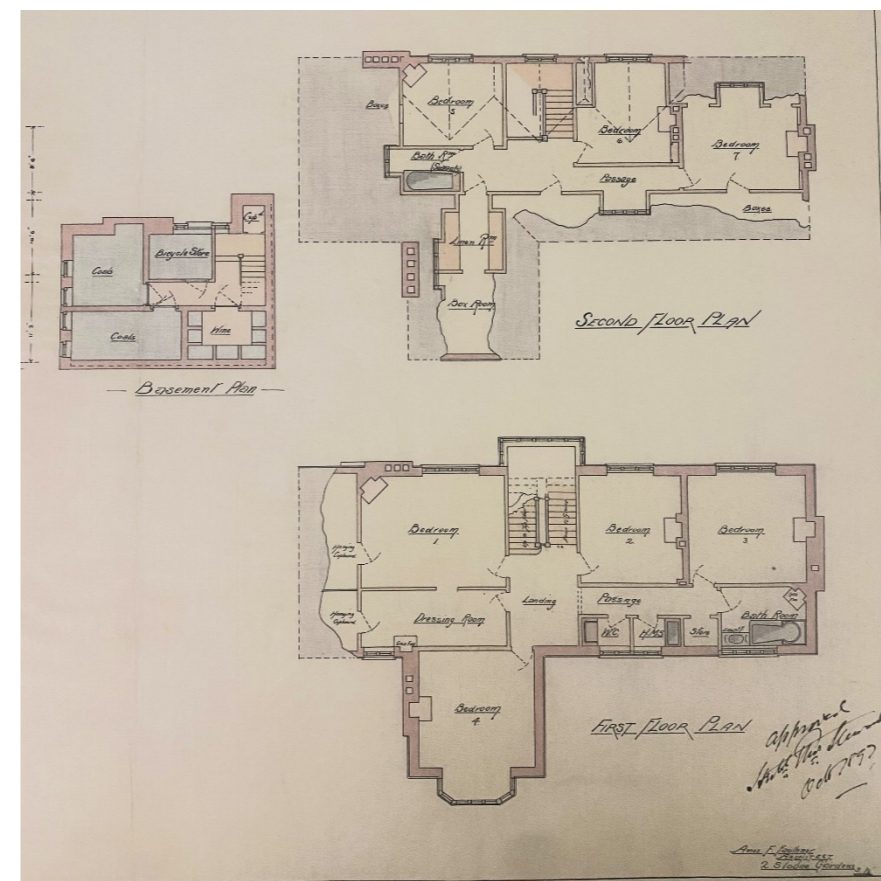
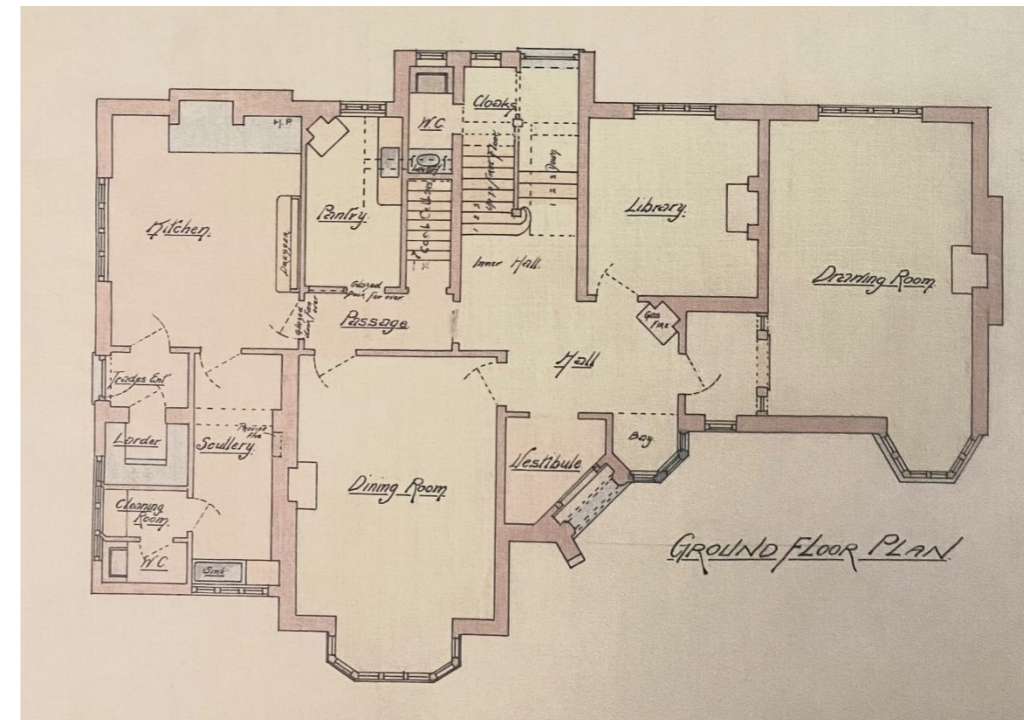
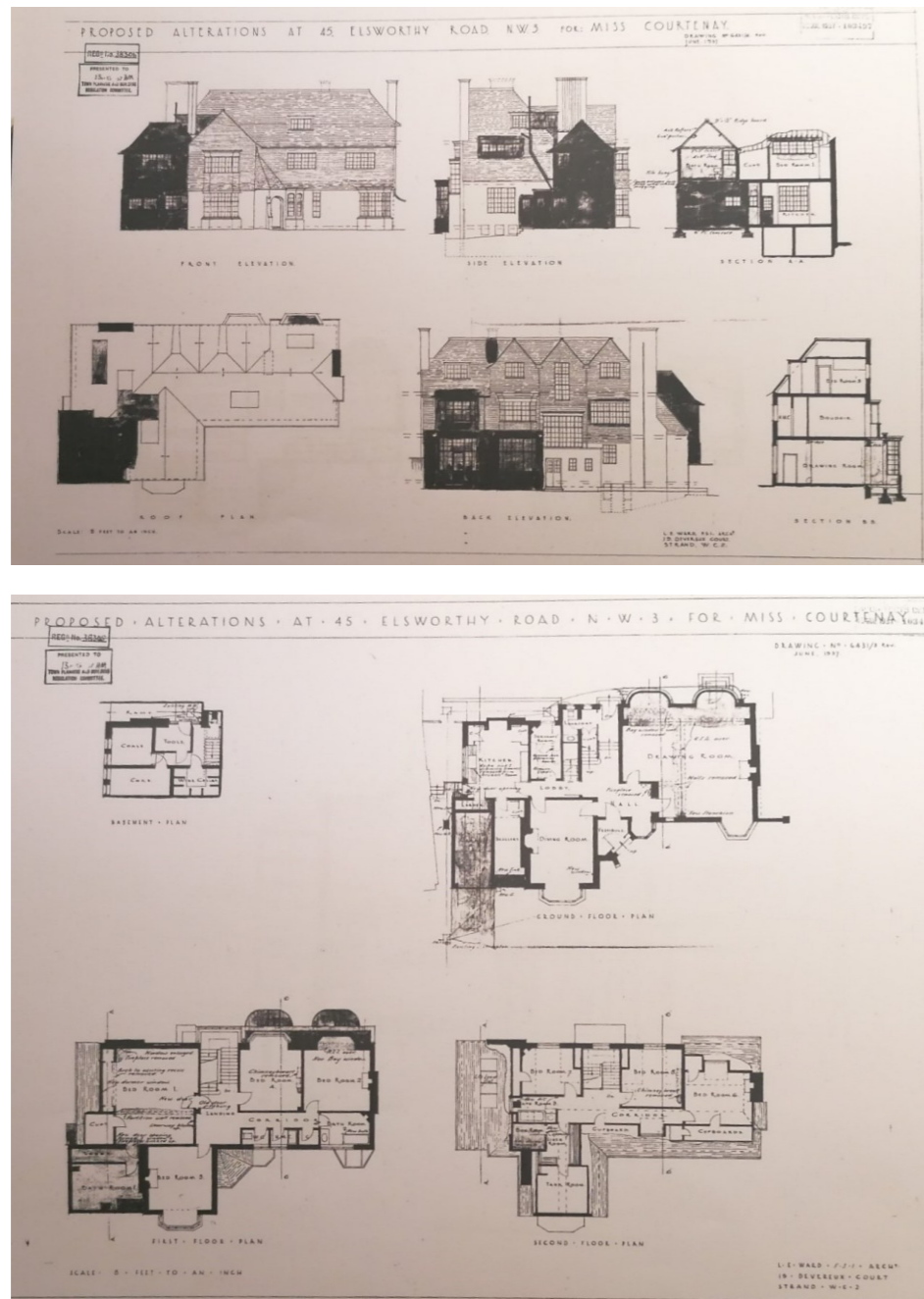


Figure 12: Architect's plan of the ground floor plan of Thornbrake dating from 1897 [© ECR 65 074, Reproduced by Permission of the Provost & Fellows of Eton].

Figure 13: Original plans of basement, first and second floor of Thornbrake, No. 45 Elsworth Road signed by Amos Faulkner [© ECR 65 074, Reproduced by Permission of the Provost & Fellows of Eton].



Figures 14 & 15: Plans, elevations and sections of the changes made to the house in 1937.

3.16 The LCC permitted the works in August 1937 referring to *'the execution of alterations and the erection of additions to the premises known as 45 Elsworth Road in Hampstead in accordance with the Plan No. 103497 (Your Nos. 6431/3 Rev.)'*.¹⁷ The garage being retained *'for the accommodation only of private vehicles and ancillary to the dwelling house'*.¹⁸

3.17 No. 45 Elsworth Road suffered blast damage in the Blitz when the neighbouring house at no.43 was hit by a bomb. This property was so badly damaged that it was later demolished and replaced in 1955 with a small apartment block designed by local architect Ernst Freud (1892-1970), son of Sigmund, father of Lucian.¹⁹ The LCC bomb damage map shows No. 45 Elsworth Road coloured yellow, indicating minor blast damage.

3.18 In 1959, an application was made for a change of use at no.45 Elsworth Road. It was proposed to create a self contained flat on the top floor of the building and a maisonette at ground and 1st floor levels.²⁰ Plans show the anticipated work by the local architect KD Adamson, ARICS of Fitzjohn Avenue. The garage was removed and what had been space for a car became a bedroom, with a new window bay added to the front facade. Various extensions were also planned for the rear of the house, with several different design iterations (Figures 16-19).

3.19 It seems that most of the work was undertaken, including the large dining room extension and adjacent breakfast room addition to the kitchen, as in 1967 when no.45 Elsworth Road was sold at auction, the house and its rooms are fully described with some illustrations in the sales catalogue giving a good idea of the property at that date (Figures 11, 12, 13). The auction catalogue described it as *'An Imposing Detached Residence with excellent accommodation on two floors only'*.²¹

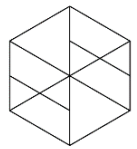
¹⁷ Camden Planning online J8/4/18/103497 (1937).

¹⁸ Ibid.

¹⁹ <https://www.modernism-in-metroland.co.uk/43-elsworthy-road.html>.

²⁰ Camden Local Studies Library and Archives Centre, Drainage plans on microfiche No. 68 Elsworth Road (1959); Camden Planning online J8/4/18/24236 (1949).²⁸ Hampstead News, 3 June 1943.

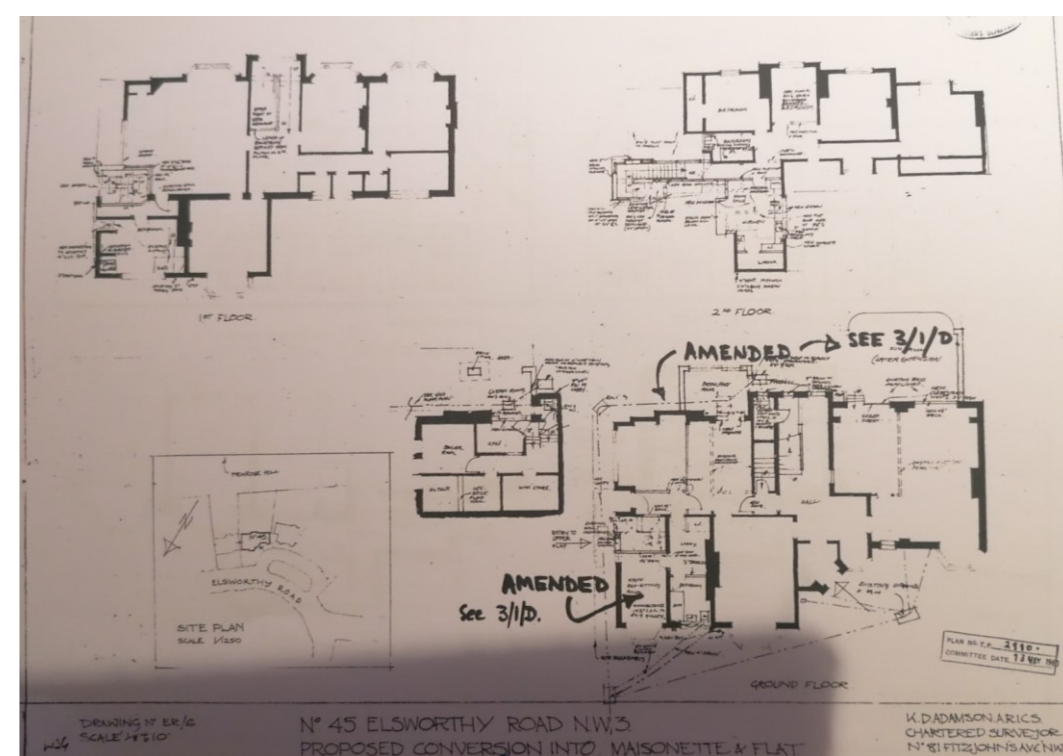
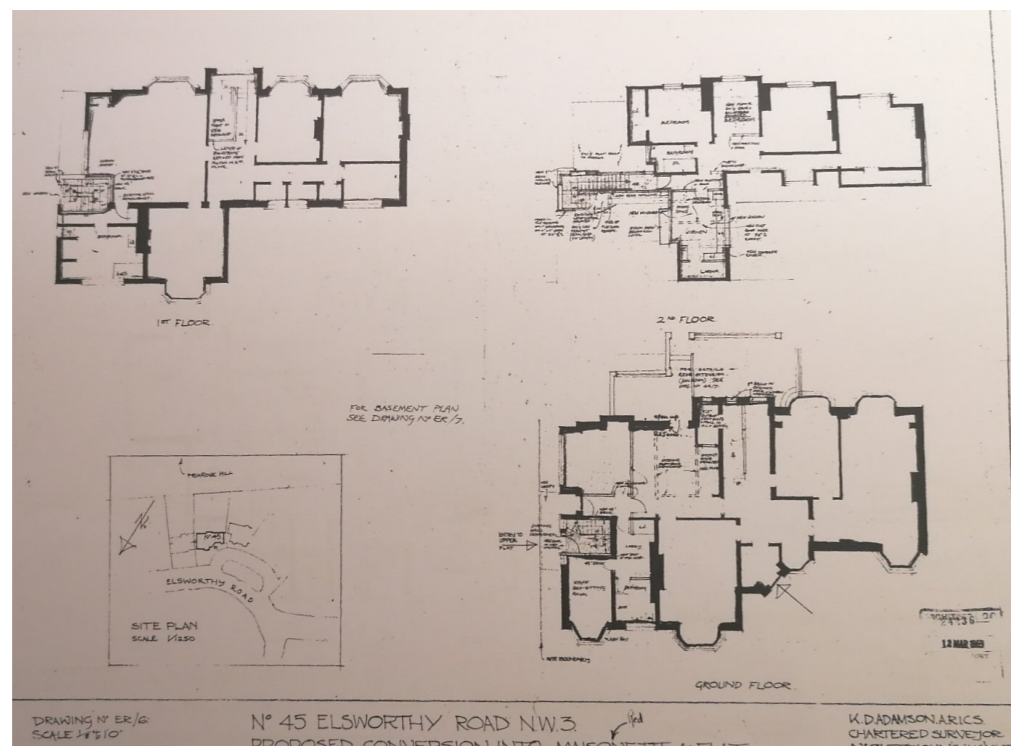
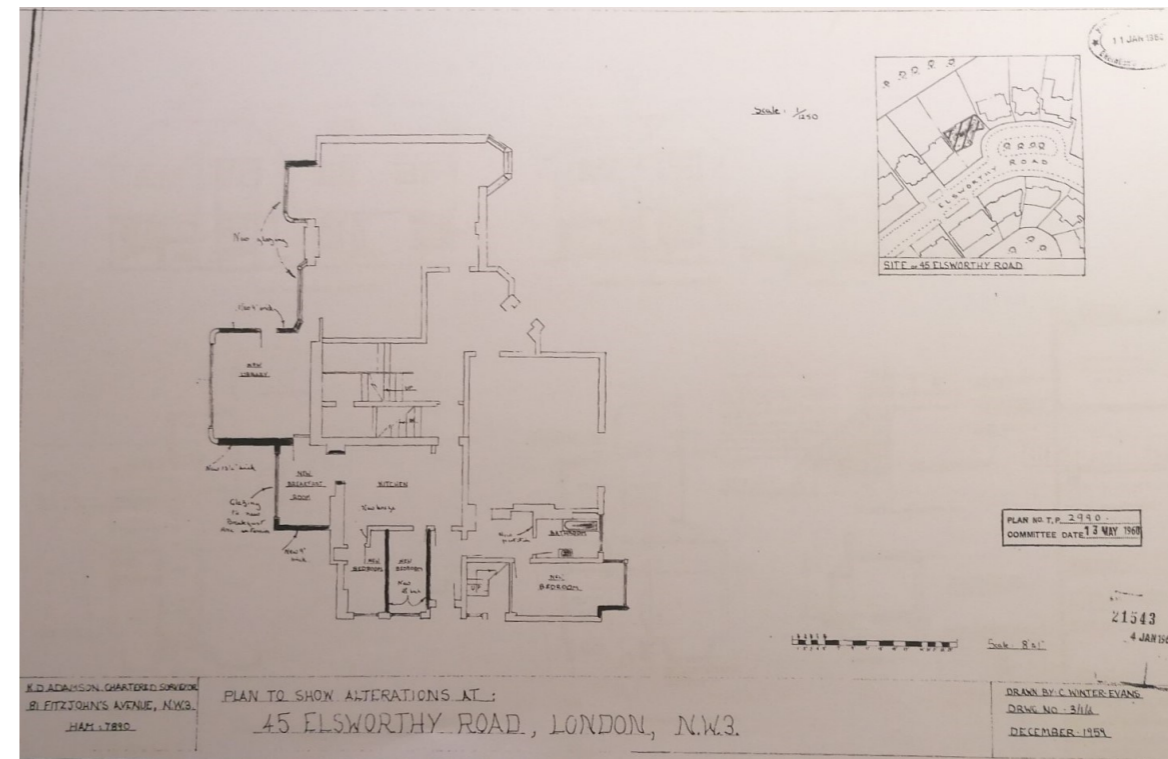
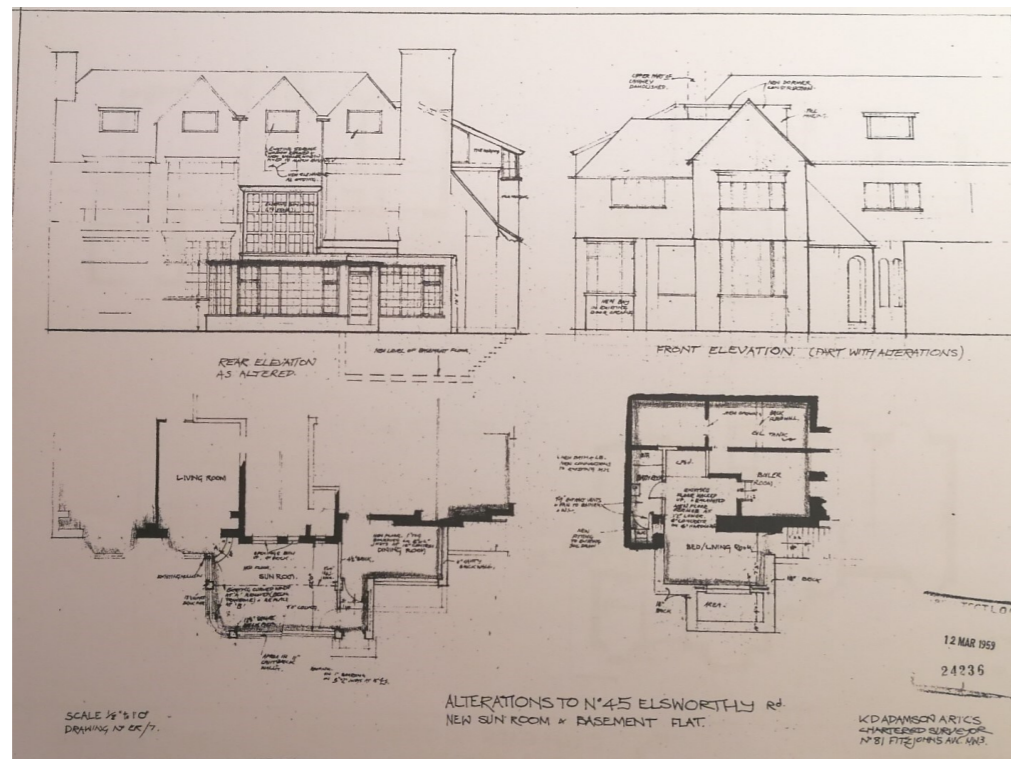
²¹ Camden Local Studies Library and Archives Centre, Elsworth Road Cuttings, sale catalogue for 45 Elsworth Road (1967).³⁰ Camden Local Studies and Archives Centre, Drainage plans on microfiche No. 68 Elsworth Road (1964).



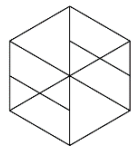
The
Heritage
Practice

10 Bloomsbury Way, London WC1A 2SL
+44 (0)20 3871 2951
www.theheritagepractice.com
info@theheritagepractice.com

Heritage Appraisal
No. 45 Elsworthy Road, London, NW3 3BS
December 2025



Figures 16-19: Various proposals for no.45 Elsworthy Road dated 1959-60 by KD Adamson.



Figures 20 & 21: Views of the front and rear facades of the building taken in 1967.

3.20 At this time there were five to six bedrooms, three bathrooms, three reception rooms, with a self-contained top floor flat above. The remaining length of lease was 53 years, and the house had central heating and a 'lovely garden'. The residence was described as 'a Detached, Low-Built Willett house of considerable character with most spacious accommodation.' It was arranged as follows:

On The Ground Floor

Spacious Entrance Hall with glazed door to Inner Hall with most attractive stairway.

Separate Cloakroom with hanging space and door to Toilet, fitted W.C. and basin in marble surround. Two concealed cupboards.

Magnificent Reception Room

(about 18ft by 25ft), with door to covered Solarium and Garden. A door also communicates with the Dining Room (about 18ft. by 12 ft.), overlooking Garden, with oak panelling, and very light with large picture window, communicating with Dinette with bamboo decorations.

Spacious Kitchen

Fitted two stainless steel sink units, waste disposal unit, ranges of floor to ceiling cupboards and centre island unit with built-in Cannon mixer.

Two Maid's Rooms, each with basin and built -in cupboard, One with shower.

Guest Suite comprising

Sitting Room or Bedroom (about 15ft by 8ft). This room used to be a Garage and licence to reinstate will be required from the Eton College Estate.

Double Bedroom (about 14ft by 18ft 6ins)

Bathroom, panelled bath, basin, and WC

The first Floor is approached by a gently sloping stairway with access to a large Flat Roof overlooking the Garden.

On The First Floor

Best Bedroom (about 24 ft by 18ft), two walk-in closets with mirrored doors, Communicating with Luxurious Dressing Room (about 17ft into bay by 14ft by 14ft 6in) with range of built-in wardrobe cupboards.

NB This Dressing Room could be approached from the Hall and then used as a Double Bedroom.

The best bedroom also communicates with the Luxurious Bathroom/ Dressing Room, fitted low suite, fully tiled with panelled bath, basin and bidet and shower unit. Saving int and medicine cabinet with mirrored doors. A recess between Bedroom and Bathroom is arranged as a shoe store.

Landing, range of built in cupboards and two closets.

Second Double Bedroom (about 16ft into bay by 12ft 3in), with two built in bookcases with glass doors. Built in desk with drawers below.

Third Double Bedroom (about 16ft into bay by 14ft 9in), fitted wonderful built-in cupboards.

Second Bathroom with marbleite tiled walls, panelled bath and fitted vanity unit.

Separate WC

A staircase from the Ground Floor Hall leads to a useful Playroom and access is also obtained to the Boiler House. Small Bathroom with hip bath. Numerous storage spaces. Separate W C, with low suite and cupboard under stairs. Sadia water heater.

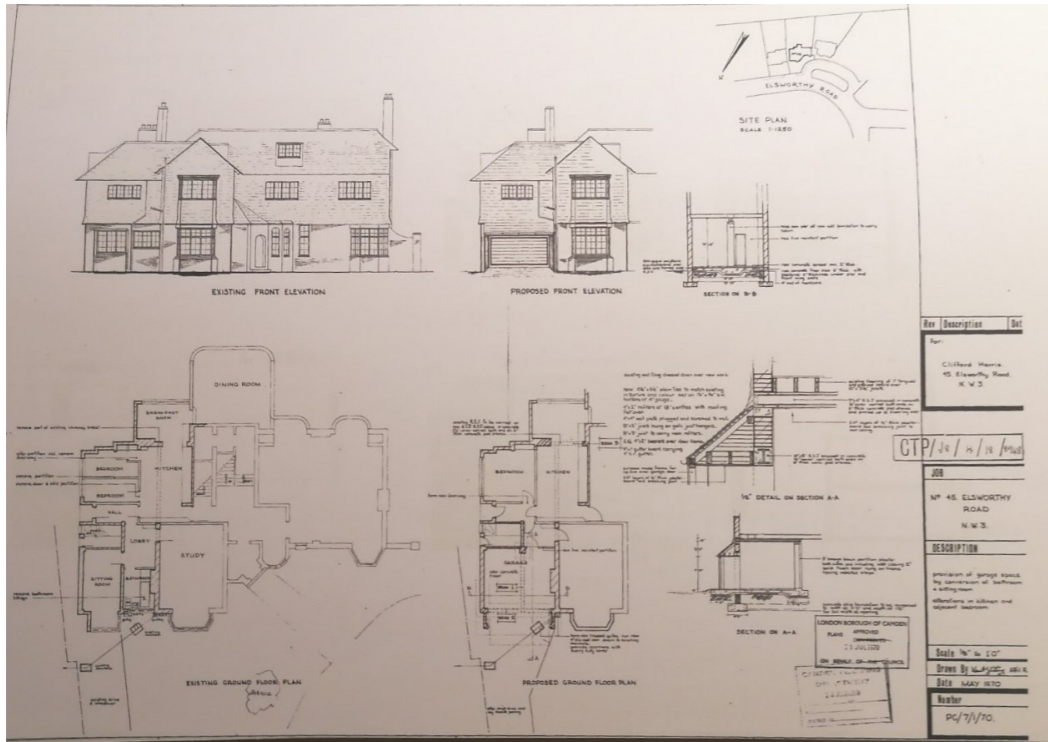


Figure 22: Plans of the works undertaken in 1970.



Figure 23: An internal view of the mid 20th century dining room taken in 1967.

The Second Floor Flat

Is approached by the side passage and is arranged as follows: -

Own flat roof for sun bathing.

Small Sitting Room (about 12ft 6in by 12ft 6in). overlooking the Garden

Dining Hall (about 10ft by 8ft). (could be made into a separate room).

Spacious Kitchen, fitted stainless steel sink unit, built-in cupboard with Formica tops and door to large Trunk Store.

Double Bedroom (about 14ft 6in by 11ft), overlooking the Garden

Second Double Bedroom, (about 14ft 6in by 14ft), with range of good built-in cupboards with storage space beyond Bathroom. Panelled bath, basin and WC

At present let for 18 guineas per week (£982 16s 0d per annum) on a furnished basis.

Vacant Possession will be given on Completion of the Purchase

Outside

The front garden is arranged with flower beds, bushes, and a Car Port at present. The garage is now converted into a room as mentioned but could be reinstated easily, subject to a formal licence from Eton College Estate.

The Garden

can be approached from either the Dining Room or Drawing Room via the Covered Solarium and is arranged for easy maintenance with spacious central lawn, pathways and numerous flower beds.²²

3.21 The new owners were the Harris family, who lived at No. 45 Elsworthy Road for fifty years. Clifford Harris commissioned further alterations to the house in 1970, when the garage was reinstated into the eastern bay of the house after an agreement was made with Eton College,²³ including a small front extension with a mono pitched roof and new garage door (Figure 22).

3.22 A further single storey projection was added to the rear of the eastern bay of the house after 1970, which is part solid and part glazed. However, there is no planning history relating to this element.

²² Camden Local Studies Library and Archives Centre, Elsworthy Road Cuttings, sale catalogue for 45 Elsworthy Road (1967).²⁵ Hampstead News, 4 Aug. 1932.

²³ Eton College Archives COLL CHAL 03 01 310 - Duplicate licence to carry out alterations, between Eton and Clifford Harris and Cecile Harris July, 1970.

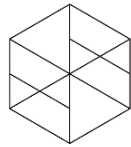


Figure 24: The front façade of the house and its distinctive front porch.

4 Significance

4.1 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.”*

4.2 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 asset is the Elsworthy Road Conservation Area and any buildings within it which contribute positively to its character and appearance.

4.3 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.”*

4.4 No.45 Elsworthy Road dates from around 1900 and was built by William Willett to the design of Amos Faulkner. The house is a large, detached property with accommodation over two main storeys. Further habitable space is located within the roofscape, lit by dormers to the front and a series of gables to the rear. Architecturally the house is a fusion of vernacular, Arts and Crafts and Queen Anne styles, with façades which are asymmetrical in design, form and composition.

4.5 The house is constructed in vibrant orange/red brickwork to the ground floor with red clay tile hanging at 1st floor level. The windows are white painted timber subdivided casements in a variety of configurations. There are large, canted projecting bays at the front to rooms at ground and 1st floor level, alongside grouped casements elsewhere. The main entrance into the house is set into the angle between the front projecting wing and the main façade. This has an angled entrance into the vestibule set beneath a steep hipped clay tile roof. Adjacent to this is a small flat topped canted bay with arched windows.

4.6 The roofscape of the building is a prominent feature within its overall architectural composition. It has steep hipped slopes, with tile hung dormers which have similar subdivided window units to others on the building. Tall slab brickwork chimneystacks punctuate the roofscape and sprocketed eaves add a strong vernacular flavour.

4.7 The house is accessed from a short, private road which forms a curved section, setback from Elsworthy Road. The house itself is setback from the pavement, behind a front garden with areas of lawn and soft landscaping. The front boundary is formed by a dense, clipped private hedge which softens the interface between the site and the street.

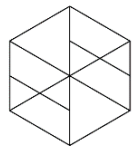


Figure 25 & 26: The rear façade of the house looking east (top) and west (bottom).

4.8 The building has group value with the other Willett houses along the western stretch of Elsworth Road, sharing characteristics of typology, scale and siting on their plots. They also share a common architectural language and palette of materials, including the extensive use of red brick, red clay tiles, as well as high-quality detailing and prominent and well-articulated roofscapes.

4.9 Overall the front façade is of high significance and makes a positive contribution to the character and appearance of the Elsworth Conservation Area.

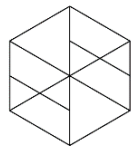
4.10 The eastern flank elevation of the house is not widely visible within the streetscene, due to the close spacing with the neighbouring block of flats at no.43 Elsworth Road. In any case this section of the building has been much altered due to various phases of extension and remodelling which took place in 1937, the early 1960s and 1970. The western flank of the house is appreciable in oblique views from the road, where the tall slab brickwork chimney is a feature.

4.11 The rear elevation is of lower significance than the front façade and has sustained a high degree of change. To the ground floor, curved bays were added in 1937, with the large partly glazed dining room and adjacent glazed breakfast room added between 1959 and 1967. A further low grade, part solid and part glazed single storey extension has been added at the far eastern end of the plan in the last decades of the 20th century. Furthermore, there are a series of open sided lean-to structures to the western end of the building which sit above the projecting bay windows and along the boundary with no.47 which are poor quality in terms of their appearance and construction. There is also a modern store room of no inherent architectural interest at this end of the building.

4.12 At 1st floor level there has also been extensive change to the original fenestration pattern, with bays added to the western end of the plan and a window enlarged to the east, which now has a large, glazed panel which is at odds with the surrounding heavily subdivided fenestration. The upper parts of the rear façade and roofscape are more characterful, with a repetitious pattern of tile hung gables, and the tall slab brickwork chimneystack at the eastern end of the composition. However, situated against the original rear chimneystack is a flue, which has been clad in an attempt to blend with the colour of the adjacent red/orange brickwork. This appears as early as the 1967 photograph of the house and significantly detracts from the appearance of the rear façade.

4.13 Taken together, the rear façade has a rather fragmented and discordant appearance. Rather than the pleasing original asymmetry of the front façade, the rear lacks architectural and visual coherence. This part of the building is also relatively hidden from wider views due to its setback position in relation to no.47 and the dense vegetation on both side boundaries. A thick band of trees sit to the south of the site, separating it from the open space of Primrose Hill and limiting views into the site.

4.14 Overall, the rear façade is considered to make a limited contribution to the character and appearance of the Elsworth Conservation Area.



Values and significance

4.15 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.

In this case the building provides little evidential value in an archaeological sense, due to its construction date of around 1900. Its original internal layout does provide evidence of new and modern approaches to spatial planning for large middle and upper class homes, with sanitary, well lit and ventilated ancillary spaces at ground floor level which were popular with domestic servants. However, this legibility has been eroded to a degree due to the additions and internal remodelling that the building has sustained, particularly at the front where the accommodation was first converted to a garage in 1937.

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.*"

The house dates from around 1901 and is consequently of some age and historical value. It forms part of the historic local scene and has been a feature of the townscape for around 120 years. The building demonstrates, to a small degree, the evolution of the area from agricultural lands, via a cricket ground, to part of suburban north London by the end of the century.

The house is of interest for its contribution to changing attitudes towards the suburbs, in terms of its layout, levels of greenery and the architectural character of the houses, both responding to and influencing the garden suburb movement.

The house has associative historic value for its connection to William Willett, who was a proponent of daylight saving time and who was responsible for many fine houses in the area, as well as its architect, Amos Faulkner ARIBA.

Aesthetic value

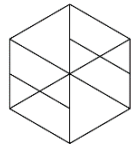
Aesthetic value is defined as "*....the ways in which people draw sensory and intellectual stimulation from a place.*"

Overall, the front of the house is of high significance as a good quality example of the Vernacular Revival/Arts and Crafts/Queen Anne style, utilising an attractive palette of red brick and red tile hanging, with contrasting white painted windows and joinery.

Despite being well setback from the street, the front façade of the building has townscape value due to its scale and prominent roofscape, positively contributing to the character of the streetscene. However, the front garage extension, which was added in 1970, and the modern roller shutter garage door detract from the quality and significance of the front elevation.

The house has group value with the other Willett buildings along Elsworthy Road, mutually reinforcing each other's significance as part of this influential and highly regarded planned, suburban development.

The rear façade however is of relatively low significance and makes a limited contribution to the character and appearance of the conservation area due to its lack of architectural coherence, degree of alteration and its well screened position.



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 130 years and has thus featured in the day to day lives of those who live, work and pass through the area. However, the house has been privately owned and in domestic use for almost its entire history, meaning that any contribution to the wider quality and interest of 'place' is at a local level and in a very minor way.

Conclusion

4.16 In this case the significance of the building is derived from a combination of historic and architectural factors. It reflects changes and approaches in the planning and layout of new housing developments at the end of the 19th century and the move towards a more spacious, informal and suburban character. Internally the house incorporated innovative spatial planning in terms of the location of servant and ancillary accommodation.

4.17 The house was individually designed to a bespoke design and is of demonstrable architectural quality and status, fusing several prevailing styles of the period, including Arts and Crafts and Queen Anne. It shares characteristics of typology, form and scale with surrounding similar buildings, along with a common palette of attractive materials, contributing to the strong cohesive and distinctive architectural quality of this part of the conservation area.

4.18 The front façade of the house is of high significance and retains most of its original character, besides for the front garage extension and modern roller shutter garage door which detract. The rear façade is of originally lower significance and has sustained a high degree of change, particularly to the ground floor areas of the building which have been extended in an uncoordinated manner over various phases during the 20th century and together have a rather discordant effect.

