


APPENDIX 4.0

**FIREPLACE ADDENDUM BY
GODDARD & STUDIO**



G
&
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GODDARD & STUDIO

8 GLOUCESTER GATE
FIREPLACE ADDENDUM

MARCH 2025

HISTORY OF GLOUCESTER GATE



Sir John Nash was commissioned by George IV to redevelop much of the architecture from Park Crescent up to Primrose Hill, defining the aesthetic for much of London as we know it today. Stucco render, colonnades and grandeur in the neo-classical style reflect a growing aesthetic confidence synonymous with the Regency period; starting to re-imagine some of the classical principles set so firmly by the forebears; the likes of Palladio, and then Robert Adam.

These grand houses were built speculatively, for a wealthy elite, so in essence were equivalent of the big London developments of today.

NASH INTERIORS

Whilst Nash was known for re imagining the classical style, with some hugely opulent and extravagant examples; notably the Brighton Pavilion, many of his London houses were built speculatively, and therefore the interiors were intentionally kept minimal in their decoration, to allow for the purchasers to put their own stamp on the building's interiors.

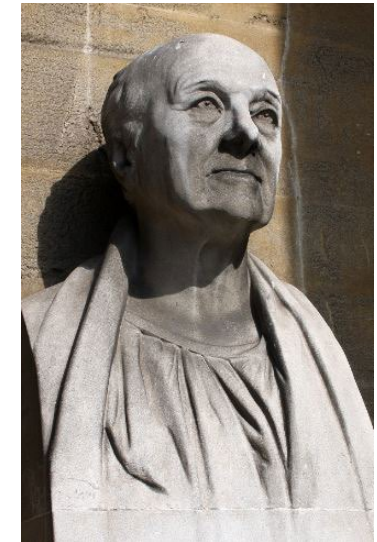
Moreover, Nash was at the height of his fame as the Regents Park houses were designed. There is some suggestion therefore that Nash's concentration remained focused on the exteriors of the buildings, with the interiors being somewhat relegated, receiving less attention than his more famous creations. This might also explain the reduced adornments and embellishments. However we also see a trend in this period, for a reduction in detail generally. Wall panelling for example has fallen out of fashion.

Nash was a vehement advocate of the neoclassical revival endorsed specifically by Sir John Soane. As Neo-Classicism developed, from the often ornate interiors of the earlier Georgian era, a new style of restraint emerged, as is so often the trajectory of styles. Sir John Soane is often seen as leading this new interpretation, and it involved a reduction of form, and a simplification - sometimes to the point of abstraction - into a new form of classicism. This is why so often Soane is seen as modern. Therefore when we are looking to enhance the interiors, Sir John Soane alongside Nash, is an influence we will turn to

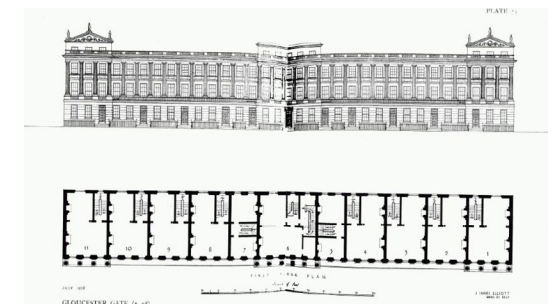
G&S RELEVANT EXPERIENCE (Whilst creative director at Martin Kemp Design)

- 1 Carlton House Terrace, Sir John Nash designed house - Private Client
- York Terrace East, Sir John Nash designed house - Private Client
- 7 St James Square, Sir Edwin Lutyens designed house - Developer

Our approach to the interiors is firstly to understand as much as we can about what is original, and what is not. Our intention is firmly to respect the building and it's rich history. Where we do look to replace, we do so on the basis of wanting to improve poor reproduction, to bring the main house back to what it would have been, whilst sensitively embracing 21st century living. With the new parts of the building, we wish to emulate what we interpret Nash's design philosophy to have been for the property. We therefore are looking to a more minimal approach, without over-embellishment, but very considered detail, allowing the form of the spaces to be the main expression.



Sir John Nash



Plan & Elevation of Gloucester Gate

ARCHIVAL PHOTOS OF FIREPLACES ON GLOUCESTER GATE

We have undertaken a study to see what fireplaces styles were used from archival photographs, taken from the London Picture Archive of Ground & first Floor formal rooms. These photos were taken in the 1960s-70s

The diversity of styles is evidenced by the photographs below. Whilst we cannot ascertain what is original and what is not, it supports our conclusion that the houses were not intended to be of one style. Rather when built, as speculative developments, the purchasers at the time would then select a style of the time to decorate their interiors with. From Palladian styles to Neo classical, Robert Adam motifs to Jacobean heavy pedimented fireplace surrounds, the diversity is what is most notable.



No.1 Gloucester Gate
Robert Adam-esque



No.3 Gloucester Gate
Robert Adam-esque



No.6 Gloucester Gate
Early Georgian Style



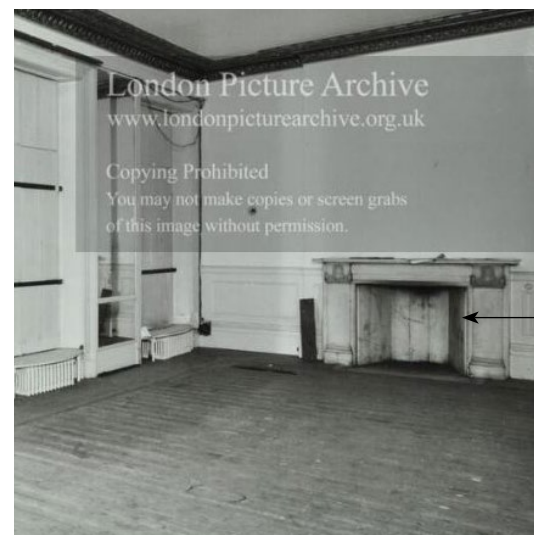
No.9 Gloucester Gate
Hard to distinguish, looks late Regency?



No.6 Gloucester Gate
Jacobean style



No.4 Gloucester Gate
Robert Adam-esque



No.6 Gloucester Gate
Regency style

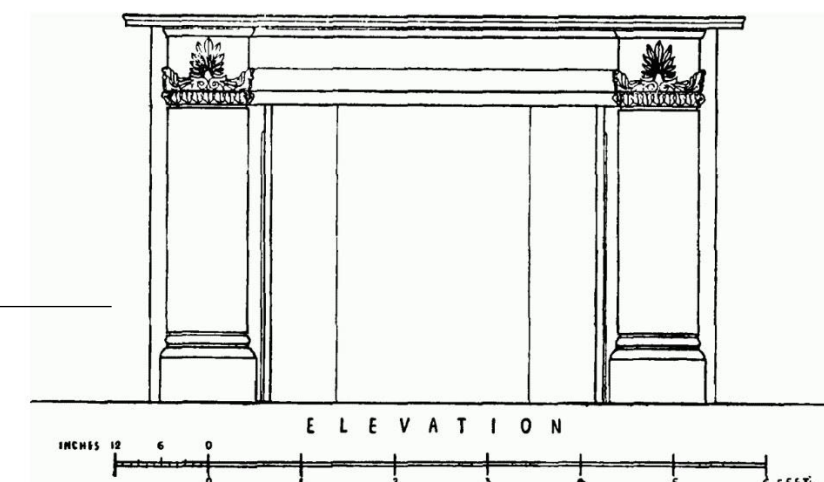


Figure 8:
Gloucester Gate. Details of Fireplace at No. 6

No.6 Gloucester Gate - drawing from 1930s, found on the British Histoery.ac website - which is the same fireplace as the photograph to the left

CURRENT DAY PHOTOS OF FIREPLACES ON GLOUCESTER GATE

Again, in pursuit of other examples on the terrace, we have also researched estate agent's websites, where Gloucester Gate interiors are shown. Classical surrounds are the most common style evidenced, with fluting and urns and quite ornate decoration.



No.12 Gloucester Villa
Robert Adam Style



No.12 Gloucester Villa
Regency Style



No.12 Gloucester Villa
Robert Adam Style



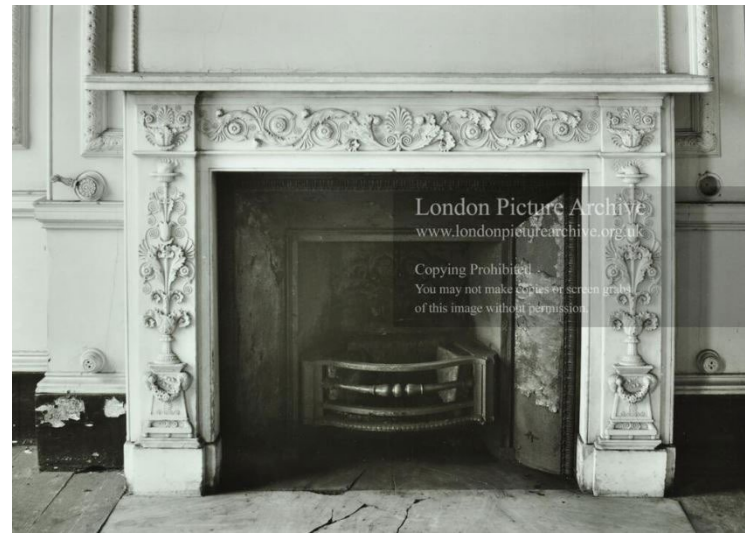
Gloucester Gate (number not known)
Robert Adam Style, in wood

ARCHIVAL PHOTOS OF FIREPLACES OF OTHER NASH BUILDINGS

We have also looked at other Sir John Nash houses - from Carlton House to Cornwall Terrace. Diversity seems to be the theme, with several different styles being evident.



No.3 Carlton House Terrace
Regency Style



No.4 Carlton House Terrace
Regency Style



No.4 Carlton House Terrace
Robert Adam Style?



No.9 Carlton House Terrace
Regency Style



No.9 Cornwall Terrace
Robert Adam style

IMAGES OF REGENCY OR PRIOR
SURROUNDS

Georgian-Regency Chronology of the Style of the fireplaces

(paraphrased from The Georgian Group Fireplace leaflet)

Images of antique fireplaces

(courtesy of Jamb & their advice)

How to Choose a fireplace in 1820s

1710-1750 - Palladian style, 'heavily ornate, with ponderous swags & scrolls' - William Kent, Inigo Jones		We have provided evidence in our previous document that the fire surrounds are not original to the house - by the way in which the are installed, their interaction with the architecture, and also the quality of the workmanship , as advised to us by a fireplace surround specialist (Jamb).
1740s - Some other lighter styles such as Rococo have some influence, but not to the same extent as in France		The advice on Georgian Group lightly recommends against salvaged originals, as it can encourage theft - a major reason why the fireplace surrounds are missing in the first place.
1750s High relief palladian gives way to lighter small-scale motifs in low relief - particular urns, delicate sags and figures of neo-classical origin		Our next step therefore has been to assess reproduction alternatives
1790s - Regency fireplace emerges, with simpler design, often excessively plain with little or no super-imposed decoration		Placing ourselves as Regency Interior Decorators in the 1820's, we imagine ourselves being approached by the purchaser of 8 Gloucester Gate. We have a somewhat blank canvas in what has been delivered to us by Richard Mott & Sir John Nash - an intentionally pared back interior. We would discuss styles with the client, following which we would refer to the fireplace surround options available to us at the time. If the client was so inclined, we might look at the architectural pattern books of the mid-Georgian era and pick a Robert Adam or William Kent style. However if the client was looking to the newer more fashionable styles, (which might better fit with our hypothetical client profile, given that they are buying a house that represents the very heights of modernity on Regents Park) then the more modern styles would be relevant
'Frequently it was only 2 small Paterea inserted in the top corners of the surround, or recessed reeding at the sides , which relived the overall severity of the design'		Our attention then turns to the then contemporary styles on offer - and who better than Sir John Soane, whose style, whilst certainly idiosyncratic, would have been a very real option for a purchaser in the 1820s
		The purpose in mapping this out is to demonstrate that it is more than possible that the fireplace surrounds we intend to replace the existing with are both relevant and feasible.

SELECTIONS PER FLOOR

GROUND FLOOR

Hierarchy : Tier 1

We would expect marble, well proportioned pieces, grand to reflect the status of the room



The proposed alternative surround is a reproduction of a Soane design by Jamb, called 'the Dulwich & The Soane' - closely related in design.

Period : Soane & Nash were contemporaries, and Nash recognised and emulated Soane's achievements in reinterpreting Neo-Classicism. This was not reciprocated, but this wouldn't be a factor in a purchaser's choice of surround.

The surround retains the elegance & simplification resonant of the era, with well carved but minimal detail, which we believe to be appropriate to the building.

The recessed reeding is quoted on the Georgian Group's pamphlet as being synonymous of the time

FIRST FLOOR

Hierarchy : Tier 1

We would expect marble, well proportioned pieces, grand to reflect the status of the room



The proposed alternative is a reproduction of a Soane design, by Jamb, called 'The Ryston'. We believe it to be appropriate for a number of reasons:

Quality : In comparison to the incumbent fireplace, this is a very well appointed surround, with beautifully executed carvings and marble.

Period : A regency design, with strong, clean, crisp geometric lines together with deep mouldings give this early 19th century designed fireplace an almost abstract, minimalist look. The pilaster jambs are fluted with squared ends, the opening is framed with mouldings and the shelf breaks forward over the jambs

SECOND FLOOR

Hierarchy : Tier 2

We would expect the fireplace on this floor to be smaller in size, and less ornate, but still likely to be in good quality marble and elegant in proportion, as it would be occupied by the owner likely as their bedroom



The proposed alternative is called THE ALBANY, By Chesneys

A simple design in the manner of Sir John Soane with half round reeded jamb and frieze panels and plain corner blockings.

Quality : In comparison to the incumbent fireplace, this is a very well appointed surround, with beautifully executed carvings and marble. It reflects a 'Tier 2' space, where a less grand style is more appropriate

THIRD FLOOR

Hierarchy : Tier 3

We would expect the fireplace to be quite small - this floor would be for servants, not frequented by the owner.
Therefore materials could change to stone or wood.
Simple detailing



The proposed alternative is a reproduction from the Regency Period, made by Jamb and called THE BRUNSWICK.

Whilst a timber or stone surround might be more likely in a Tier 3 servants quarters, we propose marble to reflect the modern day use of this space, as bedrooms for guests or family



THANK YOU