

The Elms, Highgate.

Observations on the building's chronology, construction history and on the proposed works of repair and restoration.

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1. Building History.

The building history of the Elms is confusing because the house is not listed as the work of George Basevi in several authoritative publications.

For example Howard Colvin in his *Dictionary of British Architect, 1600-1840* does not attribute the Elms to Basevi, although he does acknowledge him as the designer of the adjoining Beechwood: '...He no doubt designed Beechwood, Highgate, for his brother Nathaniel Basevi, 1834.' (p. 95, 1978 edition).

Additionally, Marc Jordan in his 1974 MA thesis on George Basevi for the Courtauld Institute - an apparently definitive work - does not include the Elms in his list of Basevi's works. This is most odd since this house is supposed to be not only a work by Basevi but also one of his homes.

However other works describing the architecture of Highgate make the connection between George Basevi and the Elms. *The Buildings of England* (1998 edition) is very clear: 'The Elms....much altered and added to, but the core is still the modest country villa built 1838-40 by George Basevi for himself, together with the adjoining Beechwood.' (p. 413).

Caroline Pegum, in her research notes on the Elms, completed in November 2004, states that the first published reference to George Basevi as the designer of the Elms is in John H. Lloyd's *The History, Topography and Antiquities of Highgate* of 1888. In this book Lloyd states that the house '...was built by Mr. George Basevi FSA, an architect of very considerable note.' [p. 23].

It is likely that John Lloyd derived - or at least supported - his attribution from documents, many of which date from 1840, that are mentioned by Pegum and which can now be seen in the Southampton Papers in the London Metropolitan Archive filed under M/90/707-743 and 744-800.

2. The Southampton Papers.

The Lord Southampton papers offer not only connections between George Basevi and the design of the Elms but also suggest a chronology of construction. However the evidence they provide - seemingly clear - is ultimately more intriguing than conclusive.

For example, the document catalogued as M/90/772 and entitled a 'Draft Agreement for building a Villa at Fitzroy Farm Highgate' states that the parties involved are the Rt. Hon. Charles Lord Southampton, and George Basevi Esq. of Saville Row.' Dated the 19th July 1838 the 'Memorandum of Agreement' records that 'on condition' Basevi spends £1,500 'at least' on the erection 'of a substantial dwelling house' Lord Southampton agrees to grant a lease from the 25th March 1838 at the yearly rent of £64 per annum. But the memorandum makes it clear that 'such lease to be granted' only after 'the said George Basevi shall have erected a dwelling house of the said plot & roofed in the same.' The memorandum also contains a list of covenants, including 'to finish...the tenement or Villa & other buildings as to all the external work thereof within two Years from the said 25th day of March & to make all necessary sewers and drains thereto.'

Reference is made in the memorandum M/90/772 to a plan showing the 4 acre 3 perch site but no plan is now attached. However there is one attached to the 'Attested copy counterpart lease' that is 'Dated' 13th September 1838 and filed under M/90/774. This shows the plot marked green and the proposed buildings marked pink. The out-line plan of the villa is almost - but not exactly - identical to that shown in the sale documents (M/90/277). The difference may well be due to the fact that this document, and its attached out-line plan in fact date from the 9th December 1840, as is revealed by the concluding statement that the copy has been 'examined and compared with the original deed of which this is a true copy this 9th December 1840.'

It is these documents that lead the construction of the Elms to be dated to 1838-40, on the assumption that Basevi completed within two years as specified.

But all is, perhaps, not as it seems.

Document M/90/277 relates to 'the second day's sale' of portions of Lord Southampton's estate on the 10th August 1840. The sale offered 'Freehold Ground Rents', 'A Grand Building Plan', and 'Lord Southampton's Park Magnificently timbered throughout with upwards of 200 Acres of Freehold Building Land'. The document includes a plan entitled 'Second day's sale: Plan of the Fitz Roy Farm and Highgate Estate' on which lot 123 is allocated to 'George Basevi Esq.' The auction was scheduled, according to the plan, for 12 Noon on the 11th August 1840, but Basevi's name printed on the plan suggests that he'd already agreed terms for lot 123. His brother's name - 'Natl. Basevi Esq.' - appears on the adjoining lots 122 and 124, with lot 122 being sold on a lease dating from Lady Day 1833 (M/90/277). The sale details for lot 123 states 'Villa and Offices, 4 acres, 0 rods and 3 perches of land (freehold) 'on lease for 99 years, from Lady Day, 1838 at £64 present ground rent with a 'presumed annual value' of £250.

The printed plan of the lots for auction includes, on lot 123, an out-line plan of the house much - it seems - as it was to be built. But the sale details relate to 'freehold building land' for sale rather than to leasehold buildings for sale. If this is the case then, despite the lease dating from Lady Day 1838 it would seem that the house itself, although designed, may not have been started by August 1840, thus raising uncertainty about its actual start and completion dates.

It is important to understand that the dates on these documents relate only to the documents themselves or to leases on the land and thus do not necessarily date the start or completion of the construction of the house. Construction could have started sometime after the lease that, as is made clear in memorandum M/90/772, would only have been formally granted when the house was complete and the estate was satisfied that covenants had been adhered to and that the structure was of a standard to comply with the terms of the lease.

Assessing the significance of the document is made more complex by the fact that a memorandum bound into the rear of the document M/90/277, and completed by hand, records that on the 11th August lot 123 was purchased by William Cook of 22 St. Paul's Churchyard for 'eighteen hundred and sixty nine pounds'. It would seem that Cook, probably a solicitor to judge by his address, was acting as an agent because he also is recorded as the purchaser of lots 102, 103, 104, 107, 109 and 110. The volume recording the sale of 'odd' lot numbers from the 'Second Day's Sale' (M/90/278) states that lot 122 was purchased by I.W. Taylor of 2 Grove Terrace for seven hundred and fourteen pounds and lot 124 was purchased by George Edward Wood of Brighton for fourteen hundred and seven pounds.

These contemporary documents make the building history - notably its chronology - hard to reconstruct with certainty. It is also difficult to know what status to attribute to the out-line plans attached to these documents. They appear to show the out-line plan of the Elms much as completed, and indeed as it survived until the extensions to the north and east that had taken place by 1863-69, as recorded on the Ordnance Survey. But do these out-line plans record an existing condition or an intention?

A little additional information is added by another Memorandum of Agreement, (M/90/777), 'Dated' the 17th August 1839, but in fact signed on the 9th December 1840. This memorandum is between Lord Southampton and Nathaniel Basevi, but also mentions George Basevi. The memorandum includes a plan showing the plot of land to the west of George Basevi's plot and marks a 10 feet wide 'right of way' connecting Basevi's plot to an 'intended public road' to the west

To summarize, these documents do not make it absolutely clear that the Elms was completed by 1840, as is generally thought and as was apparently determined in the memorandum of agreement in 1838 (see M/90/722), although this document only obliged Basevi to complete the house 'externally' by the end of March 1840.

The documents leave open the possibility that the design of the house had been agreed by March 1838, and that perhaps work started soon after that date but was not completed by March 1840, or perhaps only completed externally or only partially.

This point is now of some considerable interest and importance because it relates to the strategy for the treatment of the interior of the eastern portion of the house. Was this portion of the house part of Basevi's original design and constructed during his lifetime or was it in fact constructed after his lifetime and not to his design?

3. Questions over the date and authorship of the design of the east portion of the Elms.

The possibility that the eastern portion of the house is not Basevi's work, and not built to his designs, must be seriously considered. Certainly, if one keeps an open mind on this point, the interpretation of the existing documents can suggest a building history and chronology for the Elms which offers insights about its initial form and - perhaps - answer some of the long-standing and puzzling questions about its current configuration.

The 1841 census does not, unfortunately, add any conclusive evidence. George Basavi the architect does not appear to be included. This might mean that the Elms was not completed and not occupied - certainly the Elms itself does not seem to make an appearance in the census as the home of anyone - or it simply indicates that Basevi was abroad on the day of the census or failed to participate. A George Basevi does make an appearance in the census - but this Basevi is a ten year old pupil at a school in Eagle House, Brook Green, Hammersmith, (HO107, piece 690, folio 1/47. Page 27).

4. The early out-line plans.

The out-line plans included in the bundle of papers suggest that the initial ground floor out-line plan of the Elms was much as now existing - with the exception of the extensions to the north and east recorded on the 1863-9 Ordnance Survey. However the documents themselves suggest that the possibility that construction may not have started until 1840 or soon afterwards and had not been completed by October 1845 when Basevi died as the result of a dramatic accident.

If the Elms was not completed at the time of Basevi's death this could explain the exceedingly awkward arrangement of the east portion of the house - notably the ungainly gable that rears up in the south east corner - and helps to solve the puzzle about the original form and location of the main entry and treatment of porch and entrance hall.

But how can the 'evidence' of the outline plans - which suggest that the house was started in c1838 - be reconciled with the proposition that it was not, or that it was not completed by the time of Basevi's death 45?

One part of the answer to this conundrum lies in the nature of the information we have. It must be remembered that the early plans are just out-lines of the 'foot-print' of the house.

They do NOT suggest elevations, they do not indicate room plans, windows or doors and nor do they show storey heights.

The out-line plans are, indeed, most enigmatic evidence open to interpretation.

5. Interpreting the outline plans

The out-line plans of the Elms, as recorded in the early documents - M/90/277 and M/90/774 - suggest a building conceived as three rectangular, 'slabs' set parallel to and abutting each other forming a slightly staggered plan form. It seems an odd arrangement but each of the slabs, presumably, reflects a different 'zone' of the house, each zone determined by function. The slab to the west, significantly the largest, embellished by a single west facing bay on M/90/277 and by two west-facing bays on M/90/774 (indicated with right-angular corners on the drawings but apparently realised as a canted bays), contained the best rooms of the house, dedicated to reception and family use. The slab to the east contained service uses - kitchen, scullery, servants' rooms and so on, while the centre slab contained circulation space - notably staircase and landing - and secondary bedrooms. All very logical. But what is not clear is where the main entry and entrance hall of the house was located, although presumably it would have been well related to the central staircase/circulation zone. Nor, of course, do the outline plans, reveal the manner in which these 'zones' were to be realised, and treated, architecturally. The small projections from the slabs are certainly, in some cases, bays. But are they all meant to signify bays. Is one perhaps marking the location of a porch? Unfortunately it is now not possible to be certain.

The Elms as existing has much the same plan form as suggested by the early out-line plans (excluding the later additions to north and east) and so the problems with the east elevation and the organisation of the interior appear to be of Basevi's making - which is strange since he was an accomplished architect and the entrance and east portion of the house appear so clumsy.

6. The puzzle of the main door and entrance hall.

The puzzle can be solved if it is accepted that the east portion of the house had not been completed by the time of Basevi's death and that - in his conception - the east 'zone' of the house was to be a single storey structure and not possess the upper gable that appears in such awkward contrast to the Greek Revival elegance of the main body of the villa.

It is, of course, also possible that Basevi's east portion of the house would have contained the entrance hall and was not completed at the time of his death. This might explain the existing, and most odd, Ionic porch marking the main door and stunted Ionic screen that leads nowhere, and does nothing but draw attention to the insignificant windows of insignificant rooms. Clearly all is not as it should be or, surely, as Basevi intended.

It is possible that the existing Ionic porch was intended to mark a secondary entrance, one leading from the circulation 'zone' directly into the garden, while the screen is a clue to Basevi's original intention for the main entrance. The screen is now terminated, in correct

classical manner, by a pier. This perhaps is a post-Basevi addition to make sense of the fragment of screen completed before his death. Perhaps the screen was intended to be extended around the east elevation of the house and embrace the main door. This, of course, remains pure speculation.

It would seem that, for reasons now unclear but not untypical of the age, it was determined soon after Basevi's death to increase the servant accommodation in the house (servants were at the time expecting greater comfort and privacy) and to complete the east portion by adding an extra story to Basevi's design. These changes to the design could well pre-date the additions to the house recorded on the 1863-9 OS map.

If this was the case it explains why the window lighting the main staircase now - most strangely - looks not to the outside (as it would if the portion of the house to its east had been single storey) but into the house. Also the awkward door off the staircase leading to the first floor rooms in the east portion of the houses was not part of Basevi's original design because, in his conception, there would have no rooms to lead to.

The problem of the ungainly design and arrangement of the porch and existing entrance hall probably has something to do with the extensions shown on the 1863-9 OS map.

These additions were created to increase the service space of the house but in the process, made the area to the east of the house unsightly, utilitarian, over-shadowed and altogether unsuitable as a point of main entry. The poor architectural quality of the additions is shown clearly in photographs taken before recent alterations to the east portion of the house.

'A Map of the Parish of St. Pancras in the County of Middlesex', dated 1849 (a copy in Camden Council's local history library) shows an outline plan of the Elms and makes it clear that the north and east additions had not been constructed by this date. The plan also appears to differentiate between lawn and gravel drive and, if this is the case, suggests that at this time the entry to the house was through the east front not - as currently - through the south,

Possibly at this time the current main door on the south was a secondary door. However this remains no more than conjecture.

7. The evidence of the photographs.

A number of photographs, in the possession of English Heritage, and taken in late 1988 before the interior was greatly altered, preserve fascinating information about the interior of the Elms. The photographs are a far from complete record of the interior, and are open to interpretation, but they do suggest very strongly that the main interiors had been greatly altered after completion by Basevi or - more controversially - that many of the key interiors were not designed or completed by Basevi at all but finished by another, very pedestrian hand, after his death. In short, what the photographs show is an interior that is, generally, disappointing artistically, and which displays a remarkable absence of the quality - particularly in the application of antique sources - to be expected in a first-

rate Basevi interior created for his own habitation and - as such - an showcase for his talents. To describe the photographs:

One: Ground floor SW and NW rooms, looking north. (B880 527 Dec. '88).

This shows the two ground floor rooms united through a wide arched opening. The details in the SW room - notably the coved cornice and the crude plaster mouldings dividing the walls into panels - appear to be of poor quality. They are not of the standard associated with Basevi's work and - in fact - appear considerably later than c 1838-45. The Corinthian capitals and panelled pilasters framing the opening, and the architrave forming the arch, are of good design and execution but look mid 19th century in date. The only joinery features that look early (c1838-45) are the door surrounds, with square corner blocks, and the window shutters and architraves, although these are pretty standard and could well be 1845-60 in date.

Two: Chimney piece in SW room, ground floor. (B880 528 Dec. '88).

This is a strange piece that looks slightly earlier than the earliest start-date for the interior of the Elms - 1838-9. Its general composition and its delicate reeded pilasters, lintel and dentilled cornice look more c 1815-25. The urns ornamenting the corner roundels and centre block (a characteristically 18th century compositional detail), look more convincingly Greek Revival and so 1830-40. The chimney piece appears to have been made of white marble. This is likely to have been a Basevi detail, although it would be interesting to compare it with chimney pieces in Basevi developments, such as Belgrave Square. The skirting is handsome and appears to be on early date.

Three: Door detail of ground floor NW room. (B880 523 Dec. '88).

The door and door surround look early, possibly executed to Basevi's design but typical of the period c 1835-50. The plaster soffit cornice design, of Greek Revival form, looks convincingly Basevi of c 1838-45. The plaster wall mouldings look later, as does the pier capital.

Four: Window detail of ground floor NE room or 'library'. (B880 525 Dec. '88).

The window and door joinery looks early, although of conventional design, and could be as late as c 1845-1860. The ceiling cornice matches the adjoining room and could well be from Basevi's office. The wall mouldings appear mid to late 19th century. The pelmet must also be a later 19th century addition, as is the parquet floor.

Five: Library jib-door with book-spines and ceiling cornice. (B880 526, Dec. '88).

The jib-door is a fascinating detail. Its capitals are similar, but not identical to, the capitals to the arched opening in the adjoining room. The richly detailed entablature and delicate cresting could be c184--45 and so a Basevi design, but all feels a little later. Dating the publication of the titles shown on the book spines might help to date this detail (see below). The ceiling cornice looks c 1838-45.

Six: Ground floor room in NE corner. (B880 522).

A somewhat perplexing room.. Window joinery looks c 1840-60. 'Panelled' wall treatment, fire surround and ceiling cornice very simple and appear to be of mid 19th century date, c 1850-60.

Seven: Ground floor room. (B880 524)

Window joinery of c 1840-60, wall mouldings later, indeed one area defined by mouldings seems to cover a window that was blocked only after c 1970. Cornice, simple and perhaps late 19th century. Fireplace modern.

Eight: Staircase, from ground floor. (B880 521 Dec. '88)

Cast iron balusters, delicately curving handrail, stone treads and architrave. All looks c 1840-50, and probably a Basevi design. The cupboard is a later insertion.

Nine: First floor room in NW corner. (B880 530).

Wall panelling presumably late 19th century. Fire surround could be of same date - 'Adams Revival' - or perhaps from c1838-45, but in late 18th c manner. Ceiling cornice standard, modest design and could date from c1830 to 1890.

Ten: First Floor room (B880 529).

Window joinery looks c1840 to 1860, simple ceiling cornice of similar dates.

8. The evidence of the book spines.

The book-spines on the jib-door in the library could help date the works if the dates of publications are discovered. If the door is accepted as an original feature (its construction suggests an early date) then it evidently cannot be earlier than the first publication date of the books with which it is decorated. For example if one of the books shown was not first published until 1845 it would seem reasonable to assume that the jib-door cannot be earlier than 1845. In addition titles on false library doors can be most revealing. They can tell jokes, make puns, suggests family interests or connections, and include witty spoof titles.

The book titles (not a complete list):

Stuart's Liverpool Merchants (Peter Stuart?)

Hoger's Medical Chest

Lord Mahon's History of England seven volumes, published from eighteen thirty-six to fifty four

Murray's Elements (Alexander Murray's *Elements of Cookery and Domestic Economy* c. 1840)

Allan's History of Dundee

Barry's Ireland

Patterson on ?? roads

Bonar on Heraldry

Robert's History of Manchester

Tooks on Banking

Moor's Work

Lives of British Statesmen

Hyland ??? seeds

Thompson's Seasons, (James Thompson, died 1748)

Canston's Sermons

How to get on

Young on the Corn Laws

Colochous's Mexico

Walpole's Letters

Horne's Memoirs [*Memoirs of the life, studies and writings of the Right Rev. George Horne*, London).

Spectator

9. Implications of reinterpretation of building history for current proposal.

If the east portion of the houses was constructed after Basevi's death, not to his designs and was increased in height from his conception of one storey to two, then its awkward form is explained, as is the awkwardness of the existing entrance porch and hall.

If this is the case then it is surely not necessary, appropriate or desirable to created 'Basevi-style' interiors within the now significantly altered east 'zone' of the house. Indeed pastiche historic detail here would only dilute, and confuse the repair and restoration that should take place in part of the central zone and in most of the west zone.

10. Principles for the design of the interior.

In the light of the above observations it is my opinion that the interior of the east zone should be detailed in contemporary manner to reflect the largely contemporary form of the new interior in which the plan form has been changed and dominant new volumes created. To apply a veneer of Basevi detailing would be very difficult, not least because information about much of the early design does not survive, and so recreation of 'Basevi-style' schemes would not be based on specific historic information or direct precedent.

On the other hand it is desirable, and generally possible, to recreate damaged and lost interiors in the other two zones. Considerably more information about their appearance survives (although mostly open to interpretation) and it is beyond doubt, that these zones represent what 'significance' the interior of the house can be said to possess.

Interiors in these two zones should be executed based on detailed investigation of physical and documentary information.

The large amount of salvaged joinery must be sorted, repaired and reused.

Photographs and drawings must be studied and useful information extracted and, where directly relevant information cannot be found, inspiration must be taken from appropriate Basevi buildings and from those sources that he is known to have used. Insights must be

gained about Basevi's design principles in the late 1830s. For example, how did he use historic sources? Were his Greek Revival designs generic or 'cameos' based on specific prototypes. Most probably the latter, as was typical of Greek Revival architects, with details derived from key iconic buildings. For example it would appear that the cornice in the library was derived from details on the Erechtheion on the Acropolis in Athens.

Potential sources include:

Details at the Sir John Soane Museum that Basevi would have known and studied.

Details from buildings in Italy and Greece (notably in Rome and Athens) that he saw during his three-year 'Grand Tour'.

And Basevi's own design - with particular attention paid to those of similar date, use and scale as the Elms. Notably:

Interiors Painswick House, Glos - 1828-30 : Marc Jordans observes: '... some very architectural bookcases...cross-vaulted corridor with incised ornament of a Soanic character on the ceiling. Major contribution is the dining room - easily his best surviving domestic interior See CL 1st September 1917. Generally it would appear that these interiors are too early and too large in scale to act as models for the Elms.

Ash Grove, Sevenoaks, 1822-3, for William Hardiman MP. Much altered internally in 20th century.

Bitton Park, Teignmouth, Devon. 1841. This is probably the nearest example to the Elms, but much altered internally.

11. An outline approach to the repair and reinstatement of the interior of The Elms.

This approach is based on the assumption that the key rooms in the west portion of the Elms will be restored with missing details now in store repaired and replaced. Missing details that are not in store will be re-instated, with new works based on available documentary evidence and on information from comparable houses of the same date and architectural status, preferably from relevant buildings designed by Basevi. Surveys of Basevi's building will provide a vocabulary of details. However, it is still to be debated and decided if, in certain circumstances, it would be better to acquire and use architectural salvage. If items of appropriate date, scale and design can be acquired they could help give the recreated interior an increased sense of authenticity.

The rooms that are to be repaired and re-instated include virtually all the ground and first floor rooms in the west portion of the house and the ground and first floor rooms on the south-east corner of the house.

The justification for this approach – recreating the Basevi interiors rather than re-instating later, lost and inferior interior details - is straightforward.

By recreating the main rooms of the house in the manner of Basevi – using original details, new details informed by documentary evidence and through research and perhaps appropriate architectural salvage – the special and distinct character of the listed building will be preserved and enhanced. Needless to say, it is the association with Basevi and the house's early nineteenth century character that makes it significant. All alterations to a building can be important for they can tell the story of its evolving life. But here the later interior alterations have been lost and to judge by photographs they were of poor quality and little interest. It seems self evident that, in the interest of the listed building, it is now best to focus resources on the restoration and recreation of the original interiors in the house's main rooms rather than making a pastiche of lost later alterations and additions that were of little artistic or historic interest.

The rooms that it is proposed to re-instate are:

Ground Floor:

Room 10/library.

The window shutters and window joinery survive largely intact and will be repaired and reused. Old sashes will be repaired and re-installed or new sashes made to match original in design and materials. Cornice design is established and will be remade. Doors survive, including one with book spines. These will be repaired. Bookcases will also be repaired.

The fire surround is missing and the design of the original is currently unknown. It is proposed to design and make a new one, out of timber and gesso, based on research and relevant Basevi prototypes.

Room 11/sitting room.

The windows shutters and window joinery survive largely intact and will be repaired and reused. Old sashes will be repaired and re-installed or new sashes made to match original in design and materials.

The joinery forming the arched opening uniting the rooms survives and will be repaired and reinstated.

Information about the cornices to both portions of the room survives in photographs. That in the north part of the room appears to have match the cornice in the adjoining library. The cornice in the north part of the room was late, with a simple coved profile.

It is proposed to unify the each part of the room by installing a cornice of similar design in both, based on that in the library.

Doors survive or will be made to match the originals.

The marble fire surrounds are missing. They are well recorded in photographs and appear to have been a matching pair. It is proposed to produce a set of design and construction drawings based on analysis of the photographs and then to have a pair of fire-surrounds made to match, using appropriate Italian marble.

Room 12/staircase and staircase hall.

All significant details survive, many in situ. These will be repaired.

Room 13/study.

The windows shutters and window joinery survive largely intact and will be repaired and reused. Old sashes will be repaired and re-installed or new sashes made to match original in design and materials.

A timber-made fire surround is required, made either in the manner of Basevi or appropriate architectural salvage.

Information for the design of the cornice is available.

The door is thought to survive.

Room 16/Study.

The windows shutters and window joinery survive largely intact and will be repaired and reused. Old sashes will be repaired and re-installed or new sashes made to match original in design and materials.

The original door and door architraves thought to survive.

A timber fire surround is needed and a cornice design. Possibly also skirting.

First Floor:

Room 11/bedroom.

The windows shutters and window joinery survive largely intact and will be repaired and reused. Old sashes will be repaired and re-installed or new sashes made to match original in design and materials.

A timber fire surround and a cornice are needed. These should be simpler in design than those in the ground floor rooms, to reflect the hierarchy of occupation for the first floor rooms were private while most of those below were entertaining rooms open to guests.

It is arguable that the fire surround and cornice in adjoining bedroom 12 should be designed to match those in this room.

Room 12/bedroom.

The windows shutters and window joinery survive largely intact and will be repaired and reused. Old sashes will be repaired and re-installed or new sashes made to match original in design and materials.

Fire surround and cornice designed to match those installed in adjoining bedroom 11.

Skirting, doors and door architraves repaired and re-used or made to match surviving originals.

Room 13/stair landing.

This space survives. Joinery and plaster details will be repaired.

Room 14/dressing room.

The window joinery survives largely intact and will be repaired and reused. Old sashes will be repaired and re-installed or new sashes made to match original in design and materials.

A fire surround and plaster cornice to be replaced.

Room 16/Bedroom.

Window joinery to be made to match original in design and material.

Fire surround and cornice to replaced.

Reuse existing door if possible.

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