

2 Redington Road, Hampstead, Borough of Camden,
Design and Access Statement and
Statement of Significance



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Research parameters:

This Design and Access Statement & Statement of Significance has been prepared to accompany applications for listed building consent for the insertion of 2 rooflights to the inner valley at 2 Redington Road. Nos 2 and 4 Redington Road comprises a pair of symmetrically designed semi-detached dwellings which were erected in 1876 to the design of Philip Webb. The property was first listed on 25 January 1963 and is a Grade II* listed building, within the Hampstead Conservation Area.

The purposes of this statement are firstly to provide an assessment of the significance of the designated heritage asset, and secondly, to assess the impacts of the proposals upon the significance of this designated heritage asset and its setting, and upon the Hampstead Conservation Area, within which it lies.

The statement does not provide a detailed historical appraisal of the site, nor does it record in detail the complete architectural development of the building. It provides a proportionate assessment of significance for the purposes of understanding the significance of the designated heritage asset, its setting, and the impacts of the works in order to inform the current applications. It is based upon a visual assessment of the heritage asset supported by sufficient documentary research to elucidate the results of the visual assessment. A full examination of documentary and other sources has not been undertaken.

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No. 2, Redington Road, Hampstead, Borough of Camden. Statement of Significance

Brief Description of No. 2, Redington Road, Hampstead, and its setting:

No 2 is one of a pair of semi-detached dwellings which were designed by Philip Webb, and constructed in 1876. They appear to have been originally designed as an identical but handed pair, but now differ externally because of a number of subsequent alterations. A site inspection of No 4 has not been undertaken to clarify the extent of the internal changes, as this was not necessary for this assessment.



Fig 1, Nos 2 and 4 Redington Road visible behind mature garden foliage. No 4 in the foreground, retains the timber fence over the blue brick retaining wall. When built both properties had a picket fence.

The dwellings are two storey with attics and are constructed in yellow stock brick, with red clay tile hanging to the first floor, under a hipped tiled roof with a projecting eave detail. At ground floor level, each dwelling has a central recessed entrance porch with curved brick arch above; a pair of deep nine over nine pane sash windows (with similarly detailed windows in the side elevations), and a canted bay window.

No 2 has a 4-light canted bay window incorporating a pair of six pane sash windows separated by a timber pilaster between brick pilasters, with a single six pane sash to either side. The brick pilasters support a deep projecting curved cornice supporting a triangular pediment to the front face. The bay to No 4 is identical with a similarly curved and dentilled eaves cornice. At first floor level, both buildings have three windows with external louvred shutters and small-paned six-over-six sashes. There are three tall chimney stacks - one to each side and a shared central stack; and two gabled dormers, detailed with tile-hung cheeks and a pair of small-paned casements, and a small centrally-positioned rooflight to each dwelling.

A parapetted brick coping which abuts the central stack defines the subdivision between the two houses, and this continues as a brick pier on the front elevation of the building. The side elevations of this principal range have deep 9 over 9 sash windows.



Fig 2, Detail of No 2 showing the (original) slightly projecting pair of nine pane sashes to the left (dining room) window and the later pedimented canted bay window with six pane sashes to the right (drawing room) .



Fig 3, The adjacent No 4, with similar detailing to the front elevation just visible through the mature foliage.



Fig 4, The slightly projecting dining room window has a pair of nine pane sashes beneath a deep cornice supported on brick pilasters.



Fig 5, The front door showing the arched brick open porch—a typical Webb detail. The ancient wisteria may well be contemporary with the house.



Fig 6. Rear view,. Note the narrower windows of the subservient rooms, the service range is hidden by foliage.



Fig 7. The drawing room bay window with its heavy pediment. Although well detailed, this bay window is an early 20th century addition probably replacing an identical window to that in the dining room.

Behind the front range is a slightly shorter rear range, slightly setback behind the front range. It is constructed using the same palate of materials, and has the same projecting eave detail, and arrangement of three chimney stacks. The side elevation has a centrally-positioned 3-light dormer window with curved roof; and a single sash window at ground and first floor level. A full depth first floor window lights the stair well, (which abuts the principal range), with a small circular window below lighting a W.C. beneath the stairs.



Fig 8. The .side elevation. Showing the narrower rear range containing the tall stair window above a round window lighting the WC, both typical Webb details. The wider front range contains the larger principal rooms

The rear elevation of each property has three narrow six over six sash windows to both floors with roof spaces lit by rooflights (Fig 6). A rear door opens into a narrow single storey mono-pitched service range set against the boundary wall separating the two properties; this in turn is attached to another small lean-to outbuilding, which is set at right angles to run parallel with the rear elevation of the house.



Fig 9. The former scullery and rear door to the kitchen which opens into a small courtyard paved with red brick. The low courtyard wall is just visible in the foreground, largely hidden by vegetation. .

The single storey former scullery was re-roofed when it was converted in the late 20th century into a kitchen and shower-room, the heavy hip tiles were added then and none of its original internal detailing survives. Set at right-angles beyond this is another single storey brick building with a hipped roof, containing a small, externally-accessed store, and an outside WC. These buildings define two sides of a small brick paved courtyard and a remnant of a small wall extends off the corner of the outbuilding, to partially enclose this former yard.

To the rear of this service courtyard, the ground rises steeply between 2 and 3 metres and contains mature fruit trees and shrubs which completely conceal the property from the adjacent road, Oak Hill Park. Whilst the house and the service yard are set on level ground, Redington Road slopes southwards at this point so that the front entrance gate is approximately 2m below the level of the garden.

Looking from Redington Road, the two properties are on a level but slightly elevated site, set back approximately 6m from the roadside boundary and largely concealed from public view by mature planting. The front boundary to No 4 is defined by a vertical feather-edged boarded fence set on a blue brick plinth, with informal shrubs and trees within the front garden; whilst that to No 2 has a c.1.5m high brick wall, surmounted by a c.3m high formal hedge. A simple, rehung but possible original, pegged timber pedestrian gate opens onto a flat red brick path leading to a flight of Staffordshire Blue brick steps which rise through a small stone rockery to a paved stone path leading to the house.



Fig 10. The end of the service range containing fuel stores within the small brick lined yard. The rounded tile hips to the roof are modern. .



Fig 11. The simple wooden gate with the steps into the garden just visible beyond. The gate has been rehung but may reflect the detailing of the original wooden picket fence along the frontage, which was replaced by a brick wall in the early 20th century.

Interior:

Internally, the ground floor plan has a central entrance hall with dining room and drawing room on either side within the principal front range. To the rear, the hall opens into the central stair hall with a cupboard / W.C below the stair, and the kitchen and study in the rear range; there is a door at the end of the entrance hall leading to a small cellar. This floor plan is broadly followed on the first floor (with slight alterations within the central circulation areas) and within the attic. A plan showing what was believed to be the original form of the building was prepared by the architect and architectural historian John Brandon-Jones who lived in the house during the second half of the 20th century

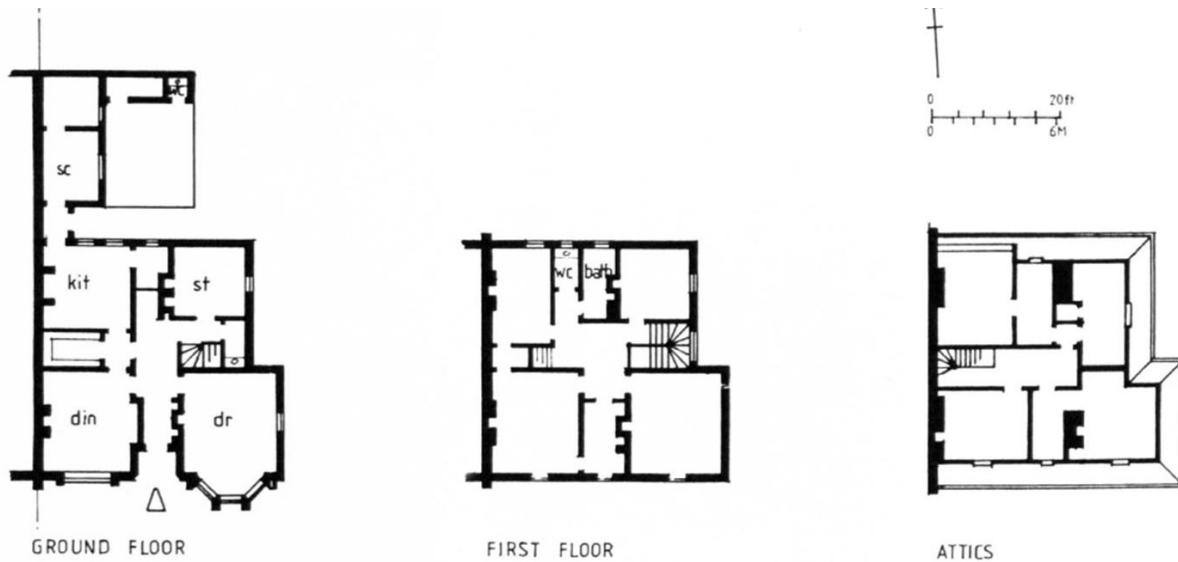


Fig 12 The original form of the building as proposed by the architect and architectural historian John Brandon-Jones, reproduced from a PhD Thesis by Sheila Kirk. For reasons which will be discussed later we do not think there was a door between the pantry and dining room. This is now a serving hatch in a blocked niche that seems in fact to have been for a cupboard not a door. The bay window to the drawing room, appears to be an early 20th century addition, as it first appears after 1919 on the 1:500 OS maps unlike the one to No 4. .

This shows that the house has survived almost unchanged in terms of its general layout. The pedimented bay window to the drawing room is now known to be an early 20th century alteration, as is the formation of the pantry in the kitchen. In the mid-20th century an attic room was converted into a bathroom and the hatch between the kitchen and dining room probably dates to this period. During the late 20th century the scullery was converted into a kitchen and shower-room. The plan also showed a door from the pantry into the dining room, (where the hatch currently is) but for reasons discussed later this is believed to be unlikely.

As well as keeping its plan form, the house retains most of its original arts and craft detailing, including well-detailed fire surrounds with contemporary tiled inserts. All the ground floor rooms have over-boarded floors, and that within the drawing room has a parquet floor around a narrow boarded area for a carpet. The rest of these floors have narrow boarding.

Detailing is carefully differentiated between the principal rooms and other spaces. There are six-panelled doors and associated architraves to the principal rooms and four panelled doors to the attics and service area, and the dining room and drawing room have pilasters framing the windows.



Fig 13, The entrance hall looking toward the front door. The floor is a modern over-boarded floor. Note the modern floorboards in the hall area.



Fig 14, The entrance hall looking towards the stair hall with the decorative newel and baluster of the stairs just visible on the right.



Fig 15, The original lantern from the front entrance porch currently in store in the attic. It is proposed to re-store and reinstate this lantern to its original location.



Fig 16 The well detailed stairs. Note the round window just visible in the WC under the half landing..



Fig 17 Hand painted wallpaper by Morris and Company surviving within one of the attic cupboards .



Fig 18, The original deep double sash window surviving in the dining room, with projecting architraves with pronounced moulded capitals and bases.



Fig 19 The drawing room fireplace and adjacent 6 panelled door with contemporary door furniture.



Fig 20. The dining room fireplace with adjacent alcoves which would have held matching furniture. On the opposite wall a larger alcove held a buffet. The floor is over-boarded with modern narrow boards, making the skirtings appear smaller than they really are.



Fig 21. The kitchen dresser, which would originally have been painted, is believed to be original to the house. The modern over-boarded floor makes the skirtings appear mean, and the glazed partition forming the pantry is believed to be an early 20th century alteration.

The dresser in the kitchen is believed to be an original piece of furniture made for the property although the lower half has been altered and doors replaced. The recess in the dining room for a buffet has its archetypal arched head, and the alcoves either side of the fireplace show where other pieces of furniture (possibly supplied by Morris and Co, for whom Webb designed pieces), have been removed. Historic cupboards inserted below the main stairs and throughout the building show the careful thought and detailing that characterise Webb's work.



Fig 22. The first floor landing showing the finely detailed stair and simple architraves and cornice.

The main stair is an elegant but restrained wide staircase with slim-section turned and painted balusters, simple square newel posts surmounted by turned pitch pine cup / cover finials (possibly originally painted), and oak handrail. The stairhall is lit by a large mullioned timber window.



Fig 23, The attic stair, note the finely detailed hand-rail.



Fig 24, The carefully designed cupboard under the main stair.



Fig 25, The simpler detailing to the principal bedroom.

Setting:

Redington Road contains substantial detached and semi-detached properties set back from the road frontage behind low walls and hedges allowing the upper floors of the properties to be glimpsed from the street. The combination of substantial well detailed predominantly brick and tile buildings of high architectural quality set within mature vegetation gives this part of the Conservation Area its special character. At this end of Redington Road, the ground falls away to the East towards Frogmore, and the road is cut into the slope of the hillside with the result that the buildings at this end of the road are between one and two metres above the level of the road. No 4, Redington Road has a sloping drive leading from the garage down to the road, whilst No 2 is reached via a pedestrian gate and a flight of steps up to the garden level.



Fig 26, The site, concealed behind mature vegetation including a copper beech, looking south towards Frogmal. The more densely packed houses on the west side of the road lack the dense planting and are more visible within the street scene.



Fig 27, The site, looking north concealed behind mature vegetation. The high walls retain the gardens behind.

The front boundary walls act as retaining walls for the gardens behind and are stepped down along the road frontage as it drops down to meet the road beyond. From the rear of the site, the property is concealed from the adjacent road, Oak Hill Park, including the modern housing by mature vegetation along the garden boundary. The rear service buildings and landscaping along the boundary conceal views to No 4. On the east side of the site, hedgerow planting is set against a brick wall which forms the boundary with a recently constructed substantial detached dwelling, of late 19th century appearance and detailing which has been carefully inserted within the garden of the adjacent property No 1 Redington Road. This new building is positioned to respect the front and rear elevations of Nos 2 and 4 Redington Road.



Fig 28, The view from Oak Hill Park. The site is hidden by vegetation adjacent to the 5 mph road sign in the distance, and is totally concealed. Not even the roof is visible from Oak Hill Park.

Development of the Building:

The site lies within the historic manor of Frognal, which occupied an extensive area of what is now NW London. The estate was gradually broken up and developed during the 18th and 19th centuries; and the Victoria County History records that Redington Road formed part of the last of the areas of demesne land to be developed. It was transferred to the ownership of Spencer Maryon Wilson in 1873, and in 1875 the land on each side of Redington Road had been divided into plots which were sold in lots for residential development. The sale details indicate that the quality of the proposed development was controlled by a requirement that the minimum value of the completed development on each plot should be £1000 for a single dwelling, or £1600 for a pair of dwellings. Developers were also required to agree the architectural design and proposed materials for the new properties, including boundary treatment; and the frontages to all properties were to be constructed to the same building line.



Fig 29, The 1869 1:500 OS map showing the site prior to development.



Fig 30, The site divided into plots with the building line marked, in 1875. Nos 2 and 4 Redington Road occupy plot 3.

Lot 3 was acquired by William Chisholm, who commissioned Philip Webb to design a pair of dwellings: one for himself and the other for another member of his family. The development was undertaken in 1876, and the property appears for the first

time on the 2nd edition O.S map of 1894-6. The houses opposite were built later and first appear on the 1919 OS map. The large garden to No 1 remained unaltered until it was subdivided and developed in the 1990's.

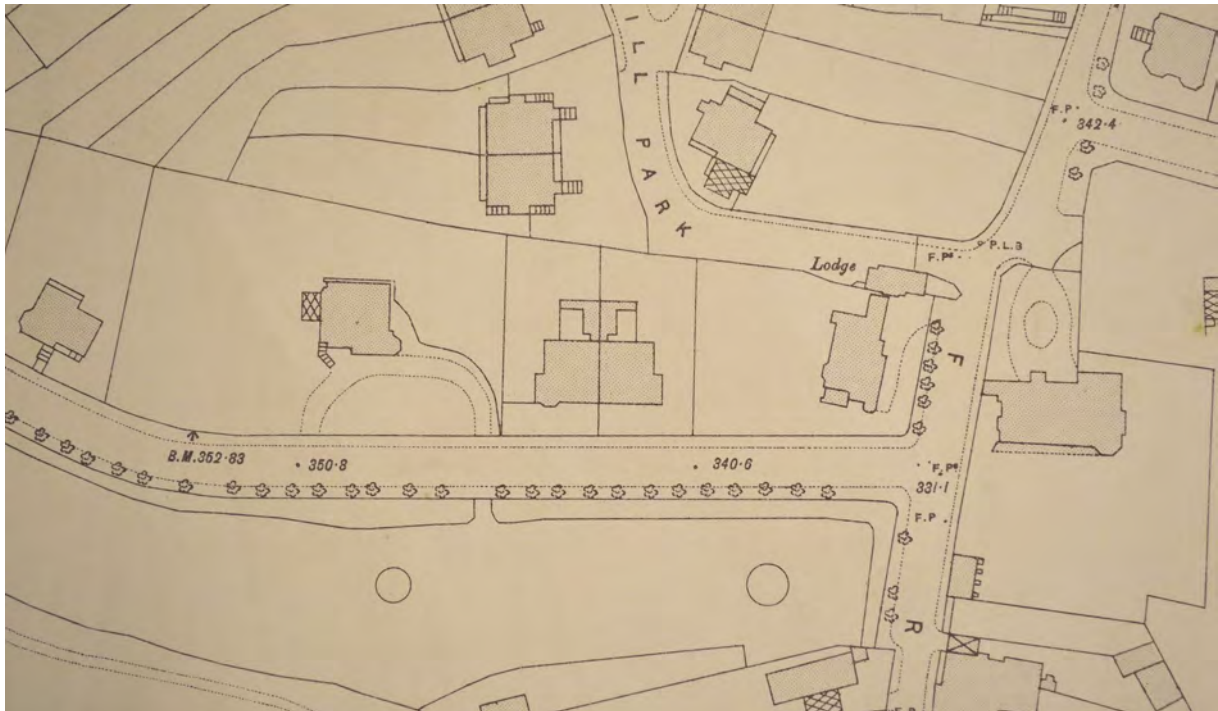


Fig 31, The 2nd edn. OS map of 1894-6. Note the missing bay window to No 2.

The 2nd edition O.S map shows the footprint of the house almost as it survives today with the exception of the bay window omitted from the front elevation of No 2, although one is shown on No 4. These maps are at a scale of 1:500 and the absence of the bay is repeated on the 1919 map suggesting this is not a

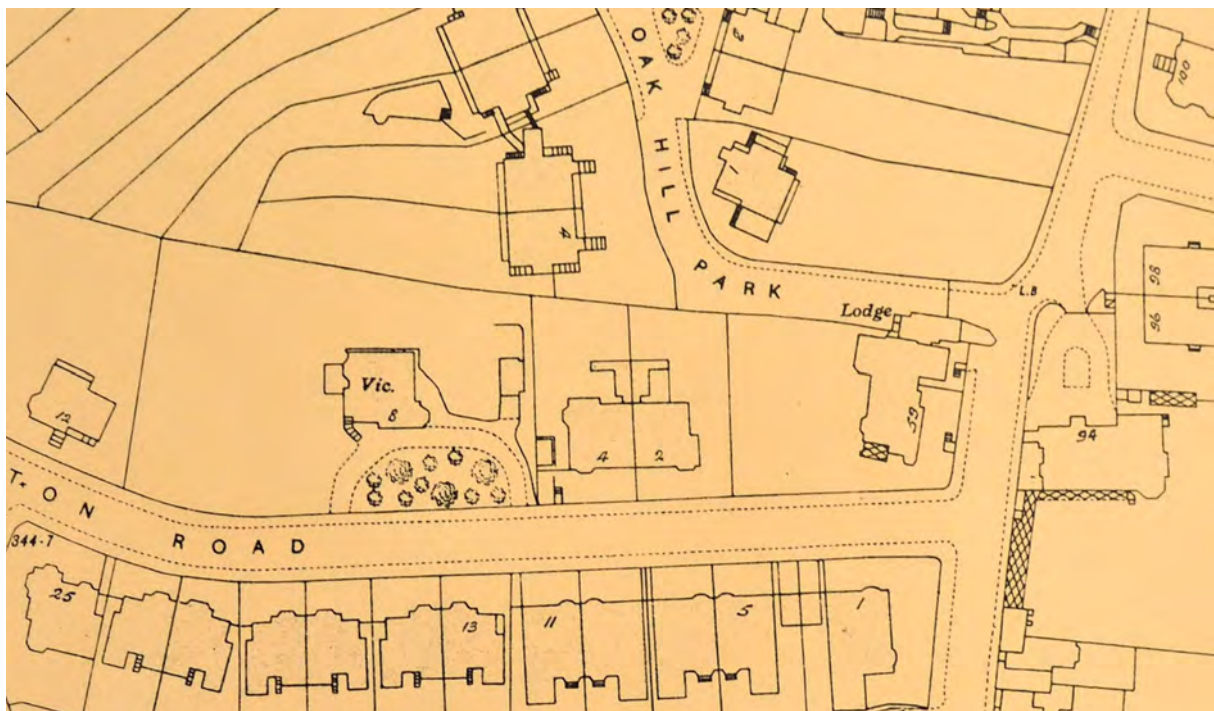


Fig 32, The 4th edn. OS map of 1938, showing both bays for the 1st time. The large garden of No 1 remained open until the late 1990's when an infill property was added.

cartographic error. It is only in 1939 that both bays are shown. This later map also shows further development adjacent to No 4, comprising the erection of a garage, and small additions to the west and north elevations of its rear range.

The external footprint of No 2 remains unchanged, and apart from the bay window and perhaps the partial removal of the rear wall enclosing the small courtyard to the rear to allow for a path round the side of the house, there do not appear to have been any external alterations to the building since its construction.

Internally, the building also appears to be largely as originally constructed, with little obvious sign of alteration. At ground floor level, the original floors have been overlain with narrower floorboards; in the drawing room a narrow strip of parquet flooring surrounds a plain boarded centre which would originally have been concealed with a carpet). The kitchen was sub-divided by the introduction of a deep pantry, and more recently a new, smaller kitchen was formed within the rear single storey scullery, which has been dry-lined. The end bay of scullery has been altered to form a shower room, and the outbuilding has been partially replastered with Carlite (or similar) cement-rich plaster.



Fig 33, The converted scullery, now a kitchen. The walls have been dry-lined to reduce damp as the rear wall may be cut slightly into the hillside.

In the attic, the dormer windows to the front elevation have been relatively recently repaired, and an original rooflight has also been partially repaired. The detailing to this new joinery is not completely accurate, as the glazing bar sections to the casements are over-wide, and externally a cill has been added. This repair appears to have been undertaken in association with work to form a flat with its own kitchen and bathroom in the attic. The detailing of several of the cupboards on the first floor and at attic level appears awkward suggesting these may be later modifications of early 20th century date. This is also the case with the deep pantry introduced into



Fig 34, The pantry entrance lobby showing its awkward form. The window to the left appears to be a modern insertion , originally it only had borrowed light from over the kitchen door seen above the lobby.



Fig 35, The kitchen / pantry lobby showing the closed serving hatch above a cupboard unit, which appears to be a historic detail. The wall behind also appears not to have been disturbed, and the skirting runs through.

the kitchen adjacent to the dining room wall, and the serving hatch and low-ceilinged panelled lobby may be contemporary with this change. The glazed light with modern frosted glass between the kitchen and the pantry is clearly of mid-20th century date, and although it is impossible to prove without opening up, we wonder whether the original detail was that the cupboards and shelves lining the wall with the dining room were originally exposed within the kitchen and that the historic pantry was the small room off the kitchen behind the hall. This was replaced by the larger pantry perhaps at the same time that the bay window was added during the 1920's—1930's.



Fig 36, The kitchen fireplace with adjacent cupboard. Note how the screen to the pantry butts tightly up against it, the awkward relationship also suggests the partition may be a later insertion.

There is no evidence of other alterations, although it is understood that restoration works were undertaken by John Brandon-Jones who moved to the property in 1952, and whose family lived in the property until its sale in 2013. Brandon-Jones was an architect and architectural historian who was an expert on the architecture of the Arts and Crafts Movement, and particularly the work of Philip Webb. It is unclear how complete the interior of the building was when he purchased it, but an obituary for the Society for Antiquaries, of which he was a Fellow, noted '...Not so grand in concept, but just as interesting, is the house he bought in 1952 in Redington Road, Hampstead, one of a pair designed by Webb. With his wife he returned it to its original state in every detail, even down to Morris's pipe on his desk'.

This suggests that by the time he bought the house, it had lost some of its original fittings and this is supported by information supplied to Sheila Kirk when she was undertaking research for her PhD dissertation on Philip Webb, completed in 1990. This has subsequently been published as Philip Webb: Pioneer of Arts and Crafts Architecture, Michigan, 2005. Both Brandon-Jones and his architectural practice, Brandon-Jones, Ashton and Broadbent, provided Kirk with detailed information, including photographs and drawings of various Webb buildings, and this included

some information on these properties. Kirk summarised this information in her gazetteer as follows: 'No 4 remains almost as Webb designed it, but its pair has been altered somewhat in recent years, when some of his fireplaces were removed'.

Finally, the current list description mentions that although the interiors were not inspected, some original fireplaces survived including the original painted tiled surround in the dining room of No 2. This was presumably recorded when the building was first listed on 25th January 1963. The fireplace in the drawing room also appears to contain original tiles, but was not specifically mentioned at the time of listing, which may mean that it is a later insertion by Brandon-Jones works.

Significance:

As grade II* listed buildings, Numbers 2 and 4, Redington Road, are both considered to have high significance. Their importance derives from the fact that they are largely unaltered examples of smaller houses constructed to the design of Philip Webb, who is the pre-eminent architect within the Arts and Crafts movement. Although superficially the buildings appear typical examples of late 19th century domestic architecture, a closer inspection reveals the quietly-elegant and understated design, and careful attention to detailing which is characteristic of Philip Webb's work. The emphasis on careful detailing and craftsmanship rather than a reliance on over-embellishment is evident throughout the design, but perhaps most-clearly expressed in the detailing to the staircase, the fire surrounds, and joinery generally. Externally this care is expressed through the quality of the brickwork detailing to the porch and window openings; and the characteristically-tall chimney stacks.

The level of significance is reinforced by the fact that the internal plan form and much of the original internal detailing survives, and where alteration has taken place it has generally been sympathetic to the historic character of the building. The early 20th century alterations to the front elevation — the introduction of a bay window was competently undertaken and well detailed although not of a comparable standard to the original craftsmanship. Internally the pilasters were deepened to allow the insertion of electric wiring behind but otherwise are closely modelled upon those surviving within the dining room. The quality of the design and detailing means that the side and rear elevations of the building are considered to have medium-high significance. The small single storey outbuildings to the rear have less significance not only because of their small scale and utilitarian role, which is reflected in the more simple design of these extensions, but also because they have been more heavily altered in the late 20th century.

The 20th century association with Brandon-Jones may also be considered to enhance the significance of the house. Apart from his work within his architectural practice, which included designing a house for his friend John Betjeman, Brandon-Jones was a lecturer and former president of the Architectural Association, a founder member of the Victorian Society, an active member of the SPAB, a fellow of the Society of Antiquaries, and a president of the Art Workers Guild.

Within the site, the mature planting provides a strong sense of privacy despite the proximity of the adjacent properties. The principal elevations to Nos 2 and 4 Redington Road make a positive contribution to the character of the conservation area, being essentially unaltered examples of the good quality late 19th / early 20th century residential development buildings within a mature suburban landscape setting.

THE PROPOSED ALTERATIONS AND IMPACT ON SIGNIFICANCE:

Consent has been granted for the careful repair of the house and upgrading of the existing facilities, including the erection of a carefully-detailed kitchen extension. However, the accommodation within part of the attic floor is currently poorly lit, and it is now proposed to provide additional light to two of the rooms by introduction of two small traditionally-detailed rooflights.

These rooflights will be set within the eaves within the inner valley, and are concealed from public view. It is considered that this intervention will have a neutral impact on significance.

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