



FRONT ELEVATION

FEET 0 1 2 3 4



WG MADDISON
IDF TICKEN

BACK ELEVATION

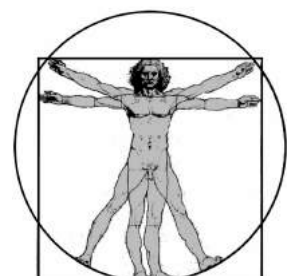
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4 THE GROVE HIGHGATE HERITAGE ASSESSMENT PART ONE

242-2015-11-30-1

The Stephen Gray Consultancy

Consultancy for Historic Buildings and Places



No. 4 THE GROVE HIGHGATE VILLAGE LONDON N6 6JU HERITAGE ASSESSMENT PART ONE

Part One of this Heritage Assessment sets out the evidence base for this historic house and assesses its significance. Parts Two, Three *et seq* are separate documents that assess the impact on that significance of proposals for restoration or alteration that are the subject of separate applications for Listed Building Consent.

No. 4 The Grove is listed Grade 2*. It is a substantial late 17thC house, brick-built, semi-detached, and of two storeys over basement, with dormered attics in a steep-pitch tiled roof. The house has been extended with a shallow timber framed and clap-boarded side wing off the stair half landings (the 'side extension'), a lean-to extension on the north-east corner, and a three-storey side-wing ('Extension'), also brick-built, that abuts the adjacent house. There is a railed front garden and long rear garden with a change of level at mid length and brick storage vaults and retaining wall.

The house front faces east and the back faces west. Facing the building, the right side is to the north and the attached neighbour, No. 3, on the left side, is to south. To avoid confusion between present and future functions (and original functions where relevant), room names in the text primarily refer to location, e.g. *first floor north rear*, and only secondarily to function.

1 HERITAGE ASSET STATUS

- 1.1 No. 4 The Grove is a designated heritage asset, listed in 1954, Grade 2* with Group Value.
- 1.2 The gardens, terraces and steps of Nos. 1-6 The Grove and the garden arbour of No 6 are a separately designated heritage asset, listed Grade 2 with Group Value, in the Register of Historic Parks and Gardens of Special Historic Interest in England, on 14 May 1974.
- 1.3 The Borough of Camden's *Highgate Conservation Area* is a heritage asset, designated in 1968 and extended in 1978 and 1992. The Grove is in the conservation area's Sub-Area 1: *Highgate Village*.
- 1.5 Plan-making and decision-taking on proposals which will affect heritage assets, should only be made following an evidence-based assessment of the factors that confer significance upon such assets. NPPF paragraph 128 states *...local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance...*
- 1.6 The author's professional and experiential credentials to describe the significance of the heritage assets are set out at Appendix B.
- 1.7 LIST ENTRY FOR THE HOUSE

TQ2887SW THE GROVE 798-1/5/1607 (West side) 10/06/54

No.4 and attached railings, wall and lamp

*GV II**

Detached house. c1688 built by William Blake; some later alterations.

Red brick, heavily repointed, with plain brick band at 1st floor level. Tiled roof with dormers and moulded wooden eaves cornice. 2 storeys, attic and semi-basement. 4 windows. Wooden doorcase with shaped brackets to hood; overlight and panelled door. Segmental arches to flush framed sashes with exposed boxing.

INTERIOR: not inspected but noted to retain good original panelling and staircase.

SUBSIDIARY FEATURES: attached cast-iron railings to areas.

Attached wrought-iron railings, possibly Edwardian replicas of early to mid C18 type, on low brick wall to forecourt. Gateway with lamp overthrow having Windsor type lantern.

HISTORICAL NOTE: this is the least altered of the six Blake houses in The Grove.

(Survey of London: Vol. XVII, The Village of Highgate, Part 1: London: -1936: 77- 94; RCHME: London, Vol. II, West London: London: 1925: 90) [fig. 3]

1.8 LIST ENTRY FOR THE GARDENS

TQ2887SW THE GROVE

798-1/5/1610 Garden walls, terraces and steps of 14/05/74 Nos. 1-6 (consec) & Garden arbour to No.6.

GV II

Gardens walls, terraces and steps and garden arbour in the rear gardens of Nos 1-6 (qqv). c1600 with later alterations and additions. The northern and western terrace walls were the curtilage walls of the C17 mansion, Dorchester House (demolished c1688-9) which formerly stood east of Witanhurst. Red brick garden walls with parapets, terraces and steps leading to lower garden. In garden of No.6, in north-west corner, remains of a red brick arbour of c1600 with curved bastions (mostly rebuilt overlooking garden); north wall with half round columns and round-arched niches flanking arched doorway with later blocking.

(Survey of London: Vol. XVII, The Village of Highgate, St Pancras 1: London: -1936: 77-94).

1.9 OTHER DESIGNATED ASSETS NEARBY:

| | |
|---|---------------------|
| 1 and 2 The Grove, attached walls and railings | c1688 Grade 2 |
| 3 The Grove, attached walls and railings and lamp | c 1688 Grade 2* |
| 5 The Grove, attached walls and railings and lamp | c1688 Grade 2 |
| 6 The Grove, attached walls and railings and lamp | c1688 Grade 2* |
| 7, 7A and 8 The Grove and attached railings | c1832 Grade 2 |
| 9 and 9A The Grove | c1832 Grade 2 |
| 9B The Grove | early 19thC Grade 2 |
| 10 and 11 The Grove | c1854-5 Grade 2 |
| Fitzroy Lodge | early 19thC Grade 2 |
| Park House | c1832 Grade 2 |
| Pavilion and railings to the water reservoir | c1845 Grade 2 |

2 EVIDENCE-BASE SOURCES

- 2.1 There is a substantial evidence-base for the building, principally in *The Survey of London: Volume 17: The Parish of St Pancras Part 1: The Village of Highgate*: 1936: ed. Percy Lovell and William McB. Marcham: London: pp. 77-94. *The Survey selected No. 4* as an exemplar for Nos. 1 to 6 since "it is the one that is the fairest guide to the appearance of the row in its earlier state. It must be remembered, however, that changes may have taken place from time to time in the arrangement of doors, windows, panelling and fittings, of which no record has come down to us." The entry includes a detailed description, survey drawings and photographs of the house and its neighbours, Nos. 1, 2, 3, 5 and 6. [figs. 5-16]
- 2.2 The Survey coverage followed the 1925 entry for the house in the report of the *Royal Commission on the Historical Monuments of England (RCHME): London, Vol. II, West London*: p 90
- 2.3 *John Rocque's* 1745 map shows The Grove. [fig. 17]
- 2.4 John H Lloyd's *The History, Topography, and Antiquities of Highgate* of 1888, describes The Grove and has an engraving showing its houses including No. 4. [fig. 18]
- 2.5 Ordnance Survey maps show the footprint of the house in 1870, 1915 and 1935, tracing 19th and 20thC extensions. [figs. 19-21]
- 2.6 A watercolour of about 1940 by *H E Du Plessis*, in the *Victoria & Albert Museum*, shows the rear of Nos. 3 and 4. [Museum number E. 1781-1949] [fig.22]
- 2.7 The 1954 List description includes dating information for iron railings around the basement lightwells, as possibly *Edwardian replicas of early to mid C18 type*, but confuses cast iron for the wrought iron actually used.
- 2.8 The Borough of Camden's *Highgate Conservation Area Appraisal and Management Strategy*, adopted on 4 October 2007 as a Supplementary Planning Document, gives a well-referenced history of the development of Highgate.
- 2.9 A Building Survey Report of June 2015 by *Private Property Projects*, records comment from vendors that they refurbished the house when they purchased it, about 1975, and that some further updating and refurbishment was carried out since then, including refurbishment of the side extension in 1974.
- 2.10 The house provided external and internal sets for an episode of television series *The Professionals*, 'Need to Know,' as the base for a KGB agent, "Gorky." This appears to have been after the refurbishment referred to in the previous paragraph. *Know'* [Season 4: Episode 5: first televised 5 October 1980] [fig. 23]
- 2.11 The garden of No.4 was described by *Arabella Lennox-Boyd*, in her book *'Private Gardens of London.'* [1990: Weidenfeld & Nicolson]
- 2.12 The Grove is described by Pevsner but, with no content not included in the preceding referenced sources. [*The Buildings of England: London 4: North*: Sir Nikolaus Pevsner N and Bridget Cherry: 1988: 2002 Yale edition: p. 409]

3 ORIGINAL CONTEXT - LATE 17TH CENTURY BUILDING

- 3.1 The 17thC has been called *The Dreadful Seventeenth Century*. It was the century in which the king, Charles 1, was deposed and beheaded, bubonic plague decimated London, and then the City burned in the Great Fire of 1666. So dreadful were the times of the mid-century, with civil war, disease and poor harvests because of successive cold, wet years, that many believed the end of the world really was nigh. It was a period of gloom and superstition that saw suspected witches drowned or burned. Yet that dreadful century, which started with a less fully-formed English *Renaissance* than that of continental Europe, ended with the age of *Wren* and *Newton* and *the Enlightenment*.
- 3.2 The 17thC also saw the most extreme change in the design and construction of British domestic buildings of any century before the 20th. The timber-framed houses of the first half of the 17thC were little different from those of the 16th or even 14thC. *Wenceslas Holler's* engravings of London in the 1650s, before the Great Fire, show a medieval city. But by the end of the 17thC, buildings had the appearance and character that we now describe generically as *Georgian* (a style of before a George sat on the throne, and sometimes called *Restoration*, or *Queen Anne* or, in New England, *Federal*, to confuse many).
- 3.3 Legislation to prevent a recurrence of the Fire, stipulated that new buildings in the City should be of stone or brick and the City's law was applied by vestry councils to new areas of the expanding capital and in the villages beyond. The dictates of construction legislation drove taste and fashion farther afield.
- 3.4 What became the typical Georgian London house of the 18th and 19th Centuries was described by historian *Steen Eiler Rasmusan* as a "*refined industrial product brought to perfection through constant selection during repeated serial construction.*" [*London, The Unique City*: Pelikan: 1932] That refined perfection has its genesis in the late 17thC. A number of features combined as cause and effect, where construction proposed architectural form and architectural expression dictated construction.
- 3.5 After the Fire, as the fourth quarter of the 17thC saw brick replace plastered timber frames, it saw new plan forms to supersede the *hall-house*, and Classical facades to supersede Gothic.
- 3.6 The *Queen's House* by *Inigo Jones* at Greenwich (1609), his Whitehall *Banqueting House* (1638) and west-front for old *St Paul's* cathedral (1640) had introduced classical *Paladianism* to England. So there was little debate that the City, rebuilt after the Fire, should be in the Classical taste.
- 3.7 Brick construction favoured the taller, narrower buildings necessary to exploit urban site footprints. Excavation and burning of brick earth at site, reduced site levels so that basements could be set below ground level and the entrance to the principal floor could be above the street. (In town the first floor became the principal floor, setting it above the noise and stench of the street.)

- 3.8 Thatch had given way to the ubiquity of clay tiles in the 16thC and plain tiles remained the most common roofing of late 17thC houses and into the 18thC. Even if slated, mid 18thC roofs remained steep as required by 'ton slates' of reducing coursing and variable width. Only with the introduction of regularly sized and thin 'tally slates' after 1760 did the shallow pitched roof become a standard roof form
- 3.9 Brick construction allowed use of smaller constructional timbers, large timber being scarce after excessive felling of mature oak for 16th and 17thC naval ship building. Security of the seaways encouraged the import of softwood deals from the *Hanseatic* Baltic.
- 3.10 Brick favoured the tall, narrower windows, and the vertical sliding sash, copied from 17thC Holland, that allowed the proportioned repetition demanded by Classical facade composition. Brick arches to windows allowed an architectural expression that aped the Classical pediment.
- 3.11 Multi-storey construction gave greater importance to the location and construction of the stair. Whilst in Medieval timber houses the stair to the upper chambers had been little more than fixed ladder, often in an aisle to the hall, the stair for the new style of houses was an important architectural element, and of *joinery*, not mere *carpentry*.
- 3.12 Affluence, social aspiration and the *mores* of the *Restoration* period, demanded comfortable private chambers rather, than the Medieval communal hall, and separation of the household and servants onto separate floors, the below ground basement being solely the servants' realm.
- 3.13 The burning of coal rather than wood had impact on chimneys, so that they became an architectural feature of the new buildings, and coal storage vaults became necessary features, often to support the made-up pavement. Fireplaces became a defining focus of orientation in room layouts, the corner fireplace replacing the inglenook except in kitchen rooms.
- 3.14 Whilst timber framed houses were pre-fabricated in the framing-yard, so that on-site construction was relatively quick, the use of brick and the legal basis of leasehold combined to have an impact on domestic interiors. Most house-building speculations were for letting under lease. Ground-rent on leases was payable on quarter days and most land owners' building agreements gave the speculator a year's rent free period. Consequently, construction was managed as quickly as possible so that the first tenant had to pay the first ground rent, rather than the speculator. Building agreements often started on Lady Day (23 March), so that weather and temperature sensitive activities, like digging foundations, bricklaying and roofing, could be completed in the Spring and Summer. The lime mortars of brick construction set slowly and before the year was out a new-built house was still drying out. To give a dry and comfortable interior, timber panelling, pre-fabricated in the joiner's shop, allowed a fast construction finish, in time for rent-day, gave a Classical interior to match the external architecture, and created a fashion for the first half of the 18thC that went beyond mere functional requirement.

4 THE HOUSE - BUILT HISTORY

- 4.1 *The Bishops of London* held *Highgate* as hunting land from the 13thC until *Henry VIII's* confiscation of church lands. Its elevated position, clean air and spring water made the area desirable and court rolls record buildings there from the 15thC and development along *Highgate Hill* in the 16th and 17thC, including large mansions. In the 18thC the village expanded with development along *Archway Road*. By the opening of the railway in the 1860s Highgate had become part of London.
- 4.2 In the C17th The Grove was the site of two mansions with large grounds, *Arundel House* and *Dorchester House*. *Dorchester House* was replaced by three pairs of semi-detached houses built as Nos.1-6 The Grove about 1688 by *William Blake*, a City merchant, as part of an unsuccessful scheme to found a charity school. He purchased the house for £5000 to establish a school for 40 poor children or orphans and the rent from the houses he built in the grounds was to form the endowment. Unfortunately the school was unsuccessful and Blake was sent to debtors' prison.
- 4.3 The garden wall of *Dorchester House* survives at No. 6 The Grove and as the retaining wall and vaults in the garden of Nos. 1 to 5.
- 4.4 *The Survey of London* cites two sources to determine a build date:
(i) the Court Rolls of the Manor (fully quoted in *The Survey* text) and
(ii) a plan of about 1688, drawn and annotated by *William Blake* "*which contains the information that he had erected the six houses on the garden of Dorchester House and that the rent obtained from them was intended to form part of the endowment of the Charity School that he had founded and opened in that house.*"
- 4.5 Some internal details, referred to in *The Survey*, such as the cornice to the ground floor south east room, are mid 18thC in character and may date from lease-renewal. (A typical late 17thC lease had a term of 75 years and reversion at the end of leases often instigated alterations and modernisation, if not complete rebuilding.) Similarly, 1stQ 19thC features such as the lion-bossed channeled architraves to the doors of the combined west ground floor rooms, typical of the years after Waterloo, may be to the second lease renewal.
- 4.6 The house has been extended three times, first (4.7) at the centre of the north side with a clapboarded structure at upper ground and first floor built between the external chimney stacks, second (4.8) a single storey lean-to extension, without internal access, on the north east corner, third (4.9) at second floor level by replacing a section of roof with a room-wide dormer and fourth (4.10) by the substantial three storey Extension on the garden side of the north elevation.
- 4.7 The timber-clad extension off the stair half landings has a tall sash window at the first half landing level. This has lamb's tongue glazing bars and extremely slender meeting styles, and the upper sash is un-horned. This is characteristically late 18th or early 19thC. Unless the window were an earlier stair window reused, this would put the date of the extension as late 18th or early 19thC.
- 4.8 An extension to the north flank, the footprint of the lean-to extension, is

shown on the 1870 and subsequent Ordnance Survey maps, notwithstanding that it is not shown on the 1936 drawings in *The Survey*. This is not taken to indicate an historic demolition and rebuilding, but editing of what was considered unimportant in *The Survey*.

- 4.9 *The Survey's* drawings and *Du Plessis'* 1940 watercolour, show the extended full width dormer of third floor rear north room. The structure is tile hung and was originally more elegantly capped than the current plain white painted fascia with roofing felt turned over the top.
- 4.10 The Extension, of the garden front is not shown on the 1915 OS map but is seen on the 1935 map and the 1936 drawings in *The Survey*. This gives a build window post WW1 and pre-1935. The Extension was then altered, which warrants analysis, set out in section 5.
- 4.11 The plans in *The Survey* show some differing internal arrangements to the present configuration, most of these differences presumed to be of the mid 1970s refurbishment.
- 4.12 The south rear basement room was subdivided into three, one room entirely internal and a room noted as 'Store' accessed from the north rear room, the 'Maids Room' (there is no apostrophe, which suggests the plural rather than the singular possessive). The plan layout at that time and the corbelled supports for the chimneys above, suggests that there may never have been fireplaces on the party wall at this level. There was no direct interconnection from the north front room and the rear north room, as there is now. The southern-most front compartment, 'Wines,' is shown as a single space, without the cupboard at the south end or WC now at the north end. The north front room, "Kitchen" does not show the post later inserted to prop the deflected beam in the middle of the room, but, in the section and a detail, a dresser is seen along the south wall and returned along the east wall, and the internal window is still present.
- 4.13 The ground floor layout in 1936 is as it is now, but although it is not shown on the plan, an original door opening into the south rear room is shown on the section drawing opposite the head of the basement stair.
- 4.14 At first floor level the 1936 layout was as today, but the '*Jack & Jill*' bathroom between the two front bedrooms is now only for the south front room, and the north rear room, now a bathroom with interconnecting door from the south rear room, was a bedroom.
- 4.15 On the top floor the south front room was sub-divided into two rooms with a lobby, the southernmost compartment with a door the south rear room, the Nursery, which also had an interconnecting door to the north rear room. One compartment of the subdivided room was without a fireplace and the other compartment with a fireplace near the door, suggesting that these were staff, rather than household rooms.
- 4.16 A feature not referred to in *The Survey* but visible by inspection, is an airbrick at the top of the arched recess to the east of the Kitchen chimneybreast. This is suggestive of a closed flue, and may originally have served a bread oven.

- 4.17 The text of *The Survey* refers to the extensive timber paneling as being painted, whereas this is only now seen in the ground floor rear rooms, the 'Drawing Room.' It may be assumed that the paneling, together with doors and window shutters, was stripped of paint in the 1970s 'refurbishment' as was the fashion of the time in misguided belief that it was restoration.
- 4.18 The evidence-base allows a credible reconstruction of the house as first built. [fig. 24]

5 THE HOUSE - ANALYSIS

- 5.1 As referred to in the preceding section, at a cursory glance the house looks to be "Georgian" but is of a much earlier period and is an example of what was then revolutionary design. There is a detailed description in *The Survey of London* [see Appendix A] so this Section does not reiterate that description but comment on aspects of interest.
- 5.2 Pevsner described the three pairs of semi-detached houses as "*an example of how at this date the urban terrace was not yet the universal form for speculative building in the villages outside London.*" [Pevsner & Cheery *ibid*] A reason for the spaciousness site planning of semi-detached form could be that Blake's purchase of the site of Dorchester House provided ample space for his aspiration of a high-class development without urban crowding. However his subsequent bankruptcy might have persuaded him, as modern developers, that getting more houses on the site creates greater returns. (It is however splendid for our appreciation of the house now, that he was less driven by the profit motive.)
- 5.3 The plan of the house is roughly square, double pile below two steep, tiled, roof spans, the ridges running north/south. The plan form is not intrinsic to being semi-detached since, except for the stair windows, the north flank wall was blank. The five-cell organisation of the plan (four rooms per floor and a stair enclosure) is characteristically 4thQ 17thC and similar to other examples of 1688, such as in *Thomas Young's* development of Kensington Square, when Kensington was still a village outside the capital. [*The Survey of London: Volume 42: 1986: pp. 5-46*] [fig. 25]
- 5.4 A late 17th/early 18thC characteristic of the plan is the fireplaces of south ground floor parlours and first floor chambers, set on the inner corners of their rooms. The triangular flues are paired with No. 3 to make square chimneys at 45 degrees to the plan orientation. For parlours this would suggest a cosy huddle around the fire on a winter evening, although it would be less convenient for furnishing bedchambers. As 18thC tastes changed, both aesthetic and social, the party wall chimneybreast became preferred.
- 5.5 Cooking for a large household required convenience of a wide fireplace in the kitchen wall. As noted in 3.15 above, the recess to the right of the north-east basement room's fireplace may have been a bread oven.

- 5.6 The absence of fireplaces in the southern basement rooms appears to be of the first build, since the corbelling would have been a difficult later alteration of little point. This suggests that the subdivisions of the south-west room shown on the 1936 plans, may have been original and unheated. Similarly, use of the south-east room as wine or larder storage would have made a fireplace unnecessary. The range of stone shelves along the party wall, shown continuous on the 1936 plans, are of similar character to other mid 18thC examples in London and would certainly be of mid 18thC date or earlier.
- 5.7 On the second floor, the south-east room appears to have been only meanly heated, by a small fireplace off-centre on the party wall (although no hearth remains to prove a fireplace). This may reflect the less generously provided night-time accommodation for servants. The 1936 plans show that room sub-divided as two bedrooms and a lobby, one bedroom interconnecting with a nursery in the south-west room. This suggests the heated room was for a nursemaid(s) and the smaller compartment for a more-lowly servant, or more likely two or three.
- 5.8 The section in the 1936 drawings shows access to ground and first floor principal rooms from the stair-landing lobby but there are also interconnecting doors between rooms. Mark Girouard [*Life in the English Country House: 1978*] has commented on the *promenade* around the rooms of high status 18thC houses as part of the etiquette of social entertaining. This may have made some of the doorways between rooms an original or early feature of the plan at least on the ground floor. Similarly the high-status convention that the bedchamber of the lady of the house has an interconnecting dressing room, for the master of the house to sleep-off a hangover, may have made the door opening between the east first floor rooms original or early. However, the date of some door openings could only be established by investigation behind paneling. The story is further complicated by the evident migration of door leaves around the house, so that, for instance, the top floor landing has three leaves different patterns although all are evidently of the same age as the house and do not appear to have been brought in from elsewhere.
- 5.9 In 1936 the house had just one bathroom on the first floor, interconnected with what may have been the principal bedroom in the south-east corner, and lobbied off the stair landing. Such an arrangement would make a warm tub in front of the bedroom fire an appealing proposition for those who did not have to empty their own bathtubs. That bathroom is unlikely to have predated the early 20thC.
- 5.10 Unlike the urban comparisons cited earlier, the original plan appears to have had no privy closets. One may have been sited in the kitchen yard, for those who would otherwise have to empty their own chamber pots, but the shallow wing extension off the stair half landings would most likely have been made to accommodate closets. Piped water to Highgate was provided from the nearby reservoir from about 1845 and this may suggest a date for the transition of the earlier closets (with close stools) to water closets. However function does not clearly indicate build date. The presumed timber framed construction and

clapboard cladding could be of any date up to, perhaps, the construction bylaws introduced under the 1892 Public Health Act, but its window style suggests that the shallow extension is late 18th or early 19thC.

- 5.11 Also unlike the comparisons cited earlier, the rear garden was spacious with excellent aspect and prospect, high status rural, not urban, and laid-out as a *pleasance*, rather than a utility. The garden door from the north-west ground floor room would appear to be an original feature of the plan. The doglegged steps down to the garden translated the off-centre doorway to a symmetrical *entrée* onto the terrace. There was no garden access from the basement except by the door from the bottom landing of the stair until the 1979 window alteration in the south-west basement room.
- 5.12 In 1936 the head of the garden steps had a porch of Gothic character, perhaps an 18thC feature but this is now gone and the appearance of the brickwork of the rear wall suggests that it was not an original feature of the house. The steps have bullnose profiled tread nosings and returns. Paired wrought iron balusters would have been caulked into the stone steps but their feet have now been encased in a concrete string, cast over the treads and risers. Some of the wrought iron volutes have rusted to nothing.
- 5.13 The three storey north wing extension has been anecdotally known as "the cottage" although there is no evidence for it to have been a separate dwelling and much to identify it as an interlinked extension. The west elevation continues the spacing of windows and equal storey heights of the garden front of the original house. The section of the extension is asymmetrical, with lower eaves over a staircase that connects to the earlier side extension at the first half landing level of the original stair. The lower ground floor west, rear, wall is out of plane with the rear elevation of the main house and the extension's upper floors. It may have been an earlier garden wall, with gated opening. It has been altered since the 1936 drawings in *The Survey*, to accommodate the external cross passage. The north side of the passage is a half brick wall of which the brickwork has different character to the main body of the extension. Similarly the lower ground floor of the east elevation has brickwork of different character to the upper storeys, which are themselves altered, the two east facing staircase sashes having replaced the central casement shown in *The Survey*. The brickwork of the upper elevations, where not altered by forming and infilling openings, is supported on concrete beams which are monolithic with the upper ground floor slab and this could indicate that the lower ground floor storey is infill to an originally open area. The original late 17thC style of sash windows with box frames exposed and flush with the facade, was matched in the extension, and suited the revival architectural styles of the 1920s. The architect of the extension is not known but did a creditable bit of work, it is subordinate to the host building and respecting its context, but with sufficient assertion to properly address the garden front.

- 5.14 The extension may have been contemporary with the formation of the wide dormer that replaced the steep roof and dormers of the north-west second floor room, although there is no direct evidence to link their build date(s). The extended dormer is a less creditable piece of architecture, failing to create symmetry to the extended elevation; the chimney stacks and absence of dormers on the extension would have prevented that, and the window cills of the wider dormer and the originals are at different heights. Re-roofing with felt dressed over a plain white fascia now gives it a sadly workaday appearance atop the rear elevation.
- 5.15 The single storey north side extension may have been rebuilt at the same time as the main extension and its workaday character may be the reason for its suppression from the 1936 drawings. Re-roofing in the 1970s and installation of heating plant has removed historical character.
- 5.16 'Refurbishment' in the 1970s and subsequently, have not been kind to the historic character of the house. The Conservation Area Appraisal includes a section *Buildings or features which detract from the character of the area and which would benefit from enhancement*. For No 4 The Grove it notes "*poor pointing large mortar gaps and patchy in places. Poor extension to the side of the building using white ship laid timber boards, weathered badly.*" The cement mortar used for repointing has covered brick arrises so that the amount of visible mortar is greater than originally, resulting in a paler appearance than neighbouring houses. The rear elevation escaped such extreme repointing, particularly in comparison with the heavily pointed re-built No. 3 next door. The Appraisal's comment on the clapboarding may have been made without appreciation of its historic form, perhaps coloured by a lack of maintenance and repainting. Now repainted, although too bright a shade of modern white, it might be regarded as having been enhanced as desired.
- 5.17 Some ceilings were either replaced or over-skinned with plasterboard, apparently as part of the 1970s work, although plasterboard came into use in the UK before WW2. In the ground floor north east room the original ornamental pargetted ceiling, seen in a 1936 photograph in *The Survey*, was one such replaced or over-skinned, and probably the former, given the ceiling level relationship with the room's cornice. It can only be speculated whether that room was the only one to have a pargetted ceiling, although it would be curious if the others on the ground floor were not, or the reason for its loss. On one extreme it may have been a piece of modernising vandalism, on the other it may have been an expedient repair following damage from an over-flowing bath or other accident.
- 5.18 As previously noted, the 1970s misapprehension that historic joinery was un-painted, saw much of the internal joinery stripped. Consequently, joints are split and visually prominent, giving an appearance of rusticity rather than well-crafted late 17thC Classicism.

- 5.19 Rusticity also informed the formation of the opening through the basement spine wall, and beside the kitchen fireplace, with rough brick round arches only half a brick deep. An aged timber bressumer has been inserted above the cooking range and the cupboard below the stair, now a passage from front to back has the studs of its surrounding partitions exposed, perhaps credible early 17thC features but not as would be expected in a 'modern' late 17thC high status house.
- 5.20 The early floor finish of the kitchen is now unknown, replaced by *Fired Earth* type tiles, not as bad as some 1970s features, but equally not of truly historic character.
- 5.21 Deflection of the beam in the hall floor was addressed by a timber prop in the middle of the north-east room, the kitchen. Again this was dressed-up with rusticity that reflects the fashion for the *Farm House Kitchen* (one of the design types in Terrance Conran's *The Kitchen Book* of 1977). A kitchen table was cut in half and placed around the post to make a feature out of a necessity. Whether or not the kitchen dresser illustrated in *The Survey* was removed at that time is not known but the loss of that historic feature was replaced by modern kitchen cabinetry of rustic style.
- 5.22 Removal of the section of wall between the west ground floor rooms appears to have changed the load path on the partition on the floor below, with consequent distortion of the door between the west basement rooms. It also appears to have caused deflection of the floor in the first floor north-west room.
- 5.23 Floor boards to the ground floor are substantially original although with some cut boards and some replacements. The boards are longer than the standard 14 feet of imported deal baulks and not of consistent width, suggesting cross cutting from the log and, thus, local sourcing. Modern resin varnish has made them shinier than would be their historic appearance and their appearance is further spoiled by prominent caulking of joints and that some are fixed down with prominent cross head screws
- 5.24 Bathroom installations on the first and second floors in the main body of the house and the shallow extension are not of historic plan from nor with historic sanitary fittings, and are without interest.
- 5.25 One last piece of 20thC fakery to note is the use of an oak beam with stud mortices, turned on its side for use as a lintol over the first floor north-west fireplace, with fake pegged tennons in the mortices, more appropriate in the outhouse than the house.

6 ASSESSMENT OF SIGNIFICANCE

- 6.1 Under the heritage designation system for England and Wales a Grade 2* designated building is considered a *particularly important building of more than special interest*.
- 6.2 English Heritage *Historic Environment Good Practice Advice In Planning* Notes 1, 2 and 3 [March 2015] advised that significance should be categorised in terms of nature, extent and level. English Heritage Listing Section Guide *Domestic 2: Town Houses* [October 2011], gives criteria for selection for statutory listing, that provide a useful framework for categorising the nature of significance:
- Architectural Interest
 - Historic interest
 - Status
 - Survival
 - Alteration
 - Group Value
 - Regional Variations
 - Subsidiary Features
- 6.3 The primary architectural significance of the house is high, as a good example of innovative late 17thC design. The house is not an evolutionary 'missing link' but a fully developed and sudden change in architectural direction.
- 6.4 That architectural significance is matched in degree by the historic circumstances that drove that change in direction.
- 6.5 The house was built for high status users and the house as now seen reflects that high degree of significance, although slightly diminished by loss of such features as the pargetted ceiling and late 20thC 'refurbishment.'
- 6.6 17thC houses are rare and substantial survival from that early date confers substantial significance to the craftsmanship and materials of the original fabric.
- 6.7 Some historic alterations confer a degree of interest, although the primary interest of the house is that of Nos. 1 to 6 it is the least altered. Recent alterations have not had a beneficial effect on the appreciation of the building since they have misinterpreted the historic character of house, shabby urbane chic has instead been mistaken for rural rusticity.
- 6.8 Whilst the house would be a particularly important building of more than special interest if it were not part of a group, it is intrinsic to the more than special group interest of Nos. 1 to 6.
- 6.9 The house is a regional variety of a type that developed in London and its environs but was not vernacular and then spread throughout the country and beyond. Its prototype status confers a high level of significance.

- 6.10 The garden, its walls and vaults have significance of longer history and subsequent design excellence that is appropriately designated in its own right. Subsidiary features in the front garden are contributory to the particular significance of the house rather than intrinsically.
- 6.11 The significance of the house is present in its large and small scale elements, from external and internal fabric. This ranges from the fundamental feature of the building's overall architecture to small-scale features such as the early 20thC brass latch boxes fixed to a number of the upper floors' doors. If it were endeavoured to list each significant element that warrants every effort to preserve it, the catalogue would be huge. Rather, it is simpler, and of greater use, to identify elements where alteration, reversal or replacement would restore or enhance significance.

7 RESTORATION OR ENHANCEMENT OF SIGNIFICANCE

- 7.1 Whilst the English Heritage *Conservation Principles*, now those of Historic England, define heritage as a shared resource, the interior of a private house is private, not shared. Nonetheless the private interior, because of the substantial survival of originality, is at least of equal importance to the public exterior.
- 7.2 Repair work, carried out on a like-for-like basis will maintain the significance of the house and requires no consent from the local planning authority. However, a number of work items that would bring restoration and enhancement of significance will require the consent of the local planning authority and are considered as follows.
- 7.3 The repointed front elevation brickwork would be substantially improved if the raised cement mortar pointing can be removed without damage to the arrises of bricks, and the elevation re-pointed, flush struck, with lime mortar, darkened down as necessary to match the flank and rear elevations
- 7.4 Unsurprisingly, since replacement windows are not just a current craze (the Georgians and the Victorians were enthusiasts) none of the original late 17thC sashes survive, except possibly the overlight to the ground floor garden door, which has early style stout glazing bars. However some original sash-boxes remain. Ground floor rear windows, including some of their glass are of mid 18thC pattern, perhaps replacements at the end of the first lease, and the window at the first half-landing is a particularly fine and slender example of late 18thC work. There would be no justification for replacement of any sashes on the basis of non-originality except perhaps for the obviously recent examples with both upper and lower horns and routed (not profile-planed) glazing bars. However, should replacement be found to be necessary, the mid 18thC examples might now be a less visually intrusive analogue than a 17thC pattern with stout glazing bars.
- 7.5 The wide dormer to rear roof unbalances the building's symmetry and its hung tiles, darker than the rear brickwork, and prominent white painted fascia, make the elevation top-heavy. Reinstatement of two

dormers in a tiled pitch can be undertaken with confidence that it would be accurate restoration, matching the adjacent existing condition. This would be a substantial enhancement of the building's significance as the most original example in the group.

- 7.6 Removal of plastic rainwater and drainage pipes to flank elevation and retention of caulked cast iron and lead pipework would remove non-historic clutter from the flank elevation.
- 7.7 Paint colour is controversial. Window frames were not historically white, nor were shiplap boards: iron railings and drainpipes were not gloss black. White paints with titanium oxide as a major ingredient, and too high a gloss, draw the eye and present too modern an appearance. This is now appreciated generally, not just by conservation professionals. Re-painting external joinery in dark matt colours would have more credible historical accuracy but could harm group value by making No. 4 even more the only accurate original of Nos. 1 to 6. However, repainting using specialist historic paints in off-white would still enhance significance and act as an example for other houses in the group.
- 7.8 Internally there is even more scope for debate and dogmatism about 'correct' historic colours. In a house with over three hundred years history, the interior will have been painted many different colours. perhaps many considered 'wrong,' such as the deep blue used in the basement. There is therefore less credible argument for use of 'correct' colours internally than externally. There is however functional consideration in selection of the right sort of paint. Use of paints with historic formulation, in preference to acrylic or vinyl bases, will maintain vapour permeability and flexibility, to the benefit of the historic substrates.
- 7.9 The protective qualities of paint are attested by the survival of shutters, door leaves, panelling and other original 17thC joinery. Use of caustic strippers in the 1970s 'restoration' not only removed paint but denuded hoof and horn glues in the joints. Specialist repair of open joints and cracks, bodying-up with gesso, and re-painting with paints of historic formulation would enhance the building's significance and contribute to its preservation.
- 7.10 Whether or not the stripped timber is re-finished, there is scope for enhancement. There are 'ghosts' of the original H shape hinges on a number of the shutters, now replaced by steel flap hinges. Forge-made iron H hinges are now re-manufactured and their use, and replacement of modern cross-head screws with slot-head screws, would also enhance significance.
- 7.11 Later ironmongery, such as early 20thC brass box latches (of the same pattern used by Lutyens in his 1905 restoration of 15 Queen Anne's Gate) now contribute to historic significance. However, modern rim latches and bolts fixed to bedroom doors are obtrusive (and only questionably necessary in most households) and would be well removed.

- 7.12 The pargetted ceiling seen in the 1936 photograph in *The Survey* was indicative of the high status of the house when built and its loss is regrettable. Whilst it appears that the plasterboard ceiling now in place is at the original ceiling bed level, lathes and plaster keys may survive above (which may be verified by inspection from above). If so, the soffit of the lathes may show the "ghost" of pegs and strings that would have been set out to guide the hand modelling of the decoration. This could guide a reconstruction which might not be true restoration, but might be contextually appropriate.
- 7.13 The basement's significance would be enhanced by re-forming the arched openings in the north-east room, the kitchen, to reflect the 'polite' rectangular detailing that the house originally had. Subject to further research on the form of traditional bread ovens, restoration for the presumed bread oven to the right of the cooking range would enhance the original functional significance of the room.
- 7.14 Similarly, formation of a politely detailed mantle shelf over the kitchen range would be of more appropriate pattern for the historic character and status of the house than the re-used distressed timber bresummer.
- 7.15 Functional significance could be enhanced by replication of the kitchen dresser illustrated in *The Survey of London*. However the sparsity of detail in *The Survey's* illustration would not allow the replication to be regarded as true restoration.
- 7.16 The post in the centre of the basement north-east room has impact on the kitchen plan form. Should it be proposed to remove it, a fitch, either a steel plate or resin-anchored steel reinforcing rods, would have to be inserted into a slot saw-cut from the top of the deflected floor beam that the post supports. Detailed survey of end-bearing and structural calculation would be required in order to eliminate the risk of repair creating damage to the floor's integrity.
- 7.17 Except for the bolection moulded surround to second floor north-west room, illustrated in *The Survey* chimney pieces and, where present, fireplace inserts are not original but represent historic additions, All are good pieces except for the plain marble chimney piece in first floor north-east room, which appears to be a more recent addition, reused from a lower status house. That latter piece does not enhance the significance of the house and similarly the fireplace facia in the second floor room of the extension has no particular significance. Where original fireplaces have been infilled or otherwise modified, such as in the first floor north-west room, reinstatement of chimneypieces of appropriate proportion would be an enhancement of significance. As the range of chimneypieces extant in the house shows, there is a broad range of styles that would have been fashionable at various periods in the house's history, representing an eclectic range of styles from which to select new.
- 7.18 Analysis of plan alterations shows formation and infilling of doorways within the house. Maintenance of structural integrity in load-bearing timber framed partitions, would argue against formation of new door

openings, but not re-opening of closed door openings. The impact of formation of new door openings through masonry, such as between the original building and the 20thC extension, must consider both maintenance of structural integrity and significance of plan form. This would argue against creation of new doorways from principal rooms, but not from secondary rooms on upper floors.

- 7.19 The timber floors are substantial contribution to internal significance, particularly since the variable breadth of boards shows them to be local cut and not cut from imported Baltic deals. Varnishing, caulking and screw-fixing has harmed their significance but this may be enhanced by cleaning, not sanding, repairing and wax finishing to the methods such as those outlined in SPAB technical guidance.
- 7.20 A high status house would be expected to have had a basement sub-floor of rammed earth, perhaps crush chalk hardened with horse urine, and riven York stone flags supported on brick and slate stools. That has now been replaced with concrete, excavation for which would have removed the immediate archaeological layer, with Fired Earth tiles to the east rooms. Replacement of the concrete floor to allow insulation, would not therefore harm any historic significance.



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Additional research by Jan Gray JP MSc BEd Dip DHE

Analysis of the north extension considerably aided by Lisa Shell
MA(Cantab) DipArch DipCons(AA) RIBA



fig 1. 4 The Grove Front Elevation 2015



fig. 2 4 The Grove Rear Elevation 2015



fig. 3 Plans as at 2015

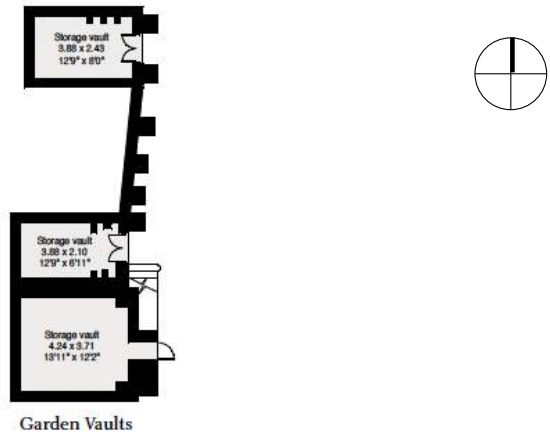


fig. 4 Plans as at 2015



fig. 5 4 The Grove on Ordnance Survey map in National Heritage List entry



fig. 6 The Grove general view *The Survey of London* 1936



fig. 7 3 and 4 The Grove *The Survey of London* 1936



fig. 8 4 The Grove 1936 *The Survey of London*

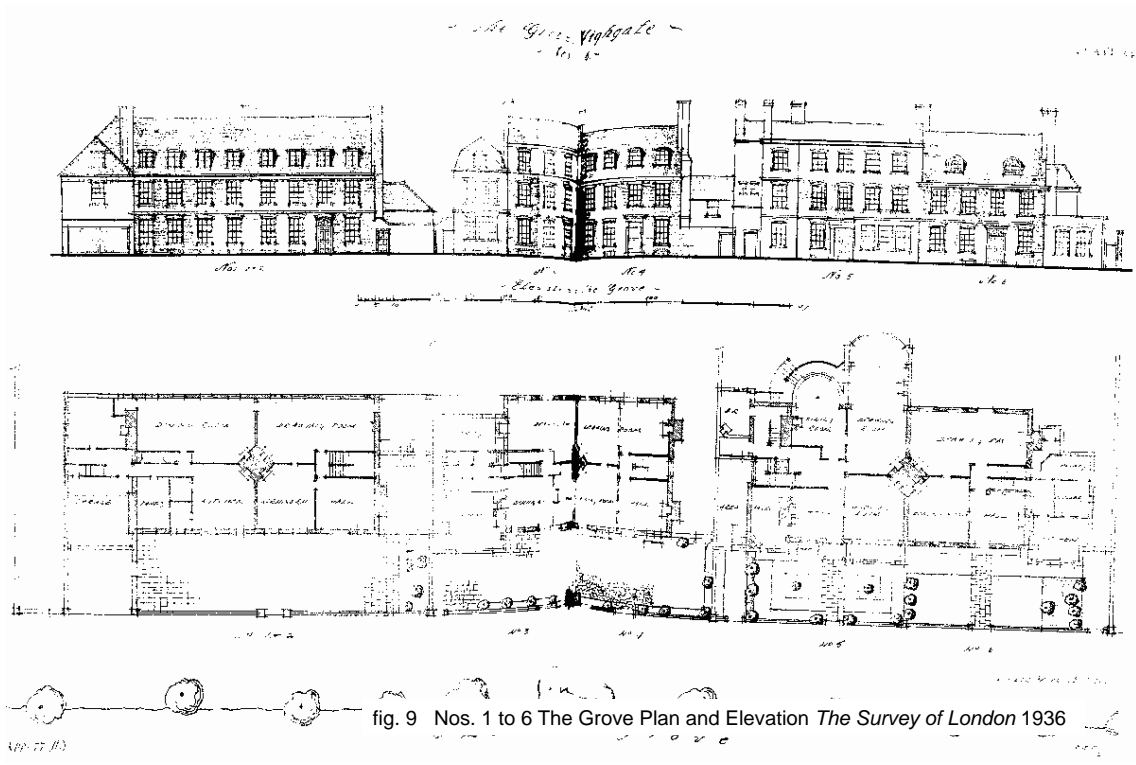


fig. 9 Nos. 1 to 6 The Grove Plan and Elevation *The Survey of London 1936*



fig. 10 Plans in *The Survey of London 1936*



fig. 11 Elevations and Sections *The Survey of London 1936*

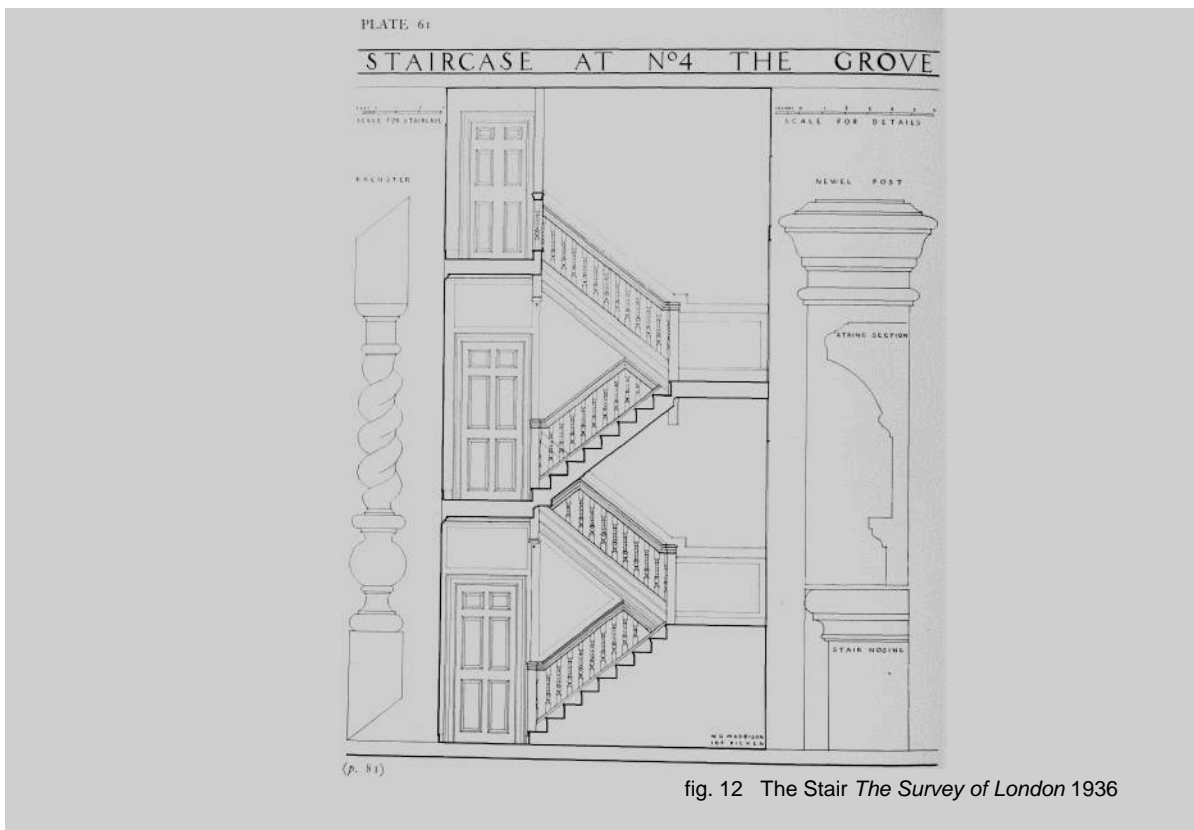


fig. 12 The Stair *The Survey of London 1936*

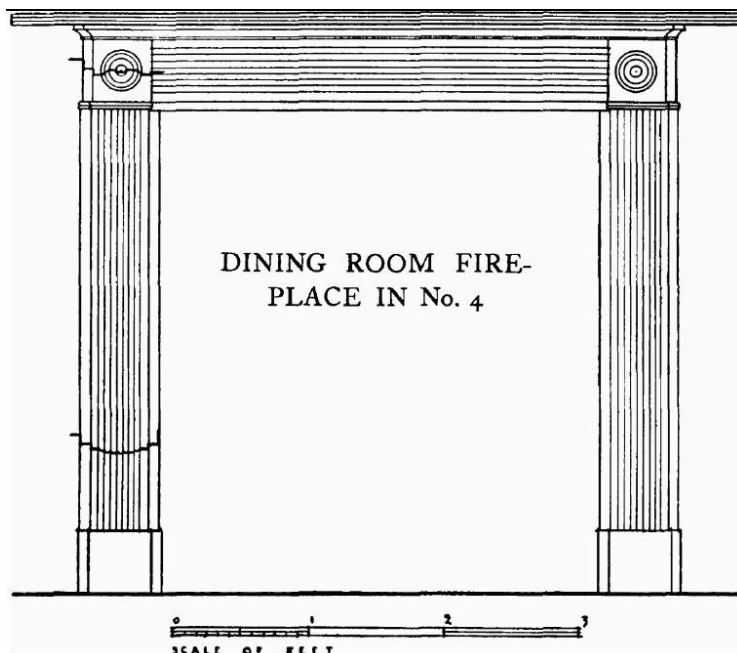


Figure 15:
Dining room fire-place, No. 4, The Grove

fig. 14 *The Survey of London 1936*

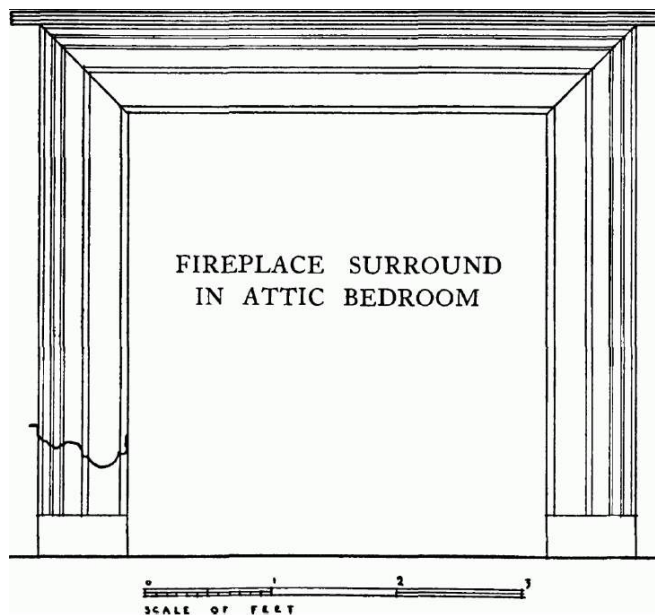


Figure 12:
No. 4, THE GROVE

fig. 15 *The Survey of London 1936*

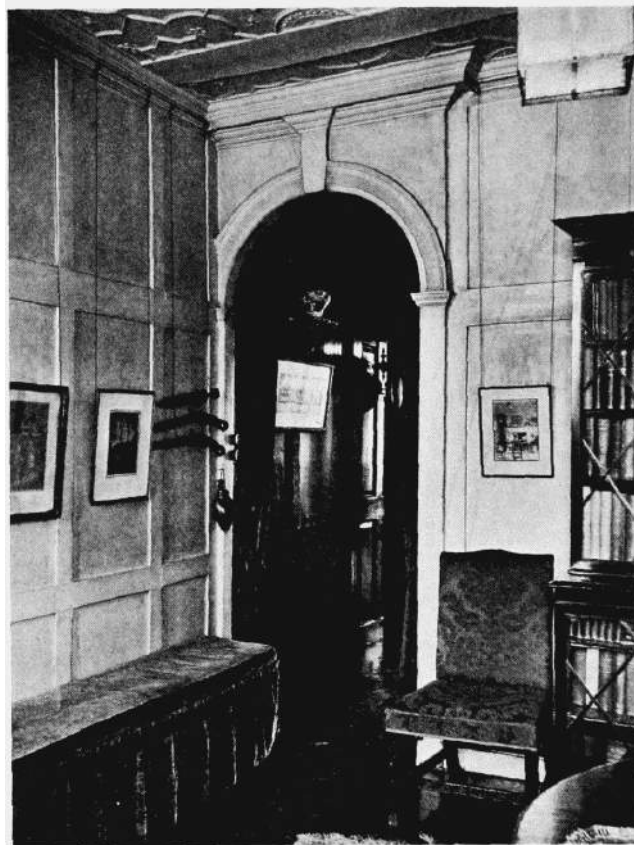


fig. 16 4 The Grove 1936
Entrance Hall
The Survey of London



Fig. 17 Extract from John Rocque's map of 1745



Fig19. The Grove 1888 drawing from John H Lloyd's *The History, Topography, and Antiquities of Highgate*

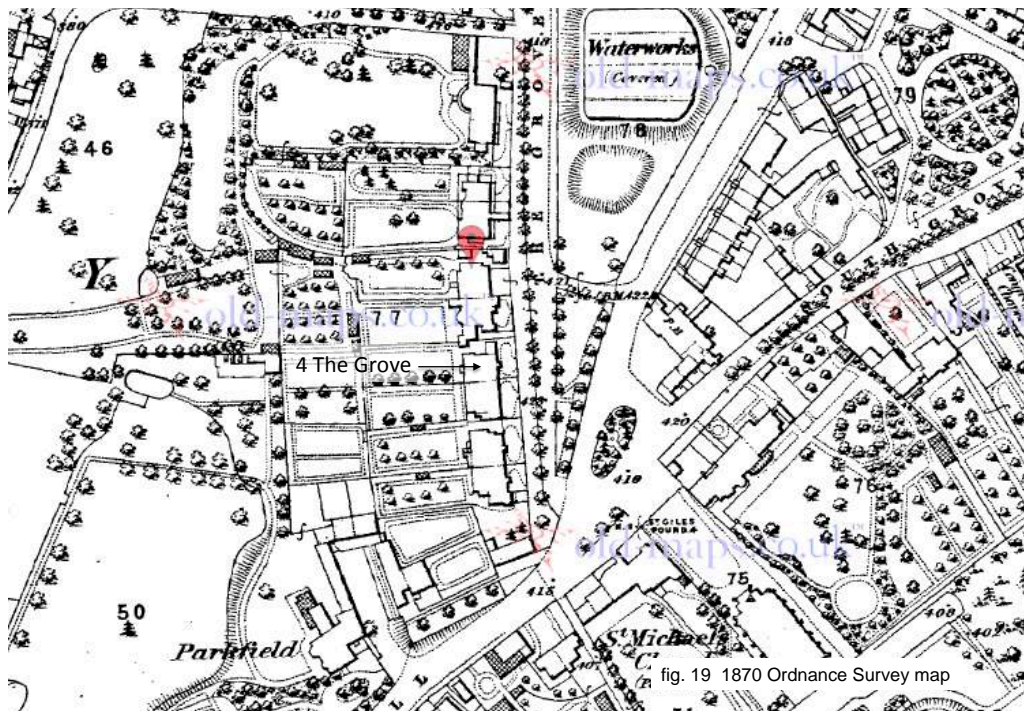


fig. 19 1870 Ordnance Survey map

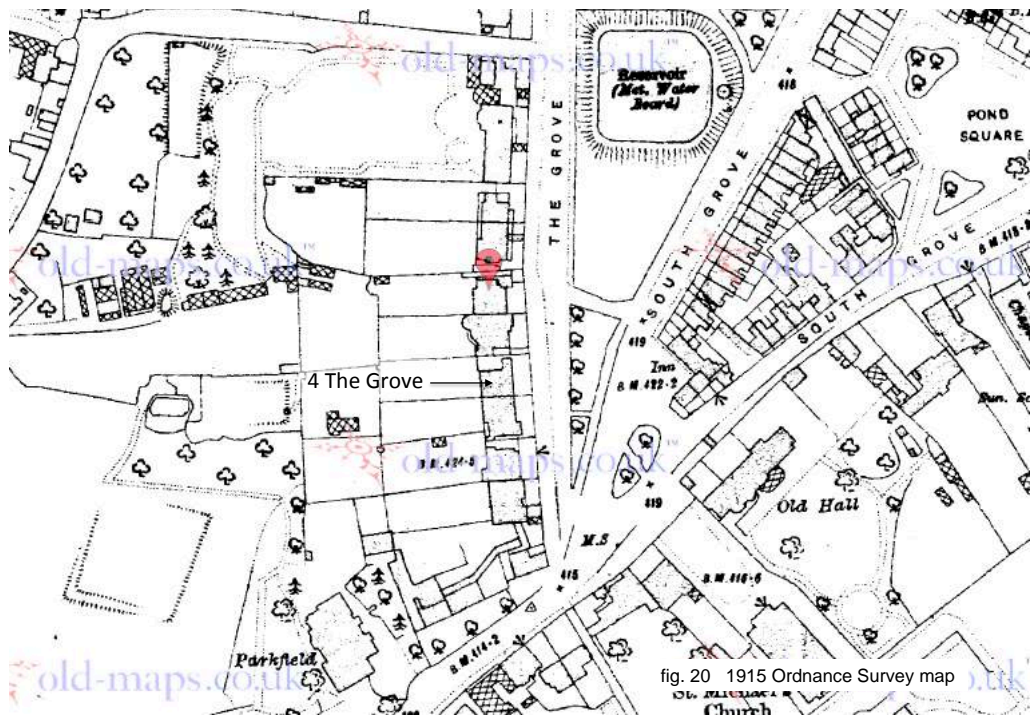


fig. 20 1915 Ordnance Survey map

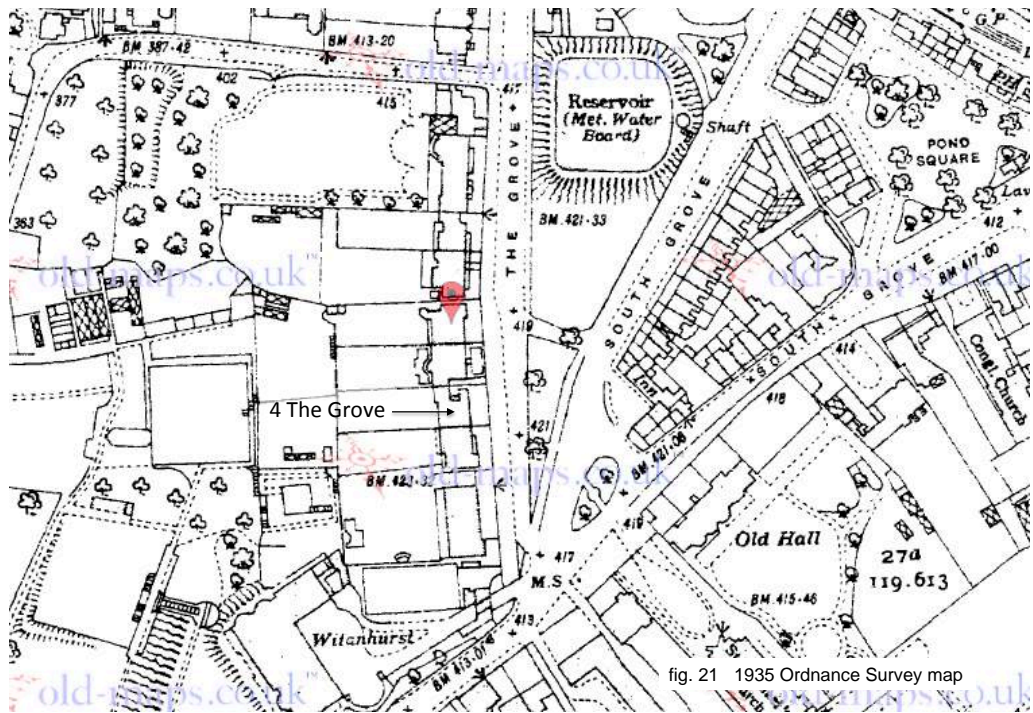


fig. 21 1935 Ordnance Survey map



fig. 22 H E Du Plessis watercolour of the rear of 'Shelly's House', No. 3 showing rear also showing No. 4 c.1940 V&A Museum



fig. 23 Screen grab from 1979 episode of *The Professionals*

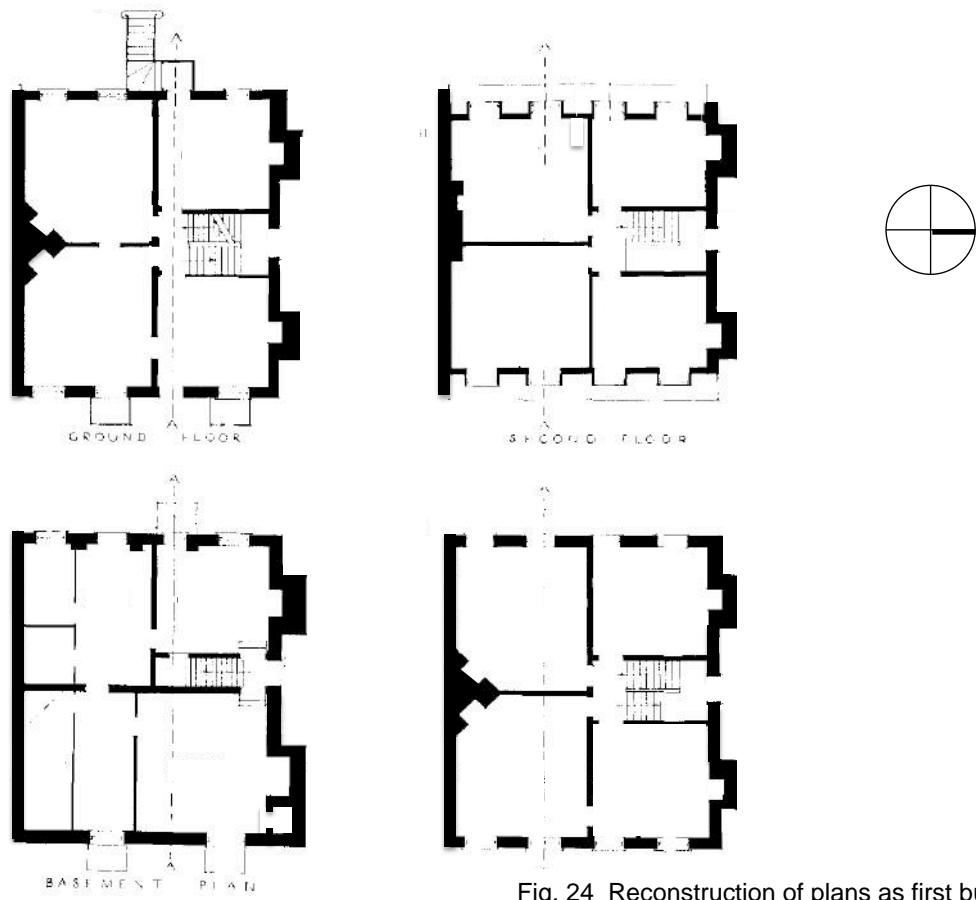


Fig. 24 Reconstruction of plans as first built

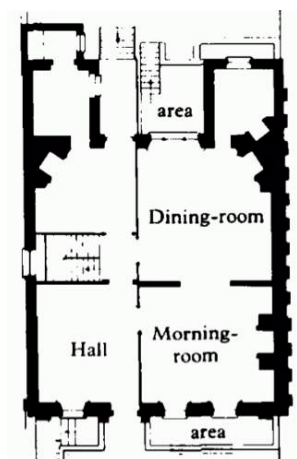


Fig. 25 Plan of a Kensington Square house of 1688: *The Survey of London*

APPENDIX A TEXT FROM *THE SURVEY OF LONDON*

No. 4, The Grove, has been selected for complete illustration in this volume (Plates 57, 58, 57, 58, 59, 60, 61) because, of the houses as they are at present, it is the one that is the fairest guide to the appearance of the row in its earlier state. It must be remembered, however, that changes may have taken place from time to time in the arrangement of doors, windows, panelling and fittings, of which no record has come down to us. On the ground floor (except that the partition between the two rooms on the garden front has been in part removed) the original plan remains intact.

¶

The house is entered by a doorway in the second opening from the north into a hall surrounded to-day with plain, square deal painted panelling (three panels high without any dado mouldings), and separated from the staircase by a solid partition. The principal feature is the opening to the staircase hall which is set slightly forward from the rest of the partition. The opening is semicircular-headed with a long narrow key block round which break the lower members of a wooden cornice of early 18th-century character which traverses the opening, but of which the upper member only is carried round the rest of the hall. On the left of the front entrance is a six-panelled door with beaded panels slightly raised in the centre. The window opening is not fitted with a window seat but the original shutters and casings in two heights remain. The fireplace has a marble surround of 18th-century character. Between the chimney back and the staircase partition is a recess or cupboard corresponding with a similar one on the floor above, while beneath the stairs is another cupboard to which access is now gained from the hall, but which was formerly only accessible through a hinged panel on the basement flight.

¶

The room on the left of the hall is lined with late 17th- or early 18th-century beaded and painted deal panelling with moulded dado rail. There is a characteristic moulded cornice similar to the fragment in the hall. The fireplace is modernised, but the original arrangement of the panelling around and above it remains—two oblong panels over the opening flanked by two long narrow ones. The door leading into the room facing the garden is of the same type as the one from the hall and so are the doors on the first floor. The two rooms facing the garden are combined and panelled throughout with plain square deal painted panels, with slightly more elaborate architraves to the doors. The usual cornice has been removed in the larger room, but the original arrangement of panels remains over the fireplace.

The staircase is of the early type; solid newels, plain and square, with the moulded handrail breaking round but no base mould. The strings are continuous and the balusters spiral of substantial design, eight to each flight, with a short one where the handrail is mitred back on to the main carriage or string. Two of these newel posts have their original circular moulded pendants. On the ground floor opposite the basement flight (which is enclosed in a solid partition) is a door leading into the larger room on the garden front which obviates the necessity of its becoming a passage room. This door seems to be of early design. Only this portion of the walls of the staircase well is panelled to its full height. Up the flights the dado alone remains. On the half landing the original sash window with its heavy glazing bars has been removed and an opening cut through to one side to some steps down to a modern wing. Beside these some old panels have been re-used.

¶

All the first-floor rooms except the smaller one facing the garden, which is covered with canvas above the dado, have panelling similar to that on the ground floor, sometimes beaded but more generally plain. The doors also are precisely similar in style. The north front room has been divided into two and in the larger room facing the garden the long narrow panel to the left of the fireplace bears the marks of a hinge.

On the attic floor two of the doors on the outside appear to be plain square four-panelled but on the inside they are six-panelled bolection moulded. In the smaller room overlooking the garden there is a fine heavy bolection moulding around the fireplace opening of the type one might reasonably have expected to find in some of the principal living rooms.

¶

The basement contains some features of interest; the back door is boarded, ledged on one side, and studded with nails. The other internal doors consist of three broad planks with long strap hinges with ornamental points, ledged on one side and with two narrow panels on the other. The kitchen is fitted on two sides with a dresser apparently contemporary with the date of the house; the lower shelf is supported on seven turned baluster legs, each with a delicate moulded cap. The upper shelves are stout, moulded on the edges and stopped against elaborately shaped ends. There is a small cupboard of contemporary date at the ceiling level. In the cellars are the original partitions, with their upper portions constructed in lattice work for light and ventilation. No upper storey having been added, the main front towards the Grove retains its eaves, cornice, and general early character and original grouping of the openings. The front door is of unusual height. The entrance gates are formed with square wooden posts with moulded caps supporting curved iron brackets carrying the lamp fitting.

[*The Survey of London: Volume 17: The Parish of St Pancras Part 1: The Village of Highgate*: 1936: ed. Percy Lovell and William McB. Marcham: London: pp. 77-94]

APPENDIX B Stephen Howard Gray MSc Dip Arch APMP IHBC RIAS RIBA

Master of Science (Historic Building Conservation)

Graduate Diploma: Architecture

Association for Project Management Professional (IPMA Level D, SCQF Level 7)

Institute of Historic Building Conservation (Full Elected Member)

Royal Incorporation of Architects in Scotland (Full Elected Member)

Royal Institute of British Architects (Full Elected Member)

In 40 years in practice Stephen Gray's career has ranged across both public and private sectors and has gone beyond his first discipline of Architecture, to include and often combine, the disciplines of Project Management and Historic Building Conservation.

On graduation from the *Brixton School of Building* in 1973 he joined architects *Tim Tomlinson and Basil Cons* in theatre design and designed stage lighting for *David Bowie*

From 1975 with the *Department of the Environment PSA*, he was architect for many *Royal Air Force* projects. Subsequently he was selected as multi-disciplinary group leader in the *PSA Student Training Office* and trained student architects, engineers and surveyors on live projects for a number of government agencies including the *Directorate of Ancient Monuments and Historic Buildings* (a precursor to *English Heritage*). On promotion to Principal Architect he was project manager for *United States Air Force* projects on the Ministry of Defence estate in the United Kingdom.

In private practice from 1987, he was head-hunted to join the APP Partnership as design team leader for the *Cornmill Shopping Centre*, the insertion of a major new retail development into the Central Darlington Conservation Area, behind 65 retained historic buildings.

For 20 years as a director of Belgravia-based *Weldon Walshe* he undertook many super-prime residential projects, mainly in Central London's Listed Buildings and Conservation Areas. During that time he established his reputation as a heritage consultant to other architectural and planning practices.

In 2012, on retirement from *Weldon Walshe*, to whom he remains a consultant, he established *The Stephen Gray Consultancy*.

He is a preferred trainer for the *Grosvenor Estate* in the heritage of the Mayfair and Belgravia estates, and has been a consultant trainer to professional staff of *The National Trust* Building Department. He is now assisting The Trust's *Seven Sisters Archaeological Project*. He has been a visiting design critic for the *Architecture School of South Bank University*, a visiting lecturer to the *School of Conservation Science at Bournemouth University*, an external Part 2 architecture tutor for *Oxford Brookes University* and RIBA practice mentor to undergraduate students of *Brighton University School of Architecture*. He leads CPD seminars on heritage topics for multi-disciplinary design practices and branches of professional institutes.

He is the *Institute of Historic Building Conservation's* appointed Trustee of the *Covent Garden Area Trust* and has been made a life member of the Trust. He also undertakes *pro bono* work on planning and the historic environment, for community associations and local planning authorities. He drafted the *Hurstpierpoint Village Design Statement*, the first such document to be accepted as a Supplementary Planning Document by Mid Sussex District Council, is an advisor to the *Burtons' St Leonard's Society* on conservation and new development in *James and Decimus Burton's* Regency town, St Leonard's-on-Sea, and successfully represented the Society at a major planning appeal inquiry.

He has given expert witness at adjudications, valuation tribunals and planning appeal inquiries, with instructing solicitors including, *Taylor Wessing* and *Mishcon de Reya*.

Stephen Gray's experience of the historic environment has included work to ancient monuments and royal residences. It ranges from Medieval buildings to those of the 20th Century Modern Movement, including many listed at Grades 1 and 2*. These have included historic buildings and interiors by designers and architects such as:

Colin Campbell, Isaac Ware, James and Robert Adam, James Wyatt and Sir Jeffry Wyattville, John Nash, Sir John Soane, James and Decimus Burton, George Basevi, AWN and EW Pugin, Thomas Cundy III, Samuel Sanders Teulon, Owen Jones, George & Peto, Eugenius Birch, George Devey, CFA Voysey, Richard Norman Shaw, Sir Edwin Lutyens, Detmar Blow, Sir Aston Webb, Wimperis & Simpson, WGR Sprague, Hugh Thackeray Turner, Cecil Masey, Hendrick Petrus Berlage, Bart Van Der Leek, Oliver Hill, Val Meyer and Michael Inghald.

The Stephen Gray Consultancy is a trading name of Howard-de-Gray Ltd.

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