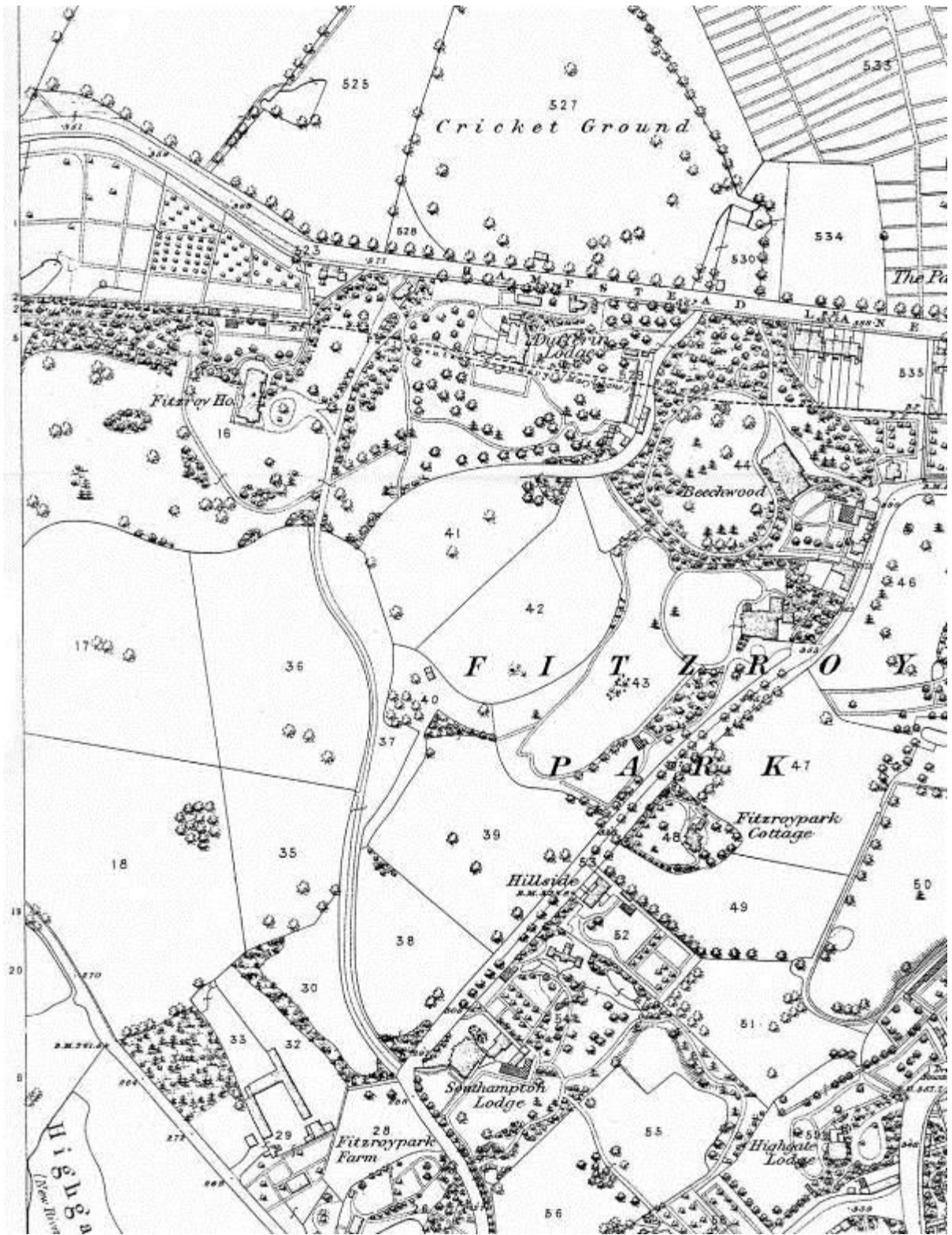
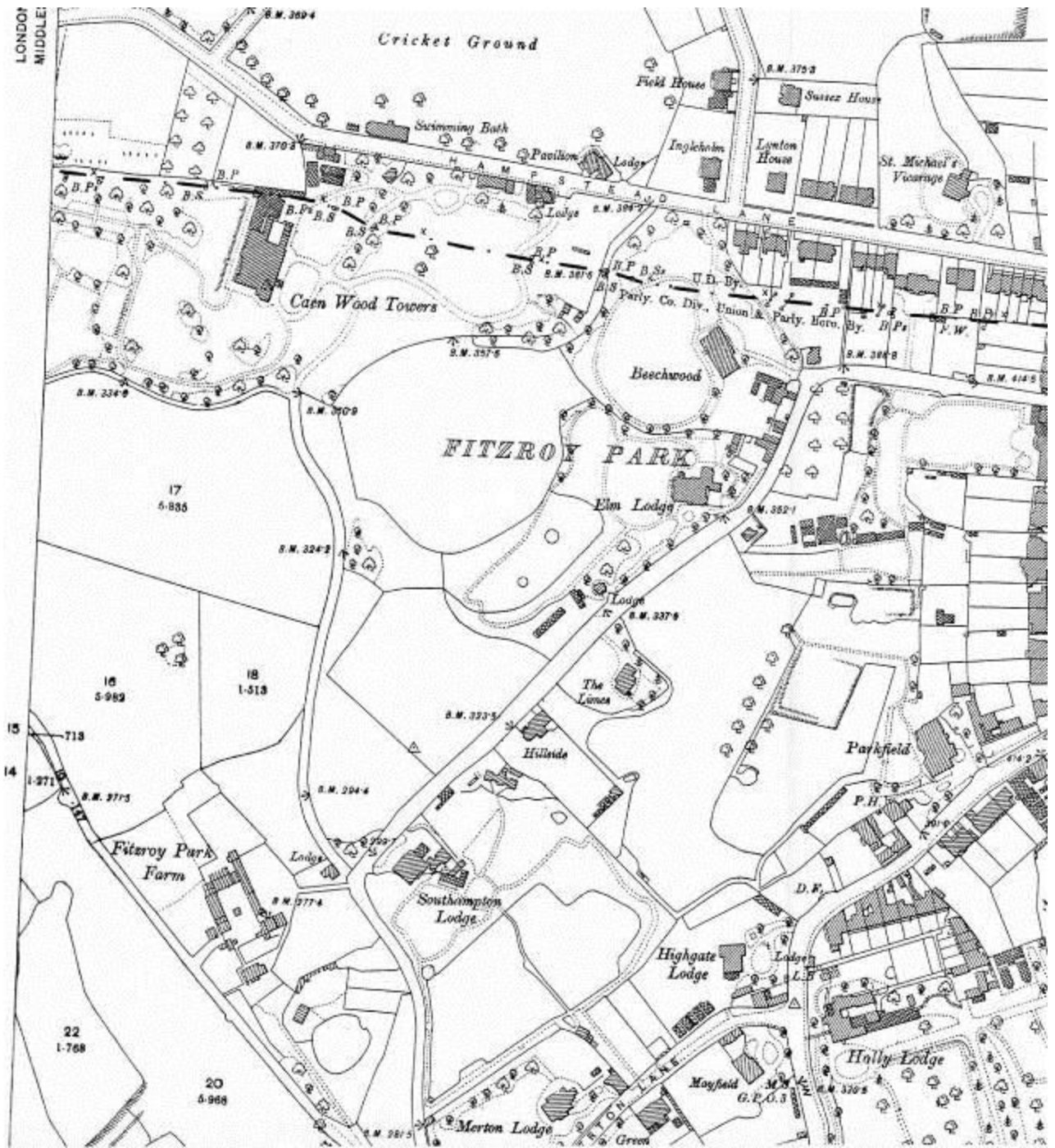


APPENDIX MMH

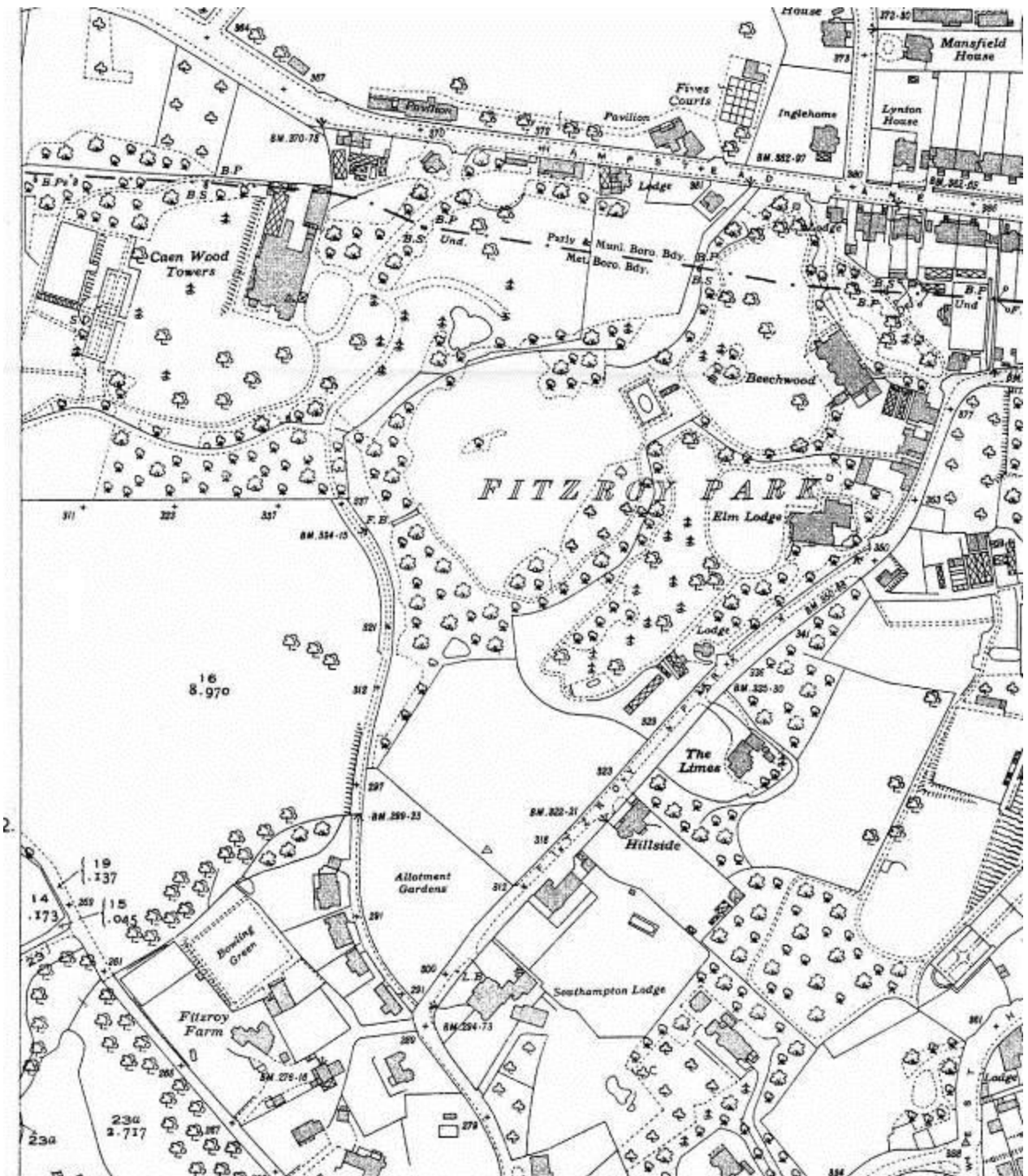
Historic Maps



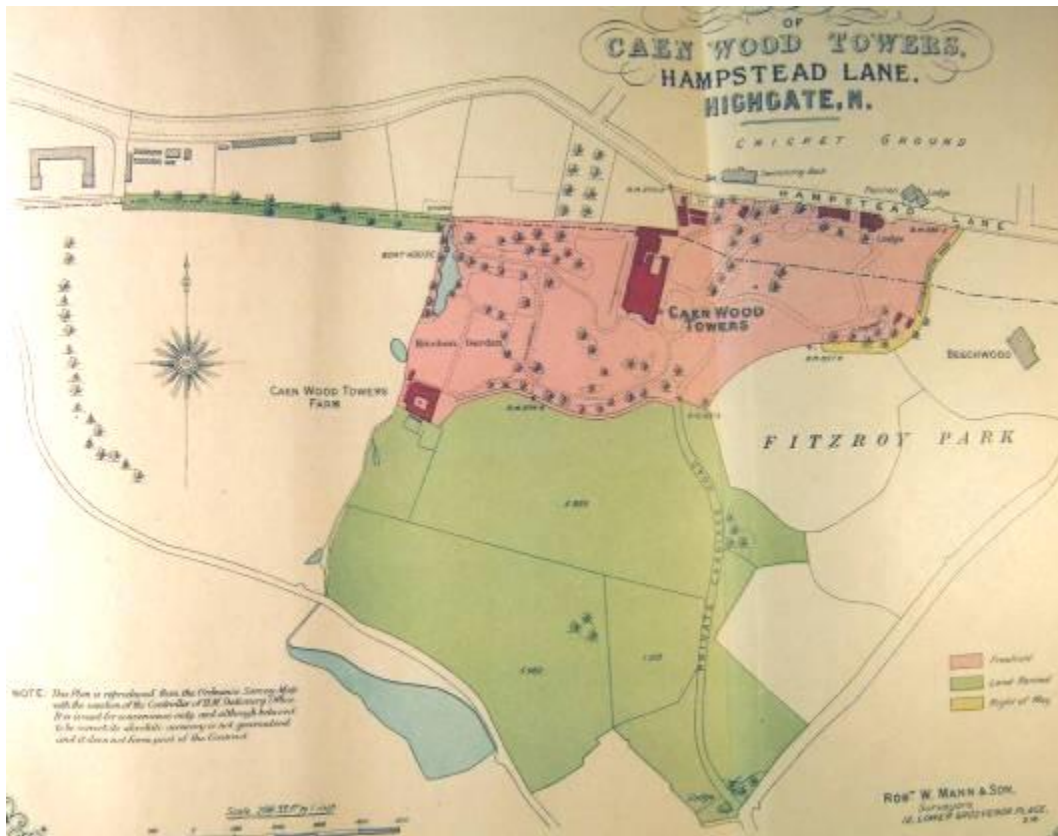
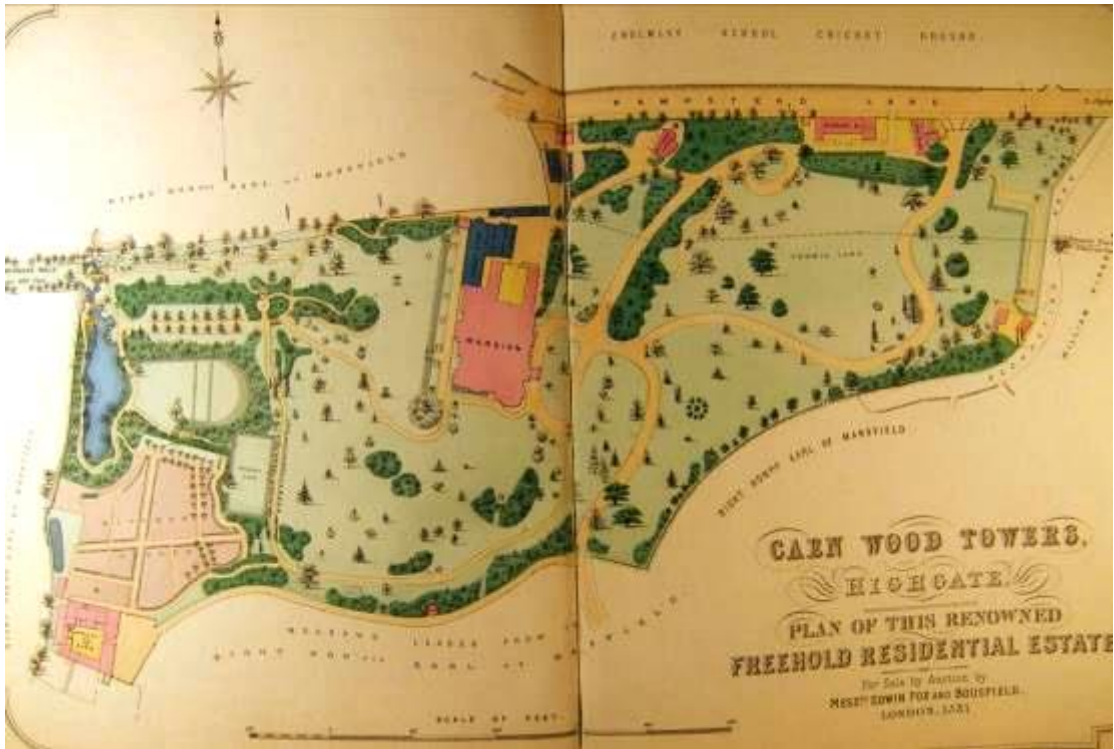
MMH1. The 1870 Map shows Fitzroy House shortly before its demolition for the construction of Caen Wood Towers. The access from Hampstead Lane was close to the Gate House, with Caen Cottage to the west.



MMH2. The 1900 Map shows Caen Wood Towers at its full extent, with its important garden features. The principal access from Hampstead Lane has now been moved eastwards beyond the new stable block and lodge. It is unclear whether the 1870 access had been completely closed off.



MMH3. The 1935 Map shows that some of the glasshouses on the north of Caen Wood Towers have been demolished and a substantial northeast wing has been built. The Guthrie/Jekyll formal garden and lower steps are in place. The access from Hampstead Lane has now been moved to the position it remains in today, serving Athlone House, Caenwood Court and the converted stable block.



MMH4 and 5. Ordnance Survey based plans of estate from the 1881 and 1909/10 Sale particulars highlight the picturesque qualities of the garden layout. There are apparently access points from Hampstead Lane both east and west of the stable block. The upper plan (1881) shows a clump of trees between the old gate house access and Caen Cottage.

APPENDIX MMJ

Archive photographs:

Camden Local Studies and Archives Centre

Presentation photographs (CLSL, 080179/1-15)

MMJ1 These photographs were apparently taken about 1874-80 during the occupancy of Edward Brooke, presented to James Ashbury MP (sat 1874-1880, which provides date range). They are briefly described in the *Standing Building Assessment (SBA)*. They are photographs of excellent quality, prints about 11x 8½ inches. Their importance is as a qualitative benchmark against which the subsequent decline of the building may be measured. The notes below are supplementary to the brief comments in the *SBA*. The Reference numbers are those of Camden Local Studies.



MMJ2 081079/3 This view clearly shows the porte cochere against the tower. Detail appears clear and relatively crisp, though some staining of the stonework is already evident, and there appears to be some erosion of the heraldic beasts (? Bears, with staffs?); there was also a porcupine above the centre of the strapwork that contained the armorial shield. The detail of the gable copings shows that they had a roll moulded projection, which should have reduced deterioration. The banded fishscale and plain tiling of the roof shows up clearly. To the right, part of a chimney shows that it had ornamental shafts of elaborately moulded brick. There were elaborate square section eaves gutters with zig-zag ornament discharging into ornamented rainwater hopper heads, with square section downpipes. All the upper lights of the first floor windows had ornamental leaded glazing of 'bottle glass' discs set against a rectangular grid. The ground floor windows had trefoil cusped heads, with ornamental leaded lattice, grid and disc pattern glazing throughout. Growth of ivy over the building was evidently being encouraged, with some applied trelliswork panels.



MMJ3 080179/4 This view shows the west terrace, looking north towards the pavilion, obliquely along the west elevation of the house. The *SBA* description is quite full. This photograph provides detailed evidence for important missing features, including the gable copings and rainwater goods. The gabled bay window above the Dining Room appears from its light moulded sections to have been built in timber, not stonework, and was set well back from the rectangular bay of the dining room below, to which it was linked by a low pitch hipped gablet roof covered with fishscale tiles. The Dining Room window, which interrupted the run of the loggia, had cusped upper lights. The recessed study window beneath the loggia had an elaborately moulded surround, as did the twin leaf garden doors, glazed in plate glass. The baluster supports for the loggia were timber, square lower section with incisions, bobbin moulded centre, with inverted tapered colonettes and Ionic caps. Bracketed eaves supports, with curved braces. The bedroom balcony had an oriental character, with bobbin pattern balusters, bobbin pattern shafts, supporting a full width glazed upper light, with grid and disc pattern leaded glazing, and a projecting eaves supported on cut profiled brackets. In the distance can be seen the flank of the conservatory, and the now totally destroyed pavilion, with its double cupola roof.



MMJ4. 0800179/5 This view shows the house from the lower garden, looking towards the west elevation. Much of the detail of the south corner and return elevation is obscured by trees. However, it can be seen that there were projecting gargoyles below the crenellations of the upper stair turret above parapet level of the tower, and that heraldic beasts bearing flag standards stood on the square corner plinths of the tower parapet. The pierced stonework parapet above the right hand canted first floor bay is visible. The elaborate detail of the shafted chimneys is visible in a generalised way. The pent rooflight of the picture gallery is just visible above its crenellated parapet. Other details are as described above.



MMJ5. The remaining photographs show interiors and are a record of what has been lost. 080179/6 shows the Dining Room, where the elaborate fireplace and sideboard have long since disappeared, together with the panelled dado, cornice and the elaborate moulded ceiling beams (although the boarding above survives).



MMJ6. 080179/7 shows the Hall, looking across from the staircase recess. The hooded fireplace, panelled Drawing Room door, pilaster, polished Granite column and heavy beamed ceiling were all removed in a later remodelling. The corbel blocks are glimpsed.



MMJ7. 080179/10 shows the ante-hall looking into the main hall. Although the layout survives, the screen was much simplified in the 1920s. None of the decoration (somewhat in the style of Christopher Dresser) survives. All panelling of main hall was stripped – some of bracketed ceiling remains. The window looking into the inner area evidently had stained glass inserts, and cusped heads.



MMJ8 080179/8 shows the Drawing Room looking into the recess. This was later blocked. All the decorative features, including the elaborate cornice, and cusped panelled ceiling, with mini pendants, were swept away in a 1920s redecoration.



MMJ9 080179/12 shows the Drawing Room looking east, with the original recess at left. Virtually everything seen here, including the fireplace, cornice and ceiling has been destroyed: see notes on 8 above.



MMJ10 080179/9 shows the Billiard Room. Architecturally the feature of greatest interest is the 5 light mullioned window, with panelled reveals and fitted seat below. The cusped trefoil headed top lights had patterned leaded glass with pictorial roundels. The lower lights had lozenges of pictorial glass to and bottom showing animals and birds subjected to field sports – hunting, shooting and fishing – shown in the main rectangular lights. The style of the figures is of Arts and Crafts character. The moulded inner window frame is hardwood. The large billiard table and gasolier in the foreground are long gone.



MMJ11 080179/11 shows the Morning Room. This was opened out into the hall by Francis Cory Wright (see below), and later gutted to provide sanitary facilities for the hospital. All decorative features of significance appear to have been destroyed.



MMJ12 080179/13 shows the Picture Gallery looking south towards entry from house. A toplit space from the pent glazed rooflight visible on 5. This room appears to have been almost totally destroyed.



MMJ13 080179/14 shows the same room looking north into the Conservatory. The arch itself is exposed on the north elevation, following demolition of the later extensions for the hospital use.



MMJ14 080179/15 shows a view in the Conservatory, looking north away from the Picture Gallery. The arched structure of cast iron is visible through the planting. This feature survived WW2 and was finally demolished about 1952/3.



MMJ15 The 080180/1-12 photographs were presumably taken at the same date showing the grounds. However there is a glimpse of the west front on 080180/10, important as it shows, albeit at a distance, the number of chimneys was impressive, even on the rear of the house, where the service rooms and servants' accommodation was located. Some stacks had up to six shafts.



MMJ16 Likewise 080180/11 shows how important the picturesque roofline of the west front was in context, building up through the gables, to the chimneystacks, and culminating in the crenellated tower, and flag turret.



MMJ17 080180/9 Rustic Bridge and Dingle. The gardens contained a wealth of picturesque features; many no longer survive.

APPENDIX MMK

Archive photographs:

London Metropolitan Archives

The following photographs are from the London Metropolitan Archives.

The first sequence shows four views from Hampstead Lane, looking east towards the house. These were taken in 1934. The first two show the tower rising over the trees to the east of Kenwood, taken from an unknown elevated viewpoint. The second pair show different views from just outside the walled boundary to the house. The conservatory with its glazed barrel vault is clearly visible, and the top of the glasshouses can be seen above the north end wall of the service courtyard. Clearance of the glasshouses (but not the conservatory) must have occurred shortly afterwards as they are not shown on the 1935/6 Ordnance Survey Map revision.

LMA SC/PHL HAMPSTEAD LANE

The second sequence shows four views from the ridge east of Kenwood House, looking towards Caen Wood Towers, from a series of panoramic views taken in 1933. These give glimpses of the tower, gables, chimneys and roofscape of the house, and indicate how important these features were in distant views. There are also views of the model farm buildings and parts of the west gardens.

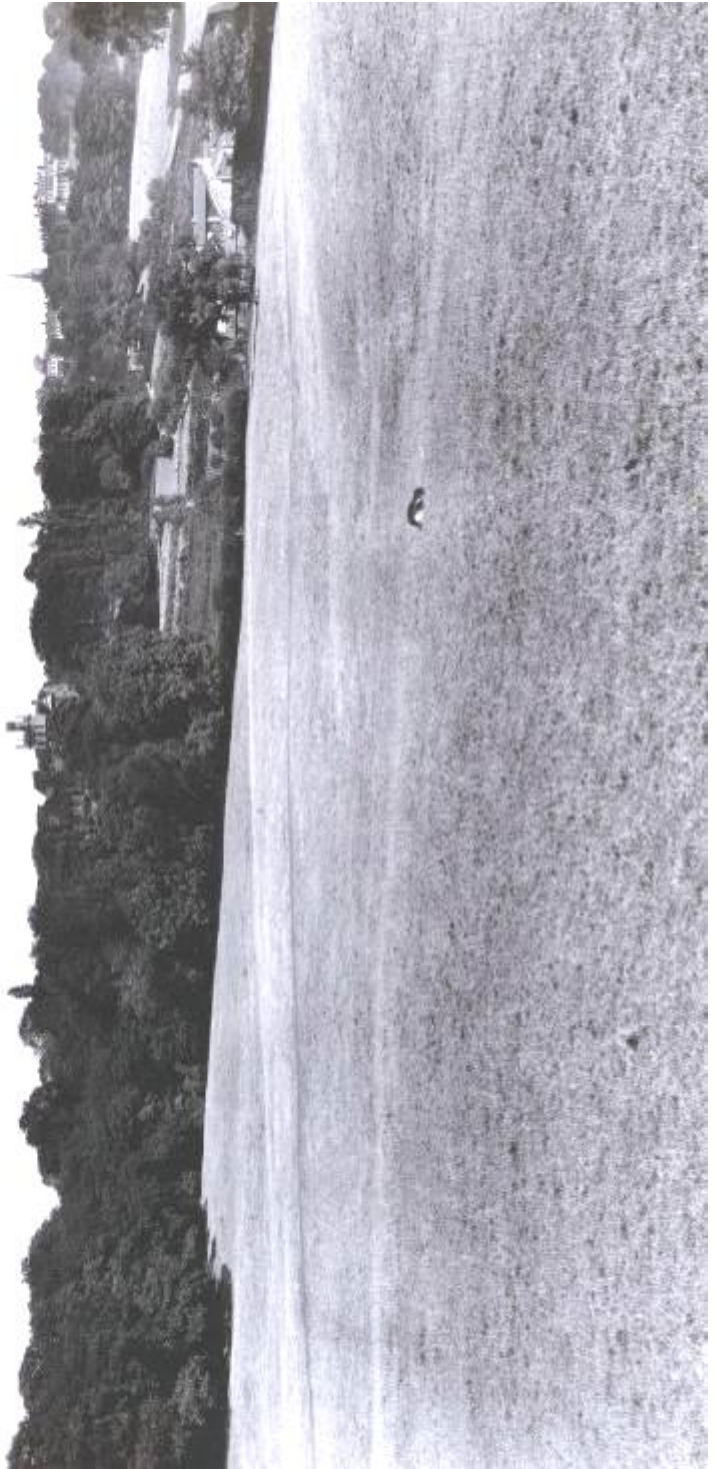
LMA SC/PHL/02/1115 48.1 KENWOOD GENERAL

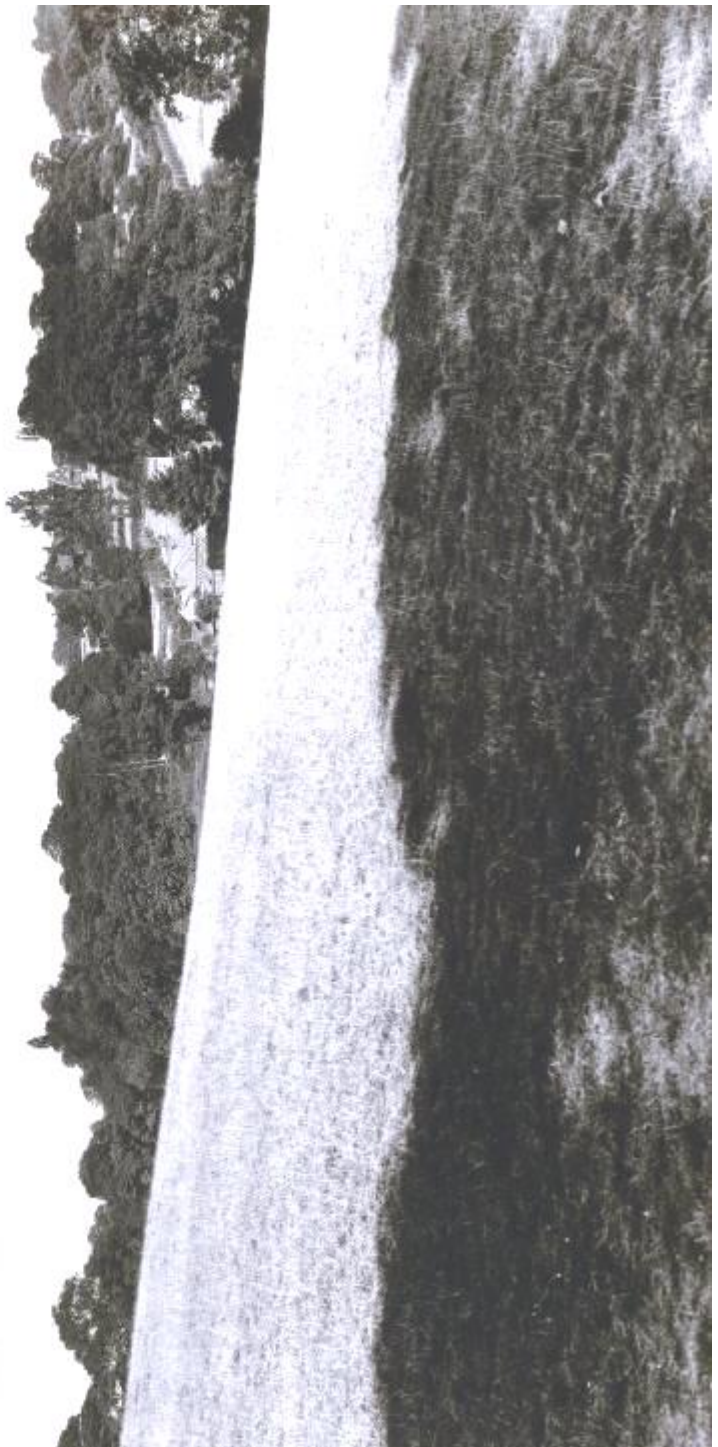
















APPENDIX MML

1881 sales prospectus:

Camden Local Studies and Archives Centre

**Camden Ref 89.3 HAM Caen Wood Towers :
The 1881 Sale Particulars**



Caen Wood Towers, Highgate,

SINGULARLY CHOICE AND EXCEPTIONALLY BEAUTIFUL
FREEHOLD ESTATE,
OCCUPYING A PRE-EMINENTLY ATTRACTIVE POSITION, WHICH, FOR
Accessibility to the Resorts of Fashion or of Commerce,
AND THE ENJOY
CALM OF ITS RURAL SURROUNDINGS,

Is unsurpassed in the vicinity of the Metropolis, or, in fact, of any other great centre of civilisation.

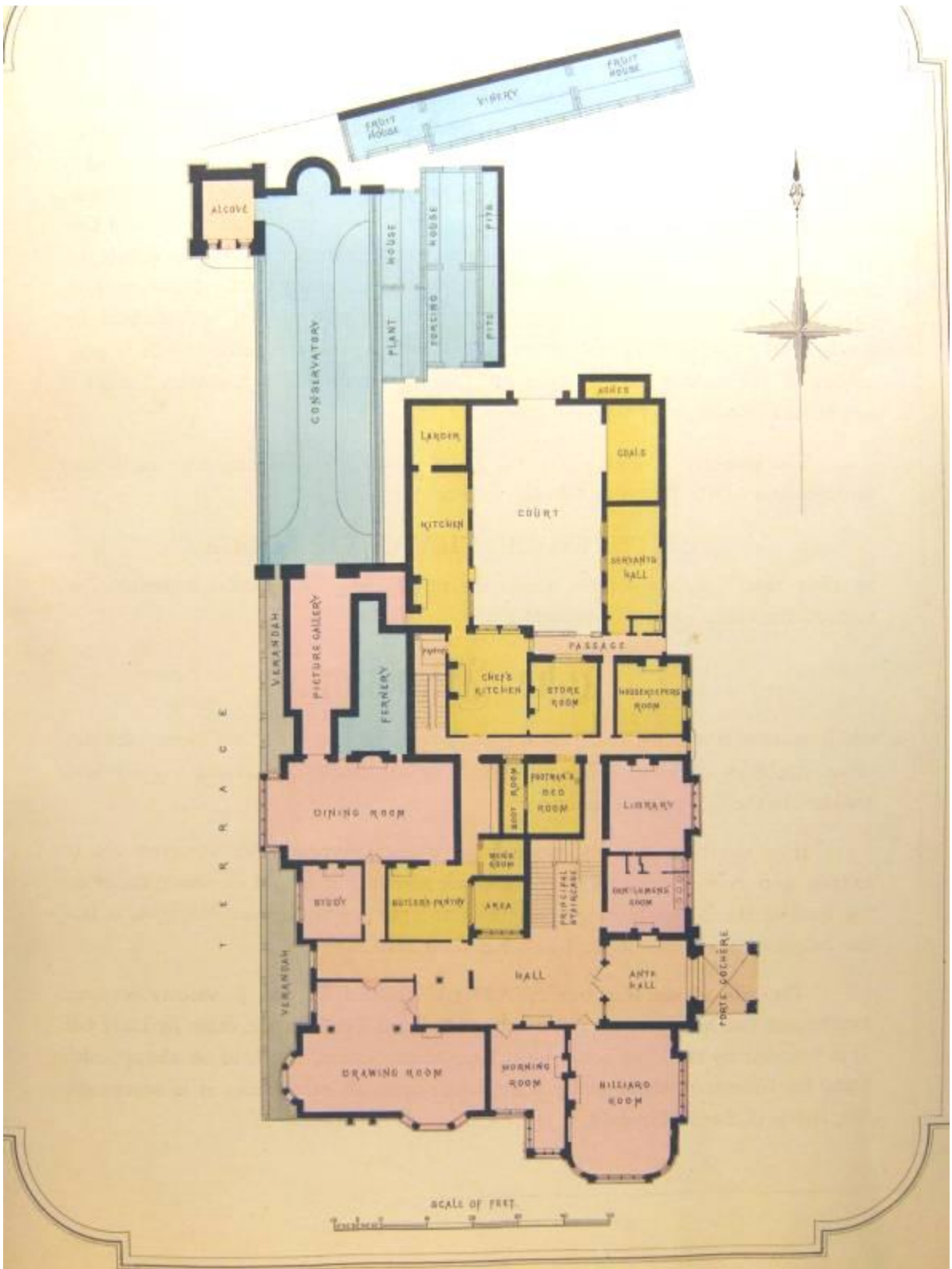
A refined taste, sound judgment, ample wealth, and cultured experience have combined to produce, on a spot upon which Nature has lavished its richest charms,

A SPLENDID HOME,

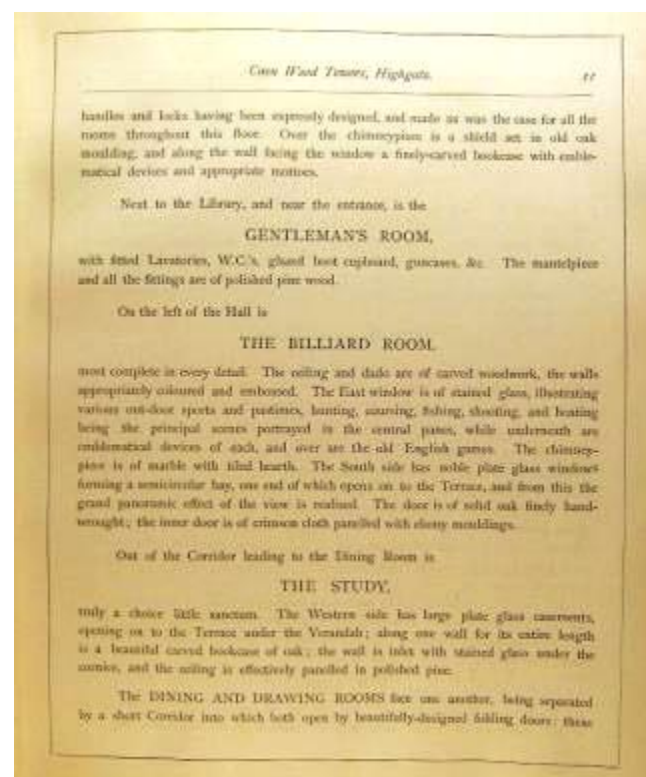
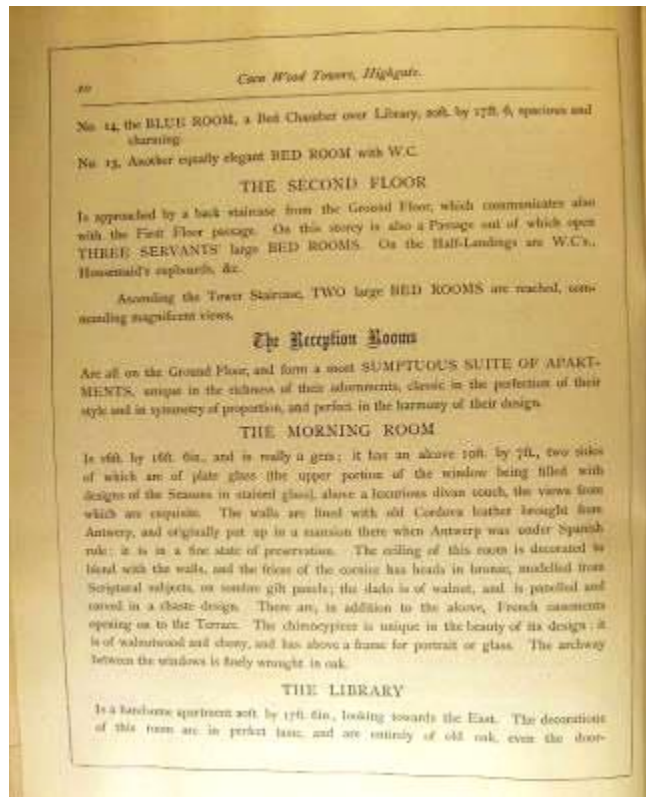
replete with all that art and science could devise to render it perfect in fulfilling the requirements of a patrician or a peer, an opulent citizen or a man of letters.

The HOUSES OF PARLIAMENT are within three-quarters of an hour's drive, the BANK OF ENGLAND about the same distance, and the OPERA HOUSES and HYDE PARK also reached in about forty minutes; to the REGENT'S PARK it takes only twenty minutes, and PORTLAND PLACE is within four miles; while, for Railway communication with town, it is sufficient to remark that HIGGATE STATION on the GREAT NORTHERN RAILWAY, HAINSTED HEATH STATION on the NORTH LONDON RAILWAY, and HIGGATE ROAD STATION on the MIDLAND RAILWAY are within one mile, and give ready access to every part of the City and West End. HIGGATE CHURCH is about five minutes' walk, and other Churches are at hand.

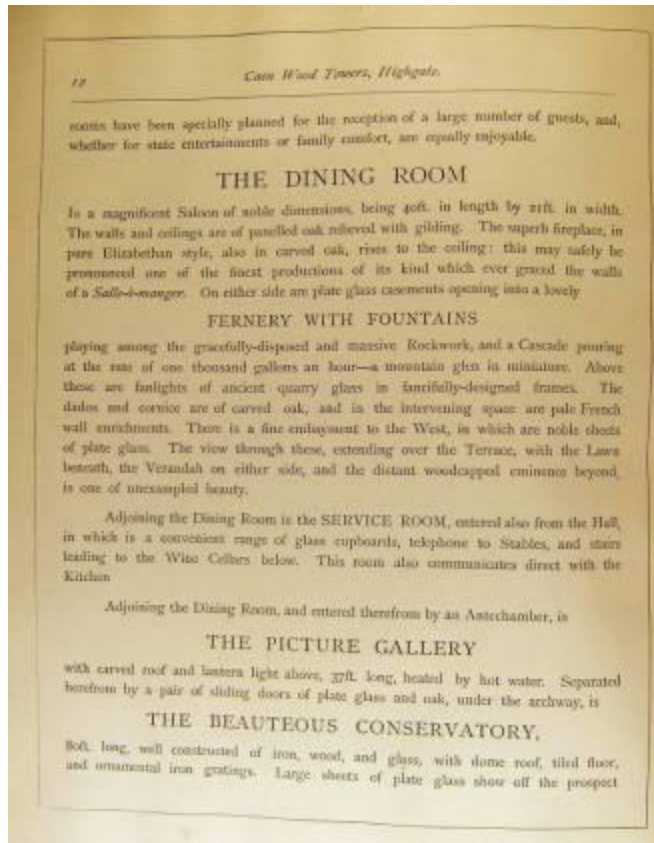
MML1, 2 Illustration of Caen Wood Towers and title page from 1881 sale particulars



MML3. Plan from 1881 sale brochure



MML4, 5 Descriptions of Reception Rooms



MML6. Description of Dining Room and Picture Gallery (Illustration MML7 below)



MML8. The file contains two bound sales particulars, the first being the Auctioneer's particulars from Edwin Fox and Bousefield, offering the property for sale at The Mart, Tokenhouse Yard, Bank of England on Wed. 22 June 1881 at 2pm. precisely. Usual estate agent's puff in the description. The particulars include the coloured engraving of the view from the south west, and the coloured ground floor plan. The brochure was illustrated by photographs, some of which find their equivalents in the presentation set reviewed in Appendix MMJ above.



MML9. Outer and inner Entrance Halls showing original screen

This view of the entrance hall beneath the porte cochere shows the original triple arched screen in full and affirms that the marble floor is original. Beyond, the details of the main Hall are indistinct, but the coffered ceiling beams are well caught in reflected light. The Drawing Room recess can be glimpsed beyond, also the west doors to the garden, with their cusped top lights. The stained glass windows had lights representing the four seasons. Carving, including the capital of the columns supporting the first floor, was by George Durham, B Phillips, and Calder Marshall. The staircase led to a music gallery on a landing, complete with organ, the windows here and on the staircase having stained glass panels on the legend of Una and the Red Cross Knight and Aesop's Fables. These are possibly Morris & Co. subjects, but he is not mentioned by name. (*The Builder* credits Heaton, Butler and Bayne).

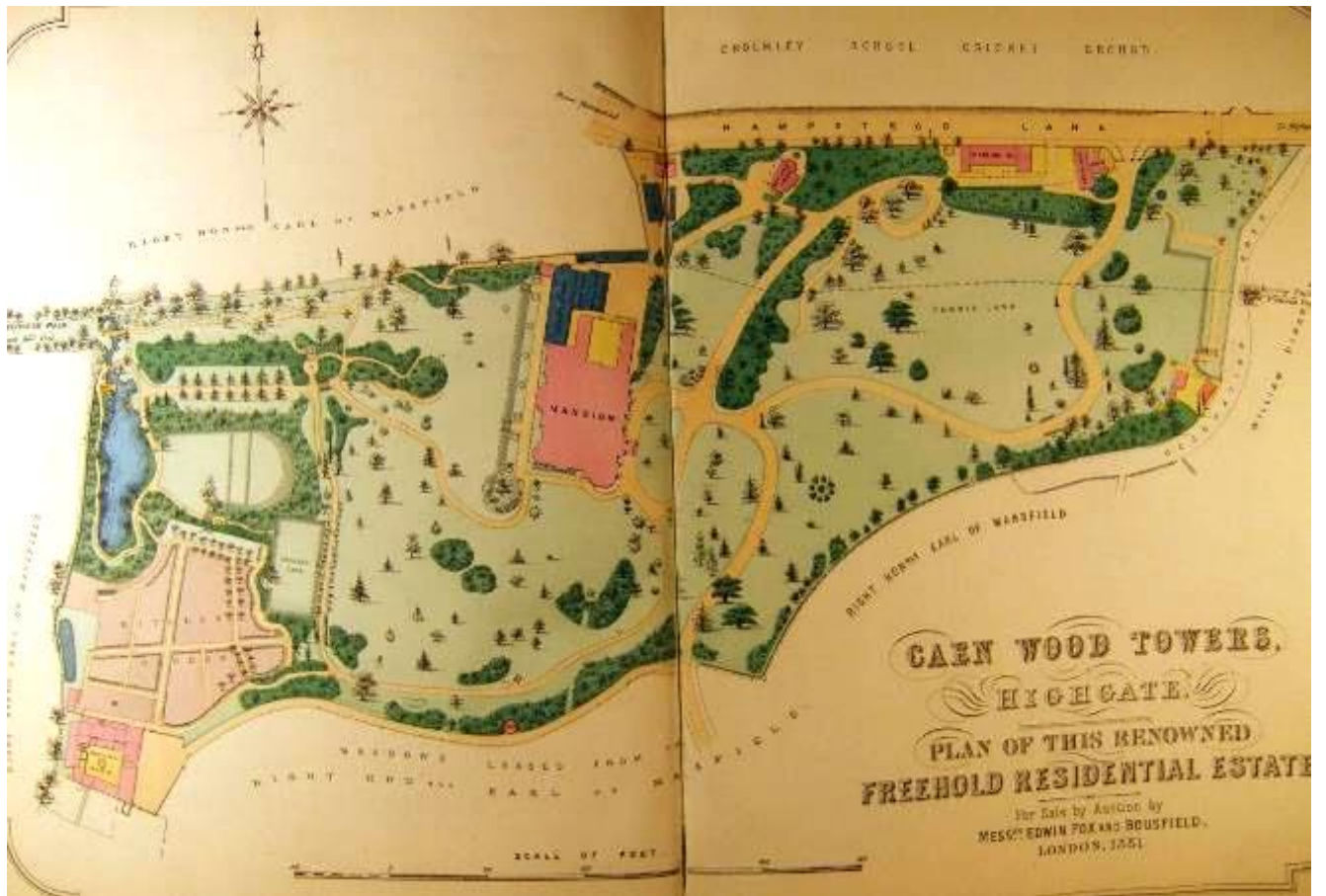
MML10. The principal bedrooms were accessed from the gallery/landing, the Principal Guest Chamber in the south east corner, with Gentleman's dressing room and bath adjacent; The Antique or Elizabethan Room was over the porch; the Oriel bedroom was above the Morning room. A 'recherche' suite of State Apartments was on the west, the Grand Guest Chamber on the south west corner, with a Boudoir adjacent with a ceiling painting of The Three Graces, and a Dressing Room, with bath and w.c. opening on to the verandah/balcony. The west corridor included the South bedroom, bathroom, housemaid's room, Young Ladies' bedroom, and ladies' maids' room. Down four steps were Day and Night nurseries, a box room and an Eastern Chamber, the Blue Room (over the library), and another bedroom. The second floor back contained the servants' bedrooms. The two tower bedrooms appear to have been guest rooms.

MML11. The Ground Floor reception rooms opened off the reception hall. The Morning Room was 'really a gem' with alcove, and upper windows having stained glass of The Four Seasons (another Morris possibility), antique Cordova leather wall coverings, a walnut dado and a chimneypiece of walnut and ebony (all now destroyed). (See Illustration in MMJ above) The Library was on the east, with a finely carved bookcase. It was followed by a Gentleman's Room with lavatories, wc., boot cupboard and gun cases. The Billiard Room in the south east corner had the stained glass window panels with scenes of hunting, coursing, fishing, shooting and boating glimpsed in the presentation photographs. (See MMJ) The ceiling and dado were of carved woodwork. The Study was 'truly a choice little sanctum', off the corridor leading to the Dining Room, with a carved oak bookcase and pine ceiling. The Dining and Drawing Rooms were connected by an axial corridor. The former had a carved and gilded oak chimneypiece and ceiling. (See Illustration in MMJ) There was a Fernery with fountains in the open area behind the Picture Gallery, with the latter leading to 'The Beauteous Conservatory', 80 feet long; Illustration MML12 below.





MML13. The Drawing Room (Illustration above) had hand painted walls 'in delicate tints', a fireplace of ebony and marble, with ornamentation by Calder Marshall and ceiling panels with raised mouldings and embossments between. The photograph of this room has its equivalent in the presentation set (080179/12), which has much the same furniture but in a different arrangement, which suggests they were contemporary. There follows a description of the domestic offices (now largely demolished) and grounds. The latter are illustrated by photographs, which have their equivalents in the second batch of presentation photographs. A plan of the estate gives the main features of the gardens, which were in the picturesque tradition: Illustration MML14 (next page).



APPENDIX MMM

1909 sales prospectus:

Camden Local Studies and Archives Centre



MMM1. Ivy-clad east front and MMM2, below, west front and conservatory



MMM3 The Second sale brochure dates from 1909/10 and was prepared by Robert W. Mann of 12 Lower Grosvenor Place, for the executors of Sir Francis Cory-Wright. This includes detailed particulars, and a number of photographs, which make for useful comparison with the c1880 set, and also with the present depleted state of the house. The growth of ivy across the major facades makes detailed comparison difficult. However, from the view of the East Front (frontispiece of the brochure) it is evident that the ornamental glazing from the lower lights of the Billiard Room bay window had been removed. This room had become the Morning Room – see interior description. The beasts on the corners of the porte cochere parapet had been removed – otherwise little difference from the 1880 view. The photograph of the West Front includes all the features from 1881, but now heavily ivy clad so that detail, for example of the loggia, is virtually impossible to interpret. The South Front is also heavily clad in ivy, even the projecting circular recess, which suggests that it had not been all that recently built.



MMM4. South front showing circular pavilion extension at left. Ivy obscures balcony details.



MMM5. Inner Hall showing arched opening to former Morning Room

MMM6 The interior description begins with a photograph of the Inner Hall, with the screen to the outer Hall in the background. This room had been opened out by an arched arcade into the area of the former Morning Room on the South front. This feature is now described as a deep Alcove off the Central Hall '*... commanding fine views over the grounds in several directions*'...and '*approached from the Inner Hall through wide semi-circular archways with marble columns*'. The Drawing Room had also been redecorated with '*very handsome and superbly hand painted panels of roses*'. It is difficult to be certain whether the present decorative scheme had been put in place, but I feel that this is unlikely. However, the '*copper domed alcove*' had already been built. There was also '*a handsome dog stove in white and gilt tiled recess with white decorated tiled hearth*', which is nothing like that described in the 1881 prospectus.

A Handsome Oak Morning Room

Measuring 31ft. by 21ft. 9in. (into bays), with raftered ceiling, deep lincrusta frieze and oak parquet surround to floor, fitted with slow combustion stove having ormolu canopy and



MORNING ROOM.

standards with tiled sides and hearth in massive carved oak fitment of mantel and overmantel, with ornamental painted gilt frieze, &c., casement windows, with lead light painted glass illustrative of various sports and games, and door opening into Grounds.

MMM7 The Morning Room was the Billiard Room of the 1881 prospectus. Its leaded light pictorial glass of sports and games are mentioned but do not appear on the photograph. (Could this refer to the top lights, which appear to have been retained?)

Approached from the End Hall through a pair of oak panelled doors is a truly

Baronial Dining Room

Measuring 38ft. 6in. (into bay) by 21ft. This Room has an oak ceiling, panelled and richly gilded supported by beams, a similar frieze fitted with ventilators, crimson silk damask walls, oak panelled dado, oak parquet surround to floor and a secret door communicating with Serving



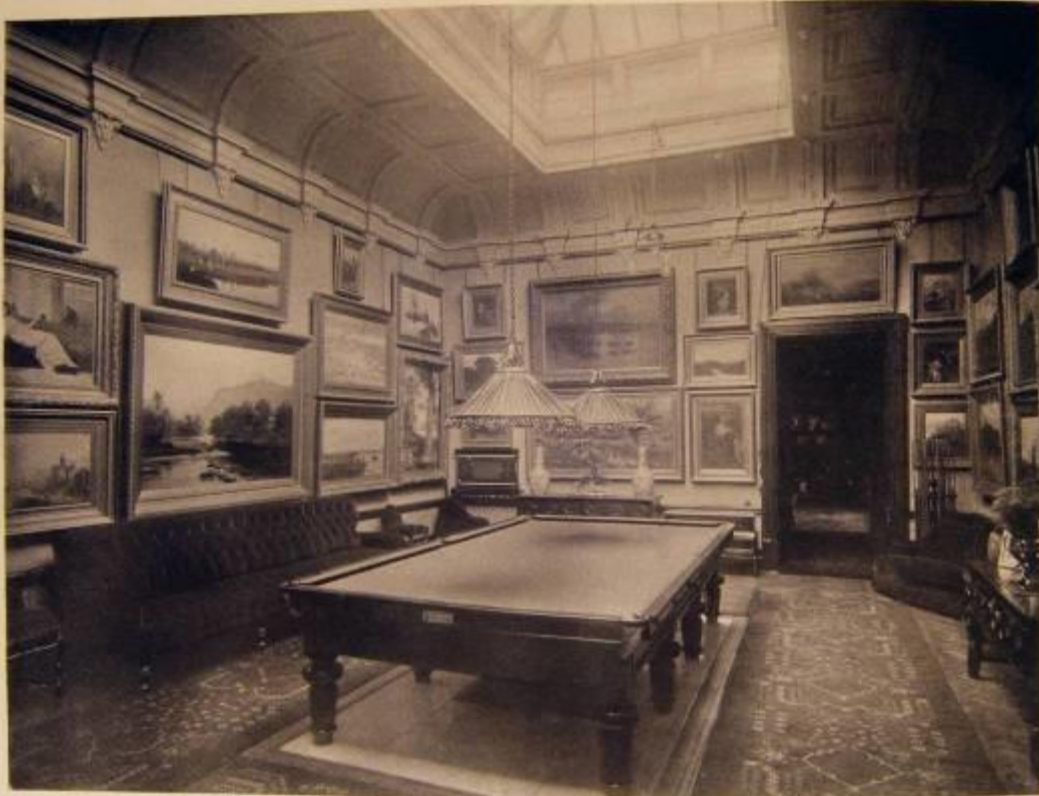
BARONIAL DINING ROOM.

Room. An unique and charming feature is the GROTTTO, filled with ferns and trailing plants and lighted by electric light, to which access is had through a glass panelled door on either side of the fireplace. The Room is heated by a slow combustion dog stove, having copper top standing in a white tiled recess with marble surround, tiled hearth and black marble kerb fender with a massive and handsomely carved oak mantelpiece with overmantel.

MMM8 The '*Baronial Dining Room*' (Illustration above) appears much as before in the photograph, but the chandeliers have been electrified (there is now electric light throughout the house) and the fern grotto adjoining is described as '*an unique feature*': there is now Arts and Crafts leaded glass in the cusped top lights of the glazed doorways leading to it. The '*full sized billiard room*' is now in the picture gallery, and in fact the room has been widened to accommodate the table and the long button back settee. The Winter Garden looks much as the Conservatory did in 1881. The Library description is also similar, as is that of the Gentleman's Cloak Room.

Communicating through a Lobby and glass panelled door is the

FULL-SIZED BILLIARD ROOM



BILLIARD ROOM.

Measuring 29ft. by 20ft. 10in., with large top skylight (now used jointly as a Picture Gallery), panelled and ornamental plaster ceiling and frieze, lincrusta dado, oak parquet floor with marble centre for Billiard Table, heated throughout by hot water pipes under the floor with brass gratings, there is also a Secret Door opening into the Middle Area.

MMM9. The Billiard Room in the enlarged former Picture Gallery

MMM10. The description of the Grand Oak Principal staircase now credits the design of the windows to Morris, although he is not mentioned in connection with the windows of the Spacious First Floor Hall. The Boudoir Bedroom is opposite, with a mosaic floored balcony. The single, oriel, bedroom came next westward. The 'Best Bed Room' was that in the south west corner with en suite Lady's Dressing or Single Bedroom adjoining. The Gentleman's Dressing Room contained its own bathroom and opened out on to the Verandah. The Principal Guest Bedroom appeared to be the next northward on the west front, with twin bays and adjacent bed or dressing room. The Principal Bedroom over the porte cochere had white

enamelled mantel and overmantel, suggesting that here (and elsewhere) the heavy Victorian fittings had been ousted. It also had a communicating bed/dressing room, created within the overall space (?). The Secondary Guest's Suite had sitting, bed and bath rooms, followed by small and large bedrooms and another bath room with linen room adjoining. The servants' bedrooms at the rear were little changed in description since 1881, but those in the Tower were now described as for servants. The domestic offices appear to have been upgraded somewhat – most are now demolished. The grounds are described in detail and still include the Model Farm.

MMM11 It is evident, both from the descriptions of the interior, and by detailed analysis of the few photographs included in the prospectus that there had been detailed updating, and sometimes more than that, over the nearly three decades between the presentation photographs and the 1881 prospectus, and that for 1909/10. The references to fashionable decorators material such as Lincrusta are copious, and many rooms had been lightened by the use of white enamelled paint, and more contemporary fireplaces, with slow combustion or gas stoves. Technically, the house had been updated with electric light and national telephone service. It is frustrating that, from the description, it is difficult to be conclusive as to how extensively the Drawing Room had been altered. The opening out of the former Morning Room into the Hall was perhaps the most radical internal alteration, but it did not impact upon the exterior, which remains virtually identical between the two sets of photographs, with the obvious exception of the circular projection on the South Front.

MMM12 Sale of the property was not quick. The ephemera file 89.3 HAM contains a feature from the *Estates Gazette* dated 28 August 1909, while an attached letter Of 30 March 1910 from Mann, the agents to a Mr A B Jackson of Lincoln's Inn, refers to enclosing the illustrated particulars and offering an order to view – the freehold price was £45,000. The subsequent history of the house is summarised above in Section 2 of the Main Report. Regrettably, no conclusive evidence has come to light as to what further internal alteration took place and when. There is also the unresolved question as to when and why the drastic internal alterations, involving demolition of the chimneystacks and simplification of the roof gables occurred. On one point of detail, the *SBA* is in error. The document states that the circular recess projecting from the Drawing Room was added after 1910: in fact it shows up clearly on the photographs in the 1909/10 sales brochures, and was described in that document. Later internal alterations of some significance certainly occurred during the interwar period, as revealed in my site inspection, but the Camden Archives contain no further sales particulars or other material to elucidate this.

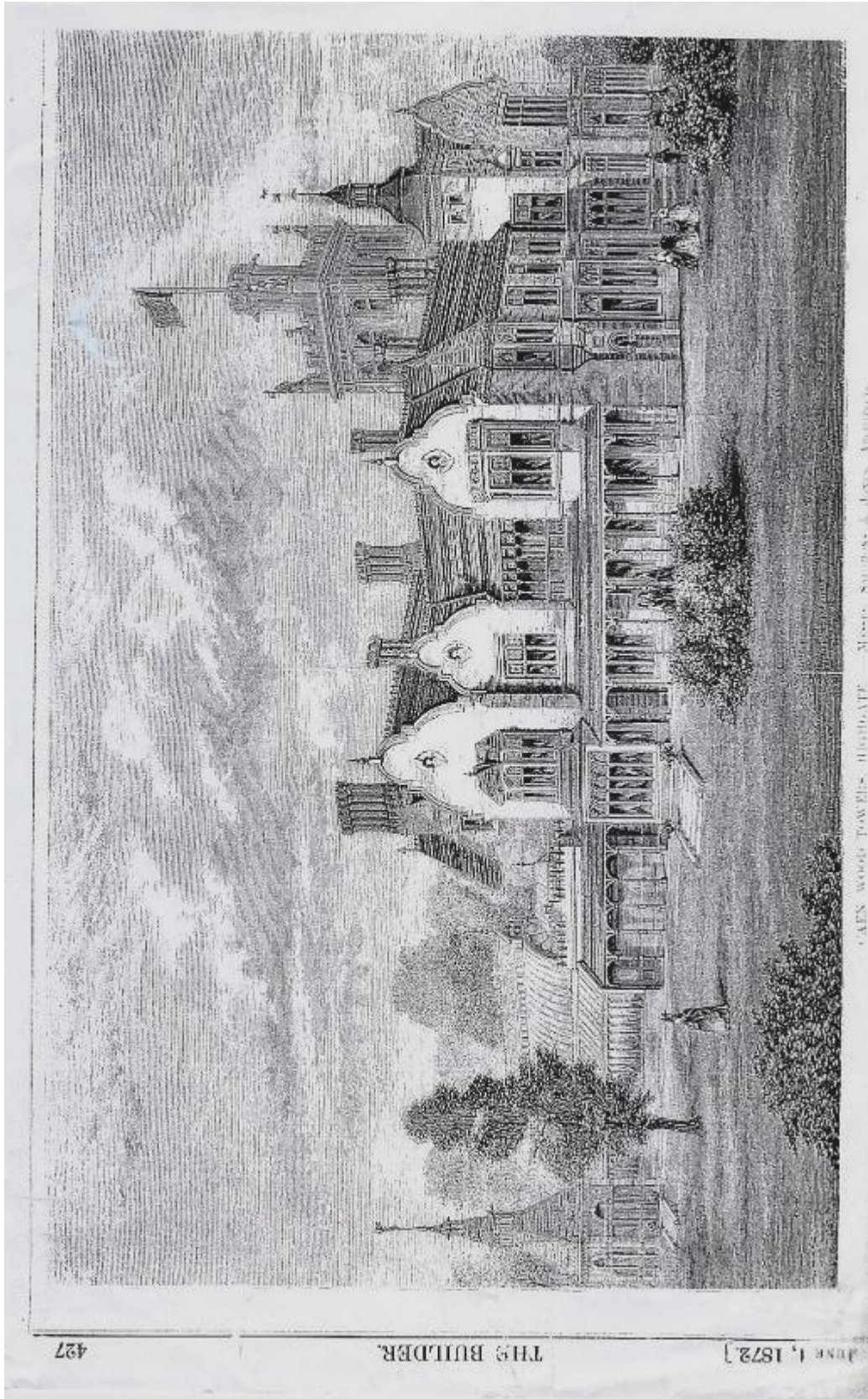
APPENDIX MMN

Articles from *The Builder*

British Architectural Library RIBA



MMN1, 2 Engraved Perspective and Plan, from *The Builder* 18 June 1870. The building as completed in 1872 differed in detail from these preliminary designs.



MMN3. Completed west elevation and conservatory, *The Builder* 1/06/1872

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KENWOOD TOWER, HIGHGATE.

KENWOOD TOWER, now being erected for Mr. Edward Brooke, will have the external walls faced with Loughborough red bricks and rubbed Reading red brick quoins, all the dressings of the windows and other stonework (being of Doulton freestone. The chimney-shafts will be of various patterns, and built up in small moulded bricks, supplied by Gamlin, of Cassy. The roofs are to be covered with ornamental red and dark grey tiles. The dining-room will have a moulded and carved ceiling in wainscot; also dado doors and window jambs, all of wainscot framing, moulded on the solid. The floor parquetry; the chimney-piece will be modelled and carved, with various woods and marbles: it will be the whole height of the room, and worked into the cove of the ceiling. The principal staircase is to be of wainscot, carved, of Elizabethan design, with an open-timbered ornamental roof, coloured. The billiard-room, ante-hall, and principal hall will be fitted up with pitch pine, of similar design to the dining-room. The upper portion of the windows in the ground-floor rooms is to be filled with stained glass, supplied by Heaton, Butler, & Bayne, the subjects to be suitable to each room. There will be a stained-glass window, too, on the principal staircase, filled in with the armorial bearings of the Brooke family; in the hall, large stained windows, with subjects from well-known fables. Polished marble columns and carved capitals are used inside, both in staircase, hall, and drawing-room. The conservatory and vineries will have an entrance from the dining-room.

Mr. E. M. Ward's picture, "Judge Jeffreys," and Mr. Frith's portrait of Mrs. Rousby, both in the present Royal Academy Exhibition, will hang in the dining-room here.

The contract is taken by Messrs. Jackson & Shaw for 10,126l., exclusive of the conservatories, chimney-pieces, and stones. The foundations have been put in by Messrs. Sharpington & Cole, who have also erected various decorative structures in various parts of the grounds. The clerk of works is Mr. G. Simonds. The whole of the works are being carried out from the designs and under the superintendence of

Messrs E Salomon's & J P Jones, architects

MMN4. Description from *The Builder* 18 June 1870

CARN WOOD TOWERS, HIGHGATE.

CARN WOOD TOWERS, erected at Highgate on the site of Fitzroy Farm and Dufferin Lodge, is the seat of Mr. Edward Brooke, nominated by the Lord Mayor to fill the office of sheriff of London at the next election. The plan of the house and a view of another front were published in the *Builder* of June, 1870. The building is faced with red Loughborough bricks, with sunk joints in black mortar, and dressings of Donning stone. The chimney-shafts are of ornamental bricks of various patterns, from old examples moulded by Mr. Gunton, of Gosney, near Norwich. The roofs are covered with ornamental tiles in various patterns, and laid in bands. All the internal woodwork on the ground-floor is wainscot, and on the bed-room floor pitch pine. The doors and dado of halls and staircase have carved moulded panels on the solid. The floors are of parquetry. The ante-hall is laid with black and white marble. In the ante and inner hall are richly-carved chimney-pieces, executed by Mr. J. B. Philip from designs by the architects, with varied coloured polished marble shafts and dog-grates. The ceilings of dining-room, halls, morning-room, and library are of panelled wainscot, moulded and carved, with an elaborately-carved chimney-piece in the dining-room, also of wainscot, working up into the ceiling. On either side of the dining-room chimney-piece are windows looking into a fernery, with fountains. The upper portion of windows above the transoms is fitted with stained glass geometrical pattern. The staircase is of wainscot, carved with standards for gas on the newels, supplied by Mr. Verity, of Covent Garden. The staircase windows are filled with stained glass; the large one with the armorial bearings of the Brooke family for eighteen generations; the side lights, with subjects from Tennyson's poems.

The billiard-room windows are also fitted with stained glass, indicating different sports, such as hunting, fishing, coursing, shooting, croquet, archery, and so on. In the inner hall and upper landing leading to bed-rooms the windows are fitted with stained glass, with subjects from well-known fables. All the stained glass has been supplied by Messrs. Heaton, Butler, & Bayne.

The morning-room is lined with old Cordova leather, brought from Antwerp, and which was put up in a mansion there when Antwerp was under Spanish rule; it is in a fine state of preservation. The ceiling of this room is decorated to agree with the leather; the upper portions of the windows being fitted with stained glass, with designs of the seasons; the frieze of the cornice having heads modelled by Mr. J. B. Philip from Scriptural subjects. Off the dining-room is a picture-gallery leading into a conservatory, 80 ft. long, in ironwork. At the end of the conservatory is a pavilion with decorated roof, covered with ornamental pattern zinc, 50 ft. high to the vane,—the vane, a Mercury, in zinc. The floors of the conservatory, pavilion, and verandah are laid with ornamental tiles by Simpson & Sons, of the Strand. The drawing-room ceiling is panelled work, and decorated by Mr. Pollit, of Manchester. The furniture throughout the house is made to agree with the architecture of the several rooms; the dining-room of pollard oak, the drawing-room of ebony and ivory, the morning-room of walnut.

The whole of the work, including the furniture supplied by Mr. Lamb, of Manchester, has been carried out from the designs and under the superintendence of Messrs. E. Salomons & J. P. Jones, architects; Messrs. Jackson & Shaw were the builders; and Mr. George Simmonds was the clerk of works.

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MMN5. Description of the completed house from *The Builder* 1 June 1872

ON HIGHGATE'S SUNNY SUMMIT.

The Noble Town Estate of Caen Wood Towers.

HISTORIC HIGHGATE, with its memories of Cromwell, Nell Gwynne and Andrew Marvell, poet, patriot and friend of Milton, and its traditions, dear and inspiring to youth and childhood, of Dick Whittington, "three Lord Mayors of London," is one of the most beautiful and healthful of our capital's famous Northern Heights, amongst which, indeed, it may well claim premier place, for it is three hundred and fifty feet above the level of the Thames, and twenty-five feet higher than the classic and bracing expanse of Hampstead Heath itself. The derivation of the name of the hamlet or district, which embraces sundry outlying portions of Haveray, Islington and St. Pancras, is obvious. The great North Road here wound in the Middle Ages round the eastern slope of the upland, by Crossed Hill and Marwell Hill; but the route was a dangerous one owing to the forest and brushwood which barbed and steeply stage, bore and wild hills, but wolve and other beasts of prey. This was the only route of access for metropolitan pilgrims to the shrine of St. Alban, which from Saxon days had been a popular object of veneration; but as an early day it was superseded by the road



WEST FRONT OF CAEN WOOD TOWERS.

cutting directly over the hill, with a tall gale on the top that remained for time immemorial the property of the Bishop of London, the way being turned right through the park of the ecclesiastical dignitary in question. Hence, we got the Gale on the Hill, or High Gate.

Highgate is undoubtedly one of the prettiest and most salubrious neighbourhoods of London. Posts innumerable have sung its praises, and eminent writers of the past—Pope among them—have testified to the fact that when the Thames, descending to

magnificent soils of ground-floor reception apartments, which include drawing, morning and billiard rooms, library and noble winter garden, all of which have been fitted and completed in the very best style of domestic decorative art. The drawing room, exceeding 42ft. in height, is specially bright and attractive, among the principal features being two fine bay windows and a semi-circular copper-domed alcove. It is entered by two pairs of stonework gilt and inlaid doors, of quite unique design, whilst the walls are decorated throughout in white and gold with superbly painted panels of roses. The morning room is a most cheerful place, whilst the dining room, with its oak-beamed ceiling, paneled and richly gilt, similar frieze, crimson silk damask walls and oak paneled dado, is a happy character. A second-door communication with the morning room, and on either side of the fireplace is a glass paneled door leading to a charming garden filled with ferns and trailing plants. The full-sized billiard room, with its large top skylight, is also a noteworthy apartment, and the winter garden, 76ft. in, by 22ft. 6in., is constructed of iron and glass throughout, having an arched roof, with fountain above and mosaic paving.

The grand principal staircase is of oak, well lighted by handsome stained-glass windows embodying exquisite designs by Morris, and possessing a decorated paneled ceiling. At the top we have a spacious first-floor hall remarkable for its stained glass lights and windows illustrative of popular legendary lore, the staircase and side corridors being separated by stone arches supported by marble columns on pine-paneled bases. Immediately opposite is a truly delightful bed-room or bed room overlooking the front lawn and giving access through French windows to the mosaic-floored balcony. It has been treated throughout in pure white, the high paneled dado, deep lacinated frieze, and white stonework above set in white tiles being particularly effective. Other rooms on the first floor, numbering over a dozen, include a magnificent self-contained suite of best bedroom and lady's and gentleman's dressing rooms providing exceptional accommodation and comfort. There is also a principal guest's room comprising with bed or dressing room, and another principal similar suite, and a secondary guest suite of three rooms. Connected with these is a most elaborate and luxurious bath accommodation—baths, plunge, shower and spray—with quite exceptional lavatory provision. On the second floor and in the tower are five good servants' bedrooms, with bath and other accommodation, with a well-lit hot room and a strong room with iron door. From the tower a spiral iron staircase leads to the lead flat above and also to the flag tower or boson, and from this elevation splendid views may be obtained.

The domestic offices on the ground floor, set off from the hall by a short passage, must have had special attention devoted to them, so capably are they arranged. They comprise about twelve apartments, with large light kitchen, scullery, and servants' hall, a fine enclosed courtyard and extensive ranges of wine, coal and other cellars, store-rooms, etc., and it may be added that the electric light and National telephones are installed, as also is an elaborate system of burglar alarms. Indeed, as will have been gathered by the reader, the whole establishment is in an exceptionally excellent condition, large sums of money having been expended in structural alterations, improvements and decorations, so that the property could be handed over to the most fastidious intending tenant without another penny, so to speak, being expended upon it.

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But, on the shoulder of the hill, backing on the wide-fung sunny slopes of undisturbed pasture and forest land, there are still a few fine old residential properties that can duly with ingenuously the so-called "march of progress," and will remain for generations to come stately and distinguished houses, with London in the purple distance at their feet, and between them and the ascending towering hills of brick and mortar the great broadlands of greenwood that our nineteenth-century policy of public open spaces will for ever hold inviolate from the speculative builder and operator in real estate. One of the chief of these splendid retreats—a veritable country house in town, for by the motor-car it is but a few minutes' distant from the West End—is Caen Wood Towers, in Hampstead Lane, a pleasant thoroughfare with quite a rural air running off to the left of the summit of Highgate, the freckled of which charming and distinguished property, we observe, by office of the executor of the late Sir Francis Cory Wright, Bart., is now being offered for sale by private treaty by Messrs. ROBEY, W. MANN AND SON, of 12, Lower Grosvenor Place, E.W. The offer is solely due to the recent death of the owner, who lived in the mansion and spared nothing in the matter of its upkeep. The freckled portion of the charming and unique estate, which is in every respect fully suited to the needs of a family of distinction, comprises some twelve acres, whilst on the southern side, leased from the Earl of Mansfield, whose classic estate of Kenwood adjacent, are about eighteen or nineteen acres of park-like pasture land, intersected by a private carriage road, with picturesque entrance lodge, which largely obviates the hill climb and great ready and convenient access to all parts of London, the interest in the tenancy of this being included in the sale.

The ivy and creeper-clad house—which is Elizabethan in style, of red brick with dressed stone facings, of remarkably effective character, and dignified by a grand square tower from which a battlemented turret springs—is of most substantial construction and undeniable architectural merit, and whilst it only dates back to 1870, it presents many of these admired characteristics which are associated with those proud and stately houses dating back not to mere post-generations, but to distant centuries, the impression of age and stability being doubtless largely due to the wonderful wealth of ornamental and forest timber that dominates the site, a considerable proportion of which, we are led to conclude, must have been standing in the Georgian and indeed Stuart periods.

Entrance is effected from a massive porte cochée, with a pair of oak doors opening into a spacious marble-paved oriel hall, with handsome fireplace and carved stone chimney-pieces, giving access to a fine inner hall corridor, sixty feet long by seventeen wide, with several large recessed halls, and fine vaulted the entire length of the west front. There is also a deep alcove off the central hall, fitted with a recessed lounge seat, affording charming views of the grounds in various directions. The apartments are magnificently fitted and decorated with raftered and paneled ceilings, lacinated walls, paneled dados, oak parquet flooring, paneled oak doors and handsome stained glass windows, whilst the central and end halls, in addition to the system of heating by hot water radiators, have charming fireplace and mantels, and are approached from the inner hall through wide semi-circular archways with marble columns.

It would be impossible in the space at our command to adequately describe the

many having been expended in structural alterations, improvements and decorations, so that the property could be handed over to the most fastidious intending tenant without another penny, so to speak, being expended upon it.

The surroundings include extensive ranges of glasshouses, artistic thatched two-storied coachman's cottage, a complete model farm well away from the house, a rustic summer house, a ritual ivy-clad castellated tower, a large and well-lighted coach house and garage, and a handsome main block of stabling surrounded by a clock tower, comprising four stalls, two loose boxes, harness room, wash room, small single coach house, two bed rooms and exceedingly spacious and airy larder. All these subsidiary structures are in first-class condition, and are so placed as not to jar in any way upon the eye, and the fittings of all of them, and especially of the stable, have had money and care lavished freely upon them.

The grounds are of exceptional beauty, charm and dignity, though they are not such as should call for anything like exceptional expenditure in upkeep. The verdant lawns and



VIEW FROM THE MANSION

terraces stretch away in all directions to apparent infinity, thanks to the contour of the splendid site, with effective doral and herbaceous beds and borders everywhere, intersected by torturing paths and strided liberally with grand beeches, elms, arbutus, spruce, cedars, copper beeches and yews, with fine settings of rhododendrons and shrubs of various kinds, presenting a most refreshing aspect and a truly delightful ensemble. But it is its position that gives Caen Wood Towers its magnet, for it is splendidly placed on an elevation commanding the whole of the beautiful surrounding countryside, with a valley below it in which gleam the attractive Highgate Ponds, with looking south, Parliament Hill and Hampstead Heath in the middle distance on the crest of picturesque hills accentuated here and there with graceful trees and stately stoops, and the magnificently-wooded Kenwood Estate, the seat of the Right Hon. the Earl of Mansfield, on the right. In the background, far away below, London unrolls itself like a map, magnified in a mirage of mist, whilst to the right, through a vista in the woods, on our view the other afternoon, we could discern the glistening towers and spires of the Crystal Palace. In the active inspiring prospect there are few signs of human habitation, and none that are near at hand or obtrusive in the slightest degree. Indeed, for all that a sweeping survey of the grand undulating landscape suggests to the contrary, one might be standing on the terrace of a country mansion of the first magnitude in some remote and sleepy shire surrounded by thousands of acres of park land, instead of being, as the political or commercial needs of Caen Wood's future tenant may demand imperatively in this strenuous twentieth century, in immediate touch with the heart of Britain's well-wild empire.

APPENDIX MMP
Building Inspection
photographs

MMP1 I have included a selection of photographs from inspections which took place between 2007-16. The earliest benchmark the state of the building 'as found' immediately following my appointment, which can be summarised below.

- Photographs from February and May 2007 reveal the depleted and dilapidated state of the building.
- Most chimneys had been truncated;
- The crenellations and ornamental finials of the tower and porch had been removed;
- All of the elaborate Dutch gables had been rebuilt in simplified form;
- Gothic traceried window heads had been removed;
- Aluminium frames had been substituted for timber in the large mullioned windows.

The ground floor of the rear elevation of the building was butchered by demolition of the conservatory and kitchen wings.



MMP1, 2 The East and South Elevations in May 2007



MMP3, 4 South Elevation in 2007 showing simplified gable and turret. The railings around the bay window roof at right are simplified substitutes.



MMP5,6. Turning from the South to the West Elevation, the surviving group of full height chimneys are clearly visible behind the cupola roof on the lower photograph



MMP 7, 8 'Hospital alterations' and the scars of demolition on the North Elevation, photographed in February 2007. The arched profile of the conservatory is clearly visible on the lower photograph.



MMP9,10 Economy balustrade, simplified gable and eroded stonework of the South Elevation. The 'peacock and foliage' panel above the window has further deteriorated since 2007.



MMP11,12 Decay of Morning Room windows, particularly mullions on South Elevation



MMP13, 14 Eroded ornamental stonework on Porte Cochere



MMP15, 16 Original First Floor balcony balustrade on West Elevation



MMP17 Cement patched and decayed stonework of Billiard Room bay window



MMP18, 19 Simplified (1920s) screen in Entrance Hall and Tudor Arch on landing



MMP20, 21 Detail of staircase, the major intact historic internal feature



MMP22, 23 1920s plasterwork in Drawing Room, compare original décor in MMJ, MML, MMN



MMP24, Stripped interior of Billiard/Morning room, compare with period views in MMM, MMN
MMP25, below, stripped bedrooms as geriatric ward





MMP26, 27 Entrance from Porte Cochere and Ante Hall with fireplace and dado, cut profiled joists and carved stone corbel blocks (painted over).



MMP28 Derelict and vandalised attic servants' bedroom



MMP29 View from the West Garden, 1881



MMP30 The same view in February 2007



MMP31 The Gate House, August 2012.



MMP32 Rustic porch of The Gate House, August 2012: this faced the original entrance from Hampstead Lane The porch originally faced the Hampstead Lane access (see 1870 map, MMH1)



MMP33 The Gate House above the boundary wall in August 2012; the widened joint access with Caenwood Court is at the left (it originated with Caen Wood Towers about 1872, together with a further access east of the new stable block)



MMP34 The boundary wall (August 2012) connects to the north gable of Caen Cottage. There is evidence for a pedestrian gate following walling across the 1870 access (which originally served Fitzroy House – see Map MMH1)



MMP35 North elevation of Caen Cottage above boundary wall: the various additions all predate 1948.



MMQ36 East elevation of Caen Cottage from within the Athlone House site



MMP37 Grand staircase August 2014



MMP38 Grand staircase March 2016



MMP39 Library (August 2014) to be opened out into Family Dining, with removal of fittings, but retention of fireplace



MMP40 Simplified landing beneath reconstructed roof, post 1948 (August 2014)



MMP41 Post 1948 reconstructed flat roof over landing (August 2014)



MMP42 Profile of demolished roof (post 1948) and change to London stock brickwork in original attic space on rear wall of tower (August 2014)



MMP43 Cluster of original chimneys behind cupola (August 2014). A glimpse of the 'Beaver' weather vane can be seen projecting from the cupola roof. The fretted ridge tiles may have been recently replaced, probably within the last 20 years.



MMP44 Pavilion extension c. early 1900s (August 2014) to be demolished as approved in 2005



MMP45 Detail of copper roof of pavilion (August 2014)



MMP 46 Dining Room looking into bay window; note painted boarded ceiling (March 2016)



MMP 47 Original state of ceiling, preserved above later corridor (March 2016)



MMP48 Exterior of Great stair showing use of London Stock Bricks. The ground floor buildings are to be cleared to create the atrium and the external well in which the window wall will be exposed (March 2016)



MMP49 Roundel on north gable with anchor (all modelled by J B Philip) (March 2016)



MMP50 Base of oriel window on north elevation with carved animals (March 2016)



MMP51 Flaking stonework and carving on porte cochere (March 2016)



MMP52 Fretted stone planter at base of outer face of porte cochere (March 2016)



MMP 53 Eroded 'Peacock and Foliage' panel above right hand first floor window, south elevation, compare with MMP 9, 10 above (March 2016)



MMP54 Carved boss at base of cupola tower south elevation (March 2016)



MMP55 Painted carved stone corbel in Lobby (March 2016)



MMP56 Two carved corbels in the Great Hall (all modelled by J B Philip) (March 2016)



MMP57 Carved foliate corbel in west corridor (March 2016)

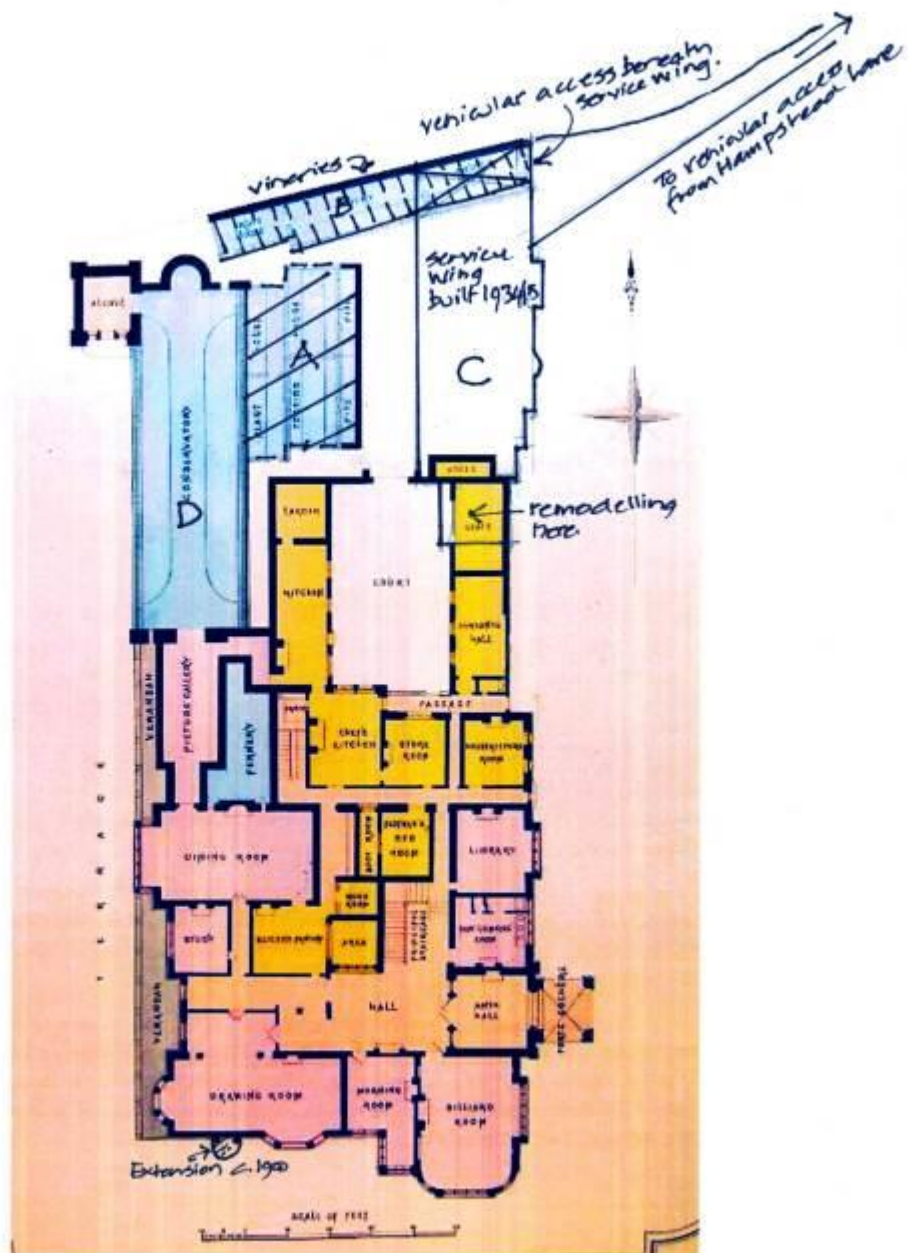


MMP58 Carved corbel with Edward Brooke's (original client's) initials (March 2016)

APPENDIX MMQ
Caen Wood Towers in 1948

Caen Wood Towers in 1948

- MMQ1. In order to provide a benchmark for establishing the area of Athlone house to be taken into account to demonstrate that the proposed extensions are not inappropriate para.89 of the NPPF cites several exceptions to the general ruling that the construction of new buildings in the Green Belt should be regarded as inappropriate. These exceptions include 'the extension of a building provided that it does not result in disproportionate additions over and above the original size of the building.
- MMQ2. As Athlone House, the building received extensive prefabricated wards during the 1960s. These were demolished as a requirement of the 2005/6 planning permission which authorised the construct of the Caenwood Court flats. In addition extensive parts of Athlone House were demolished, including the original rear service wings and a large two storey service wing which was constructed in 1934/5 by Waley-Cohen, owner of Caen Wood Towers until the 1950s.
- MMQ3. The 'original building' is that which existed on 1 July 1948, the appointed day of the Town and Country Planning Act 1947. From that date, the building could be used for its original use in its original form. Changes of use and extensions required planning permission. At that time, the changes were linked to enhancement of value by development and the requirement of the Act to recoup 100% of any enhanced value or betterment.
- MMQ4. The 'original building' has been affirmed by the existence of Royal Air Force aerial surveys showing Caen Wood Towers dating from April 1947 and February 1949 (now in the Historic England Archives). This has enabled a diagram to be prepared from the plan of Caen Wood Towers from the 1881 sales prospectus, annotated to show what was in existence on 1 July 1948. Scans of the diagram and the photographs follow. These photographs are reproduced under licence from Historic England.



PLAN OF CAEN WOOD TOWERS FROM 1881 SALES PARTICULARS ANNOTATED TO SHOW BUILDINGS
EXTANT ON 1 JULY 1948

A, B Demolished 1934/5 (not shown on 1935 o/s revision)
 C Large Service Wing built 1934-5 (shown on 1935 o/s revision)
 D Large conservatory and Alcove, extant 1948 - verified by
 1947 + 1949 RAF aerial photographs. Date of demolition unknown (c. 1950s?)

1. DIAGRAM SHOWING EXTENT OF BUILDING 01/07/1948



2. CAEN WOOD TOWERS AND EASTERN GROUNDS 29/04/1947



3. CAEN WOOD TOWERS, GROUNDS AND STABLE FIELD (KENWOOD)
24/07/1947



4. CAEN WOOD TOWERS AND HIGHGATE SCHOOL PLAYING FIELDS 22/02/1949