

9 Maresfield Gardens, London

Heritage Statement

For various owners of the property.

July 2016

Doyle

Doyle Town Planning + Urban Design

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1 Introduction and policy context

Introduction

- 1.1 The purpose of this statement is to provide an assessment of 9 Maresfield Gardens in heritage terms.

National and local planning policy

- 1.2 The National Planning Policy Framework (NPPF) replaced all former national Planning Policy Statements, including PPG15. This states (section 135) that the effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect directly or indirectly non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.
- 1.3 The Development Plan is the London Borough of Camden Local Development Framework (LDF) and the London Plan.
- 1.4 The London Plan of July 2011 (with alterations) is the Strategic Development Plan for London and a material consideration. London Plan policy 7.8 (D), heritage assets and archaeology, states that development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.
- 1.5 Camden Core Strategy CS14, promoting high quality places and conserving our heritage, requires development of the highest standard of design that respects local context and character and preserves and enhances heritage assets, including conservation areas.
- 1.6 Development Plan Policy DP25- Conserving Camden's Heritage states that the Council will take account of conservation area statements when assessing applications within conservation areas and only permit development within conservation areas that preserves and enhances the character and appearance of the area.

Local guidance

- 1.7 Camden Planning Guidance CPG1-Design states that alterations should always take into account the character and design of the property and its surroundings. Windows, doors and materials should complement the existing building and rear extensions should be secondary to the building being extended (Key messages, Chapter 4). General principles (4.10) set out a series of guidelines for rear extensions including the following of relevance to heritage:
- Extensions should respect and preserve the original design and proportions of the building, including its architectural period and style;
 - Extensions should respect and preserve existing architectural features, such as projecting bays, decorative balconies or chimney stacks;
 - Extensions should respect and preserve the historic pattern and established townscape of the surrounding area, including the ratio of built to un-built space;
- 1.8 9 Maresfield Gardens is within sub area one of the Fitzjohns/ Netherhall Conservation Area.
- 1.9 The conservation area guidelines state:

- All development should be seen as an opportunity to enhance the conservation area (F/N1).
- Conservation area guideline F/N8 promotes the use of original, traditional and natural materials.
- Rear extensions should not adversely affect the character of the building (FN19) and be in harmony with the character and form of the original house and historic pattern of extensions within a group of buildings.
- The acceptability of larger extensions will depend upon the particular site and circumstances (F/N20).
- Guideline F/N21 states that rear extensions should not spoil any uniform appearance of an unspoilt terrace or group of buildings.
- The Council will consider the removal of tree only where necessary (F/N27) and that all trees that contribute to the character of appearance of the conservation are should be retained (F/N28).

National listing guidance

- 1.10 Buildings and structures that meet the criteria for national protection are 'listed'. The listed building protection system has been in place since 1947 and operates under The Planning (Listed Buildings and Conservation Areas) Act 1990.
- 1.11 Guidance on the Principles of Selection for Listing Buildings (March 2010) is produced by the Department for Culture, Media and Sport (DCMS). This sets out the general principles applied when deciding whether a building is of special architectural or historic interest.

Architectural interest

- 1.12 A building may be considered important for its:
- architectural design
 - decoration
 - craftsmanship
- 1.13 Special interest may also apply to:
- nationally important examples of particular building types and techniques, for example buildings displaying technological innovation or virtuosity
 - significant plan forms

Historic interest

- 1.14 A building must:
- illustrate important aspects of England's social, economic, cultural or military history
 - have close historical associations with nationally important people
 - normally have some quality of interest in its physical fabric
- 1.15 When making a listing decision, the Secretary of State may take into account the extent to which the exterior contributes to the architectural or historic interest of any group of buildings of which it forms part. This is generally known as "group value".

- 1.16 Not all these principles will be relevant to every case, but a particular building may qualify for listing under more than one of them
- 1.17 A series of selection guides have also been produced to help determine whether a historic building or site should be added to the National Heritage List for England (NHLE). These expand upon the guidance produced by the DCMS, set out below in Other Guidance.
- 1.18 The selection guide most relevant to 9 Maresfield Gardens is the 'Domestic Buildings 3: Suburban and Country Houses' (Historic England, October 2011). The Designation Listing Selection Guide outlines the selection criteria used when designating suburban and country house. These are:
- Selectivity.
 - Alteration.
 - Grading.
 - Integrated assessments.
 - Under-representation on the list.
 - Development pressures.
 - Regional variation.
 - Planned settlements and estates.
 - Aesthetic judgement.
 - Historic associations.

2 Context

Surrounding area

- 2.1 Maresfield Gardens is a wide, tree-lined avenue with substantial detached and semi-detached late Victorian/Edwardian villas on either side. The road gradually rises to the north, with 9 Maresfield Gardens situated in the lower, southern section.
- 2.2 The land use pattern changes markedly to the rear of the property from inner residential suburb to town centre uses forming the Finchley Road Finchley Road/ Swiss Cottage Town Centre.

History of the development of the area

- 2.3 The former Belsize farmlands to the east of Finchley Road were developed with spacious houses in the 1880s.¹ The development was first planned in 1875 when Hampstead landowner Spencer Maryon-Wilson commissioned land agent F.J. Clark and developer John Culverhouse to prepare a plan to provide new housing on part of his Hampstead estate. The plan was revised and finalised by 1876, centred on a tree-lined boulevard. The boulevard became known as Fitzjohn's Avenue and was named after one of the family's country homes. It was to be lined with 70 villas and chestnut trees. In 1883 *Harpers Magazine* called Fitzjohn's Avenue "one of the noblest streets in the world". Large detached or semi-detached villas set on large plots were set well back from the roads, with long front paths and generous front and rear gardens. Many villas had 'in and out' carriage drives.
- 2.4 The houses were typically designed in Queen Anne revival, Gothic or Arts and Crafts-influenced styles, the last a tribute to Norman Shaw who designed a series of buildings in the local Hampstead area.
- 2.5 Around this main boulevard were developed a series of adjoining streets, including Maresfield Gardens, named after the Manor House and parish of the Maryon-Wilson's estate in Sussex. The surrounding streets were developed in a similar but slightly less grand manner with large building plots and carriage drives.
- 2.6 13 houses were built in Netherhall Terrace (later Gardens) from 1879 to 1888, 30 in Maresfield Gardens from 1881 to 1886, 3 in Nutley Terrace from 1885 to 1887, and 2 in Daleham Gardens in 1888.² In Netherhall Gardens a second house was designed for Edwin Long by Richard Norman Shaw at Kelston (no. 42). In 1888. Batterbury & Huxley were responsible for St. Kilda (no. 6) c. 1882.
- 2.7 Building was largely complete by 1891 when the area was classified as upper middle- and middleclass and wealthy.³
- 2.8 After the First World War building continued in all areas, usually as infilling. 11 houses were added to Maresfield Gardens in 1920, from 1925 to 1928, and in 1937-8.

¹ *Hampstead: Frognaal and the Central Demesne A History of the County of Middlesex: Volume 9, Hampstead, Paddington*

² *D.S.R.; Thompson, Hampstead, 321.*

³ *Booth, Life and Lab. map; Stanford, Libr. Map of Lond. (1891 edn.).*

Summary contribution to the CA

- 2.9 The Council's 2001 CAS describes the character and appearance of this part of the CA as rooted in the imposing scale of detached and semi-detached houses set in generous plots with tree-lined avenues and street facades and roofscapes displaying a varied but coherent architectural language, with fine detailing.
- 2.10 Conservation area guidance lists the following unlisted buildings that make a positive contribution to the special character and appearance of the area (including 9 Maresfield Gardens).
- South Hampstead High School (main building)
 - Maresfield Gardens -2-16 (even), 16a, 18,22-32 (even), 48,70,5-41 (odd). 43-53 (odd).

Listed buildings

- 2.11 There are no listed buildings in the immediate vicinity of 9 Maresfield Gardens. The closest listed building is at No.20 Maresfield Gardens. There are six nearby listed buildings in surrounding roads. Full list descriptions of these properties are set out in appendix one of this statement.

6 Netherhall Gardens (Grade II)

- 2.12 Detached studio house, now clinic. 1882, converted 1954. By Batterbury and Huxley. For Thomas Davidson, historical painter. Red brick with rubbed brick dressings. Hipped tiled roofs with segmental dormers, tall-enriched brick slab chimneystacks and projecting eaves.

79-93 Belsize Lane

- 2.13 Terrace of 8 houses. Mid C19. Stucco. Slated roofs with projecting bracketed eaves and brick slab chimneystacks to party walls. 3 storeys and basements. 2 windows each.

20 Maresfield Gardens (Grade II).

- 2.14 Detached house, now a museum. Early C20. Red brick with rusticated brick quoins. Tiled roof with 3, tall chimney-stacks and upswept eaves with modillion eaves cornice. C17 style. 2 storeys and attic.

SOUTH HAMPSTEAD HIGH SCHOOL, 1, FITZJOHNS AVENUE (Grade II)

- 2.15 House, now converted to a school, on a corner site with entrance front to Maresfield Gardens. c1883. By JJ Stevenson probably for Frank Debenham, the store magnate. Red and yellow brick with terracotta dressings. Tiled gabled roofs with dormers and tall brick chimneystacks with moulded brick patterning and cornices.

50 Netherhall gardens/ 61 Fitzjohns Avenue (Grade II)

- 2.16 Studio extension to north-west facade of No.50 Netherhall Gardens (qv), now a separate dwelling. 1878. By Norman Shaw. For E Long, RA. Altered. Red brick. Tiled gabled roof with tall rebuilt chimney-stack and dormer on return. Rectangular plan with gable end main facade. 2 storeys and semi-basement plus single storey entrance extension to right. House, with studio to north-west facade now a separate dwelling known as No.61 Fitzjohn's Avenue.

55 Fitzjohns Avenue (Grade II)

- 2.17 Detached house. 1880-1. By JT Wimperis. For HF Baxter. Late C20 additions. Red brick with stone dressings. Tiled hipped roofs with cresting and finials and tall enriched brick chimney-stacks. Gothic baronial style. Asymmetrical design.

Notable residents of Maresfield Gardens

- 2.18 Shortly after it was first developed the area became known for a community of artists, writers, social reformers and medical professionals. The area has housed many notable figures, including political refugees in the 1930s. Notable figures include:
- Sidney and Beatrice Webb moved into no. 10 Netherall gardens after their marriage in 1892.⁴
 - Psychoanalyst Sigmund Freud (d. 1939) lived at No. 20 Maresfield Gardens from 1938. Freud's daughter Anna, a children's psychoanalyst who opened a clinic there in 1952, maintained his rooms intact until her death in 1980; the house was opened as the Freud Museum in 1986.⁵
 - Herbert Henry Asquith, then an M.P., lived at no. 27 Maresfield Gardens from 1887 to 1892.
 - Musician Cecil Sharp at no. 4 Maresfield Gardens 1918-24.⁶
 - Stephen Spender, the poet, grew up at no. 10 Frognal, at the Finchley Road end, and from 1942 to 1944 lived in a flat next to the fire station in Maresfield Gardens, where he and the writer William Sansom (1912-76) were temporary firemen.

Religion and education

- 2.19 The character of the southern end of Maresfield Gardens, at its junction with Fitzjohns Avenue, is partly formed by a cluster of educational and religious buildings.
- 2.20 St. Thomas More's Church opened in Maresfield Gardens in 1938, with a permanent church built beside it 1953. This was rebuilt in red brick and concrete by Gerard Goalen 1968-9 with an elliptical plan with ambulatory around, lit by clerestory, with coloured glass over sanctuary and with gallery half way round.⁷
- 2.21 Holy Trinity C.E. Primary (formerly Trinity National) opened on Trinity Walk, Maresfield Gardens in 1873 on land granted by the Wilson family and renamed Holy Trinity 1932.⁸
- 2.22 A. H. Linford founded Peterborough Lodge School at 143 Finchley Road in around 1898. It was a preparatory school and in 1921 had 92 boys, mainly from Hampstead. The school was highly successful in the preparation for the Royal Navy and Public schools. A branch was opened in 1931 at No. 17 Maresfield Gardens to take juniors aged 5 to 9. In 1937 the lease of the main school expired and the school moved to No. 6 Netherhall Gardens, whose garden adjoined that of the junior school. The whole school amalgamated with Downsend in 1940 and apparently did not return to Hampstead.⁹
- 2.23 South Hampstead High School was founded as St. John's Wood High by the Girls' Public Day School Trust in 1876 in a house in Winchester Road. Numbers had increased to 302 by 1882, when the school moved to a new building in Maresfield Gardens.

⁴ Wade, *More Streets*, 71; Saint, Norman Shaw, 162, 431; S.C.L., *Town and Country Planning*, 52nd List of Bldgs. (1974).

⁵ *The Times*, 26 July 1986, 6b; Wade, *More Streets*, 70-1.

⁶ Wade, *More Streets*, 70-1.

⁷ *Ibid.* no. 58289; *Cath. Dir.* (1969); C.C.C., *Clarke MSS.* xxiii. 116.

⁸ *Hampstead: Education A History of the County of Middlesex: Volume 9, Hampstead, Paddington*

⁹ P.R.O., ED 35/1694, 5276, 5277; P.O. *Dir. Lond.*

- 2.24 Two laboratories, two classrooms, and a fives court were added in 1889. In 1921 it acquired no. 1 Maresfield Gardens, formerly the home of Sir Ernest Waterlow, which became a junior school, the studio later being used by the seniors. Extensions including a gymnasium, library, laboratory, and classrooms marked the school's jubilee. In 1957 the junior school moved to no. 12 Netherhall Gardens and the seniors took over Waterlow House. A large new building, on the site of Waterlow House, including a theatre and sports hall, was complete in 1987.¹⁰
- 2.25 There is no evidence of any historic association between 9 Maresfield Gardens and the cluster of education and religious buildings in the vicinity.

¹⁰ *List of Sec. Schs. in Eng. Recognised as Efficient* [Cd. 4374], p. 40, H.C. (1908), lxxxiii.
Girls' Sch. Yearbk. 1984, 1986.

3 Assessment

Introduction

- 3.1 The following assessment considers the heritage value of 9 Maresfield Gardens in light of planning policies and conservation area guidelines and also national listing criteria and topical selection guidance outlined in chapter one of the statement.

General description

Plot

- 3.2 The house is a detached three storey plus basement red brick Victorian villa set within substantial grounds. The plot is typically 18.25m wide and 44m deep and extends to some 803 sq.m/0.08 Ha. (0.2 acres). The ground floor is raised slightly above street level. The land falls away gently to the south and west. The front ground floor level is slightly raised above the street level whilst the existing the basement level to the rear opens directly onto the rear garden level.

Building description

- 3.3 9 Maresfield Gardens is a characteristic and a good quality example of buildings in the conservation area.
- 3.4 The villa was built sometime between 1880 and 1890 combining a number of popular architectural styles of that period including Queen Anne and Arts and Crafts (Norman Shaw). It is of red brick and rises to three storeys with carved or rubbed brick cornice mouldings and a modern concrete-tiled roof. The main front elevation is three openings wide and is arranged asymmetrically. There is a large gable to the left hand side that is two openings wide with a two-storey, square projecting bay window. There is a two-storey canted bay window to the right hand side with half roof and hipped dormer above. The pedimented brick entrance arch of carved red brick with intricate carved brick frieze is located between the bays.
- 3.5 The roof ridges run from front to back with wide dormer windows set within the valleys to the front and rear. Window openings are flat-arched with gauged rubber brick and projecting brick keystones. There are moulded gauged brick panels below first floor windows. The front windows are mostly timber box sash.

Alterations

- 3.6 The rear of the building has been altered significantly. This may possibly point to IIWW bomb damage (the railway in nearby). Traces in the brickwork suggest an earlier conservatory and a verandah that has been removed.
- 3.7 The property has suffered from a number of inappropriate and harmful alterations to windows at roof level, but these do not significantly diminish its overall quality. The chimneystacks have either been substantially reduced or, in some cases, completely removed.
- 3.8 The ordnance survey plan of 1925 shows a rear terrace or veranda across most of the rear of 9 Maresfield Gardens. The plan of 1936 clearly shows a central rear extension with a large glazed structure, possibly a conservatory/summerhouse in the south-west corner. Plans of 1953 through to 1971 show a larger central rear extension with the glasshouse apparently retained.

- 3.9 Whilst the 'in and out' carriage entrances layout has survived, the front boundary walls have been rebuilt and the front garden paved over.

Group value

- 3.10 Conservation area guidance lists 5-41 Maresfield Gardens as unlisted buildings that make a positive contribution to the special character and appearance of the area (including 9 Maresfield Gardens).
- 3.11 Mapping from 1895 indicates that No.9 was one of five substantial detached houses on large plots with carriage drives on the west side of Maresfield gardens. These include Nos. 5, 7 and 9. The equivalent of Nos. 11 and 13 (to the north) have since been demolished and redeveloped as flats.
- 3.12 The conservation guidelines refer to Nos. 5,7,and 9 as 'detached red brick properties without basements set back behind low walls and hedges with fine carved brickwork entrance and recessed front door'.
- 3.13 Nos. 5,7 and 9 Maresfield Gardens have some architectural commonality, but are not identical. No 7 is in part a handed version of No.9, but with only one projecting two-storey bay. The front elevation of No. 7 appears more complete with original surviving decorative ironwork above the two-storey bay.
- 3.14 9 Maresfield Gardens forms part of a valuable, but not identical group of three villas. The group value is mainly apparent in street views with a more disparate appearance to the rear, with various later extensions and alterations.

Notable residents of 9 Maresfield Gardens

- 3.15 There is evidence that a number of notable figures lived at 9 Maresfield Gardens.

Beeton family

- 3.16 The Beeton family were probably the first residents of No.9 and may have commissioned its construction.
- 3.17 Henry Coppinger Beeton (1827-1908) grew up in humble circumstances in Hackney. The son of a retired publican, he worked as a warehouseman. He became a major businessman in Victoria, Canada from the early 1860's and one of the founders of the City's commercial company. He was a leading owner of the People's Navigation Company (Canada). He went on served as agent general to British Columbia in London in 1893-1895. He married Louisa Ramie from a wealthy Channel Island family.¹¹
- 3.18 Henry Ramie Beeton (1851?—1934) was a stockbroker, businessman, amateur economist¹² and Fellow of the Royal Economics Society¹³. Beeton was an East India merchant clerk in 1871. He went on to become a director of the House to House Electric Supply Company¹⁴ and the Brompton and Kensington Electricity Supply Company. Beeton was an advocate of bimetallism¹⁵ a system allowing the unrestricted currency of two metals (e.g., gold and silver) as legal tender at a fixed ratio to each other.¹⁶ He filed a patent for a calculating machine with the US patents office in October 1911.¹⁷

¹¹ *Imperial Vancouver Island: Who Was Who, 1850-1950* By J. F. Boshier

¹² *The Smeatonians: The Society of Civil Engineers* by Garth Watson

¹³ *Proceedings of the Royal Commonwealth Society 1891.*

¹⁴ *The Electrical Engineer Volume 5. Jan 31 1890- June 27 1890.*

¹⁵ *The Wellesley Index to Victorian Periodicals 1824-1900*

¹⁶ *Bimetallism: its advantages and what we suffer by the loss of it ... Being an address delivered ... 18th April, 1895 and The case for monetary reform. Being an address delivered before the Members of the Lincoln Incorporated Chamber of Commerce, at Lincoln, on the 26th of February, 1894*

¹⁷ *Official Gazette of the United States Patent Office, Volume 252. 1918*

3.19 Alan Edmund Beeton (1880-1942), a portrait painter and the only son of Henry Ramie Beeton was educated at Charterhouse and Trinity College, Cambridge.¹⁸

3.20 The Beeton family members had apparently left No. 9 by 1919.

Sir Robert Walker KCB

3.21 Sir Herbert Ashcome Walker KCB (15 May 1868 – 29 September 1949) was an eminent engineer who led the development of the Southern Railway. He is recorded as resident of 9 Maresfield gardens and member of the Society of Civil Engineers (1927-1939).¹⁹

3.22 Walker joined the London and North Western Railway (LNWR) as a clerk at Euston in April 1895. From 1 January 1912, he became General Manager of the London and South Western Railway, where he instigated the programme of third-rail electrification. Walker was appointed a Joint General Manager of the Southern Railway 1923-37 and afterwards a director of the company.²⁰

3.23 Walker is associated with the development of Southampton Docks.



Walker memorial, Waterloo Station (London remembers)
(<http://assets.londonremembers.com/images/big/46074.jpg?1319382274>)

3.24 Walker was knighted in 1915 and then created a K.C.B. in 1917. There is a memorial to him at Waterloo station, including a stone cameo portrait set in the stonework. This commemorates his involvement in the rebuilding of the station, completed in 1922, and the electrification of the Southern Railway.

3.25 Walker's name was carried by a number of pre-IIWW steam locomotives including LMS 5997 (1934) 5529 (1933 to 1937) and British Rail Patriot Class Locomotive No. 45535).²¹

Designation

3.26 9 Maresfield Gardens falls short of the character and quality other listed buildings in the Fitzjohns and Netherhall Conservation area and its designation as a positive contributor therefore appears to be set at an appropriate level.

¹⁸ *The Collected Papers of Bertrand Russell: Contemplation and action, 1902-14*

¹⁹ *The Smeatonians: The Society of Civil Engineers* by Garth Watson

²⁰ *Railway Gazette International, Volume 91*

²¹ *British Steam Patriots: Celebrating the New National Memorial Locomotive* by Keith Langston

- 3.27 No architect for the building is known, but it seems unlikely to have been an architect of note without some record surviving, as is the case with other listed properties in the vicinity.
- 3.28 9 Maresfield Garden was constructed after 1840 where selection becomes more important, because of the greater number of buildings erected. Listed building selection guidance states that for the period 1840 to 1939, because of the increase in the number of houses and estates built and surviving, a greater degree of selection will apply, with the threshold for listing becoming higher as they approach the present day. It falls below national criteria for listing and does not coincide with the guidance for listing in the English Heritage Selection Guide. It is not a nationally important or early example of this particular building type and construction techniques and does not display evidence of technological innovation or virtuosity. The plan form, with four main ground floor rooms arranged off a central hallway and offset staircase is not noteworthy.
- 3.29 There is some group value with Nos. 5 and 7, but these buildings; both separately and as a group, still do not bear comparison with listed buildings in Fitzjohns Avenue, which have much greater presence.

Historical association

- 3.30 The association with the Beeton family does not point to particularly notable national figures and this does not therefore constitute specific historic interest. The family's history of social advancement from humble beginning through successful endeavour in trade, industry and new technology is indicative of the Victorian era, but not exceptional.
- 3.31 The direct association with the Robert Walker, a distinguished engineer and figure of note, is not sufficiently strong to warrant listing on grounds of historic association alone.
- 3.32 The building itself does not illustrate an important aspect of the nation's social, economic, cultural or military history, as is the case with the Freud House at Maresfield Gardens. There is a general association with planned Victorian suburbs. The historical associations with Walker, a nationally important figure, is insufficiently close and a more appropriate case for listing could be made in relation to Walker's railway construction projects.

Alterations

- 3.33 Whilst the state of repair of a building does not prevent it from being listed, 9 Maresfield Gardens has clearly been altered and possibly partly rebuilt to the rear, with historic features removed.
- 3.34 The degree of alteration of the principal ground floor rooms, hall and stairway is relatively low, but these do not exhibit immediate exceptional architectural qualities.

Under-representation

- 3.35 An assessment of listed buildings in the Fitzjohns/Netherhall conservation area in general, and in Maresfield Gardens and Fitzjohns Avenue in particular, indicate that there is no sense of under-representation of the best buildings on the list.

Planned settlements and estates

- 3.36 Maresfield Gardens forms part of a planned estate of historic interest. The earliest and central organizing element, Fitzjohns Avenue with a planned character and grand scale. It naturally follows that the avenue should contain the most significant buildings and that is where the majority of listed buildings in the area are clustered.

Impact of the proposals

- 3.37 The area is subject to development pressures, but the current proposals do not harm the architectural significance or involve harm to or the removal of fabric or important historic features.

- 3.38 Most of the proposed alterations are confined to the rear and lower floors and reflect the character, detailing and materials of the host. Neighbouring villas in the group have already been altered and extended to the rear and any sense of group value in rear has been largely erased. The rear garden is densely planted with a mature tree screen, so that the alteration will not be prominent.
- 3.39 The appearance of the property from the street will not be harmed. The introduction of front light wells is characteristic of the area, although not in this particular group of buildings. The new light well will not affect the appearance and setting of the main ground floor entrance. The proposed basement level glazing reflects the appearance, materials and proportions of the windows above. There is a simple black-painted metal balustrade proposed.

Appendix 1 - Nearby Listed Building Descriptions

6 Netherhall Gardens (Grade II)

- 3.40 Detached studio house, now clinic. 1882, converted 1954. By Batterbury and Huxley. For Thomas Davidson, historical painter. Red brick with rubbed brick dressings. Hipped tiled roofs with segmental dormers, tall enriched brick slab chimney-stacks and projecting eaves. EXTERIOR: 2 storeys, attic and semi-basement, right hand recessed studio extension lower due to steeply sloping site. 4 windows plus large studio window to right. Fine rubbed brick round-arched doorcase with Ionic pilasters supporting a pediment; recessed panelled double doors with patterned fanlight, approached by a curved flight of steps. Above, a narrow segmental-arched sash having enriched apron and dated terracotta plaque above it. To left, a segmental bowed bay rising full height from the basement; 3 narrow segmental-arched sashes to each floor, ground floor having Ionic pilasters supporting an entablature, 1st floor Composite pilasters supporting an entablature, all in rubbed brick. Studio extension with wide 4-light projecting bay rising through ground and 1st floor, both floors with transom and mullion windows having small leaded panes and stained glass roundels; ground floor with enriched entablature, 1st floor with enriched panelled apron, entablature and segmental pediment. Right hand return with 2 narrow segmental-arched lights with keystones and similar glazing flanking a full-height chimney-stack. INTERIOR: not inspected.

79-93 Belsize Lane

- 3.41 Terrace of 8 houses. Mid C19. Stucco. Slated roofs with projecting bracketed eaves and brick slab chimney-stacks to party walls. 3 storeys and basements. 2 windows each. Round-arched recessed entrances with rosette patterned architraves; doorways with pilaster-jambs carrying cornice heads, overlights and part glazed panelled doors approached by steps with cast-iron railings. Architraved sashes, most upper floors with margin glazing. Ground floor sashes have rosette-patterned architraves, console-bracketed cornices and cast-iron window guards; 1st floor, architraved sashes with console bracketed segmental pediments, having foliated tympani, and linked by continuous cast-iron balconies; 2nd floor, architraved sashes with lugged sills and flanked by enriched eaves brackets. INTERIORS: not inspected.

20 Maresfield Gardens (Grade II).

- 3.42 Detached house, now a museum. Early C20. Red brick with rusticated brick quoins. Tiled roof with 3, tall chimney-stacks and upswept eaves with modillion eaves cornice. C17 style. 2 storeys and attic. 5 windows plus asymmetrically set 3-window canted entrance bay. Doorway with cornice-head flanked by console-brackets supporting broken pediment hood; door with panels shaped to oculus. Subsidiary part-glazed panelled door to left. Flat arches to flush framed sashes with exposed boxing. Entrance bay with tall transom and mullion windows to 1st floor. INTERIOR not inspected. HISTORICAL NOTE: plaque records this as the home of Sigmund Freud in exile from the summer of 1938 until his death in September 1939. Following his death the house was lived in by Anna Freud (d.1982), his daughter and herself a leading psychoanalyst. In 1986 the house was opened as a museum reflecting the life and work of father and daughter, including the former's collection of antiquities and much of his furniture, including 'The Couch'.

SOUTH HAMPSTEAD HIGH SCHOOL, 1, FITZJOHNS AVENUE (Grade II)

- 3.43 House, now converted to a school, on a corner site with entrance front to Maresfield Gardens. c1883. By JJ Stevenson probably for Frank Debenham, the store magnate. Red and yellow brick with terracotta dressings. Tiled gabled roofs with dormers and tall brick chimney-stacks with moulded brick patterning and cornices. 3 storeys and attic. Irregular fenestration. Entrance front of 3 bays. Central recessed bay with doorway approached by steps with cast-iron railings and wooden 1st floor balcony having turned balusters and large central shaped bracket; flanking bays with Flemish gables, right hand has cartouche in gable and left hand with chimney rising from the ground floor having an enriched terracotta plaque and, set diagonally across angle, a full height bay window. Fitzjohn's Avenue front with full height canted bay. INTERIOR: not inspected. HISTORICAL NOTE: originally known as Oakwood Hall, the house has connections with the Oakwood Property Company owned by Debenham and (Sir) Edwin Lutyens; Lutyens was engaged in 1908 to make alterations described as a "terraced shelter", not now detectable. From the 1950s until the late 1980s in use as a TAVR (Territorial Army Volunteer Reserve) centre.

50 Netherhall gardens/ 61 Fitzjohns Avenue (Grade II)

- 3.44 Studio extension to north-west facade of No.50 Netherhall Gardens (qv), now a separate dwelling. 1878. By Norman Shaw. For E Long, RA. Altered. Red brick. Tiled gabled roof with tall rebuilt chimney-stack and dormer on return. Rectangular plan with gable end main facade. 2 storeys and semi-basement plus single storey entrance extension to right. Main facade with projecting, lead domed 5 window polygonal bay through semi-basement and ground floor; corbelled brick pillars flank windows and support deep painted timber frieze with projecting cornice and blocking course; casements with overlights with patterned leaded panes. Entrance on north side with crocketed hood. INTERIOR: has panelled room into bay with modillion and dentil cornice and inglenook fireplace, the chimney-piece flanked by windows; originally 1st floor with balcony above inglenook, now blocked off. Large 1st floor room now sub-divided but having restored barrel-vaulted ceiling with panels having moulded plaster fruit and foliage architraves.
- 3.45 House, with studio to north-west facade now a separate dwelling known as No.61 Fitzjohn's Avenue (qv). 1878. By Norman Shaw. Red brick. Tiled roof with tall enriched brick chimney-stacks, one rising from the ground floor, pedimented dormer and coved stuccoed eaves cornice; right hand return hipped, left hand has 2 Flemish style gables with windows flanking the studio addition. 2 storeys, basement and attic. 2 windows. Moulded brick doorcase of Doric half columns supporting a round-arch with keystone and pediment; part-glazed panelled door approached by steps. Entrance flanked by tall, narrow, segmental headed sashes with keystones and drip moulds. Central 1st floor slightly projecting 3-light transom and mullion window, central light with round-arched head; brick sill band which continues around the building. Later casement to right. INTERIOR: not inspected. (Saint A: Richard Norman Shaw: New Haven and London: -1976).

55 Fitzjohns Avenue (Grade II)

- 3.46 Detached house. 1880-1. By JT Wimperis. For HF Baxter. Late C20 additions. Red brick with stone dressings. Tiled hipped roofs with cresting and finials and tall enriched brick chimney-stacks. Gothic baronial style. Asymmetrical design. 3 storeys, attic and basement. 3 bays to original house. Left hand bay forms a tall stair tower with pyramidal roof and weathervane above a continuous range of shaped windows with bartizans at angles. Ground floor double pitched entrance porch, approached by balustraded steps, below an oriel window. Central bay of single transom and mullion windows to each floor; ground floor balustraded balcony. Right hand bay projecting through 3 floors with 3-light transom and mullion windows; 2nd floor forming a round-arched arcaded balcony with balustrade. INTERIOR: not inspected. SUBSIDIARY FEATURES: attached brick wall with stone coping and large stone enriched pyramid and ball caps.