

Heritage Statement



16 New End Square, Hampstead, London

On behalf of Curtis Dupont Waibel

April 2017 (Updated May 2017)

Project Ref: 3155A

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1.0 INTRODUCTION

1.1 This heritage statement has been prepared by heritage collective on behalf of Curtis Dubont Waibel, applicant and property owner. It relates to 16 New End Square (the Site), a listed grade II terraced town house located within the Hampstead Conservation Area.

1.2 It is proposed to erect a largely glazed single storey link structure to connect the rear outshoot range of the house to a detached brick building to the rear of the property. The proposals include creation of single openings to both existing structures to facilitate access.

1.3 In 2014 a proposed rear extension was refused planning permission (2014/4150/P) and listed building consent (2014/4340/L) for the following reason:

The proposed single storey rear extension, by reason of its form, location and relationship with the host buildings, would be harmful to the character, appearance and special historic interest of the host buildings and the character and appearance of the Hampstead Conservation Area, contrary to policy CS14 (Promoting high quality places and conserving our heritage) of the London Borough of Camden Local Development Framework Core Strategy and policies DP24 (Securing high quality design) and DP25 (Conserving Camden's heritage) of the London Borough of Camden Local Development Framework Development Policies.

1.4 In response to the reason for refusal the applicant appointed conservation accredited architects, Hugh Cullum Architects, who have reviewed the design and propose an alternative that differs in form, materials, and detailing.

1.5 The revised design has been prepared following Heritage Collective's assessment of the significance of the heritage assets affected and their capacity to absorb change. Consideration has been given to the site in totality, together with its context. Consideration has also been given to the statutory requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990.

- 1.6 The 2014 application did not include a heritage statement that satisfied the requirements of paragraph 128 of the NPPF. Accordingly, this statement describes the significance of the heritage assets potentially affected and in doing so supports Camden Borough Council as the decision maker. The report goes on to appraise the impacts of the proposals upon that significance and will demonstrate that the revised design is accordant with policy and that the proposed changes are within the heritage assets capacity for change.
- 1.7 To inform the heritage statement a site was undertaken during which the areas of the building affected, together with the rest of the building and the wider context, were assessed. This was complemented by a review of available documentary, pictorial and cartographic sources and local and regional archives.
- 1.8 Regard has been given to the statutory requirements of sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act, 1990 as well as the National Planning Policy Framework and local policies relating to heritage.
- 1.9 This report should be read in conjunction with the application drawings prepared by Hugh Cullum Architects.

2.0 HISTORIC DEVELOPMENT

2.1 16 New End Square is mentioned briefly in the Buildings of England:

*'NEW END SQUARE, an irregular space [...] Nos. 16-20, Georgian but much rebuilt.'*¹

2.2 According to Wade, *The Streets of Hampstead*, New End Square:

*'was developed during the Spa period, the grander Nos. 16-20 being early-18th-century and the lesser houses a little later [...] nearly all the Square's houses had to be rebuilt or replaced after bombing in World War II.'*²

2.3 Daw's 1864 map of Hampstead suggests that at this time 16 New End Square occupied a rectangular plot and had a stepped rear (west) façade (Figure 1). The map shows a narrow structure at the west end of the garden, and (potentially belonging to either no. 16 or the property to its north) a structure along the north boundary of the garden.³

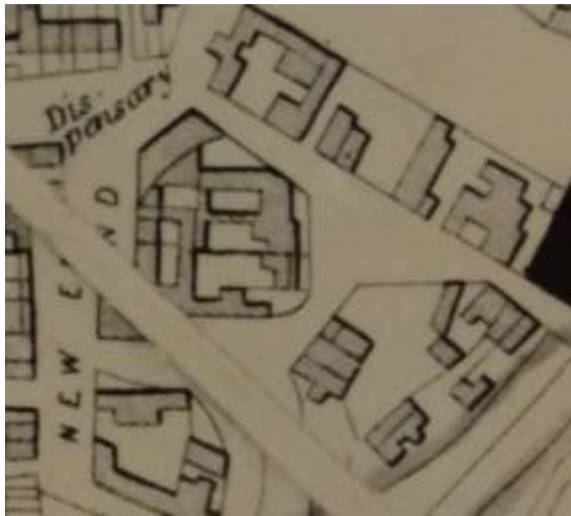


Figure 1: 1864. Daw's map of Hampstead

2.4 Greater clarity is offered in the Ordnance Survey (OS) map surveyed in 1866 (Figure 2). This shows the house as having a rear outshoot projecting from the north end of the rear elevation and depicts two small structures at the west

¹ B. Cherry and N. Pevsner, *The Buildings of England. London 4: North* (London: Penguin, 1998), p. 224.

² C. Wade, *The Streets of Hampstead* (Camden History Society, 2000), p. 41.

³ Daw, *Map of Hampstead*, 1864.

end of the garden.⁴ It is similarly depicted on OS maps revised in 1893-4, save for a small detached outbuilding offset from the northern outshoot (see Figure 3).



Figure 2: 1866 OS map



Figure 3: 1893-5 OS map

⁴ OS map, London sheet II.89, surveyed 1866, published 1871.

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- 2.5 The earliest sourced photograph dates from 1910 and shows the building's frontage (Figure 1Figure 4). This confirms it to have been built as part of a pair with the property to the north and the three hipped pitched roofs can be seen above the parapet.



Figure 4: 1910 photograph of the frontage



Figure 5: Frontage today (Google Streetview)

- 2.6 The 1914 OS map ⁵ repeats the previous arrangement, showing the outshoot to extend from the north side of the building.
- 2.7 A drainage plan dated 1927 relates to the construction of the present detached building in the rear garden (Figure 6). It is labelled as a 'New Studio Building in garden at rear'. The drawings show at this time the rear outshoot of the house to have been rebuilt on the southern side of the rear elevation, in its current position.

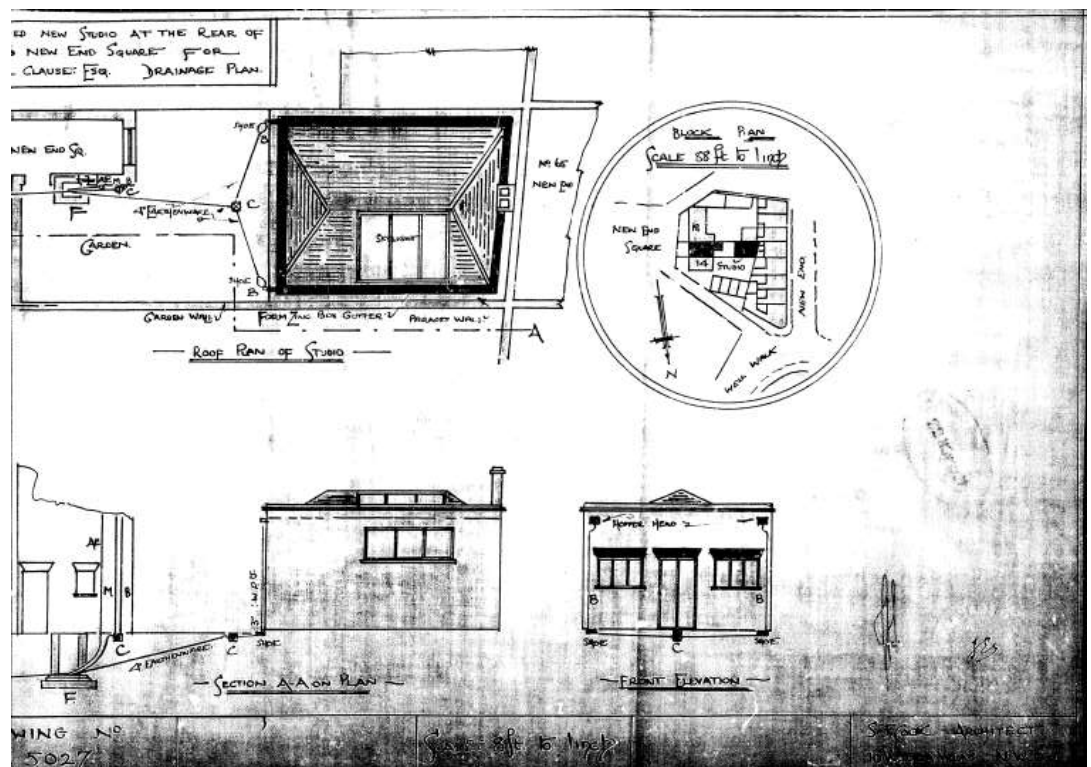


Figure 6: 1927 Drainage plans showing proposed 'New studio at rear'

- 2.8 The 1927 studio is depicted as having an approximately square footprint with skylight on its north side. The architect is named as S. J. Cook and the owner as W. L. Clause.⁶ A second drainage plan from 1927, also by S. J. Cook Architect, shows 'additional small drainage work' and provides a plan of what appears to be the basement beneath the L-shaped rear portion of the main

⁵ OS map, London sheet II.89, revised 1893-4, published 1895; OS map, London sheet II.89, partially revised for Land Registry purposes (Land Registry Series, edition of 1914), published 1915.

⁶ Drainage plan, 16 New End Square, 1927.

house. It depicts a room marked 'coal cellar' under the main house and a single room under the outshoot.⁷

- 2.9 By the time of the OS revision of 1935 (Figure 7), the outshoot at the north end of the rear façade had been replaced by one projecting from the south end of the same elevation. A building occupied the width of the plot at the west end of the garden.⁸



Figure 7: 1935 OS map

- 2.10 The property was damaged by bombing in World War II; the bomb damage map codes the house black, 'total destruction'.⁹ Contemporary photographs record the extent of damage and show the loss of the roof and upper storey (Figure 8 & Figure 9). Part of the ground and first floor front elevation is shown to have survived but it is likely that much, if not all, of the interior was also destroyed. Inspection of the interiors corroborate this.

⁷ Drainage plan, 16 New End Square, 1927.

⁸ OS map, London sheet IL.89, revised 1935, published 1936.

⁹ LCC Bomb Damage Map, 1939-45.



Figure 8: Undated photo showing extent of WWII damage (16 New End Square on extreme left of image)



Figure 9: 1941, from 'Hampstead Memories' (2000)

2.11 The layout of the property in 1953 (Figure **10**) and 1965 was largely the same as that recorded by the OS map revised in 1935.¹⁰ Of interest the 1953 map

¹⁰ OS map, TQ 2685 NE, surveyed 1953, published 1954; OS map, TQ 2685 NE, revised 1965, published 1966.

shows 14 New End Square to have been demolished following its destruction in the War and the 1965.



Figure 10: 1953 OS map

2.12 A drainage plan from 1986 shows only a small detail of the property and relates to a proposed drain run for new sink to basement.¹¹

Inhabitants

- 1888 – 16: no entry (note most entries for this square are not numbered)¹²
- 1907 – 16: no entry¹³
- *New End Square was renumbered in December 1910.*¹⁴
- 1912-13 – 16: Keetch James¹⁵
- 1929 – 16: Clause Wm L¹⁶

¹¹ Drainage plan, 16 New End Square, 1986.

¹² Post Office London Directory, 1888.

¹³ Kelly's Directory of Hampstead and Child's Hill, 1907.

¹⁴ LCC, *Names of Streets and Places in the Administrative County of London* (London: LCC, 1955), p. 353.

¹⁵ Directory of Hampstead and Child's Hill, 1912-13.

¹⁶ Directory of Hampstead and Child's Hill, 1929.

- 1938 – 1967 16: No entry^{17 18 19}

2.13 The most notable inhabitant was William Lionel Clause (1887 – 1946), for whom the artist studio in the garden was built. Clause was educated at the Slade School of Art, where he was taught by Professors Frederick Brown and Henry Tonks. He was primarily a landscape painter in oil and watercolour. Clause exhibited at the New English Art Club and the International Society of Sculptors, Painters and Gravers. He was Honorary Secretary of the New English Art Club and was also a member of the Chelsea Arts Club and was living at 16 New End Square at the time of his death.

¹⁷ Post Office London Directory, 1938.

¹⁸ Post Office London Directory, 1947.

¹⁹ Post Office London Directory, 1967.

3.0 SIGNIFICANCE

3.1 As a listed building 16 New End Square is deemed to be of special architectural or historic interest. It was added to the statutory list on 14 May 1974. The list description states:

*TQ2685NE NEW END SQUARE 798-1/27/1198 (South West side) 14/05/74
No.16*

GV

II

Terraced house. C18, refaced in C19, top storey added C20. Multi-coloured stock brick, patched. 3 storeys 1 window. Gauged red brick round arch with impost bands to entrance with radial fanlight and panelled door. Ground and 1st floor sashes with gauged red brick flat arches and flush framed sashes having exposed boxing. 2nd floor has tripartite flush framed sash; plain brick band at window head level. Parapet. INTERIOR: not inspected.



Figure 11: Site location showing listed buildings (Source National Heritage List, Historic England)

3.2 The building's architectural interest resides in its outward appearance as an early 18th century townhouse. These interests are largely confined to the front façade, in which is contained the surviving authentic historic fabric, but extends to the overall form of the building.

- 3.3 Its post war reconstruction appears to have been comprehensive with all structure and detailing behind the retained ground and first floor brick frontage having been rebuilt. Without knowledge of the plan form, detailing and construction prior to the WWII destruction it is not possible to say how accurate a reconstruction has taken place. However, close inspection of the building's interior suggests that the Georgian plan form of the main house is traditional but the details inside, including cornices, fireplaces, doors and architraves are not strictly accurate approximations of the original.
- 3.4 The rear elevation (Figure **12**) comprises a mix of Georgian brick work at it slower level with post-war reconstruction above. It is of architectural and historic interest but its later parts are of limited intrinsic value.



Figure 12: Original part of rear elevation

- 3.5 The rear outshoot (Figure **13**) dates from the early 20th century. It has been demonstrated that prior to its construction an outshoot had existed on the north side of the rear elevation. The current outshoot is not of special interest as it lacks age, character and detailing of note. Its windows, doors, interiors and overall construction are not special.



Figure 13: Post c.1915 rear outshoot

- 3.6 A low brick garden wall (Figure **14**) extending between the rebuilt rear outshoot and artist studio is of limited significance. As a boundary that marks a long-established party line it is of some interest but it is constructed of 20th century machine made bricks of little aesthetic interest and at odds with the age of line it demotes.



Figure 14: Modern party garden wall where proposed link would be sited

- 3.7 The purpose-built artist studio is of some architectural and historic interest as a later addition. Its architectural form, with provision of north light, helps to identify its original function. Its construction and architectural composition is traditional for the period and wholly functional with high set windows reflecting the urban and tight plot to which it was imposed.



Figure 15: Site of proposed link showing studio window

- 3.8 Association with William Clause and the presence of his studio add historic interest.
- 3.9 16 New End Square draws significance from its setting. The open nature of New Ends Square and the presence of contemporary town houses of varying form but largely consistent height and fabric give it group value. The square includes 19th century lamp posts and granite sets which add to the character, appearance and setting.
- 3.10 The mansard roof is a post war addition and at variance to the original intended roof form. Its addition is complementary to the overall period and style of property but its fabric and detailing lack special interest.
- 3.11 Hampstead conservation area appraisal notes the following as key elements contributing to the conservation areas special interest: its topography; the Heath; the range, excellence and mix of buildings; the street pattern and Hampstead's historical association with clean water and fresh air.
- 3.12 Overall 16 New End Square, as part of an 18th century terrace, contributes positively to the character and appearance of the conservation area. The contribution is largely made by the building's frontage, its traditional form and details.
- 3.13 The artist studio in the rear garden also contributes positively to the character appearance of the conservation area. It illustrates a phase of later development and use associated with the private residence and its form, material palette fenestration is in keeping with the area. The degree of contribution made by the studio or indeed by the rear parts of the house and remaining garden, are largely limited due to their private and hidden nature with no visibility from public highway.

4.0 IMPACT ASSESSMENT

- 4.1 This section appraises the potential effects of the proposal on the significance of the listed building and the Hampstead Conservation Area.
- 4.2 It is recognised that not all parts of a heritage asset will necessarily be of equal significance. In some cases, certain elements could accommodate change without affecting the significance of the asset. Change is only considered harmful if it erodes an asset's significance. An understanding of the significance of the heritage assets potentially affected and any contribution made by their setting (paragraph 128, NPPF 2012) is presented in the preceding chapters.

Effect on the listed building

- 4.3 Details of the proposals are set out within drawings prepared by Hugh Cullum Architects.
- 4.4 In summary, it is proposed to construct a glass fronted link structure to allow direct covered access between the studio and outshoot. The design is deliberately modern and lightweight to allow legibility of the existing host buildings.
- 4.5 The link comprises a permanent flat roof, finished in copper, abutting the garden party wall, house and studio. Its height and position is determined by the transom on the studio window so that the section of window and wall below it are removed to provide a new opening, aligned with the existing jambs. At the house end the link's roof abuts brickwork above an existing window that will be adjusted to form a new opening.
- 4.6 At the house end of the link a window will be removed and the existing opening widened. Internally a partition that forms the WC will be removed. All fabric removed or abutted at the house end of the link dates from after 1915, affecting the rebuilt (in a new position) outshoot. The fabric is not of intrinsic value or importance. The architectural composition of the rear wall of the outshoot is not of interest or importance. Internally the current arrangement and finish is modern and the result of refurbishment so that the fabric and finish affected is entirely modern. Any impacts on the significance of the listed building, as a whole, are therefore negligible.

- 4.7 Any fabric removed or abutted at the studio end dates from 1927 and affects only a small part of the studio's elevation. Internally and externally the wall fabric is not of particular interest or noteworthy and the loss of fabric and formation of a doorway would not detract from the form and evidential values that this building was intended as and functioned as an artist's studio.
- 4.8 By maintaining the upper section of window, above the transom, the elevation of the studio will remain legible across its full width. Furthermore, when inside the studio natural light will continue to be provided in the South-East corner of the building. By maintaining and preserving studio and a large single space, open to the roof and lit from the North, its intrinsic value, architectural interests and historic associations would remain unaffected by the proposal.
- 4.9 The proposed link structure is designed so that its courtyard facing wall is entirely glazed and capable of retraction. As such, the link structure has little permanent effect on the sense of openness or scale of open garden at the rear of the house. By virtue of a glazed screen wall and roof, the link structure, whether open or closed, would allow full legibility of the two brick structures and their independence and stylistic difference from one another.
- 4.10 The proposal does not result in loss of any architectural elements that predate 1915. The Georgian house, whether original or reconstructed, would remain the primary architectural element at the site. Its plan form, hierarchy, decorative order, features or history of interest would remain unaffected. In this regard, its character and special interest would be preserved by the proposal.
- 4.11 The existing brick garden wall will be raised by approximately 900mm. The wall marks an establish boundary and separation from the listed neighbour. As a listed wall its raising and internalisation will alter its character. However, the wall would continue to serve its function and would remain subservient in scale to this and the adjacent listed building. The wall is currently of limited intrinsic value and the proposal would have little effect on the reasons for designating 16 New End Square as a listed building.
- 4.12 By creating a modern and distinct element, the link structure follows the established pattern of later additions at this property representing the era of origin. As a lightweight modern addition, its use of glass follows a tradition of

glazed subservient garden structures. Its presence and appearance can be considered complimentary to the house architecture and befitting of a private garden.

4.13 At first floor the existing doorway opening into the outshoot bathroom is to be adjusted. This includes the proposed loss of the right-hand jamb and structure. Prior to c.1915 this opening would have formed a window with no structure beyond. When the outshoot was taken down and rebuilt on this side of the building the window was removed and wall fabric removed to create a doorway to the outshoot. This demonstrates that the existing arrangement is neither historic nor sensitive to change in respect of fabric and plan form/circulation. The proposed adjustment of this opening would have negligible effect on the significance of the house overall.

4.14 Within the ground floor of the outshoot a new 'pod' style WC will be created alongside clear passage to access the link. This space is currently subdivided and the proposed subdivision has little overall effect on the plan form of the listed building. Existing arrangement (Figure 16) is not of special interest, being part of a later addition but overall does not form an important part character special interest of the listed building. The proposed WC is designed in such a way as to read as furniture within the space. Its form is distinct from the fabric of the house and capable of later removal, if required, to return this 20th century part of the house to an earlier form.



Figure 16: Modern finishes with ground floor of post c.1915 outshoot

Differences to 2014 refused proposal

4.15 The following key differences are made:

- Height: the current proposal is lower than the refused scheme. At the studio end this results in retention of the fabric and function of upper part (above transom) of the window to the studio. At the house end the lower roof line results in a greater depth of exposed brick under the first floor window.
- Footprint: the proposal sets back the proposed link structure from the corner of the house. Together with the reduced height this change results in a smaller scale extension and allows the footprint of the closet range to be clearly legible.
- Internal finishes: internal walls will remain exposed brick. This allows the form and appearance of the house and studio to remain visible, without disruption and avoids any sense of being internalised. Continuation of the garden's stone floor and the high degree of glazing will also assist.
- External finishes: simple and elegant detailing and materials limits the physical intervention and respects inherent characteristics of the house and studio.
- Style: the refused scheme chose a quasi-traditional idiom but was not clear in reference to either the house, studio or period of origin. To address this the current proposal seeks to utilise modern construction technologies to achieve the reduced scale and design standards that reflect the current age. Its stylistic form is honest and has integrity in its own right but importantly remains subservient to the house and studio. The design, scale and materials are compatible with the context, notwithstanding the structure will not be visible from public vantage points and very limited private vantage points.

Effect on the Conservation Area

4.16 The site of the proposed link structure is part of a private garden that is not visible from public vantage points. The character and appearance of the garden and its contribution to the area has changed over time, most significantly

between c.1915 and 1927 when the original rear outshoot was demolished and rebuilt in a new position and the studio was built. The former openness of the garden was reduced by these works but those alterations had little or no effect on what is now valued as the special interest of the area.



Figure 17: Aerial image showing, edged in red, the position of the proposed link structure

- 4.17 The current proposal is small in scale and would not be capable of changing the character or appearance of the area beyond the private confines of the gardens and yards within this irregularly and small urban block. The nature of the change is as a small scale, single storey domestic extension that demonstrates good design and sympathy for the historic context. Its scale is subservient and its purpose functional and in keeping with betterment of the predominant residential use and character of the area.
- 4.18 Overall the proposal will not erode the significance of the area and any perceived harm would be negligible and limited to its immediate private environs. The appearance of 16 New End Square and its current positive contribution to the character and appearance of the area would not be harmed. In this respect, the proposal has given special attention to the desirability of preserving the area's special interest.

5.0 SUMMARY AND CONCLUSIONS

- 5.1 16 New End Square was built in the early 18th century and largely destroyed, save for the lower sections of the front and back wall in World War II. When built it included an outshoot extension on its north side but after c.1915 this was taken down and the present two storey rear range was built. In 1927, an artist living at the property had a studio erected in the rear garden.
- 5.2 It is now proposed to link the c.1915 rear range and the 1927 studio by means of a glazed link. Its design has sought to maintain clear distinction between the different existing buildings, to preserve the form and integrity of the two buildings, and add an architectural feature of distinction and sympathy to context.
- 5.3 Section 16 and 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (the Act hereafter) place a duty on the decision maker to have special regard to the desirability of preserving listed buildings and their settings. The proposals reflect this requirement and preserve those aspects of the building deemed to form part of its special interest, including its later studio extension.
- 5.4 Section 72 of the Act requires decision makers to pay special attention to the desirability of at least preserving the character or appearance of a conservation area. This report demonstrates that the nature of the proposed extension, by means of siting and design, would at least preserve the special interest of the area overall.
- 5.5 This assessment finds that the main architectural interest resides in the Georgian form and remnant fabric of the main house. The rear outshoot is not of special interest. The artist's studio is of some interest and its presence and association with a known artist add to the historic interest. Based on this assessment of significance the proposals would not affect the character and significance of this listed building or its setting. The following paragraphs demonstrate compliance with the Act, the NPPF and local planning policy.
- 5.6 In accordance with paragraphs 128 and 129 of the NPPF, this statement proportionately describes the significance of the listed building. It includes an assessment of the effects of the proposal on the heritage assets.

- 5.7 The proposals accord with Paragraph 132 of the NPPF. Great weight has been given in the design process to the conservation of the listed building. Conservation (for heritage policy) is defined in Annex 2 of the NPPF as:

"The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance."

- 5.8 The importance and relevance of this definition is that it does not suggest conservation to be the same as preservation. Indeed, what sets conservation apart is the emphasis on proactively maintaining and managing change and not on a reactive approach to resisting change. In its simplest interpretation conservation could amount to a change that at least sustains the significance of a heritage asset. The proposals sustain the significance.
- 5.9 As no harm to significance has been found to be caused by the proposals, Paragraph 134 is not applicable.
- 5.10 Local Development Plan policy DP25 (Listed Buildings) is complied with. The proposal does not include loss of important historic fabric or disrupt the plan form to the extent that it would cause harm to the special interest of the building. The supporting text for the policy refers to PPS5, a national policy superseded by the NPPF.

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