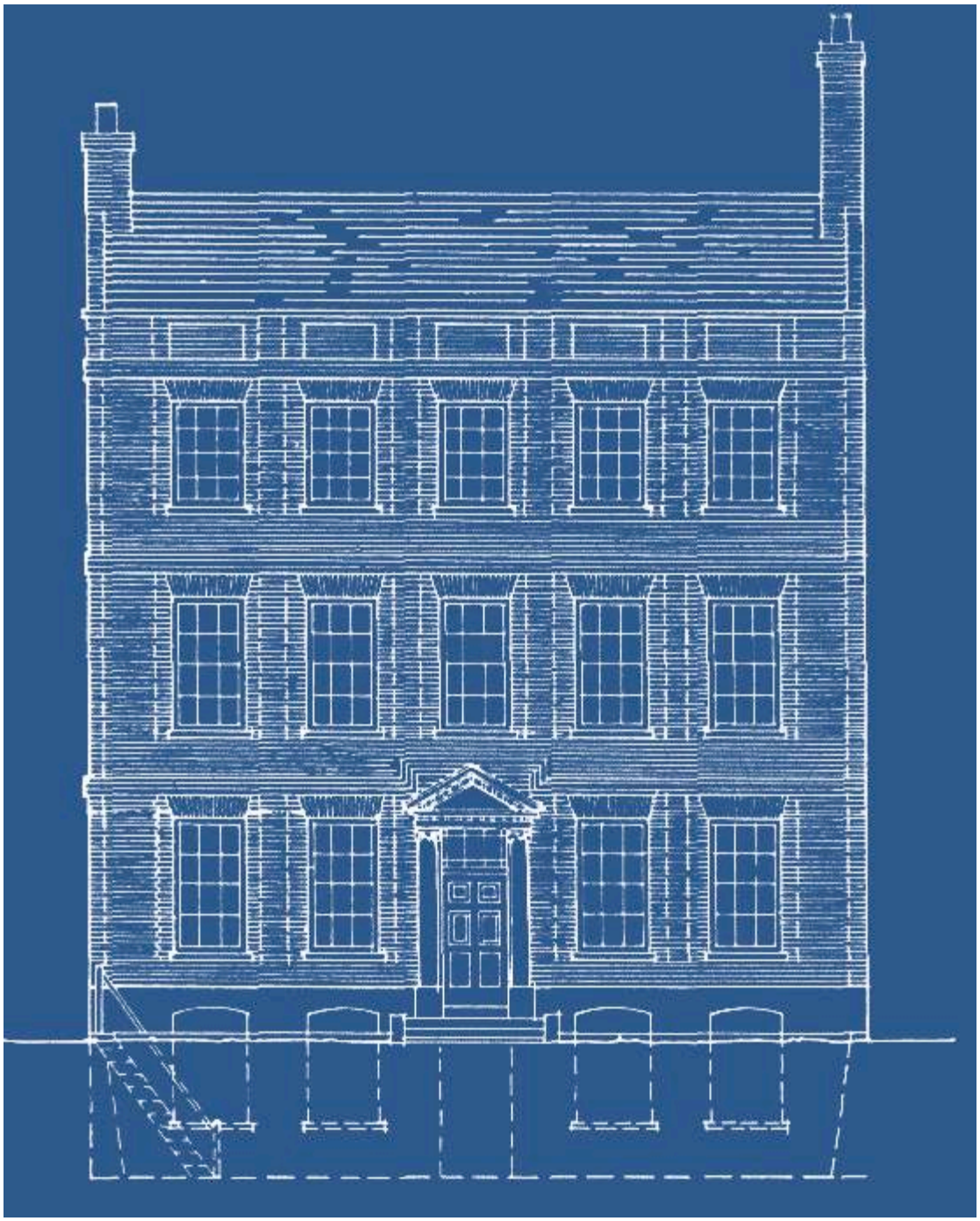

Elevation from The Survey of London 1936

MORETON HOUSE, 14 SOUTH GROVE, HIGHGATE, LONDON N6 6BJ

HERITAGE STATEMENT

304-2017-09-01

Stephen Howard Gray

Stephen Howard Gray MSc Dip Arch IHBC RIAS RIBA

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Moreton House, No. 14 South Grove, has a dramatic history, some of it related to its previous occupants and some of it tangible in its fabric. The house was built in 1715 when much of Highgate Village was built. In the early 19thC the house was occupied by surgeon James Gillman and in 1816 the poet Samuel Taylor Coleridge sought treatment for his opium addiction from the surgeon James Gilman, and moved into his house. Moreton House was extended at least three times in 20thC. In 1983 it was destroyed by fire as a result of arson. The house was rebuilt with scrupulous attention to replicating its appearance before the fire. The then owners, Mr & Mrs Ivor Burt, temporarily rented a house from Richard Burton and Elizabeth Taylor. Ivor Burt was later Highgate Society President for ten years until 2010.

1 TERMS OF REFERENCE

1.1 This statement is part of the documentation for a listed building consent application for alterations to this Grade II listed building. It enlarges on my Pre-application Commentaries ref. 304-2017-05-01 and 304-2017-08-02A with new text to the latter document highlighted in blue.

1.2 The proposals were discussed with Sarah Freeman, Planner (Conservation), of Camden Borough Council at a site meeting on 16 June 2017. Ms Freeman made written comments ref. 2017/2975/PRE on 14 August.

1.3 Plan-making and decision-taking on proposals which will affect the significance of heritage assets, should only be made following an evidence-based assessment of the factors that confer significance upon such assets. My credentials to make such assessments are set out in Appendix A.

1.4 The building's heritage status and that of adjacent buildings and the conservation area is set out in Section 2.

1.5 The evidence-base for the building is set out in Section 3.

1.6 The significance of the building is set out in Section 4.

1.7 Assessment of the impact of the proposals on the significance of the building is made in Section 5.

2 HERITAGE ASSET STATUS

2.1 Definitions from National Planning Policy Framework Annex 2:

- Heritage Asset: *A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).*

- Significance: *The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.*

- Setting of a heritage asset: *The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.*

2.2 Moreton House and its attached railings and gate, is a designated heritage asset, listed Grade II with Group Value on 10 June 1954.

CAMDEN
TQ2887SW SOUTH GROVE
798-1/5/1457 (South East side)
10/06/54 No.14 Moreton House and attached railings and gate
GV II
House with later extension. c1715 for Roger Young, restored 1978, upper floors rebuilt and interiors altered c1983 following fire damage. Semi-basement stuccoed; ground floor brown brick with red brick dressings and quoins; upper floors multi-coloured stock brick with red brick dressings and quoins. 3 storeys and semi-basement. Double fronted with 5 windows. Wooden doorcase with Ionic columns, pulvinated frieze & mutule pediment; panelled door and overlight. Gauged brick flat arches to flush sashes with exposed boxing. Plain brick bands at 1st and 2nd floor levels. Brick cornice beneath parapet with sunk panels above windows.
INTERIOR: altered.
SUBSIDIARY FEATURES: attached cast-iron railings with urn finials and gate.
HISTORICAL NOTE: originally built as one of a pair, No.15 demolished & replaced 1868.
(Survey of London: Vol. XVII, The Village of Highgate (St Pancras I): London: -1936: 41-4).
Listing NGR: TQ2835487308

The house was listed on 10 June 1954. An article in *The Architect's Journal* (AJ) of 6 November 1986 erroneously refers to the house as being listed at Grade II*.

2.3 Adjacent listed buildings in the immediate setting of Moreton House are

- 15 South Grove: 1868: listed Grade II with Group Value on 14 May 1974.

- Highgate United Reformed Church and former school room: 1859: T Roger: listed Grade II with Group Value on 14 May 1974 as Union (Congregational) Church, Highgate: entry amended 11 January 1999.

- War Memorial at United Reformed Church: listed Grade II on 5 January 2106

2.4 Listed buildings in the wider setting of the building are as follows:

- South Grove, Old Hall (Nos. 1-7 Grade 2*), 2 & 3, 4, 5-7, 8, 9, 10, 10a (Grade 2*), 18 (Grade 2*), 23-25, Church of St Michael and attached

railings (Grade 2*), K2 telephone box outside 10a, bollards outside 11 and 12 and a milestone in the forecourt of 18.

- Pond Square, Nos. 1, 2 & 3, 4 & 5, 6 (Grade 2*), 12, 13 and K2 telephone box.

2.5 Highgate was designated a Conservation Area in 1968 and extended in 1978 and 1992. A conservation area appraisal and management strategy was adopted in October 2007. The appraisal included South Grove as part of Sub-Area 1, Highgate Village.

3 EVIDENCE BASE

3.1 As noted in paragraph 1.2 above, plan-making and decision-taking should only be made following an evidence-based assessment. For this house there is a substantial evidence base. However some of that evidence is contradictory and it must be interrogated, interpreted and evaluated, rather than taken at face value.

3.2 Evidence-base sources are as follows:

- *The Survey of London* Volume 17, part 1, published in 1936, including photographs, elevation and plan drawings, drawings of internal joinery and photographs [*British History Online* http://www.british-history.ac.uk/survey-london/vol17/pt1/pp41-45 accessed 30 July 2017] figs. 1 to 5
- Ordnance Survey maps of 1870, 1895, 1937 and 1952. figs. 6-9
- Historic England archive photograph of 1907. fig. 10
- Measured drawings and watercolours of 1954 by student architect *Keith Manners* (Testaments of Study for RIBA examination). figs. 11-13
- Interview and email exchanges with *Charles Burt*, by *Julie Major*, the applicant, relating to his personal memories of extension in 1969 and the fire of 1983.
- Planning permission CTP/B10/12/1/15091 and listed building consent CTP/B10/12/1/HB537, both dated 27 November 1972, for erection of an additional storey to the side extension to provide additional bathroom facilities. fig. 14
- Listed building consent HB/0003382 dated 18 November 1983, for demolition of the remainder of the building following fire damage and reinstatement to match the original.
- Photographs taken following the fire of 1983 by *John Gay.* figs. 15-16
- Large scale construction drawings by *Julian Harrap Architects* for the rebuilding contract following the fire.
- Article by *John Martin Robinson*, then of the GLC Historic Buildings Division, and *Julian Harrap,* architect for re-building after the fire, in *The Architects Journal* of 6 November 1986. figs. 17-18
- *Hampstead & Highgate Express* article of 30 December 2010 referring to *Ivor Burt* standing down as President of *The Highgate Society* after ten years in the role.

- *The Gilmans of Highgate and S T Coleridge*: 1895: Alexander W Gillman: pub. Elliott Stock, London. This is principally a history of the house's notable resident but includes an engraving that may be compared with the 1907 Historic England archive photograph. fig. 19

3.3 *The Survey of London* records that Moreton House was built about 1715 as part of a pair with No. 15 South Grove. The Survey includes a photograph taken after the building of the United Reformed Church in 1859 but before Highgate Pond was filled-in in 1864, and the demolition and replacement of No. 15 in 1868.

3.4 Between 1715 and that early 1860s photograph there is no evidence-base to illustrate any changes to the building. However, wider history may allow some credible assumptions. The Conservation Area Appraisal and Management Strategy notes *"The main period of the development of Highgate was during the 18th century by which time a small town had been created. Historically, the centre of the town lay around Pond Square."* Whilst some of the creation of that small town was individual large houses for first occupier owners, much was also of numbers of similar houses built as speculations; Nos. 1-6 The Grove of 1688, are such an example. As the early photograph shows, Nos. 14 and 15 South Grove were a matched pair and evidently not built to the taste of individual owners. Typical 18thC practice in and around London was for houses to be developed and leased. Leases were then generally for 75 years and changes to historic buildings may sometimes be identified as occurring at 75 year intervals.

As noted below, French casements in the rear elevation are of characteristic late 18th or early 19thC, and definitely not early 18thC, pattern. The remodeling of parts of the rear elevation on three storeys would have been a substantial operation that would have made parts of the building uninhabitable whilst the work was undertaken. Typically such operations might have been undertaken as modernisation at end of a lease, before a new tenant was contracted. That might suggest a date around 1790 for the work, which would be consistent with the style of the casements.

Demolition of No. 15 before 1868, might indicate the end of the second lease and the building of the present house by the freeholder.

3.5 In his AJ article Harrap wrote *"The whole of the interior was originally panelled from basement to second floor level. In the early nineteenth century alterations removed panelling from two rooms, while in this century new panelling was inserted into the ground floor rear extension. The introduction in the early nineteenth century of curved French windows and plastering of principal rooms to receive wallpaper was accompanied by the dressing up of the existing doorways with acroterion pediments."* In the absence of referenced sources this would appear to be Harrap's informed observation and knowledge of building history. His conclusions would be endorsed by study of John Gay's photographs taken after fire

3.6 The plan of the building in the 1936 Survey of London is at odds with the footprint shown on the 1937 Ordnance Survey map. That 1936 plan

shows a rear outshut that does not appear to be based on actual survey. (Similar examples from the 1936 edition, such as drawings of No. 4 The Grove, Highgate, are selective, omitting features in an endeavour to suggest earlier configuration.)

3.7 There are also difficulties in drawing conclusions from historic Ordnance Survey maps. First is the question of scale, where a building shown at a scale of 1:2,500 or even 1,1,250 will be bounded by an outline that would scale more than a metre thick. Second, this is confounded by pixilation when source documents are accessed on-line. Third, is that editions were not always re-surveyed before issue. For instance the outline of the building shown on the current 1:2,500 scale map, extracted for the National Heritage List entry, does not yet show the 1969 further extension of the east extension.

3.8 However, whilst the absence of a feature may not be reliable evidence of that feature's date, the presence of a feature at the date of the map's issue is reliable.

3.9 Extracts from large-scale Ordnance Survey maps of 1870, 1895,1937 and 1952 show a number of early, possibly original additions to the basic rectangular plan of the building. A narrow rear closet wing is seen on the 1870 and 1895 maps. The 1937 shows the footprint of the east side extension and rectangular extension in the angle of the rear wall and the closet wing. The 1952 edition showed a further small extension in the angle of the 1937 rear extension and the main rear wall of the building.

3.10 The 1907 Historic England archive photograph shows a brick wall with coping stones and a garden gate on the line of the later garage extension but this does not appear to have been incorporated into the 1930s construction. The wall may also be glimpsed in an etching of 1895 in *The Gilmans of* Highgate: see 3.25 below) It is difficult to see whether the garden wall was still present at the time of the 1936 photograph in the Survey of London.

3.11 The 1937 OS map shows that the east side extension had a pavement crossover approach, confirming the extension as a garage. (This would explain why it was not considered necessary for floor levels in the extension to align with those in the house.)

3.12 In 1954 architectural student Keith Manners chose Moreton House as one of his testaments of study, drawing exercises as part of the RIBA examinations. Manners made measured elevation drawings of the front elevation, the entrance door case and architectural profiles. He also made a series of watercolours of the house. One of those, from the rear garden, shows French casements to the rooms on each storey at the east end of the south elevation. The first and second floor windows had balconies, rectangular in plan, with slender iron balustrades. The ground and first floor casements were bowed in plan. The casements re-used in the 1969 extension, have slender glazing bar profiles, characteristic of late 18th or early 19thC pattern, evidencing a phase of alteration at that time as referred to in paragraph 3.4 above.

3.13 The four stages of development history shown in *The Architect's Journal* article of 6 November 1985, are not referenced to evidence sources and although they bear some comparison with historic Ordnance Survey maps, they also appear to be partly conjectural. Similarly, Harrap's assessment that French casements on the rear elevation are of early 19thC date is not referenced. It would appear to be Harrap's experienced assessment of their appearance, but as noted above, they could similarly be assessed as being of late 18thC date.

3.14 The plan drawings of each floor in the 1985 *Architect's Journal* also appear to have been simplified to suit the magazine's graphic standards. (The author is familiar with the necessary simplification that compliance with the graphic standards required for one of his own schemes illustrated in 1987.) Alignment of walls etc. should not be relied on from these simplified and small-scale drawings as an indication of phases of alteration.

3.15 Whilst those earlier parts of the evidence-base have contradictions, the personal recollections of Charles Burt have greater credibility. The Burts bought Moreton House in 1962 (referred to in the Hampstead & Highgate Express article). Charles could remember the purchase price as £21,000 and that his father boasted about getting the house and adding the bay to the drawing room and master bedroom for under £30,000. The bowed French casements to the ground and first floor were re-used in extending those floors, their curvature of different radius but accommodating that of the bowed end.

3.16 However, Charles' recollection is that the addition of the bay to the drawing room and master bedroom was not until 1969, the summer of the Apollo 11 Moon landing. *"The whole of the back of the house was completely open to the elements save for some blue tarpaulin while the bay extension was built"* and the work continued into the winter. Burt did not use an architect, considering himself *"a man with an eye for building design."* He developed the design with a local builder from Highgate High Street.

3.17 Julie Major's note of the interview continues: *"He then told the story of the night of the fire…"The three boys* (who started the fire) *were never prosecuted as the boy who threw the petrol bomb through the window of Moreton house had special needs. He said he didn't want to hurt the people in the party at No. 15 and he thought that to throw it into an empty house was the right thing to do as he was being bullied by the other two.*

3.18 Charles Burt's parents were away sailing at the time of the fire and the Police woke Charles at his house in Fulham and took him to Moreton House. *"As the fire was only really bad on one side of the house they gave me breathing equipment and we went into the basement with the firemen and saved the jewellery, wine and silver from the safe and understairs basement cupboard…The furniture from the drawing room was taken into the garden. The fire went up one side of the building first and then travelled down the other side."*

3.19 Charles Burt suggests that the Borough of Camden *"wanted to demolish the building straight away and a Barrister neighbour told them to get lost."* However, in his *AJ* article, Harrap suggests that this was not the case. "*Once certain that life was not endangered and that the fire would not rekindle, the district surveyor assumed responsibility for the stabilisation of the structure."*

3.20 Harrap's drawings for the rebuilding show scrupulous fidelity to the profiles of replicated historic joinery. However, as the AJ article illustrates, modern materials were used in the re-build, such as reinforced concrete for beams. The drawings also show departure from the configuration before the fire.

3.21 In the large east ground floor room, extended in 1969, the fireplace was moved to centre it on the long wall, the original chimneybreast being altered to form part of a symmetrical composition of breast, recess, fireplace, recess and duct.

3.22 Burt recalls that entry to the smaller west ground floor room was re-configured as double doors in the paneled partition. *"After much begging, English Heritage (or whatever they were at the time) agreed to the double door arrangement you have now, where there was previously a single door the same as the one into the drawing room."*

3.23 Other of Charles Burt's recollections are relevant to the proposals in this application.

- All chimneypieces were new after the fire.
- When the mansard was added to the east extension in 1974 no new bricks were added, as there was already a parapet. The top bathroom was built for him as his room in the attic was too low.
- There had been a partition between the kitchen and the rear space (remnant of the closet wing)
- On the ground floor the arrangement of partitions to the rear of the original house was the same before the fire as now.
- The Historic England archive photo of c1907 appears to show five of the second floor front windows as blind. Burt remembers the north facing windows to the east room (the room with late 18th or early 19thC French casements facing south) were blacked out and panelled over. The windows were left open after the re-building.
- Charles had one of the attic rooms as a bedroom until he grew too tall for it. Cross ties installed when the roof was re-built, reduced the ceiling height. This may have been in connection with the two Dormers that were added to the rear of the roof in the 1984 rebuilding. There may have been rooflights previously but Charles can only remember the configuration as it is now since they may have been put in before his school term finished.

3.24 The evidence-base allows the development of the building's footprint to be illustrated graphically. figs. 20-23

3.25 Although not related to the fabric of the building, the connection of the house with the poet Samuel Taylor Coleridge appears to have another contradiction, there being two houses in Highgate Village known as Coleridge's house, one being Moreton House. By 1816 Coleridge has become addicted to opium, an addiction that had made him fall out with Wordsworth, with whom he has shared a Lake District Cottage. On 9 April 1816, Joseph Adams, a physician of Hatton Garden, wrote to James Gilman, a surgeon living at Moreton House, on behalf of *"a very learned, but in one respect an unfortunate gentleman"* who *"has for several years been in the habit of taking large quantities of opium"*. In an attempt to wean himself off the drug, he wished *"to fix himself in the home of some medical gentleman, who will have the courage to refuse him any laudanum".* Gilman took Coleridge into his house. When in 1823, Gilman's wife Ann fell on the narrow attic stair, the Gilmans and Coleridge decamped to No. 3 The Grove, where Coleridge remained until his death in 1836.

4 ASSESSMENTS OF SIGNIFICANCE

4.1 Historic England Advice Note 2, *Making Changes to Heritage Assets,* advises that significance assessments should set out the *nature, extent* and *level* of significance within a heritage asset. The particular circumstances of the substantially rebuilt Moreton House create a number of different natures of significance

HISTORIC FABRIC

4.2 Attitudes to restoration and alteration of historic buildings are polarised by their destruction by fire and subsequent re-building.

4.3 Julian Harrap's detail drawings for rebuilding after the fire, show scrupulous accuracy to restoration of historic joinery profiles (most of the interior detail is timber panelling, cornices etc. as well as the staircase). However they also show that below the surface reinforced concrete was used, timbers were of modern conversion sizes, with modern jointing and fixing, modern materials such as Flashband (bituminous self adhesive polyester bandage) used below flaunching tiles at verges, and new sashes were double glazed. That approach, using the products of the current building industry, was in marked contrast to the approach taken five years later in the re-building of *Uppark House* for The National Trust.

4.4 Just as we know the ethical considerations behind Julian Harrap's restoration of Moreton House through an article by John Martin Robinson, then a GLC architectural historian, in the *Architect's Journal* of 6 November 1986, there is a thorough exposition of The National Trust's ethical considerations at Uppark in the Trust's 1999 book *Uppark Restored,* also by John Martin, with Christopher Rowell.

4.5 Uppark was rebuilt without the requirement for listed building consent because of the veracity with which even hidden components and materials matched their late 17thC originals, and a policy decision by

The Trust to rebuild to exactly the state of the house on the day before the fire.

4.6 The late *Ian Constantinedes*, who undertook much of the specialist restoration at Uppark, and *Rory Cullen*, head of building at the Trust, have pointed out that an insurance policy with the Norwich Union funded not only material and labour to rebuild Uppark, but training for a generation of conservation workers.

4.7 We also know of other ethical considerations in the restoration of *Windsor Castle* after the fire of 1992, from Adam Nicholson's 1997 book *Restoration: The rebuilding of Windsor Castle,* and an article by *Peter Riddington* of *Donald Insall Associates*, in a 1998 article in *The Architect* magazine. Peter wrote of *equivalent restoration* to replicate *Whyatville's* modelled plaster with fibrous plaster to suit the limitations of the Royal purse not assisted by an insurance policy.

4.8 Understanding those different approaches to the ethical considerations of late 20thC restoration is important in forming a view on the acceptability of further early 21stC alteration of Moreton House.

4.9 Historic England advises *'The historic fabric will always be an important part of the asset's significance…'* [Making Changes to Heritage Assets: Historic England Advice Note 2: 2016: para. 42] This would clearly give any original early 18thC fabric that survived the fire a degree of significance that would preclude the acceptability of further alteration. However it might also suggest a corollary that non-historic fabric will not be an important part of the asset's significance.

4.10 John Martin Robinson wrote in the AJ article, of the reconstructed stairwell, which had been left bare and waxed, *"the quality of the joinery and the traditional form of construction throughout makes this work look reasonably original. The painted panelled rooms are completely convincing - the window shutters are particularly good - and it is impossible to tell what is salvaged old work and what is new."* That would indicate a lower level of significance and a lower sensitivity to the impacts of alteration.

4.11 The nature of historic fabric significance in Moreton House is of limited extent, most of the fabric having been replaced, but where original fabric survives the level of its significance is correspondingly high.

SIGNIFICANCE OF RECENT FABRIC

4.12 At the time of the rebuilding after the fire, the restoration was regarded as exemplary. That would give significance to the rebuilt fabric as an example of the way things were then done. The excellence is manifest particularly in the reconstruction of the facade brickwork and internal joinery, and to a greater extent in the reconstruction of original historic fabric than in later fabric.

4.13 At most, the significance of recently rebuilt fabric could be no more than that of the fabric it replaced. It would not have a context under paragraph 42 of Advice Note 2, that *historic fabric will always be an important part of the asset's significance*, since it is not historic.

4.14 The significances of the recently rebuilt fabric would be relative to the contribution of the original fabric to the *architecture* of the house.

SIGNIFICANCE OF PLAN-FORM

4.15 In his article John Martin did not mention the drawing room, the long room to the left of the entrance hall, which had been extended in the 1960s with a bowed end giving onto the garden terrace. In the 1980s work of fifteen years earlier was of recent memory and perhaps considered as of little consequent significance.

4.16 Harrap was not constrained by the 1960s work in making further alteration and one of his detail drawings shows the alteration of the original 18thC chimneybreast to allow centering of the chimneypiece to the room, but with consequent curious proportions of piers (one with the retained flue from the basement in it) and the rather wide modern chimneybreast.

4.17 Alteration of fabric, whether historic, restoration of later extensions, is only one consideration of different degrees of significance that should guide plan-making and decision-taking. Plan-form will be an important consideration for this house.

4.18 As first built Moreton House punched above its weight in the streetscene around Highgate Pond, five bays wide, three storeys, but only one room deep. The massive scale was doubled by its adjacent neighbour, subsequently demolished. Subsequent extension doubled the depth of the house but this had the effect of confusing the circulation from front rooms to rear and, especially, behind the stair. Further extension added a wing to the left side, with integral garage, and an apse ended elongation to the dining room in the early 1950s.

4.19 The nature of plan-form significance in Moreton House is principally to the extent of the original footprint, and at a high level. Although not the work of an architect, the bowed end of the 1969 extension has architectural charm and a level of significance that is now contributory to the house's plan-form significance

SIGNIFICANCE OF ELEMENTS PROPOSED TO BE ALTERED

4.20 The significance of the building may be assessed generally. However the significance of particular parts, which will be the subject of alteration proposals, must be assessed individually.

4.21 The extended bowed end of the east side ground and first floor rooms was constructed within living memory and therefore can have no historic significance. Although not the work of an architect, the bowed end has architectural presence that confers a level of medium significance. The use of concrete lintols displays that the bowed end is not of original or traditional construction, but without asserting that stridently. The French casements appear to be those in Keith Manners' 1954 watercolour, survivors of the fire, and are probably from a phase of alteration and modernisation at the end of the first lease. The casements therefore medium/high level of intrinsic architectural and

historic significance as well as being contributory to medium level of significance of the 1969 extension.

4.22 Extending the length of the east side rooms but re-using the existing French casements had the effect of reducing daylight penetration. Whilst daylighting in historic rooms is a result of design and detail of building fabric, it is also an aspect of significance in how the room is experienced. The reduction in daylight was a slight reduction in the level of significance.

4.23 The internal dressing of the extended room was altered by Harrap during the rebuilding and the centering of the fireplace on the long side wall entailed confusion of projected and recessed piers and a consequent minor reduction in architectural significance.

4.24 The plan in The Survey of London could confuse the observer into considering the two ground floor sash windows in the back wall to the west of the bowed extension to be historic. However the evidence of OS maps shows the rear extension which the westernmost window lights, to date from the 20thC, and the eastern window, even if economically re-located in Burt's1969 work, to have no earlier date. Therefore whilst of historic pattern, these windows are without credible historic significance and assessment of impact of proposed alterations would rest on the architectural principles of proportion.

4.25 The OS map evidence shows the footprint of the rear closet wing to be aged, and probably original to the building of the house. However the external brickwork of the wing, the door and external steel handrail are late 20thC alterations. The footprint of the closet wing has a medium level of historic significance but the altered fabric has a lower level.

GRADED SIGNIFICANCE

4.26 The Historic Environment Planning Practice Guide [DCLG/DCMS/EH 2010] advised *"significance is not uniform but is variable between different heritage assets of broadly similar types and between different parts and elements of the same asset."*

4.27 On a scale of 1 (high) to 10 (low) significances in the house would be graded as follows

1 Original historic fabric that survived the fire
1 Facade architecture of the original house
2 Plan-form of the original house
3 Craftsmanship and professional excellence of rebuilding after the fire
4 Plan-form of principal rooms altered before the fire
4 External architecture of the rear bow
5 Evidence of early building history (e.g. subdivision of stairs)
8 Plan-form and fabric of mid 20thC alterations and extensions

4.28 In Pre-app response ref. 2017/2975/PRE, Sarah Freeman commented *"The approach and assessment of the relative significance of the building in paragraph 4.27 of the Heritage Statement* [304-2017-08-02A] *is supported."*

5 IMPACT ASSESSMENT

5.1 The proposals in this application are for continuation of residential use by new owners. In addition to family use this includes use of the garage, converted, as an artist's studio. Most proposed alterations have no impact on the various significances of the building. Proposed alterations that have the potential for impact are as follows.

5.2 Insertion of fixed casements either side of the French casement to the ground floor: This exposes three potential impacts, that to the exterior architecture, that to the interior and that to the integrity of the building fabric. Justification for the proposal is the reduced internal daylight that arose from re-using the existing casement in an enlarged room. Externally and internally the new casements have been designed to respond to the proportionality of the existing casement and the bowed elevation. What works proportionally externally is also coherent internally because the pier widths are substantially less than the arc length from the jambs of the new windows to the ends of the bow. The proposed new windows are carefully detailed to match the fenestration proportions and section details of the existing window. Impact on the fabric is challenging since formation of the new openings entails reduction of the bearing of the lintol over the existing window and extending the span by forming a junction with new lintols over each new opening.

Pre-app response ref. 2017/2975/PRE considered the proposal to be acceptable but included that Evidence should be submitted to demonstrate that the new windows would not have any adverse effect on the structural integrity of the extension.

5.3 The proposed formation of piers and downstand beam across the ground floor east room addresses the room's proportional conundra first created in 1969 and makes positive impact on the significance of interior architecture. This was supported in Pre-app advice.

The 1969 proportional conundra were then compounded after 1983 by the change of fireplace location in the re-building after the fire. Pre-app advice was that the proposed creation of a new opening through the flank wall within the original location of the 18thC chimney breast was considered inappropriate. A more discreet location for the opening, forward on the flank wall, to the left of the chimneybreast was suggested as an alternative and as now incorporated in the application drawings.

5.4 The proposed replacement of the panelled screen partition between the ground floor west room and the hall reinstates the earlier configuration of a single door, and that is modestly positive impact on historic character. The quality of the joinery of the screen partition was lauded in the AJ article and although only just over thirty years old, the significance of the craftsmanship in the joinery cannot be ignored. Considering benefits and dis-benefits from the proposal, impact on the building's significances is considered to be acceptable.

Pre-app response concurred that the proposal was supported subject to the re-use where possible of any 1980s joinery that presents an authentic replica of historic joinery profiles, and that these should be matched within any new joinery and details.

5.5 Proposed alterations within the rear extension built between 1915 and 1937 (based on map evidence) must be considered as a whole, rather than by individual elements. English Heritage advice of 1995, still endorsed by Historic England, is that the staircase will generally be one of the most important architectural elements of a building interior. That would be the case for the short rise of internal staircase from the first half landing of the main stair to the rear first floor. The proposed alteration is a more straightforward plan than the early 20thC configuration and is made possible by the additional width created between the early 20thC rear extension and bowed end extension of 1969. This is a configuration that would not have been possible without the 1969 extension. The reconfiguration of the stair, the adjacent first floor family bathroom and ground floor reconfiguration of the former kitchen have no impact on historic plan-form but have positive impact on the quietness of current plan-form in secondary space by clever removal of clumsy plan relationships.

Pre-app advice supported these proposals.

5.6 The proposed replacement of a sash window with a French casement would be unacceptable loss of historic fabric, both brickwork and joinery, if the fabric were indeed historic. However, it is not. The relationship of ground and first floor windows on that part of the extended elevation does not speak of considered design, but does show the impact of the loss of the small lobby and reconfiguration of 1969. The abstract composition of the fenestration does not enhance the architecture of the house. The enlarged opening and well detailed window is however an enhancement of architectural composition although otherwise a neutral intervention.

Pre-app advice urged the retention of legibility of earlier changes as part of the building's acquired history by creating the opening within existing brickwork without the addition of further red brick dressings.

5.7 As noted, the re-built stair replicates the earlier evidence of doors having been built at head and bottom of stair flights when the house was let to a number of households. Also as noted, this is an aspect of historic significance that would not be lost by the proposed removal of a post extended from a landing newel and would be reflected positively by the proposed insertion of doors at the higher landing.

5.8 When the house was rebuilt English Heritage had not yet formulated policy contra-indicating the acceptability of double glazing historic windows and consequently Harrap included double glazing details in his drawing set. The difficulty with incorporating sealed unit double glazing into sash windows, particularly sealed units to FENSA specifications is their thickness and the width of their edge spacers, so that they cannot be putty glazed into existing glazing rebates. Slimlite

and similar sealed units are now of modest thickness and narrow shouldered so that they can be used in existing glazing rebates. Whilst there may still be sound reasons for not using sealed units in genuine historic units and in buildings with a higher level of designation, the proposed use of Slimlite sealed units to the front and back windows above the garage would have no negative impact on the architecture of the house or the streetscape of the conservation area.

Pre-app advice concurred the unusual circumstances whereby the main house has existing 1980s double glazing, in which case the principle of replacing the existing windows in the east extension, the rear extension and closet wing, all of which are of 20thC date, with Slimlite double glazing would be supported, However this was subject to the windows being verified as not original to the 2ndQ 20thC extension but being new, replacements after the 1980s fire.

No photographs taken after the fire have been found that include the side extension. Harrap's drawings are tantalisingly contradictory as to the extent of front elevation damage. Drawing no. 270/12 suggests a greater degree of loss, above the dark line on the drawing, compared to drawing no. 270/11. Plan drawing no. 270/10 is annotated that the floors within the extension were sound and to be retained. That could suggest that the degree of loss of original fabric in the extension was less than for the main house. That might suggest that the window sashes are original to the extension but such a suggestion cannot be conclusive.

The 2ndQ 20thC is beyond living memory for most and building of that period may therefore claim to be historic. However sash windows were, by that time, not a common feature of new building except where devised to match historic examples. Generally sash windows of that period, whilst ostensibly matching historic appearance, have subtle aspects of modernity in their generally stouter styles, rails and jambs, and sharper mouldings from the use of power routing rather than hand tooling. These factors would diminish assertion of historic significance

In the absence of documentary evidence verification of age can only be by experienced and expert inspection. It would be suggested that the requirement for such inspection could be covered by a condition to listed building consent.

5.9 The proposed increase in height of the garage door and its replacement with a new door incorporating fanlights, has no impact on pre-20thC historic fabric. Nor does it create greater misalignment with the fenestration of the main house. However it does have positive impact on the proportionality of the elevation of the east extension and consequent slightly positive impact on the character and appearance of the conservation area.

Pre-app advice was that this proposals was *"considered to improve the proportions and appearance of the 19th century* [sic. the extension dates from the 2ndQ 20thC] *east extension fronting onto South Grove,*

preserve the special interest of the listed building and enhance the character and appearance of the conservation area."

5.10 Safety bars to four first and second floor front windows are proposed to be removed. This is a positive intervention in removing crude and expedient elements that dis-enhance the building and the conservation area.

5.11 Other external alterations to note are the proposed insertion of a conservation pattern rooflight to the rear roof slope, over the stair, and new gas flues and a concealed satellite receiver dish. These interventions are not seen from the public realm of the conservation area. Indeed because of the configuration of adjoining buildings and the steepness of Highgate Hill, they are not seen and have no negative impact.

5.12 Lowering the level of the basement Area would not appear to have any archaeological sensitivity and has benefit to rainwater run-off and prevention of damp. Re-laying York stone flags in the Area would have a positive impact.

5.13 The proposal to replace the top panel of the basement entrance door with glass, considered in pre-app enquiry, was considered undesirable and has not been taken forward.

5.14 Other quite minor internal proposals are without harm to significance.

5.15 The proposals have been developed on the basis of a thoroughly researched evidence base, detailed survey and expert inspection and a structured assessment of the nature, extent and levels of the building's various architectural and historic significances. Similarly the proposals have been subject to expert and thoughtful assessment in pre-application enquiry, and as now submitted reflect that advice. The proposals respect, enhance and better reveal those significances.

Stephen Howard Gray MSc Dip Arch IHBC RIAS RIBA

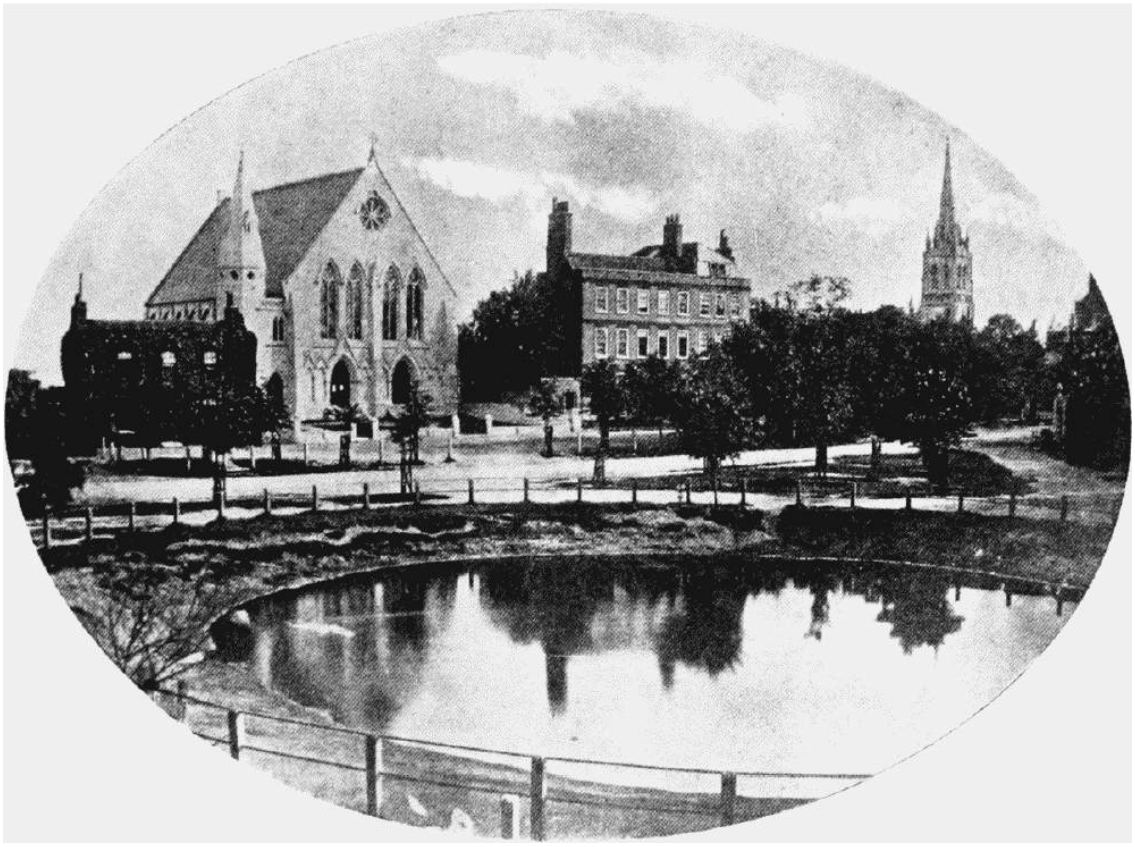


fig. 1 Highgate Pond, and Nos. 14 and 15 South Grove 1860s
The Survey of London

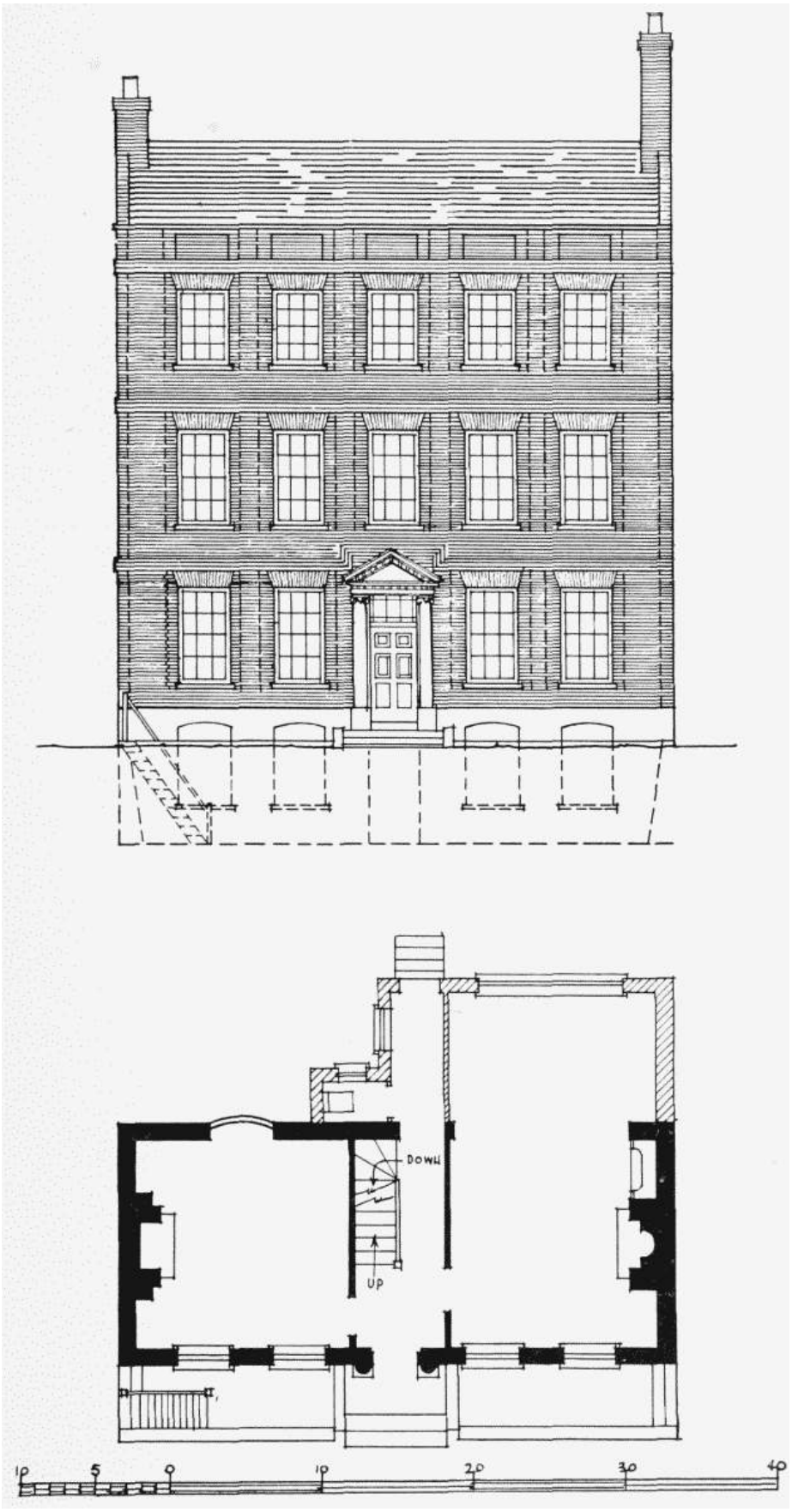


fig. 2 Elevation and Plan – *The Survey of London*

fig.3 Front Elevation c1936 – *The Survey of London*

fig. 4 Stair photograph c1936 – *The Survey of London*

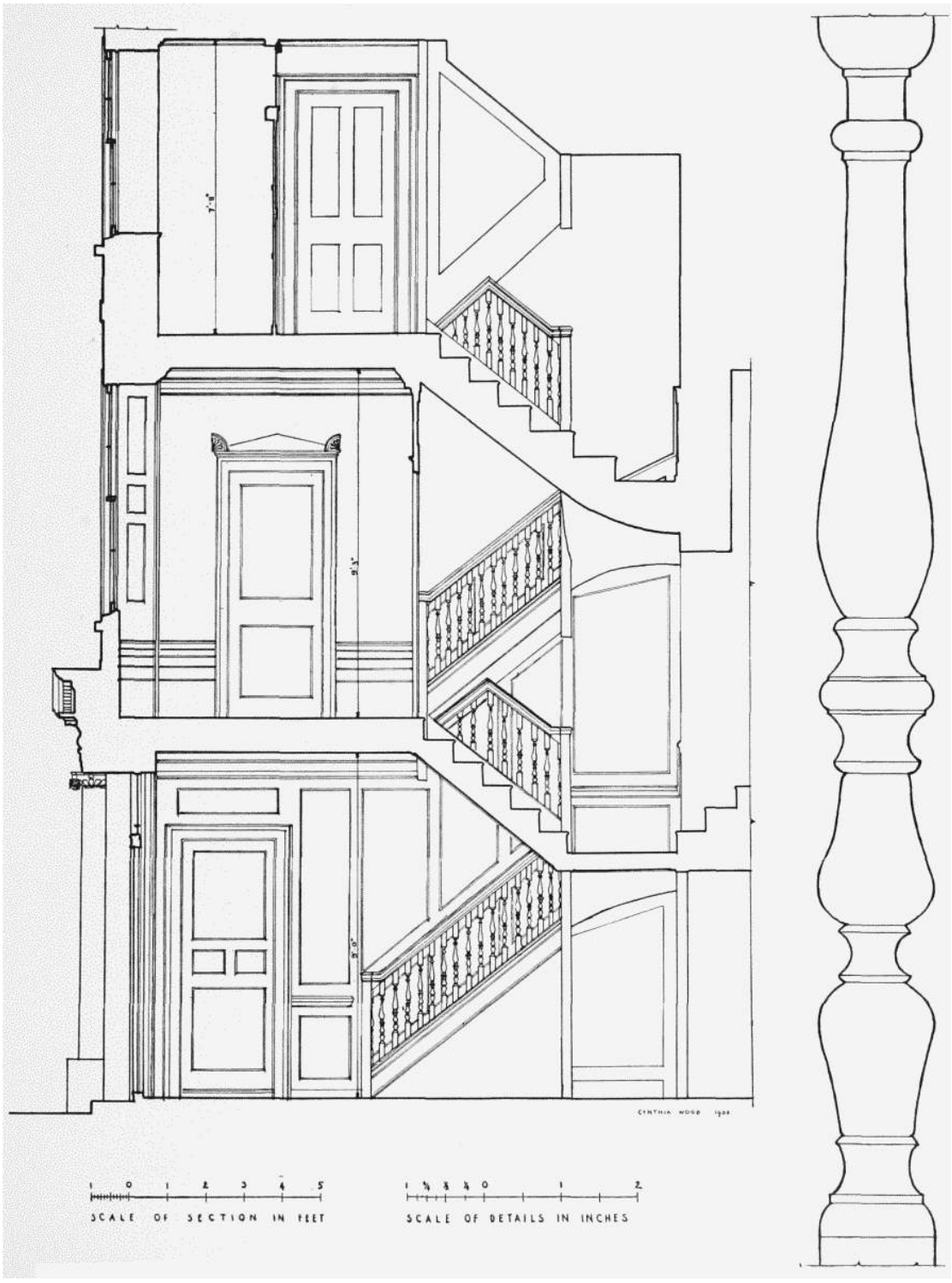


fig. 5 Stair Section – *The Survey of London*

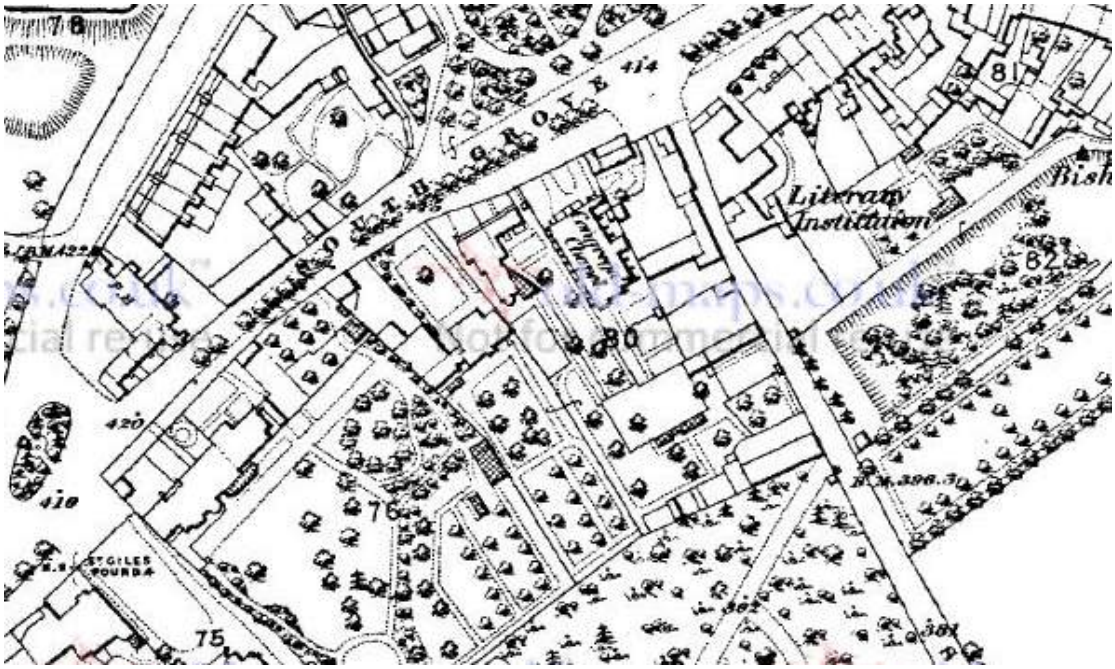


fig. 6 1870 Ordnance Survey Map

fig.7 1895 Ordnance Survey Map

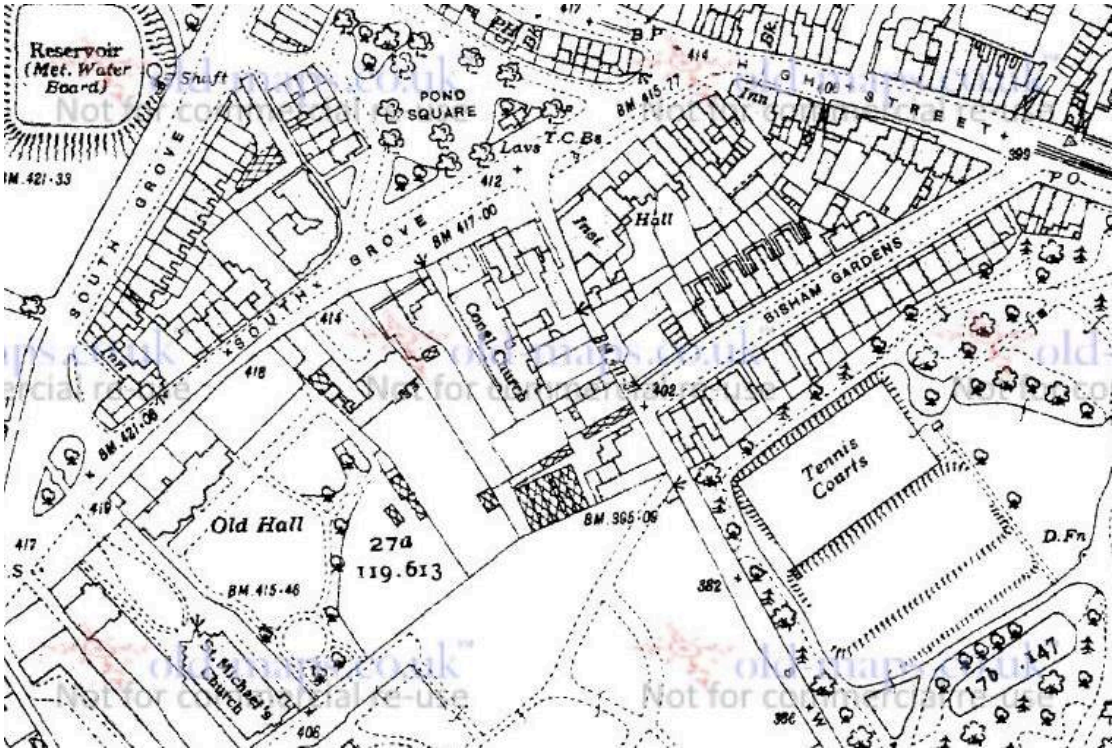


fig. 8 1937 Ordnance Survey Map

fig. 9 1952 Ordnance Survey Map

fig. 10 Historic England Archive photograph c1907

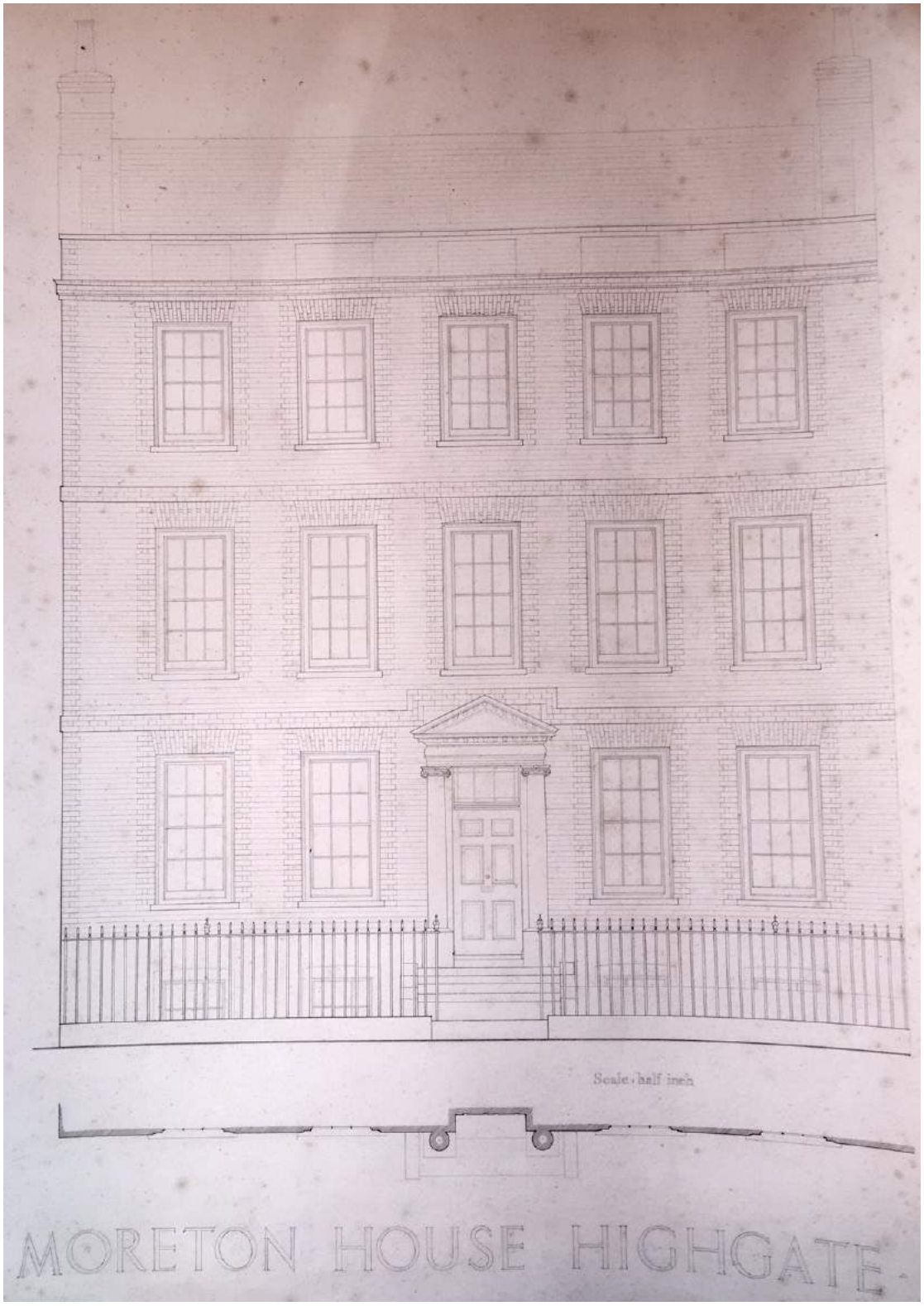


fig. 11 Keith Manners' measured drawing 1954

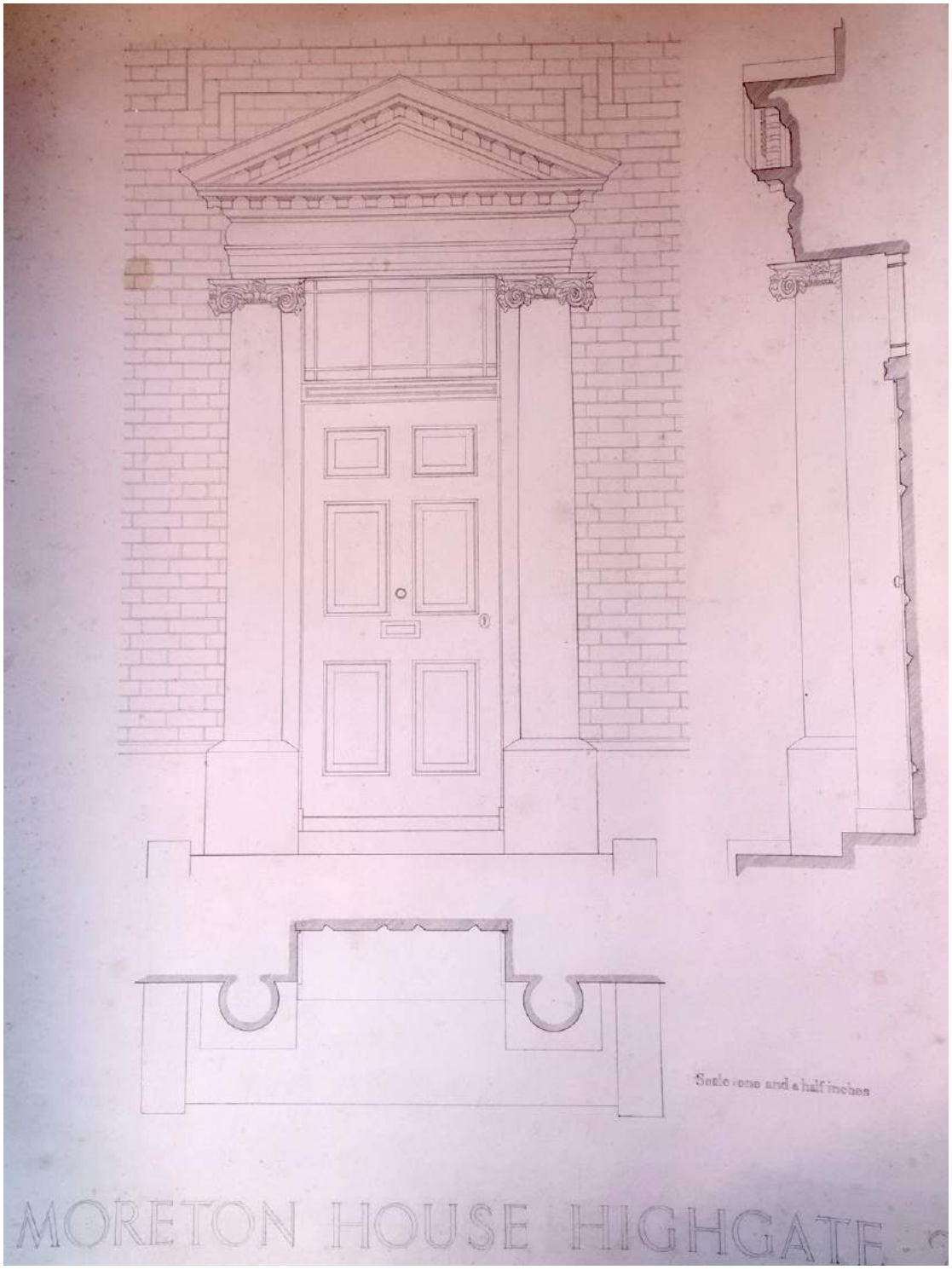


fig. 12 Keith Manners' measured drawing 1954

fig. 13 Keith Manners' watercolour of rear elevation 1954

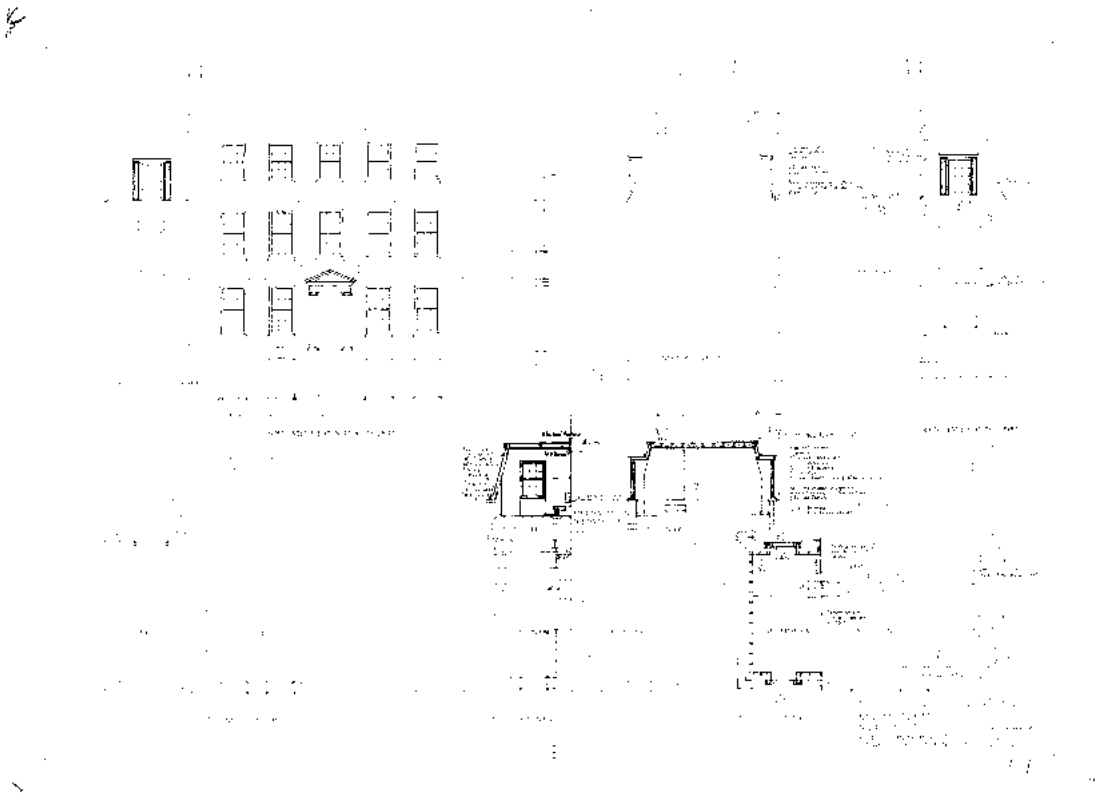
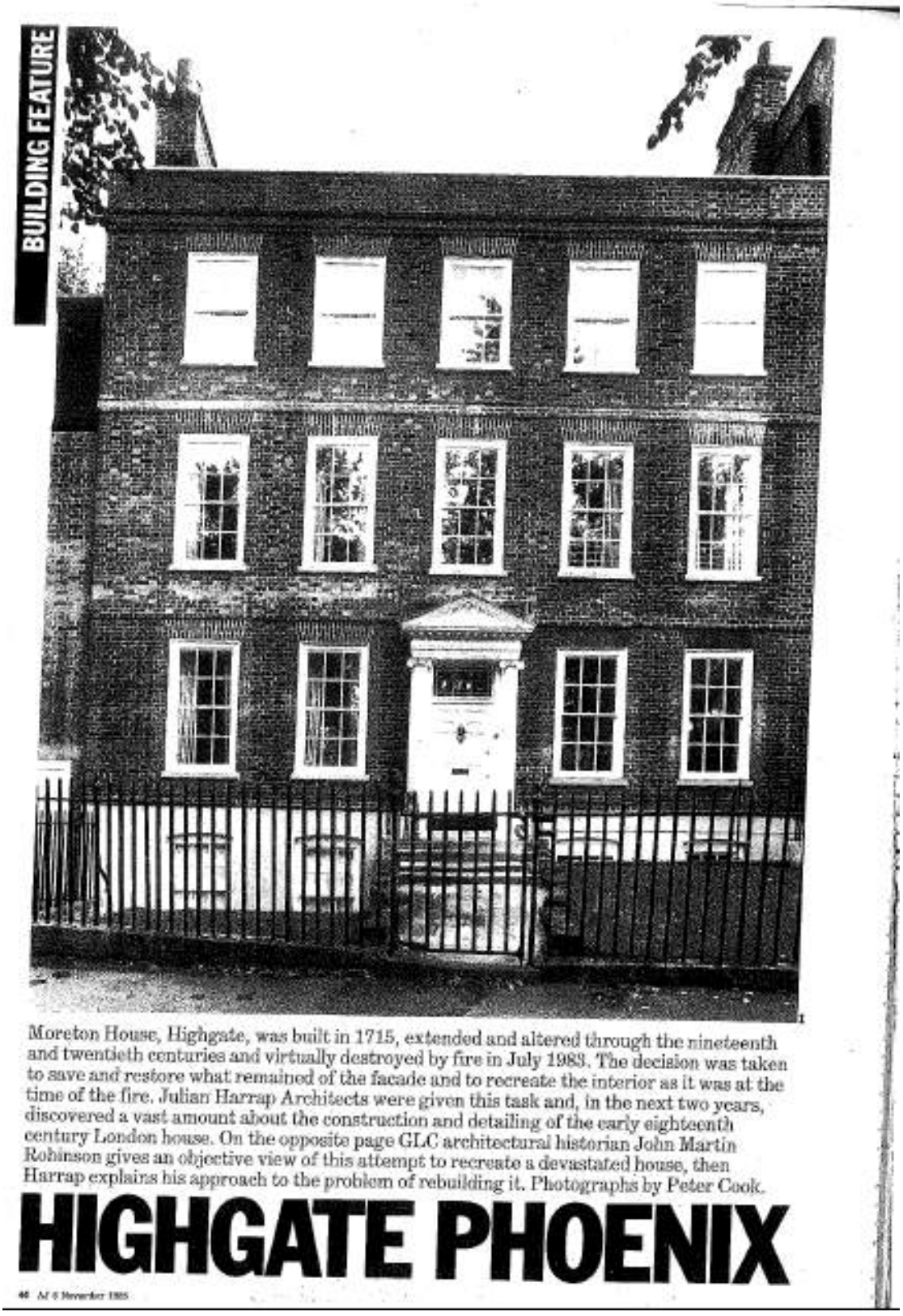


fig. 14 Permitted drawing for mansard extswnion to east extension 1972

fig. 15 Photograph after the fire – 1983 – John Gay

fig. 16 Photograph after the fire – 1983 – John Gay



Moreton House, Highgate, was built in 1715, extended and altered through the nineteenth and twentieth centuries and virtually destroyed by fire in July 1983. The decision was taken to save and restore what remained of the facade and to recreate the interior as it was at the time of the fire. Julian Harrap Architects were given this task and, in the next two years, discovered a vast amount about the construction and detailing of the early eighteenth century London house. On the opposite page GLC architectural historian John Martin Robinson gives an objective view of this attempt to recreate a devastated house, then Harrap explains his approach to the problem of rebuilding it. Photographs by Peter Cook.

HIGHGATE PHOENIX

fig. 17 *Architects Journal* article 6 November 1985

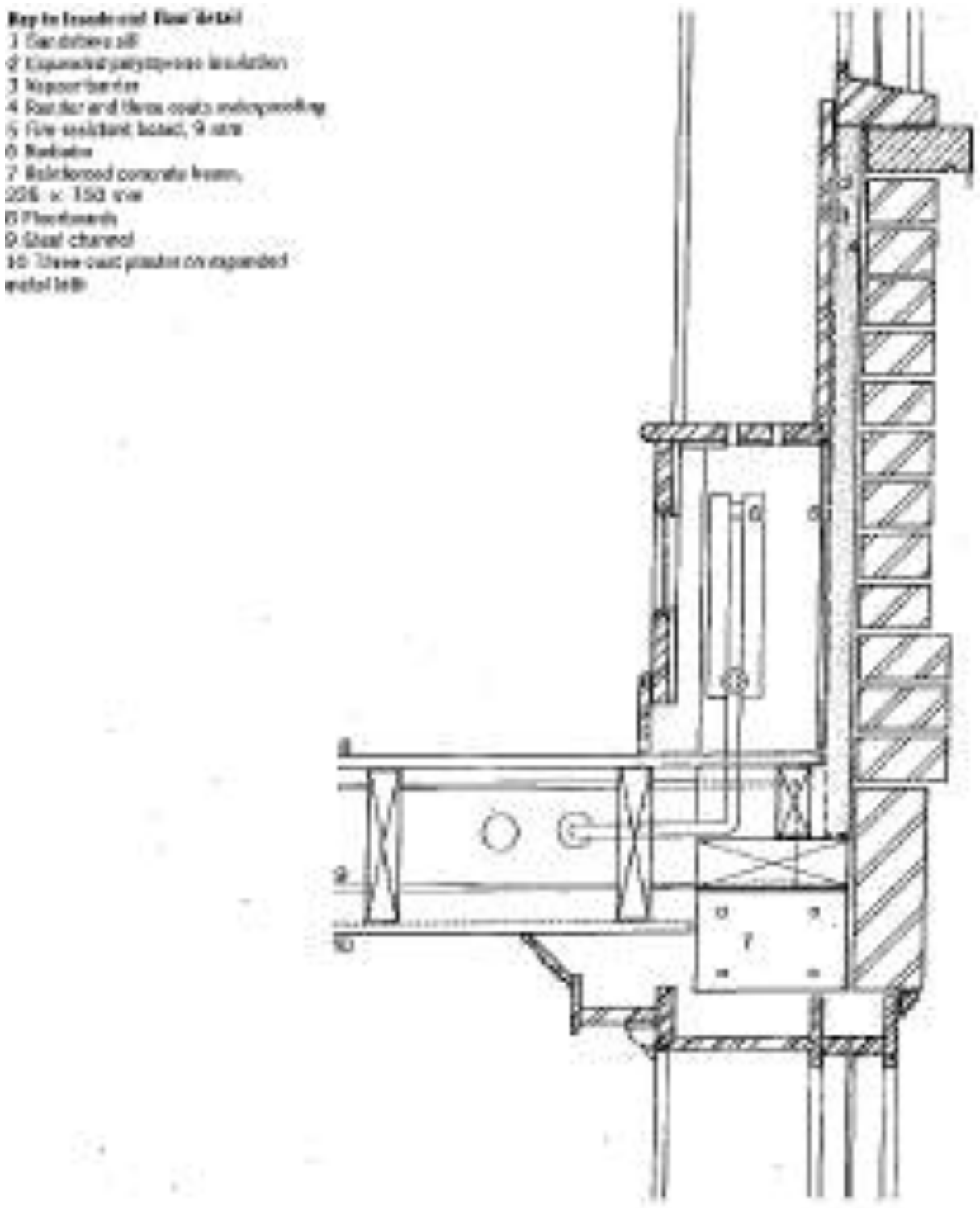
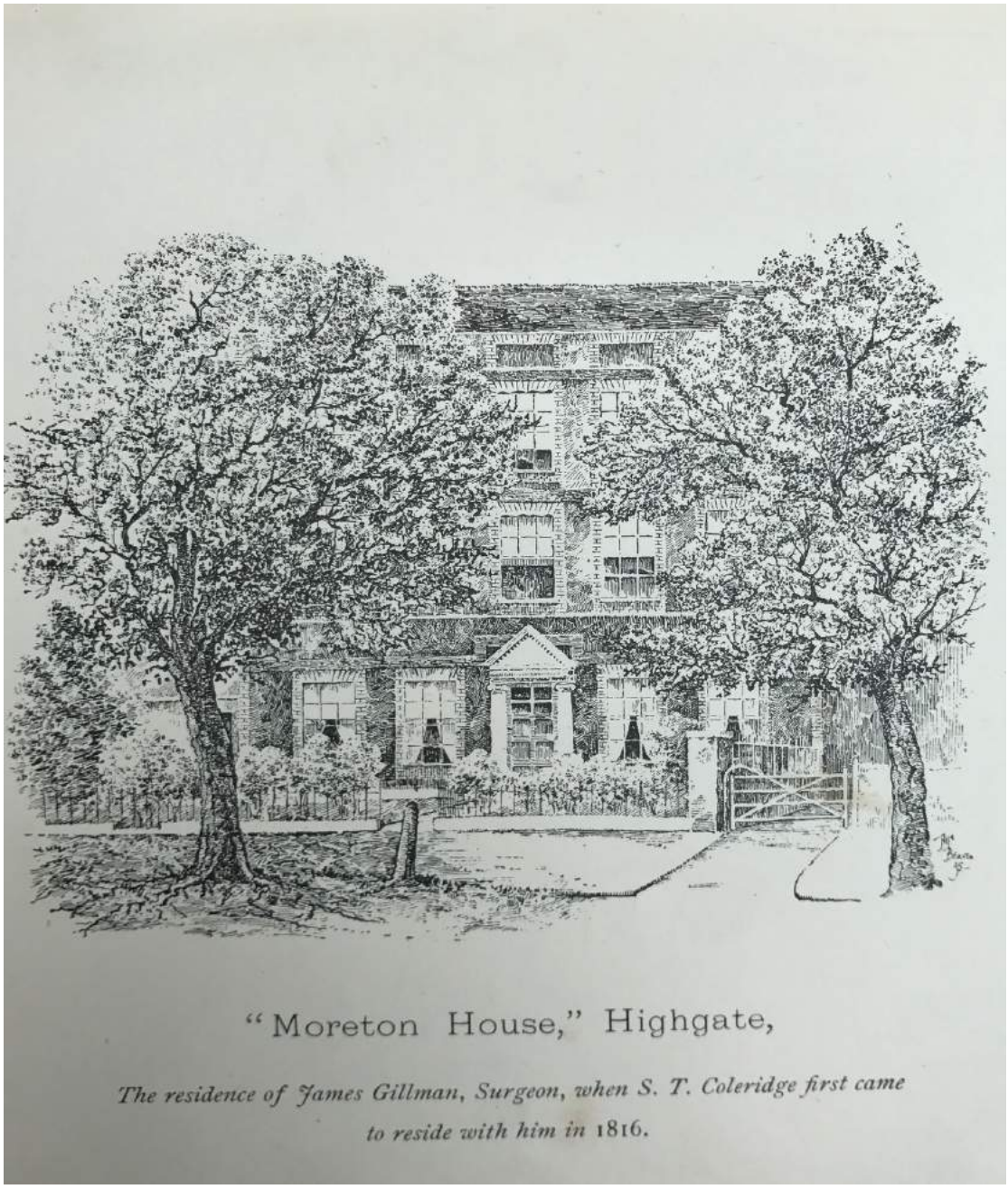


fig. 18 *Architects Journal* article 6 November 1985 – construction deatil



"Moreton House," Highgate,

The residence of James Gillman, Surgeon, when S. T. Coleridge first came to reside with him in 1816.

fig. 19 Etching from *The Gilmans of Highgate and S T Coleridge* 1895

Footprint on 1870, 1895 and 1915 OS Maps

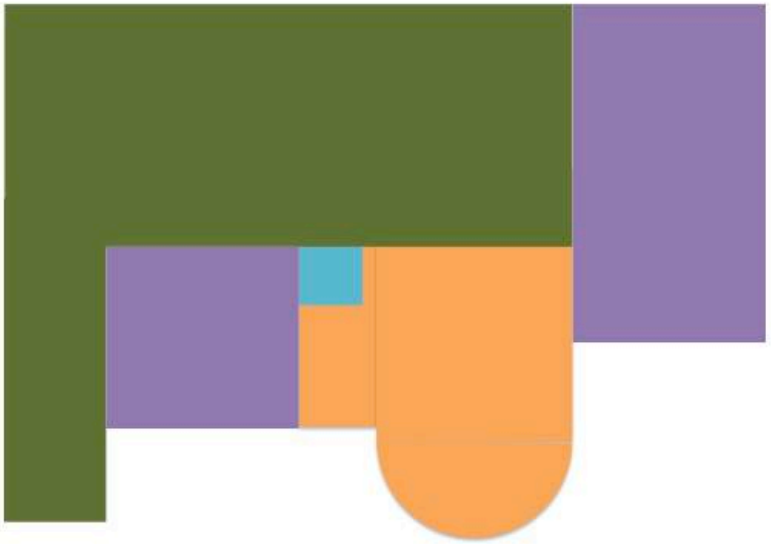
fig. 20

Footprint on 1937 OS Map

fig. 21

Footprint on 1952 and 1968-75 OS Maps

fig. 22



Present Footprint as extended 1969

fig. 23

APPENDIX – AUTHOR

Stephen Howard Gray MSc (Bdg Cons) Dip Arch IHBC RIAS RIBA

In 42 years of practice as a Chartered Architect, Stephen's career ranged across both public and private sectors and went beyond his first discipline to include and often combine the disciplines of Project Management and Historic Building Conservation. An elected Member of the Royal Institute of British Architects and the Royal Incorporation of Architect in Scotland, he was elected a Member of the *Institute of Historic Building Conservation* in 2002 and awarded an MSc degree in *Historic Building Conservation* in 2003 by the *School of Conservation Science* at *Bournemouth University.*

A student of architecture at the *Brixton School of Building,* he joined his Architectural Theory tutor, *George Finch*, in the Borough of Lambeth's design team for the Brixton Recreation Centre (recently listed Grade II). Whilst a student he also designed stage lighting for *David Bowie.* Graduating with a diploma distinction in 1973, he joined architects *Tomlinson and Cons* in theatre design.

From 1975 with the *Department of the Environment PSA DW(Air)A1*, he was architect for *Royal Air Force* projects. Subsequently he was the Multi-Disciplinary Group Leader in the PSA *Student Training Office* and trained student architects, engineers and surveyors on live projects for a number of government agencies including the *Directorate of Ancient Monuments and Historic Buildings* (a precursor to *English Heritage*). On promotion to Principal Architect as head of *U12 Branch DW(USAF)* he was Project Manager for *United States Air Force* projects on the Ministry of Defence estate in the United Kingdom, including the *USAF UK Military Family Housing Program* and the *Cruise Missile Shelter Complex* at RAF Greenham Common, recently scheduled under the *Ancient Monuments and Archaeological Areas Act 1979*.

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

For 20 years as a director of Belgravia-based *Weldon Walshe,* he undertook many high value, high quality residential and commercial projects, mainly in Central London's listed buildings and conservation areas. During that time he also established his reputation as a heritage consultant to other architectural and planning practices. In 2012, on retirement from Weldon Walshe, he established *The Stephen Gray Consultancy,* and remains a consultant to Weldon Walshe.

He has been a consultant specification writer and trainer to professional staff of *The National Trust* Building Department and assisted The Trust's *Seven Sisters Archaeological Project* in interpretation of the excavated *Crowlink Coastguard cottages* site, in writing the history of *RAF Friston* and in research at the 14thC *Alfriston Clergy House.* He has been a visiting design critic for the *Architecture School of South Bank University*, a visiting lecturer to the *School of Conservation Science* at *Bournemouth University,* an external Part 2 architecture tutor for *Oxford Brookes University* and RIBA practice mentor to undergraduate students of *Brighton University School of Architecture*. He lectures and leads seminars on heritage topics for design practices, branches of professional institutes and local amenity societies

He has undertaken *pro bono* work on planning and the historic environment, for community associations and local planning authorities and drafted the *Hurstpierpoint Village Design Statement,* the first such document to be accepted as a Supplementary Planning Document by Mid Sussex District Council. He successfully represented the *Burtons' St Leonard's Society* as a Rule 6 Party at a planning appeal inquiry for a site in St Leonard's-on-Sea that included a number of listed buildings by Decimus Burton. For five years he was the IHBC's appointed Trustee of the *Covent Garden Area Trust* and is now a life member of the Trust.

Stephen Gray's experience of the historic environment has included work to a medieval castle and royal residences. It ranges from 14th Century buildings to those of the 20th Century Modern Movement, including many listed at Grades 1 and 2*. These have included projects for buildings and interiors by designers and architects such as:

Colin Campbell, Isaac Ware, James and Robert Adam, James Wyatt and Sir Jeffry Wyattville, John Nash, Sir John Soane, James and Decimus Burton, George Basevi, AWN and EW Pugin, Samuel Sanders Teulon, Owen Jones, Thomas Cundy III, Arthur Blomfield, *Sir George Peto, George Devey, CFA Voysey, Norman Shaw, Detmar Blow, Cecil Masey,* W G R Sprague, *Sir Edwin Lutyens, Sir Aston Webb, H P Berlage, Bart Van Der Leck, Oliver Hill, Sir Hugh Casson and Michael Inchbald.*