



Donald Insall Associates
Chartered Architects and Historic Building Consultants

12 Keats Grove, London, NW3

**Historic Building Report
For Private Clients**

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Contact information

Joanne Fisher, Practice Director

E: joanne.fisher@insall-architects.co.uk

T: 020 7245 9888

Megan Hari, Historic Buildings Advisor

E: megan.hari@insall-architects.co.uk

T: 020 7245 9888

Ben Clark, Researcher

E: ben.clark@insall-architects.co.uk

T: 020 7245 9888

London Office

12 Devonshire Street

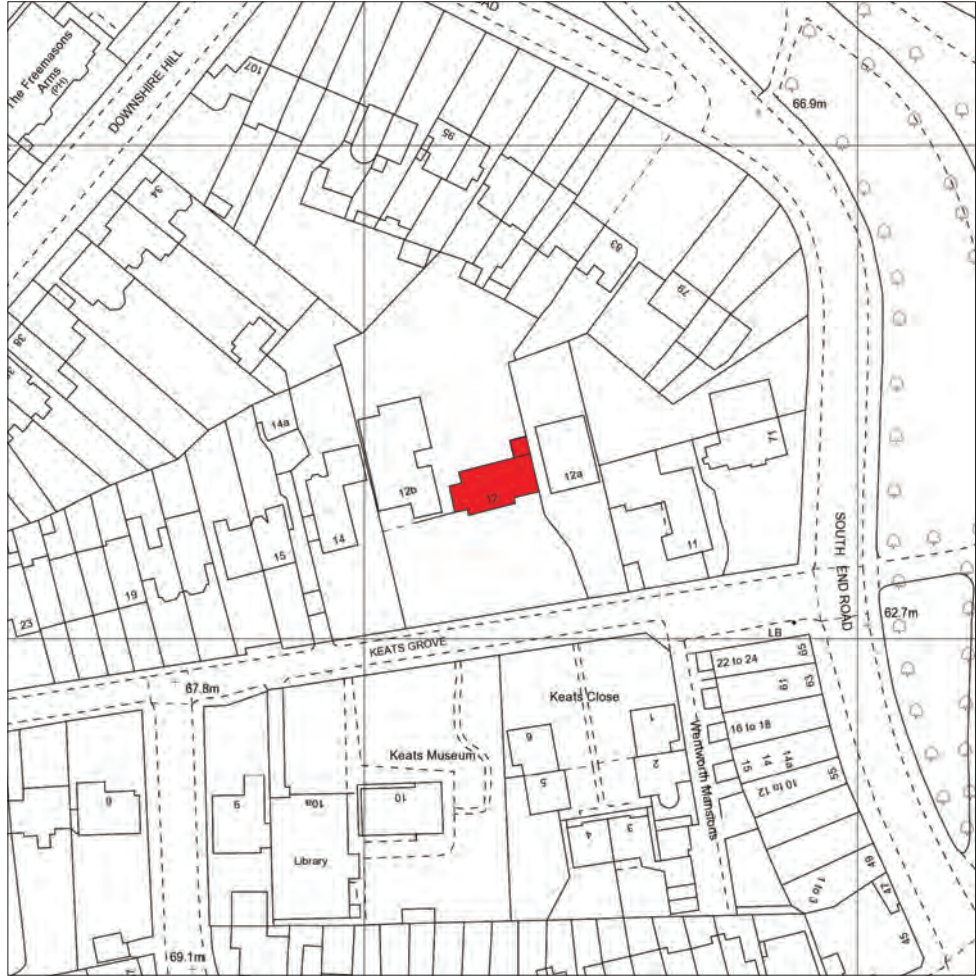
London, W1G 7AB

www.insall-architects.co.uk

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1.0 Summary of Historic Building Report

1.1 Introduction

Donald Insall Associates was commissioned in March 2019 to assist in proposals for 12 Keats Grove, London NW3 2RN.

The investigation has comprised historical research, using both archival and secondary material, and a site inspection. An illustrated history of the site and building, with sources of reference and bibliography, is in Section 2; the site survey findings are in Section 3. The investigation has established the significance of the building, which is set out in Section 4 and summarised below.

Historic buildings are protected by law and in planning policy; the specific constraints for this building are summarised below. This report has been drafted to inform the design of proposals for the building by Chris Dyson Architects so that they comply with these requirements. Section 5 provides a justification of the scheme according to the relevant legislation, planning policy and guidance; for now it provides commentary on proposals at the pre-application stage.

1.2 The Building and its Legal Status

12 Keats Grove is a Grade II-listed building located in the Hampstead Conservation Area in the London Borough of Camden. It is also in the setting of Keats House (Grade I) and Keats Community Library (Grade II). Alterations to a listed building generally require listed building consent; development in conservation areas or within the setting

of a listed building or conservation area requires local authorities to assess the implications of proposals on built heritage.

The statutory list description of the listed building is included in Appendix I and a summary of guidance on the conservation area provided by the local planning authority is in Appendix II, along with extracts from the relevant legislation and planning policy documents.

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Sections 66 and 72 of the Act impose statutory duties upon local planning authorities which, with regard to listed buildings, require the planning authority to have 'special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses' and, in respect of conservation areas, that 'special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area'.

In considering applications for listed building consent and planning permission, local authorities are also required to consider the policies on the historic environment set out in the National Planning Policy Framework 2019. At the heart of the Framework is 'a presumption in favour of sustainable development' and there are also specific policies relating to the historic environment. The Framework states that heritage assets are 'an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life

of existing and future generations'. The Glossary to the National Planning Policy Framework defines a heritage asset as:

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. It includes designated heritage assets and assets identified by the local planning authority (including local listing).

The Framework, in paragraph 189, states that:

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.

Section 4 of this report – the assessment of significance – meets this requirement and is based on the research and site surveys presented in sections 2 and 3, which are of a sufficient level of detail to understand the potential impact of the proposals.

The Framework also, in paragraph 193, requires that:

When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is

irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 194 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification.

Section 5 of this report provides this clear and convincing justification.

The Framework requires that local planning authorities categorise harm as either 'substantial' or 'less than substantial'. Where a proposed development will lead to 'substantial harm to (or total loss of significance of) a designated heritage asset', the Framework states, in paragraph 195, that:

... local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) the nature of the heritage asset prevents all reasonable uses of the site; and*
- b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c) conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*

d) the harm or loss is outweighed by the benefit of bringing the site back into use.

Where a development proposal will lead to 'less than substantial harm' to the significance of a designated heritage asset, the Framework states, in paragraph 196, that:

...this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

The Framework requires local planning authorities to look for opportunities for new development within conservation areas and within the setting of heritage assets to enhance or better reveal their significance. Paragraph 200 states that:

Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

1.3 Summary Assessment of Significance

A detailed assessment of significance with guidance on the relative significance of elements of fabric and plan form and the extent to which these elements may be altered is included in Section 4.0 of this report. The following paragraphs are a summary explaining why the listed building is considered of nationally-important architectural and historical interest.

No. 12 Keats Grove, once known as Eton House, is a Regency villa erected in c.1818, most likely by local speculative builder William Woods and has remained a

residence since the time of its construction. The house was altered internally to accommodate lettable space for lodgers for a period during the late-19th and early-20th centuries, but has since been restored to a single-family dwelling. Although the house is of a modest design, with the return and rear elevations notably plain, the house is of architectural and historical interest as a good example of a Regency period villa on the outskirts of the village of Hampstead that maintains a relatively intact exterior. It has group value with other houses of similar date and style along Keats Grove, including the Grade-I listed Keats House opposite. The verdant front and rear gardens provide an attractive setting to the listed building.

Both the house and garden contribute positively to the Hampstead Conservation Area, being situated at the base of Hampstead Heath, historically one of London's most important open green spaces. No. 12 is also of some historic interest for its interesting former residents, which have included the former Prime Minister Herbert Asquith who occupied the building during the 1870s and 1880s.

The house rises three storeys over a lower ground floor in cream-coloured stucco render, capped by a pitched slate roof flanked by paired chimneys, with projecting dormers of the 1930s. Its principal façade is picturesque and elegant in its simplicity, with projecting elliptical windows at the lower ground and ground floor and cast-iron balconies protecting French doors at the first floor, all set within blind arches. This elevation is of highest significance. The return and rear elevations are comparatively plainer, also in stucco render, and are of high and moderate significance, respectively. Whilst there has always been a single-storey porch attached to the western elevation of the house comprising its

principal entrance, this was rebuilt in the late-20th century to provide an entrance at the upper ground rather than lower ground floor. A larger, 2001 century garage extension attached to the east side of the house is of low design quality and arguably detracts from the overall composition of the frontage.

The building is considerably set back from the street behind a brick garden wall, also original but substantially repaired and altered, which conceals its lower floors from street views. A large, ornamental front garden also obscures views of the upper floors with foliage. An expansive and well-planted rear garden extends to the north of the house. This spacious and verdant plot, which has largely survived despite years of plot subdivision and post-war redevelopment within the wider Hampstead area, is also significant and contributes positively to the setting of the listed building.

Internally, no. 12 retains a good deal of original plan form which also contributes towards the special interest of the listed building. Some additional doorway openings have been inserted or widened in areas altering the historic room layout. The windows and decorative features have been widely replaced, the former often with joinery of an appropriate design and the latter often with well-meaning but over-worked period replicas. The later internal fixtures and fittings, overall, make a neutral contribution to the significance of the listed building, but some of the more elaborate detailing and plasterwork is at odds with the otherwise relatively simple design of the villa and arguably detracts. The original principal staircase remains, but elements of the balustrade have been replaced with similar stick balusters that, while in-keeping with the original design, are of lesser quality.

1.4 Summary of the Proposals and Justification

The proposals for 12 Keats Grove by Chris Dyson Architects seek to restore much of the character of the Regency villa which has been lost as a result of mid-late-20th and early-21st century alterations, whilst making sensitive updates to the interior of the house in order to secure its long-term optimum viable use as a single-family dwelling. They would include the comprehensive reinstatement of appropriate Regency detailing throughout the interior of the listed building; restoration of the historic appearance of the main external elevations; replacement of the detracting garage extension with an elegant and carefully designed addition, and provision of an improved landscaping and boundary treatments to the garden setting of the building. The proposals are informed by the findings of this report and have been carefully considered to take into account pre-application conservation and planning advice from the London Borough of Camden, following two separate pre-application consultations.

The submitted proposals are considered to preserve the special architectural and historic interest of the listed building, which resides in its remaining early-19th century fabric and principally in its front elevation to Keats Grove and the surviving interior plan form. They are also considered to preserve the character and appearance of the Hampstead Conservation Area, as well as the setting of adjacent listed buildings, and would therefore accord with Sections 66 and 72 (l) of the Planning (Listed Buildings and Conservation Areas) Act of 1990. The National Planning Policy Framework (NPPF, 2019) places a particular emphasis on having a balanced judgement as to the scale of harm or loss versus the

significance of the designated heritage assets affected. As noted in Section 5.2, it is considered that two proposed jib doorway openings would result in some 'less than substantial harm' to the significance of the listed building due to the required, modest, removal of historic fabric and alteration to plan form. In accordance with paragraph 196 of the NPPF, where a development proposal would lead to less than substantial harm to a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use. In this case it is considered that the harm would be substantially outweighed by the benefits of the proposals which are numerous and in summary comprise the following:

- Provision of an improved internal layout that would make better use of the available space and contribute towards the long-term optimum viable residential use of the listed building as a single-family residence;
- Sensitive and thoughtfully-approached replacement of the extant detracting east extension;
- Sensitive replacement of key features of the principal entrance with fittings and finishes more in-keeping with the character of the listed building, including entrance door, fanlight, steps and the reinstatement of historic margin lights;
- Reinstatement of a scored and painted lime stucco to the exterior of the building (pending the results of a sample removal);
- Replacement of the modern windows and rear doors with new fenestration more in keeping with the character and date of the listed building;

- Rationalisation and replacement of existing PVC rainwater goods with cast-iron;
- Replacement of modern cast-iron balconies to the rear elevation with a more sympathetic design;
- Replacement of the modern Velux rooflight above the stairwell with a conservation rooflight;
- Simplification of the landscaping to the front and rear gardens, removal of the rear dilapidated garden structures and reinstatement of a pedestrian entrance to the front garden wall in the location of the historic carriage entrance;
- The sensitive replacement of all historically inappropriate interior decorative details, finishes and joinery, including the modern balusters to the principal staircase;
- The sensitive replacement of modern plasterboard walls and ceilings with traditional lath-and-plaster, including the removal of modern dropped ceilings;
- Reinstatement of chimneybreasts and chimneypieces at the lower ground and ground floors where these have been removed, and replacement of 20th century chimneypieces with more appropriate reclaimed chimneypieces;
- The reinstatement of the original room layout on the lower ground floor and second floor;
- The removal of the modern lavatory in the entrance hall and creation of a layout more in keeping with the date and character of the listed building; and
- The reinstatement of more historically-appropriate garden landscaping and front garden wall configuration.

The proposals would accord with the relevant policies of the NPPF and with the London Borough Camden's relevant policies regarding the historic environment, including policies DP24, DP25 and DP27 of Camden's Local Development Framework (2010) and policy CS14 of the Core Strategy (2010). The proposals reflect a careful and iterative design process, which has taken into account pre-application advice received from the London Borough of Camden, and are therefore considered to be acceptable in heritage terms.

2.0 Historical Background

2.1 The Development of Hampstead

Hampstead takes its name from the Anglo-Saxon 'Hamestede', meaning homestead, and was recorded as being held by the Abbey of Westminster from as early as 1086.¹ The area began to attract wealthy visitors and residents from the late 17th century following the commercial exploitation of its fresh-water wells for both health and recreational purposes. By 1709, Hampstead was a large village that by 1724 had 'increased to that degree, that the town almost spreads the whole side of the hill'.² The town continued to grow throughout the 18th century, predominantly attracting the middle classes. There was some terraced housing, most notably in Church Row, which was probably speculative, but most building was of only one or two houses developed by local tradesmen. John Rocque's 1746 *A plan of the cities of London and Westminster, and borough of Southwark* shows a medium-sized village, with the only development to the south being on Pound Lane (later Pond Street) and Belsize House [Plate 2.1]. There were about 500 houses and cottages in the vicinity by 1762.³

During the early 19th century, Hampstead village began to spread further downhill with the development of stuccoed villas and terraces in Downshire Hill and Albion Grove (now Keats Grove) by William Coleman, who had purchased 14 acres of copyhold land belonging to the

Manor of Hampstead in c.1812. By 1813 the western part of Downshire Hill and Albion Grove had been driven eastward from the London Road to East Heath Road, with at least some of the land divided into building plots subleased to William Woods of Kennington.⁴

In 1815-16, the antiquary Charles Wentworth Dilke and a retired merchant Charles Armitage Brown built a semi-detached pair on the south side called Wentworth Place (now Keats House). John Keats lived here in 1818-20, where he wrote of the 'half-built houses opposite'.⁵ St John's Chapel was built in 1818-23 at the junction of Albion Grove and Downshire Hill, probably also to designs by William Woods. By 1824, there were an estimated 60 dwellings, with more under construction.⁶ The houses were designed to have varying characters – from Gothic and Neo-Tudor details, to Georgian verandas and Regency bow windows. A large number were stuccoed, which created some cohesion along the leafy street. The 14 acres were fully developed by the time of Crutchley's *London Map* of 1835, which shows a triangle of development comprised of Albion Grove, Downshire Hill and Lower Heath Place (now Southend Road), though only the south side of Albion Grove appears to have been built upon [Plate 2.2].

As London expanded rapidly outwards in all directions in the 19th century, urban development encroached on Hampstead following the construction of Finchley Road by Colonel Eyre in 1827, and the opening of Hampstead Junction station (now Hampstead Heath station) in 1860 on Southend Road. After the threat of private development within Hampstead Heath was eventually quashed in the mid-19th century, the Metropolitan Board of Works (MBW) subsequently purchased its original 220 acres of land. The Hampstead Heath Act was passed in 1871 to ensure its protection, stating: 'The Board shall at all times preserve, as far as may be, the natural aspect and state of the Heath.'⁷ This was a landmark development in the history of nature conservation and essentially the prelude to the green belt legislation of the 20th century.

By 1870, the Ordnance Survey map shows that Albion Grove had been renamed John Street, presumably after the chapel at its west end, and comprised villas and cottages set within large gardens to the front and rear which loosely lined both sides of the street [Plate 2.3]. According to Booth's 1889 *Descriptive Maps of London Poverty*, John Street and the surrounding area were almost exclusively middle class, indicated in red, save for the wealthier Hampstead Hill Gardens development to the south which had been built in the late-1870s [Plate 2.4]. The 1895 Ordnance Survey map shows further suburban development upon the arrival of the railway: a series of new roads had been laid out to the north of Downshire Hill

1 London Borough of Camden, 'Conservation area statement: Hampstead' (October 2002), p. 8.

2 T F T Baker, Diane K Bolton and Patricia E C Croot, 'Hampstead: Settlement and Growth', in C R Elrington (ed.), *A History of the County of Middlesex: Volume 9, Hampstead, Paddington* (London, 1989), pp. 8-15.

3 Baker, Bolton and Croot, 'Hampstead: Settlement and Growth', pp. 8-15.

4 T F T Baker, Diane K Bolton and Patricia E C Croot, 'Hampstead: Hampstead Town', in C R Elrington (ed.), *A History of the County of Middlesex: Volume 9, Hampstead, Paddington* (London, 1989), pp. 15-33.

5 Baker, Bolton and Croot, 'Hampstead: Hampstead Town', pp. 15-33.

6 F.M.L Thompson, *Hampstead: Building a Borough, 1650-1964* (London, 1974), pp.125-6

7 'The fight to save the heath', City of London, <https://www.cityoflondon.gov.uk/things-to-do/green-spaces/hampstead-heath/heritage/Pages/the-fight-to-save-the-heath.aspx> [accessed April 2019].

and the southernmost pond, just east of John Street, had been infilled in 1892 to provide a grassy approach to the Heath from the railway station **[Plate 2.5]**.

By the turn of the 20th century, practically all of the area's available land had been developed. The 1909 Ordnance Survey map shows that several of the former houses on John Street to the south and west of the subject site had been cleared, and a sweep of further new housing development on Heathurst Road had taken place which extended south from the centre of John Street along Heathurst Road **[Plate 2.6]**. John Street had been renamed Keats Grove by 1934, in honour of early resident and poet John Keats; his former residence on the south side of the street, Wentworth Place, had been opened to the public as the Keats Memorial House in 1925 **[Plate 2.7]**. Some infill development had taken place by this time with new houses erected on the cleared plots on the north side of Keats Grove, and a library was erected next door to the Keats House Museum in 1931 to the designs of architect W. Sydney Trent. To the east of Keats House, Keats Close had been built in 1927 on the site of a former detached villa. The early 19th century semi-detached houses adjacent to no.12 had also been demolished, and their plots incorporated into the wider building site.

By the second half of the 20th century, there had been little change to the wider area. Several bombs were recorded in the vicinity of the site during the Second World War, but only a handful of houses to the north-east of the subject site fronting South End Road were severely damaged **[Plate 2.8]**. After the Second World War, attempts were made to sensitively erect new private

and public housing schemes within Hampstead.⁸ The Ordnance Survey map of 1954 shows some further infill development on Keats Grove, including a small separate residence at no.12A to the immediate east of the site **[Plate 2.9]**. Further east, no.11 was erected on the north side of Keats Grove during the 1960s, later subdivided into two semi-detached houses in 1970. No.12A itself was rebuilt in 2005-06 by Webb Architects Ltd in a distinctively contemporary style. The western part of the wider plot of no. 12 acquired by the 1930s was separated and developed in 1984 by Ted Levy, Benjamin and Partners as no. 12B, a narrow but quite deep standalone brick residence. However, despite a range of new building in the mid-late 20th, including a good deal of avant garde post-war housing of high quality, much of Hampstead, including Keats Grove, has retained its 19th century residential character.

8 London Borough of Camden, 'Conservation area statement: Hampstead', p.11.



2.1 John Rocque's A plan of the cities of London and Westminster, and borough of Southwark, 1746.



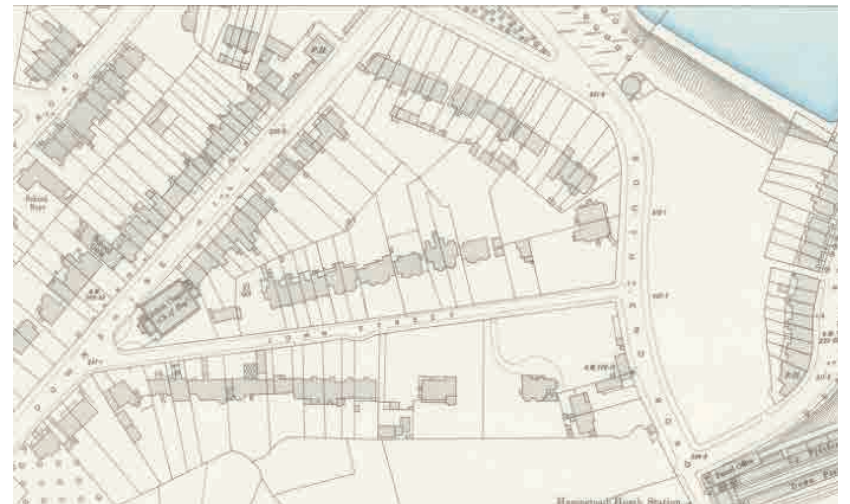
2.2 Development of Downshire Hill and Albion Grove detailed in Crutchley's London Map, 1835.



2.3 1870 Ordnance Survey map.



2.4 Charles Booth, *Booth's Maps Descriptive of London Poverty*, 1889.



2.5 1895 Ordnance Survey map.



2.6 1909 Ordnance Survey map.



2.7 1934 Ordnance Survey map.



2.8 LCC Bomb Damage map of Hampstead, 1939-45.



2.9 1954 Ordnance Survey map.

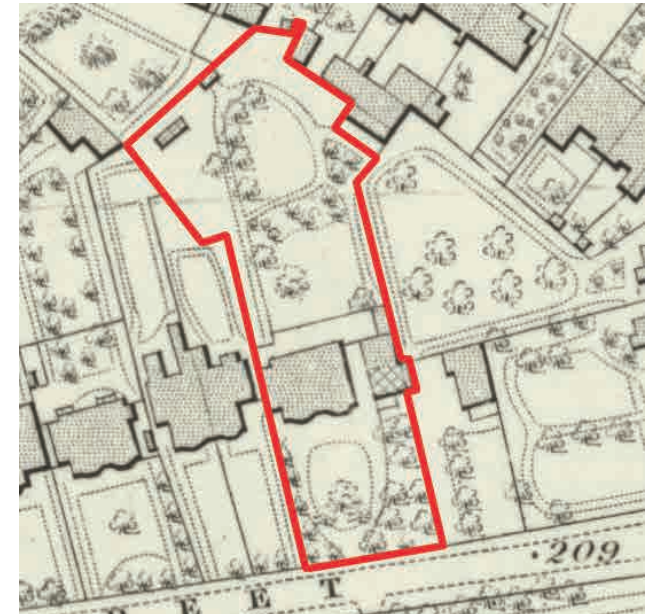
2.2 The Building: 12 Keats Grove

2.2.1 Original Site Development

No.12 Keats Grove was built as a detached villa in c.1818-20 on the north side of what was then called Albion Grove. One of the street's earliest residents, John Keats, lived opposite the site and in 1818 described the apparently slow progress of its construction: 'It is raining and the builders across the way have left for the day. I do not think the house will ever be finished'.⁹ It is likely that no.12 was designed and built by William Woods of Kennington, a speculative builder active in Hampstead and Brixton at this time. Woods had taken on the building leases from William Coleman in 1817, after the latter had declared bankruptcy. Subsequently, he has tentatively been identified as the architect of St John's Chapel along with most of the surrounding houses.¹⁰

No.12 was initially known as Eton House, although it is unclear why. During the mid-19th century, the house was occupied by a succession of short-term owners, largely drawn from the middle classes. By 1877 Eton House was occupied by Herbert Asquith (1852-1928), the future Prime Minister of Britain, following his marriage to his first wife Helen Melland. During this time, Asquith was working as a barrister in London; he was elected MP for East Fife in 1886 and left Eton House, which he described as 'a little suburban villa', in 1887.¹¹

The Ordnance Survey map of 1870 provides the first detailed cartographic evidence for the site [Plate 2.10]. Close to the Heath, Eton House comprised a large detached villa which was set back and screened from the road behind a wall and a large, densely-planted front garden. A circular carriage turn framed the central front lawn and the entrance from the street was located just west of the garden wall's centre-point. To the rear, a long back garden extended north to abut the properties fronting Downshire Hill and South End Road, and featured areas of lawn and planting interspersed with pathways and two small out-buildings. The house itself was built close to the western boundary of the plot; this adjoined the western porch extension which the map confirms was set back from the main front and rear building lines. The principal elevation, facing onto the street, featured two projecting elliptical bays. A small detached outbuilding and adjoining glasshouse were located against the eastern boundary wall.



2.10 Detail of 1870 Ordnance Survey map, site of 12 Keats Grove outlined in red

9 'London Property: History aplenty at Eton House', 893 Keats Grove, 12, Camden Archives.

10 B. Cherry, N. Pevsner, Buildings of England: London 4: North (London, 1998), p. 203.

11 H. C. G. Matthew, 'Asquith, Herbert Henry, first earl of Oxford and Asquith', Oxford Dictionary of National Biography, <https://doi.org/10.1093/ref:odnb/30483> [accessed May 2019].

2.2.2 Early-20th Century Alterations

Throughout the 1890s and into the 1900s, advertisements in local newspapers indicated that part of Eton House had been subdivided to create furnished apartments 'for Gentlemen'.¹² An 1896 advert in the *Hampstead & Highgate Express* claimed the apartment at Eton House would suit two friends or 'City gentlemen' and featured a well-furnished sitting room and large bedroom with bath.¹³ At least part of the house was occupied by its owner, William Batt Rawdon, in 1901, and occupancy records indicate that there were a further three men living there as boarders who worked as clerks and civil servants. William David Rawdon (son of William Batt Rawdon) lived at Eton House from 1905 until 1915; he appears to have rented out part of the building in 1908 as more adverts for Eton House appeared in local newspapers, first for 'a furnished bedroom and sitting room', and then for 'four rooms, including small kitchen; superior house'.¹⁴ Two boarders were listed as residents in the 1911 census. In September 1915, Rawdon leased the premises to Ernest Johnston for 21 years for an annual rent of £110.¹⁵ In the same year, Rawdon also undertook minor internal alterations and repairs and alterations to the rear elevation which included the construction of a new WC with a rear-facing window to the rear of the building's west extension.

12 *Hampstead & Highgate Express*, (Saturday 3 October 1891), p.2.

13 *Hampstead & Highgate Express*, (Saturday 29 February 1896), p.2.

14 *Hampstead & Highgate Express*, (Saturday 9 May 1908), p.2;
Hampstead & Highgate Express, (Saturday 27 June 1908), p.2.

15 'Lease for 21 years', O/492/002, London Metropolitan Archives.

A set of drainage plans, produced in September 1915 by architect Leslie Moore, provide the earliest depiction of the exterior elevations and interior arrangement of Eton House. The villa, which was three storeys over a lower ground floor and surmounted by a pitched roof, appears to have retained much of its original appearance by this time, the modest stuccoed elevations being consistent with the Regency style popularised during the early 19th century.

The principal elevation comprised two elliptical bays at the lower-ground and ground floor and two bays of paired French doors, set within blind arched openings, at first floor which opened onto balconies protected by metal balustrades [Plate 2.11]. The lower-ground floor featured unusually large windows overlooking the front garden, which were possibly modified following its conversion to a multiple-occupancy residence. These windows were separated from the ground floor windows by a stone string course. A single-storey entrance porch adjoining the west side of the main house comprised a three-panel entrance door and fanlight at lower ground floor level flanked by pilasters with a lean-to roof mostly concealed behind a parapet.

The rear elevation was considerably plainer than the principal frontage, with a mix of six-over-six sash windows to the west and French doors to the west [Plate 2.12]. The height and lack of stairs or railings to the French doors suggest that fixings may have existed previously, though this cannot be confirmed. Two four-panel timber doors – one to the main house and one to the western entrance extension – provided garden access, and a small rooflight illuminated the stairwell at the second floor. The WC insertion to the rear of the entrance porch to the west appears to have

comprised a similar elevational treatment to the rest of the building. The pitch of its roof was also concealed in south-facing views by a parapet.

The west and east elevations were plain and rendered save for multi-pane casement windows at the second floor level of each and paired chimneys [Plates 2.13-2.14]. The west elevation also included a network of rainwater and waste pipes, and a new small window was apparently added to the west elevation in 1915 to accommodate a new WC on the first floor. A door in the garden wall to the front of the entrance porch provided a connection to the neighbouring plot.

Internally, the 1915 lower ground floor plan indicates that the principal entry point to the house was historically via the entrance porch at this level. The front entrance door was flanked by sidelights and opened into an entrance hall comprising a partitioned staircase leading to the ground floor [Plate 2.15]. A WC was located off the hallway to the rear of the staircase; another WC illustrated to the east of this was added in 1915 and accessed from the garden. The rest of the lower ground floor was entirely separate from the entrance hall and comprised the service rooms, including a kitchen, servants' room, dining room and pantry, each with a chimneybreast to the outer wall (with the fireplace replaced by a range within the kitchen) and windows facing either the front or rear garden. In addition, a larder was located within a small passage that extended beneath the entrance hall staircase, and between the pantry and kitchen the principal staircase extended from here to the second floor.

The uses depicted on the 1915 plan for some of the lower ground floor rooms suggest that they had been reconfigured for the letting of parts of the house to boarders (for example, the house's principal dining room being sited here, instead of above). Outside, two garden buildings to the east comprised a shed and greenhouse.

- The approach from the principal entrance to the ground floor is clearer on the 1915 ground floor plan, which also shows the two WCs to the rear of the entrance hall below [Plate 2.16]. A door separated the entrance hallway stairs from the central stair hall that provided access to all of the rooms, each with a chimneybreast on the outer wall. The north-east room served as a study, and featured outward-opening French doors as per the rear elevation drawing. The south-east room was the drawing room, accessed via a doorway to the stair hall and a doorway at the centre of the wall to the south-west room. Recent opening up works, discussed with officers at the London Borough of Camden, have confirmed the presence of this former central door between the two front rooms. The south-west room was in use as a bedroom by 1915, and small north-west room was used as a cloak room. A door enclosed the staircase to the basement at ground floor level, possibly a further addition relating to the multiple occupancy of the house at this time.

The first floor plan form was similar to that of the ground floor [Plate 2.17]. All of the rooms were accessible via a landing adjoining the central staircase and each contained a chimney breast along its outer wall. The south-east front room served as a large bedroom with an interconnecting doorway to the north-east rear room, which served as a dressing room. The north-west room was used as a bathroom and was subdivided to

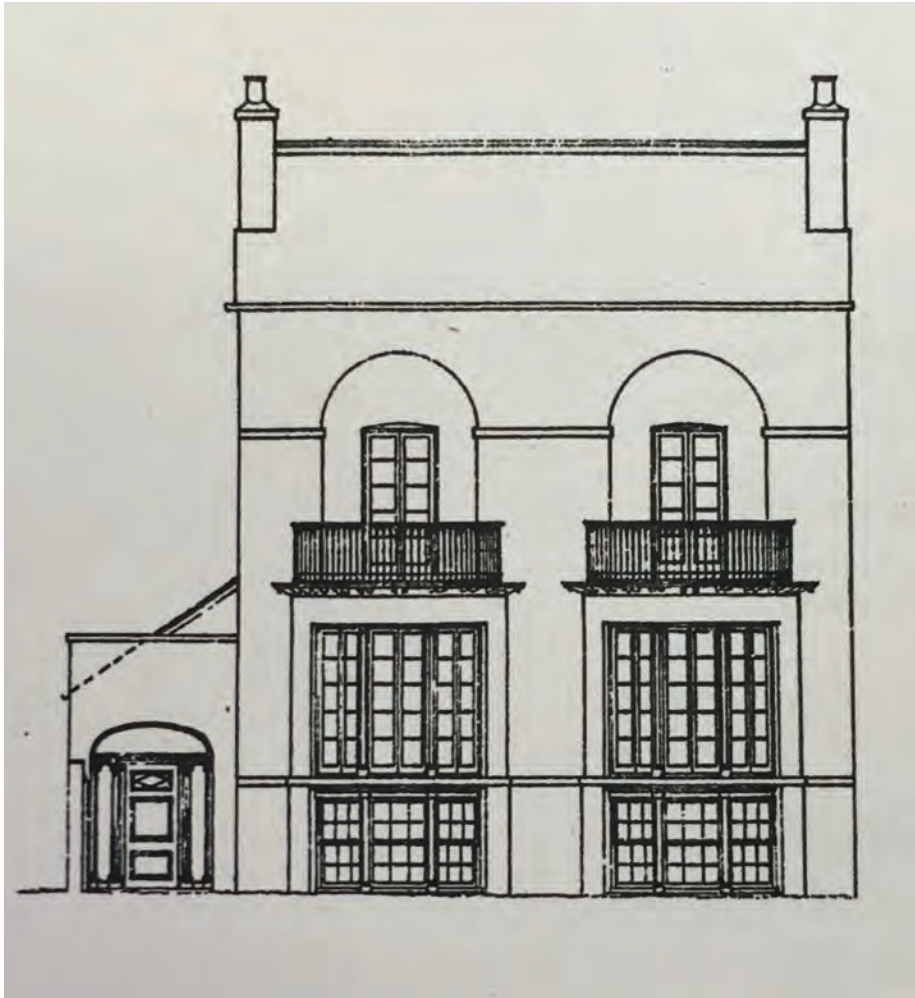
accommodate a small lobby area and separate WC. The south-west room was in use as a nursery. Both the south-east and south-west rooms featured outward-opening French doors onto balconies over the elliptical window bays. The second floor similarly comprised four rooms accessible from a small lobby area at the top of the main staircase [Plate 2.18]. The partitions between the north and south rooms bisected the windows on the east and west elevations so that each room had a window. Each room had a chimneybreast, although these were smaller than those on the lower floors. In 1915, the south-east front room was used as a night nursery and the north-west rear room was a 'box room'. The remaining two rooms were used as bedrooms.

In 1920, Rawdon was succeeded by Hayward Barber, a merchant who remained at the house until his death in 1934. Barber undertook major work in 1920, which included the construction of a garage with a glazed extension, on a formerly-separate plot to the east of the main house [Plate 2.19]. A new driveway for cars was also created to the east of the house, leading to the new garage, and a new gated opening was made in the boundary wall to the south. The former eastern boundary wall, and possibly the adjoining outbuilding and glasshouse shown on the 1870 OS map, were demolished to accommodate the new construction. The first floor of the garage featured a purpose-built two-bedroom flat [Plates 2.20-2.22]. The main house was extended on the east side at lower ground floor level with the construction of a boiler house and fuel store that were initially accessed separately from the main house [Plate 2.23].

After Barber's death in 1935, the house was subsequently purchased by solicitor Martin William Starling. A 1943 photograph shows that flat-topped dormer windows had been added to the front and rear roof slope by this time to improve natural light in the second floor rooms [Plate 2.24]. The Starlings remained in the house throughout the Second World War when, according to the LCC Bomb Damage Map, some general blast damage occurred to the building [see Plate 2.8]. The 1943 photograph indicates that some window panes may have broken and most were taped.



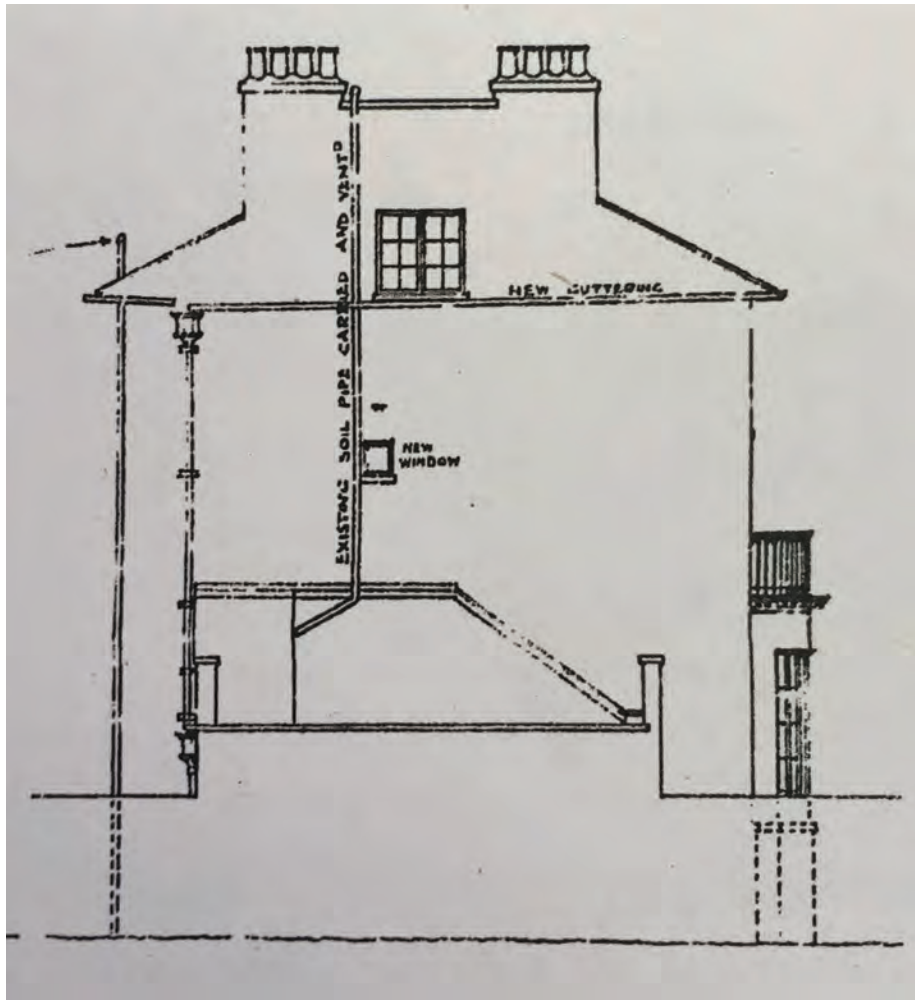
2.24 12 Keats Grove in 1943 (Collage)



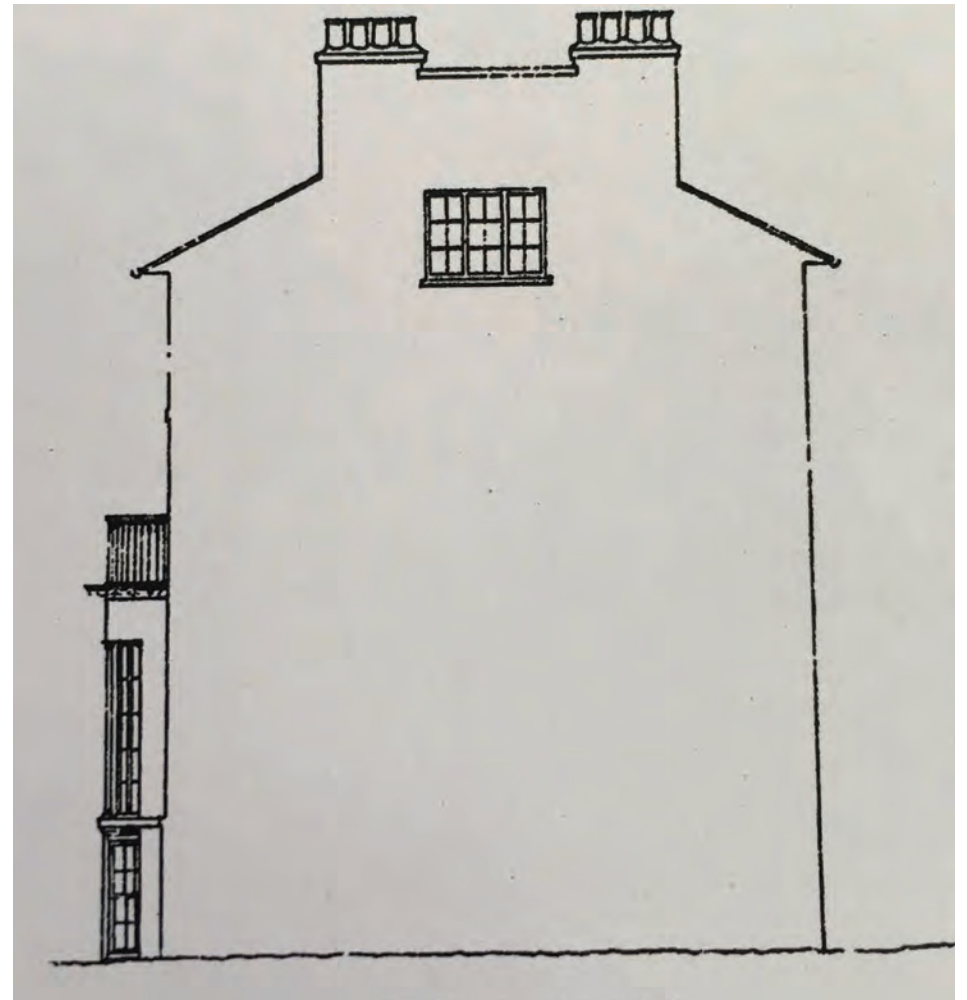
2.11 Principal elevation of 12 Keats Grove by Leslie Moore, 1915 (Camden Archives).



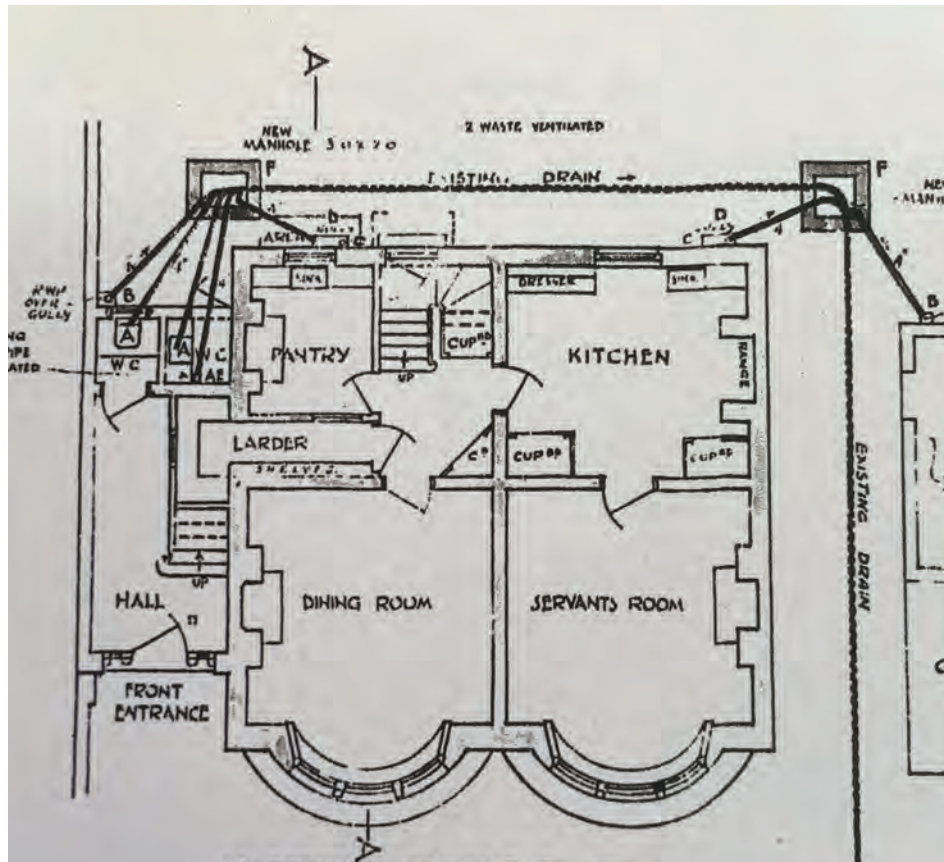
2.12 Rear elevation of 12 Keats Grove by Leslie Moore, 1915 (Camden Archives).



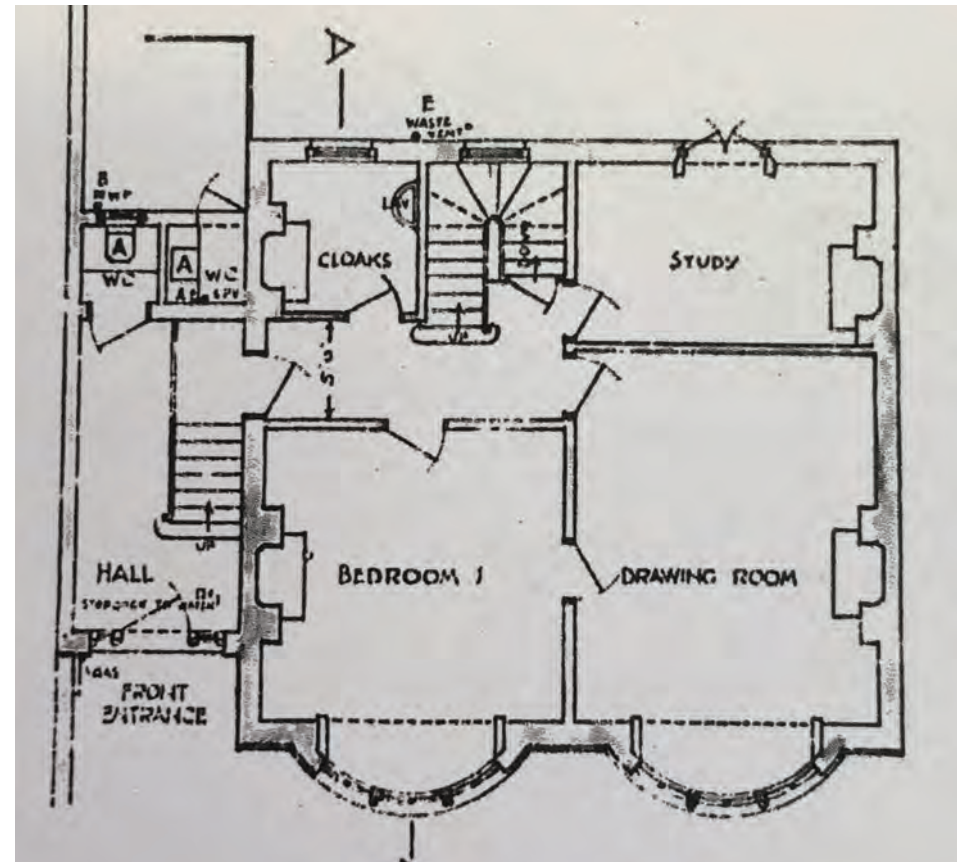
2.13 West elevation of 12 Keats Grove by Leslie Moore, 1915 (Camden Archives).



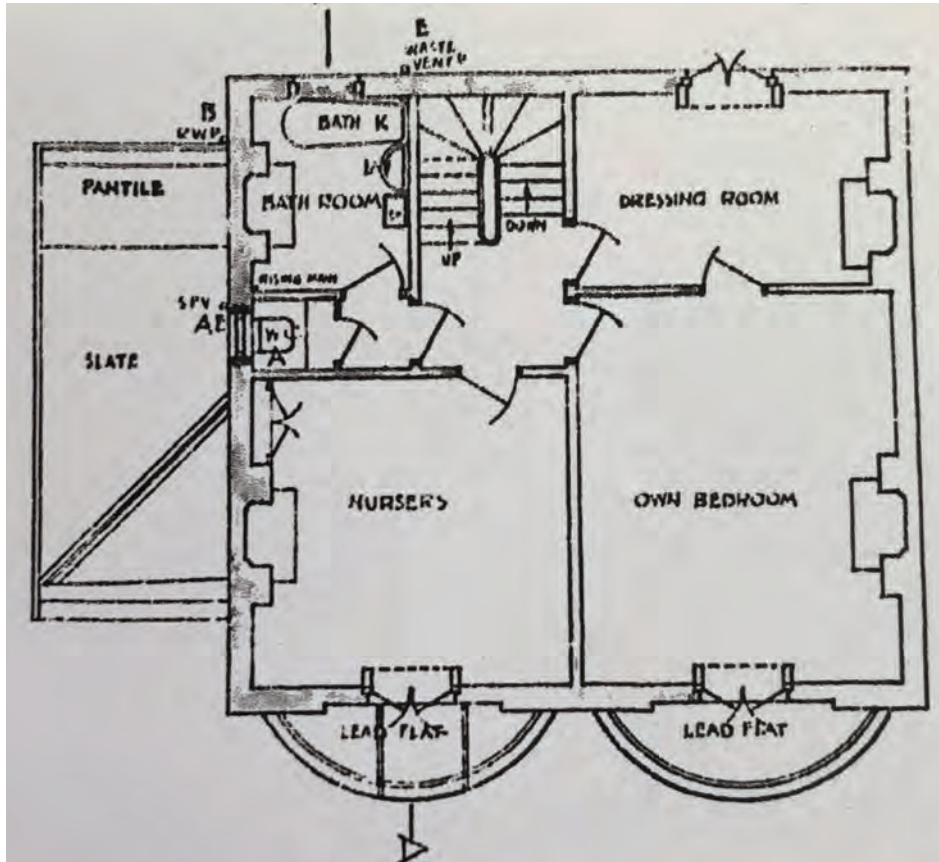
2.14 East elevation of 12 Keats Grove by Leslie Moore, 1915 (Camden Archives).



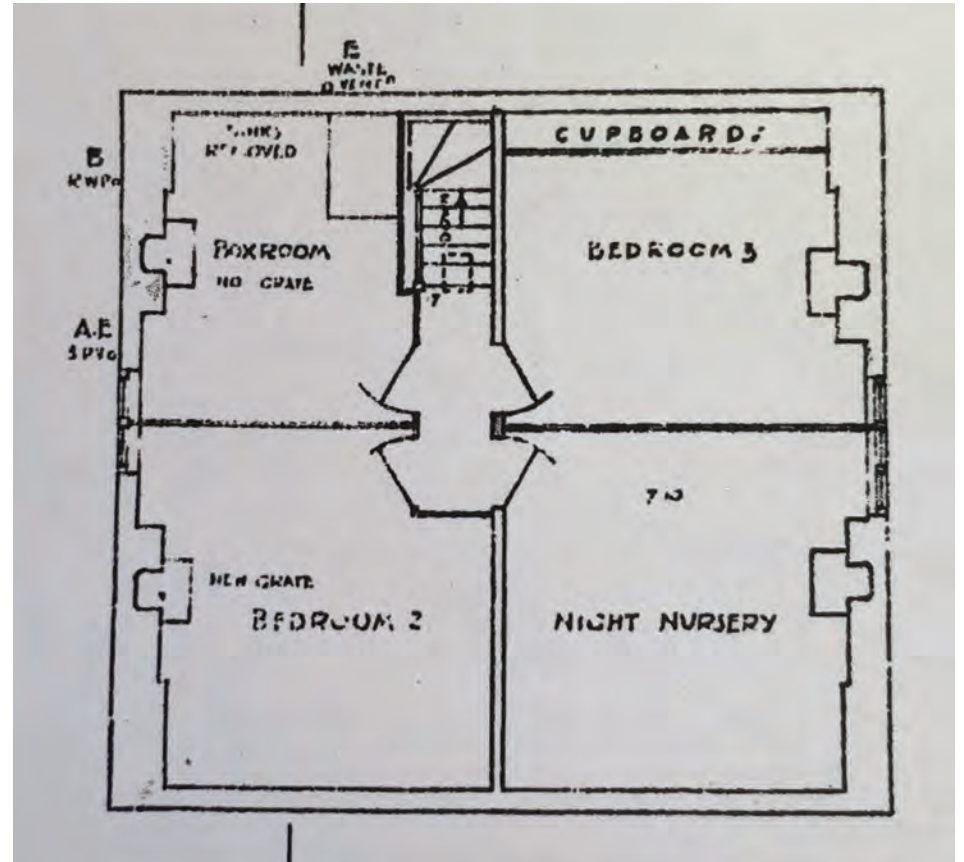
2.15 Lower ground floor plan of 12 Keats Grove by Leslie Moore, 1915 (Camden Archives).



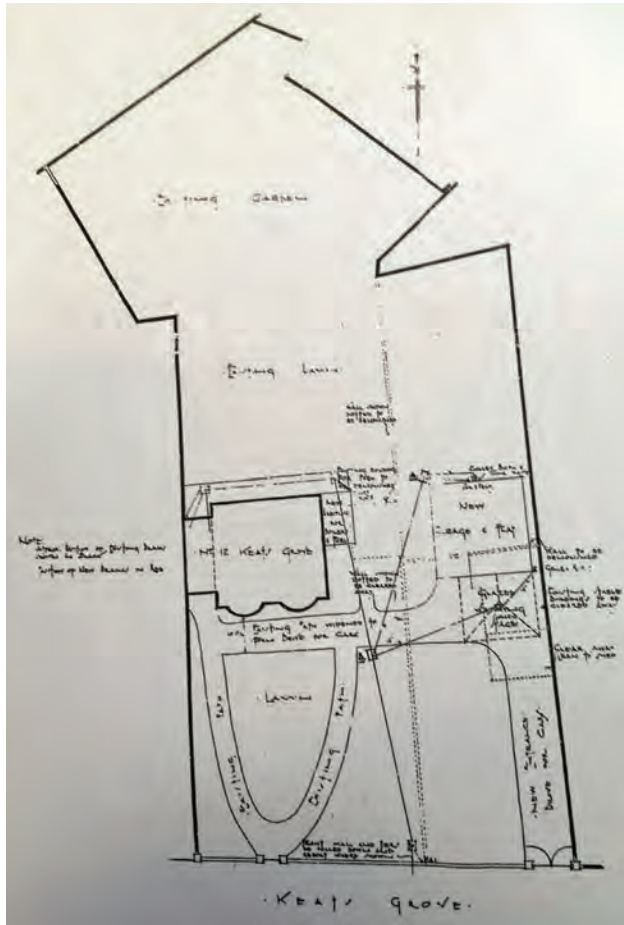
2.16 Ground floor plan of 12 Keats Grove by Leslie Moore, 1915 (Camden Archives).



2.17 First floor plan of 12 Keats Grove by Leslie Moore, 1915 (Camden Archives).



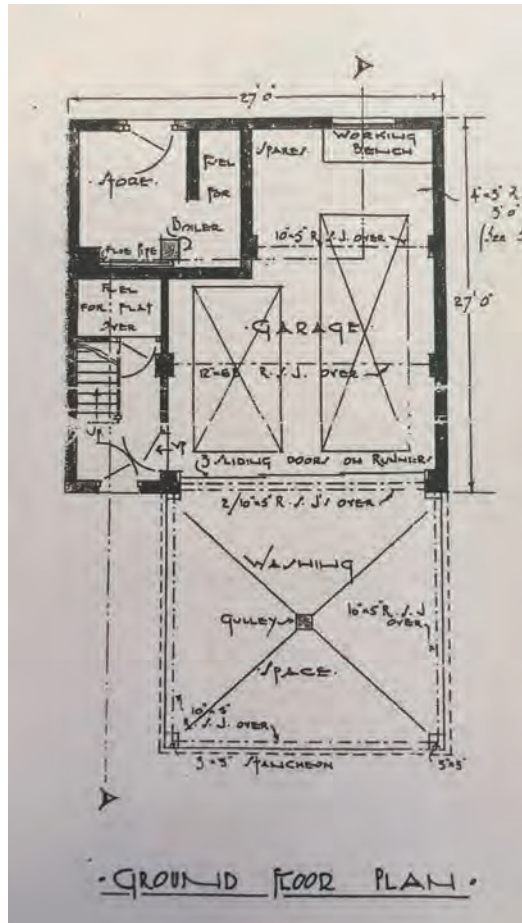
2.18 Second floor plan of 12 Keats Grove by Leslie Moore, 1915 (Camden Archives).



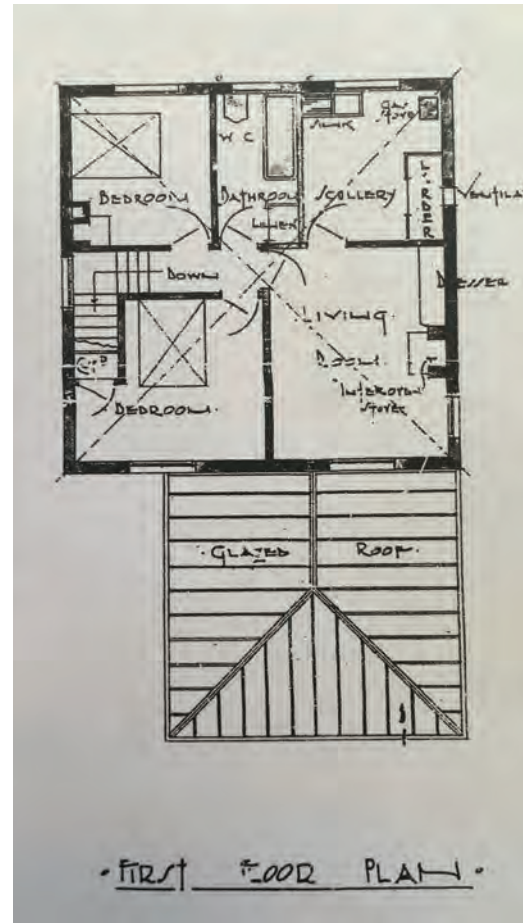
2.19 Plan of house and grounds by E. Keynes Purchase for Hayward Barber, 1920 (Camden Archives).



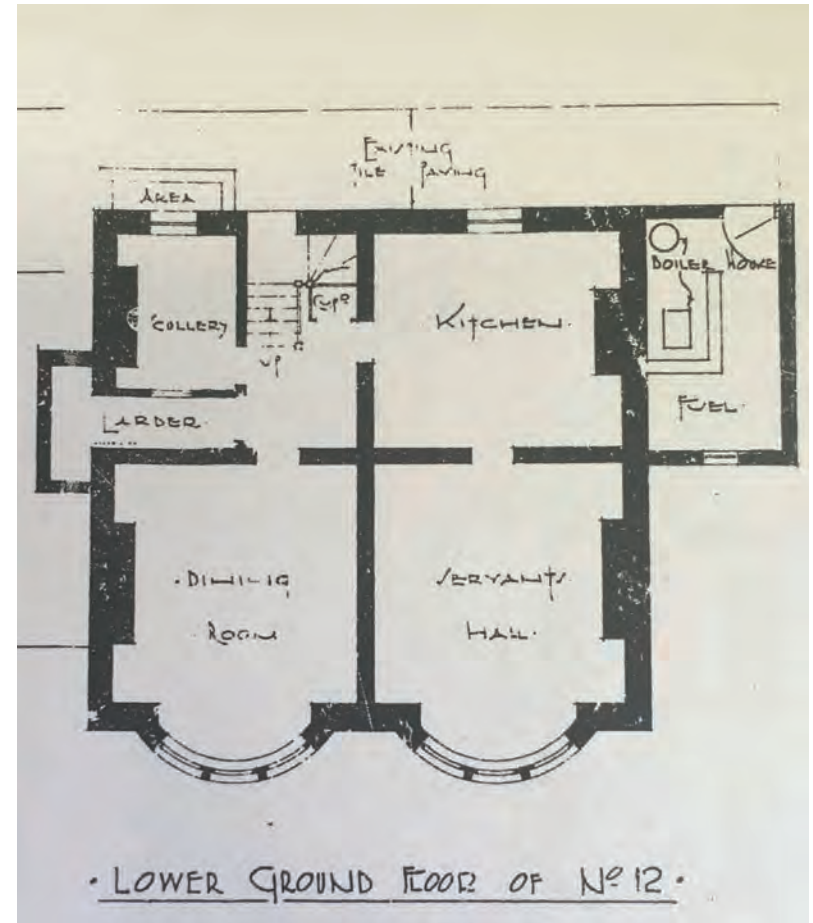
2.20 Front elevation of new garage and flat to the east of 12 Keats Grove by E. Keynes Purchase for Hayward Barber, 1920 (Camden Archives).



2.21 Ground floor plan of new garage to east of 12 Keats Grove by E. Keynes Purchase for Hayward Barber, 1920 (Camden Archives).



2.22 First floor plan of new garage to east of 12 Keats Grove by E. Keynes Purchase for Hayward Barber, 1920 (Camden Archives)



2.23 Lower ground floor of 12 Keats Grove by E. Keynes Purchase for Hayward Barber, 1920 (Camden Archives).

2.2.3 Mid-20th Century Alterations

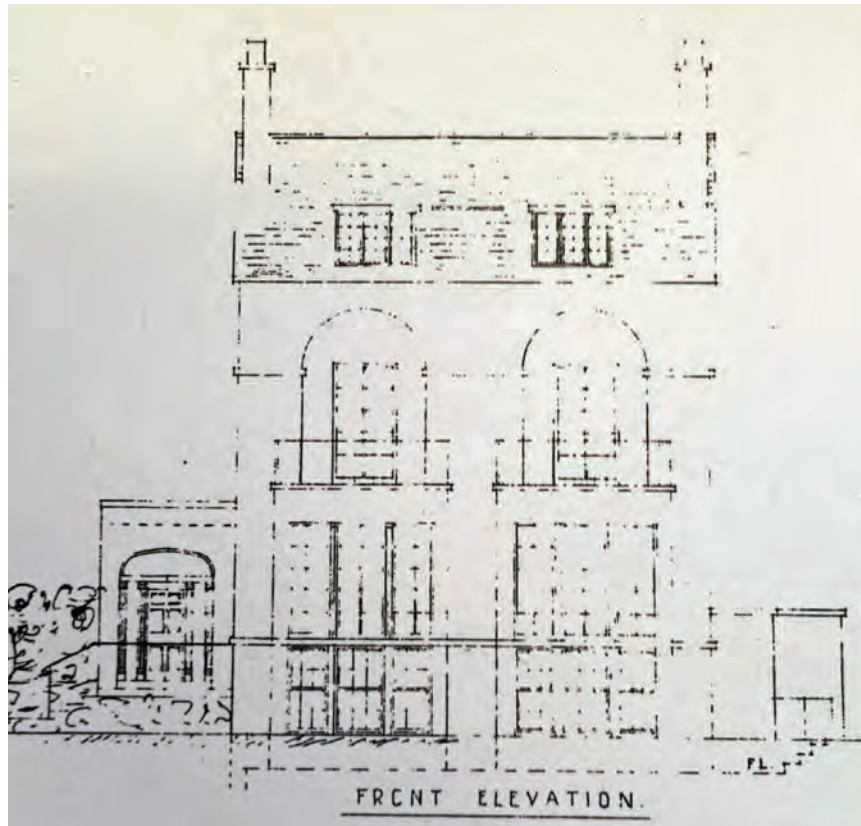
In 1949, Eton House was purchased by David Higham, a well-known literary agent, who restored it back to a family home. According to plans created by the architect Ewen Barr, the works included some reorganisation of the interior spaces and the reconstruction of the entrance porch **[Plate 2.25]**. The west elevation drawing shows a section view through the new porch which was constructed with a flat roof concealed by a parapet and raised from lower-ground to ground floor level, supported by new concrete foundations **[Plate 2.26]**. The raised entrance platform sat over a void on the lower-ground floor and was accessed via a set of external steps orientated east-west and enclosed by a metal balustrade. Windows in the west and rear elevation of the porch lit the entrance hallway which was adjoined by a single WC and two internal steps up to the ground floor. Another rear window at lower-ground floor level provided light to a small larder below the internal steps.

At lower ground floor, two new doorways had been inserted in the east wall of the house providing access to the 1920 boiler room and to a lobby adjoined by a new WC and external steps to the garden **[Plate 2.27]**. In the main house, the south-east front room was subdivided to accommodate a corridor leading from the latter and adjacent kitchen to the new east side WC and garden access. The lower ground floor rooms on the west side of the house appear to have been retained as per the 1915 plan, although the front room had changed from a 'dining room' to 'children's room'.

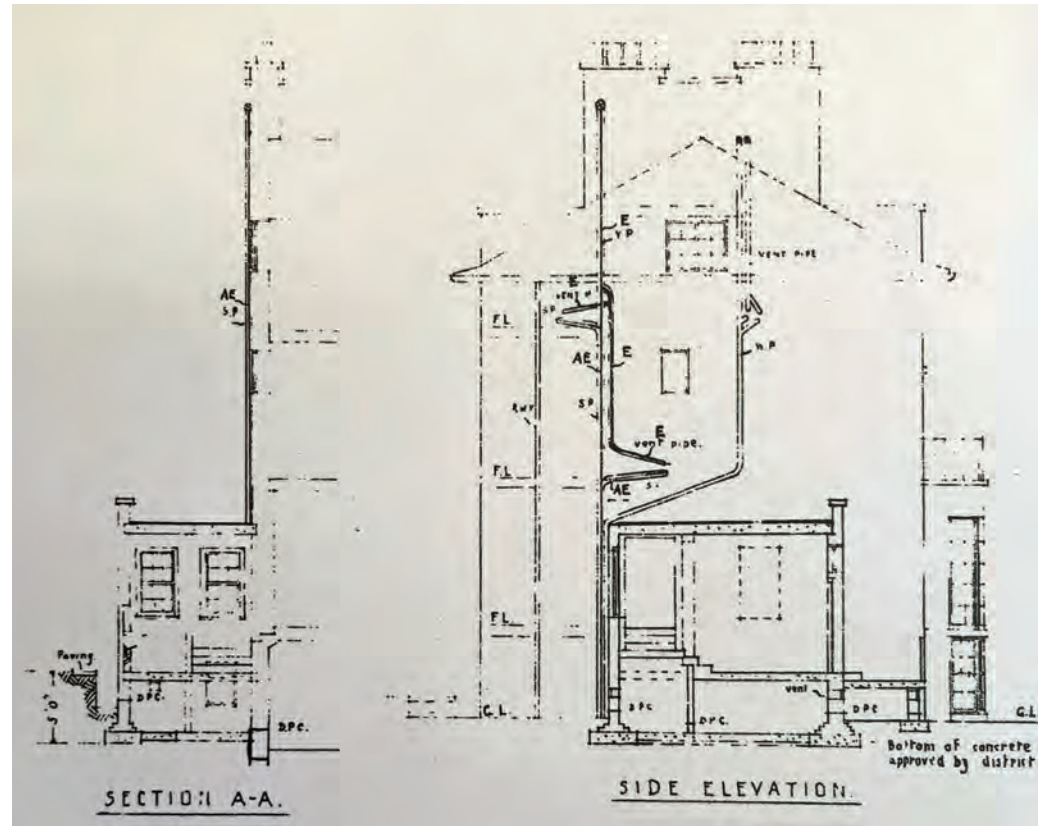
At ground floor the plan form remained unchanged, although a pair of double doors had been inserted between the eastern front and rear room and the interconnecting doorway between the two southern rooms had been blocked by this time **[Plate 2.28]**. The dining room had been relocated to the south-west front room, with the north-west former cloakroom reutilised as a pantry. No changes are recorded to the first floor. At second floor, the north-west rear room and south-west front room had both been truncated by the creation of an additional room between them which incorporated the entire west window **[Plate 2.29]**. The north-west rear room was in use as a bathroom and featured a large cupboard in the south-west corner. A fire escape was proposed at this level, adjoining the window to the west elevation, but was not implemented.

By 1954, the garage and flat to the east of the house had been sold off to become No.12a Keats Grove **[see Plate 2.9]**. During the post-war years, the Highams entertained a series of eminent visitors at no.12 including playwright John Osborne, poets Dylan Thomas and Edith Sitwell, and novelists Paul Scott and George Orwell who later immortalised the street in his novel *Keep the Aspidistra Flying*.¹⁶ The house was also visited by leading politicians of the day including Harold Macmillan, Michael Foot and Tom Driberg. Despite the addition of the dormers pre-1943 and the extensive refurbishment in 1949, a late-20th century photograph of no.12 shows that the exterior of the house generally retained its original Regency character **[Plate 2.30]**.

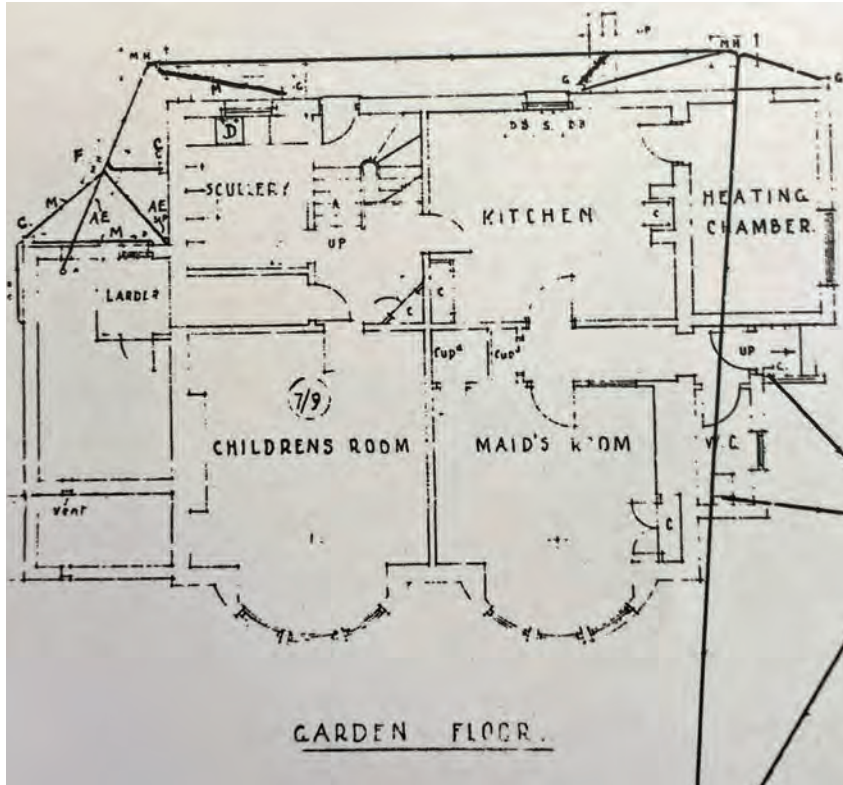
16 'London Property: History aplenty in Eton House', 893 Keats Grove, 12, Camden Archives.



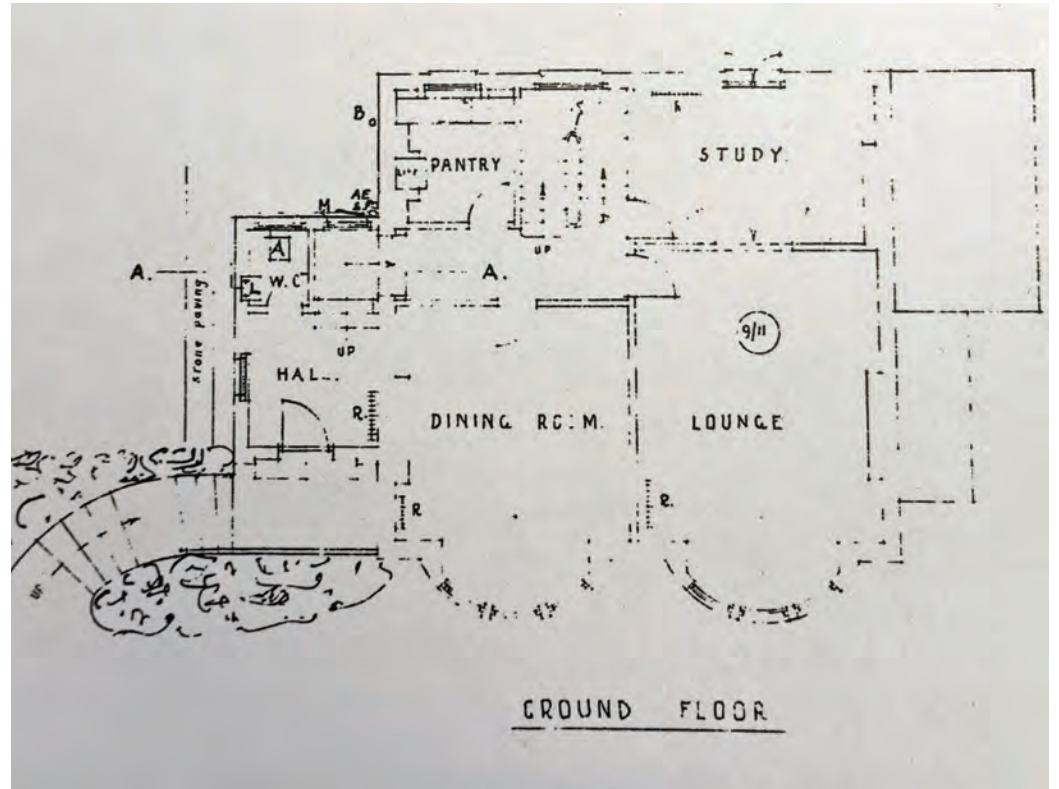
2.25 Principal elevation showing alterations to entrance porch by Ewen Barr for David Higham, 1949 (Camden Archives).



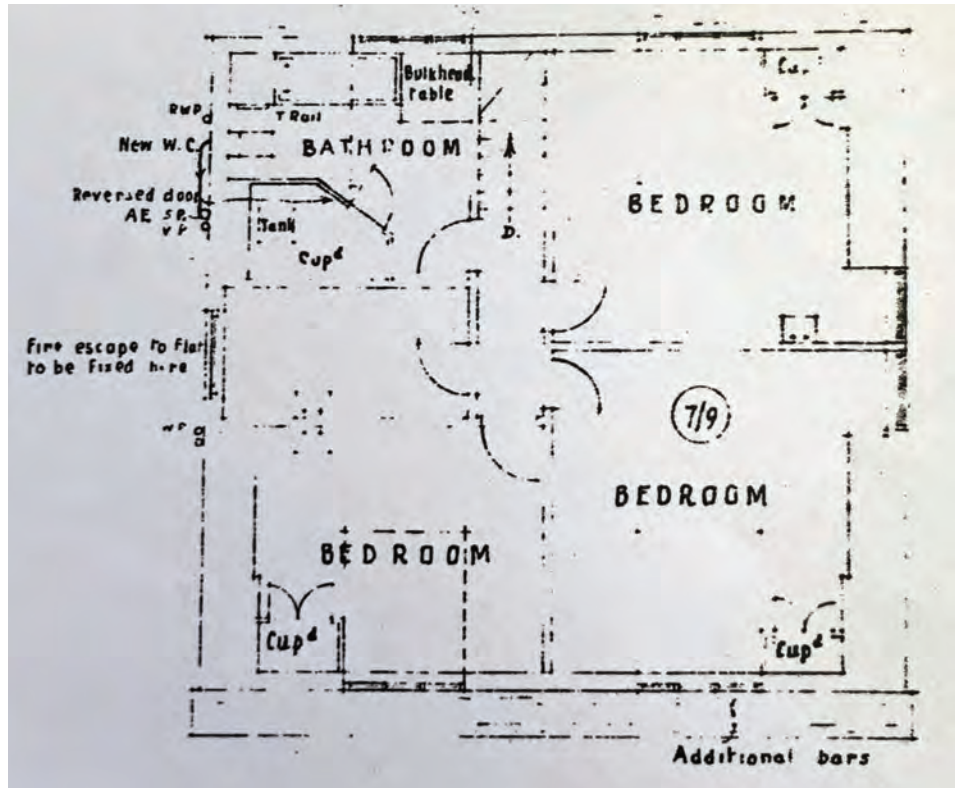
2.26 West elevation showing alterations to entrance porch by Ewen Barr for David Higham, 1949 (Camden Archives).



2.27 Garden floor (lower ground floor) plan by Ewen Barr for David Higham, 1949 (Camden Archives).



2.28 Ground floor plan by Ewen Barr for David Higham, 1949 (Camden Archives).



2.29 Second floor plan by Ewen Barr for David Higham, 1949 (Camden Archives).



2.30 Late 20th century photograph of 12 Keats Grove following the 1949 refurbishment (Camden Archives).

2.2.4 21st Century Renovations

The house was occupied by the Higham family until 2000. No other changes to the building are recorded during this period, other than the re-separation of the western part of the site for the building of No.12b Keats Grove in 1984 (Planning Application No.: 8401583). In 2001, planning permission and listed building consent was granted for a major programme of internal and external alterations to 12 Keats Grove by Transformation Architects (see **Section 2.3**). In addition to the extensive works to the main house described below, the 2001 alterations also included the installation of a new vehicular gated entrance at the front boundary.

An 'as existing' drawing of the principal elevation from 2001 shows that a stucco-faced garage with a flat roof and metal retractable door had been added adjoining the 1920 boiler house [**Plate 2.31**]. The proposed works in 2001 largely affected the 20th century additions on the east and west side of the house [**Plate 2.32**]. On the east side, the 1920s and 1940s additions were removed and replaced with a new single-storey garage extension with a side entrance and front timber garage door in a three-centred arch, surmounted by a pedimented parapet. On the west side of the house, the balustraded stairs to the porch were removed and new Portland stone steps, orientated north-south, and a landing installed. A new timber garden gate was added to the side of the porch, in place of an existing gate, in addition to a Portland stone ramp. Works to the principal elevation of the main house itself were largely limited to the refurbishment of the existing joinery and metalwork.

The 2001 'as existing' drawings of the east and west elevations indicate there had been little change since the 1940s apart from the garage which had been constructed adjoining the boiler house on the east side and extended northwards beyond the rear building line of the main house [**Plate 2.33**]. The proposed works to the west elevation were limited to the replacement of the small first floor window with an enlarged timber horned sash [**Plate 2.34**].

The 'as existing' rear elevation plan of 2001 indicates that few further changes had taken place since 1915, although the garden had been lowered on the east side and steps installed to accommodate the change in level [**Plate 2.35**]. The west sash window on the lower ground floor is depicted within a small lightwell. All window openings had painted stone cills. The proposed works in 2001 to the rear elevation included the installation of a new timber sash window to the lower ground floor north-east room, to match the existing [**Plate 2.36**]. The existing door into the main house was also replaced with a new glazed door. The small 1940s window at the lower-ground floor level of the entrance porch was removed and the opening altered to suit a new casement window. On this side, the walls of the 1920s boiler room and 1940s garage extension were retained and remodelled as part of the new east extension. The existing windows and doorway were replaced by a pair of French doors with side-lights and a single timber-framed glazed door respectively. A single timber glazed door was inserted facing west, where the extension extends beyond the building line of the main house, and a metal-framed pyramid skylight was installed in the extension's flat roof. A new sash window is depicted on the drawings at the second floor of the main staircase but has not been installed.

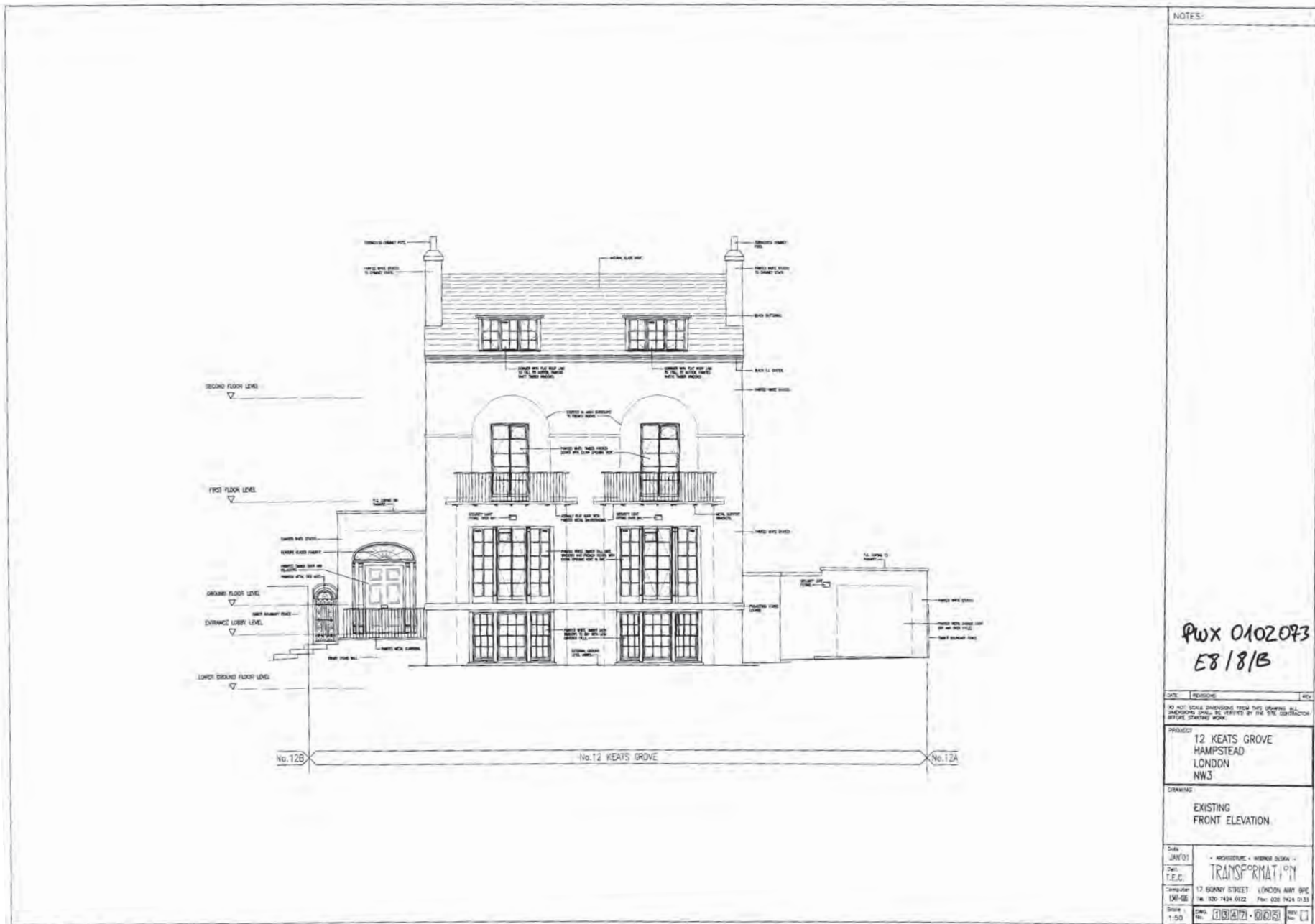
Internally, the plan form had largely remained unchanged since the renovations of the 1940s; although 'as existing' plans show that a small bathroom had been installed in the south-east front room while the north-west rear room had become a utility room [**Plate 2.37-2.38**].

At lower ground floor, the 2001 proposals involved the blocking of existing doorways (including the two inserted in the east wall in 1949), creation of new door and window openings, and the relocation of partitions to create a new corridor spine and WC on the east side [**Plate 2.39**]. The bottom of the staircase also appears to have been extended by this point. New gas fires and hearths were added to replace the existing fireplaces in the front rooms. Also in the south-east front room, the 1940s partitions were removed to reinstate the original dimensions and new doors to cupboards were inserted either side of the chimneybreast. The new eastern extension comprised a garage with a gym at the northern end adjoining a lobby area accessed via a new opening in the east return wall.

At ground floor level a former kitchen in the north-west room was converted to a study [**see Plate 2.39**]. The book shelves were removed in the north-east room. In the south-west room the wall panelling was removed. In the south-east room, the existing panelling, dado, skirting and frieze were all removed or replaced. However, the majority of the existing plaster ceilings, floorboards and fire surrounds were retained. In the west porch extension, a new plasterboard suspended ceiling was installed within the WC while the timber floors in the hall and raised lobby were retained.

At first floor, the WC partitions were removed in the north-west room to create a new lobby area, the 1915 doorway into the north-west rear room was also blocked to create a partitioned shower within the bathroom and new openings were created from the south-west front room and within the western part of the 1915 partition to create an enfilade from the bedroom to the bathroom via the new lobby **[Plate 2.40]**. The north-east rear room was converted into a bathroom but the floor boards were retained and the interconnecting door into the south-east room was re-hung. A new fire surround and insert were proposed for a new gas fire. In the front rooms, the cornice, picture rails and ceilings were retained and new fire surrounds and inserts were installed.

At second floor, elements of fitted joinery were removed to make way for a new shower enclosure and new openings were made in the existing partitions **[see Plate 2.40]**. New floor tiles were laid in the north-west room and the water-tank cupboard was replaced with a new shower enclosure. The fireplaces in the north-east and front rooms were retained. A smaller room between the north-west and south-west rooms was converted into an en-suite bathroom and the eastern part was partitioned off as a store accessed from the landing.

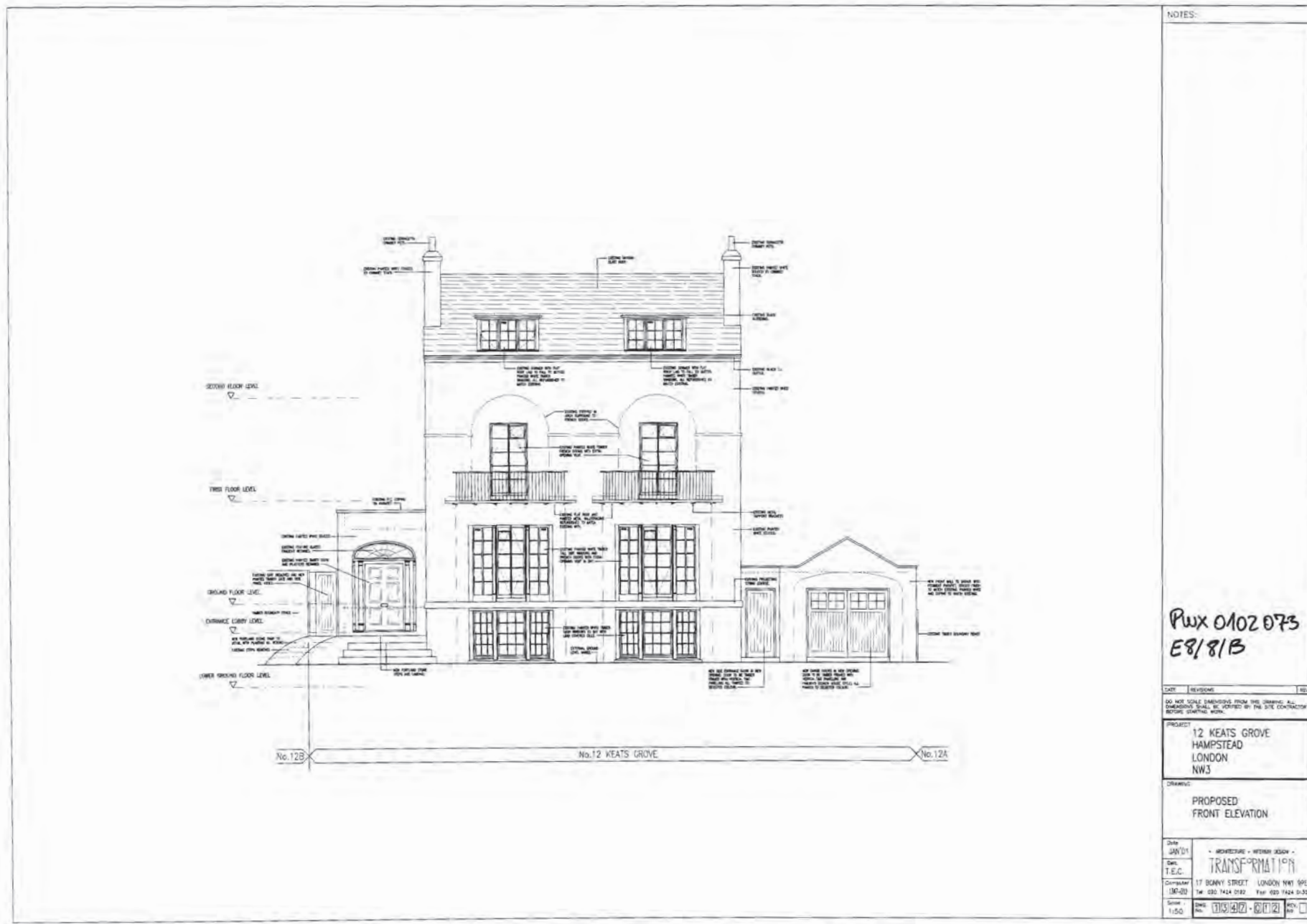


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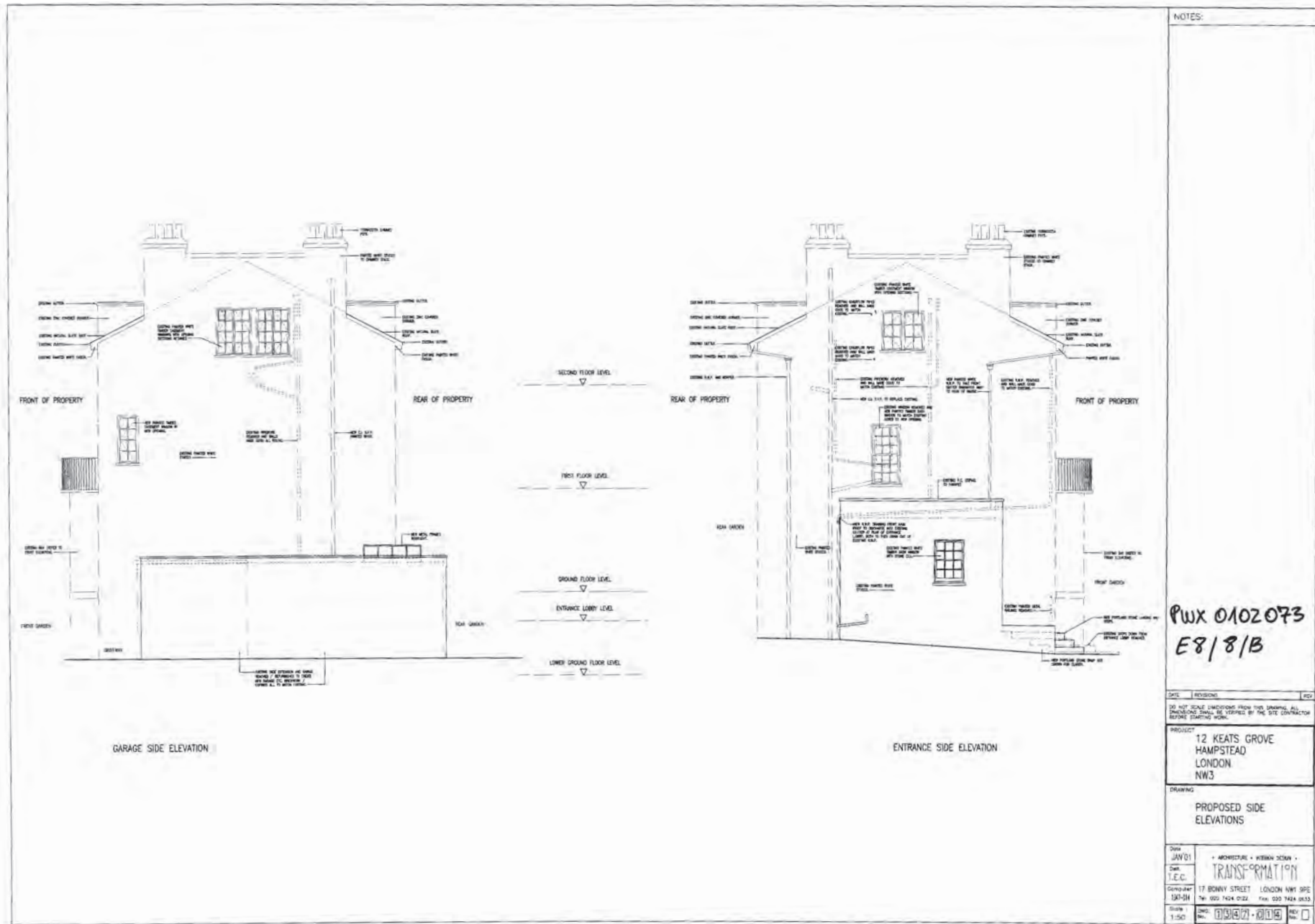
PWX 0102073
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DATE:	REVISION:	BY:
NO NEW WORK SHALL BE UNDERTAKEN WITHOUT THE WRITTEN APPROVAL OF THE ARCHITECT. ALL DIMENSIONS SHALL BE VERIFIED BY THE SITE CONTRACTOR BEFORE STARTING WORK.		
PROJECT:	12 KEATS GROVE HAMPSTEAD LONDON NW3	
DRAWING:	EXISTING FRONT ELEVATION	
DATE:	JAN'01 - REVISIONS - T.E.C. TRANSFORMATION	
COMPILED:	12 BUNNY STREET LONDON W8 5PE TEL: 020 7424 0122 FAX: 020 7424 0135	
SCALE:	1:50 0 1 2 3 4 5 6 7 8 9 10	DATE: <input type="checkbox"/>

2.31 Principal elevation of 12 Keats Grove 'as existing', 2001.



2.32 Proposed works to the principal elevation by Transformation Architects, 2001.

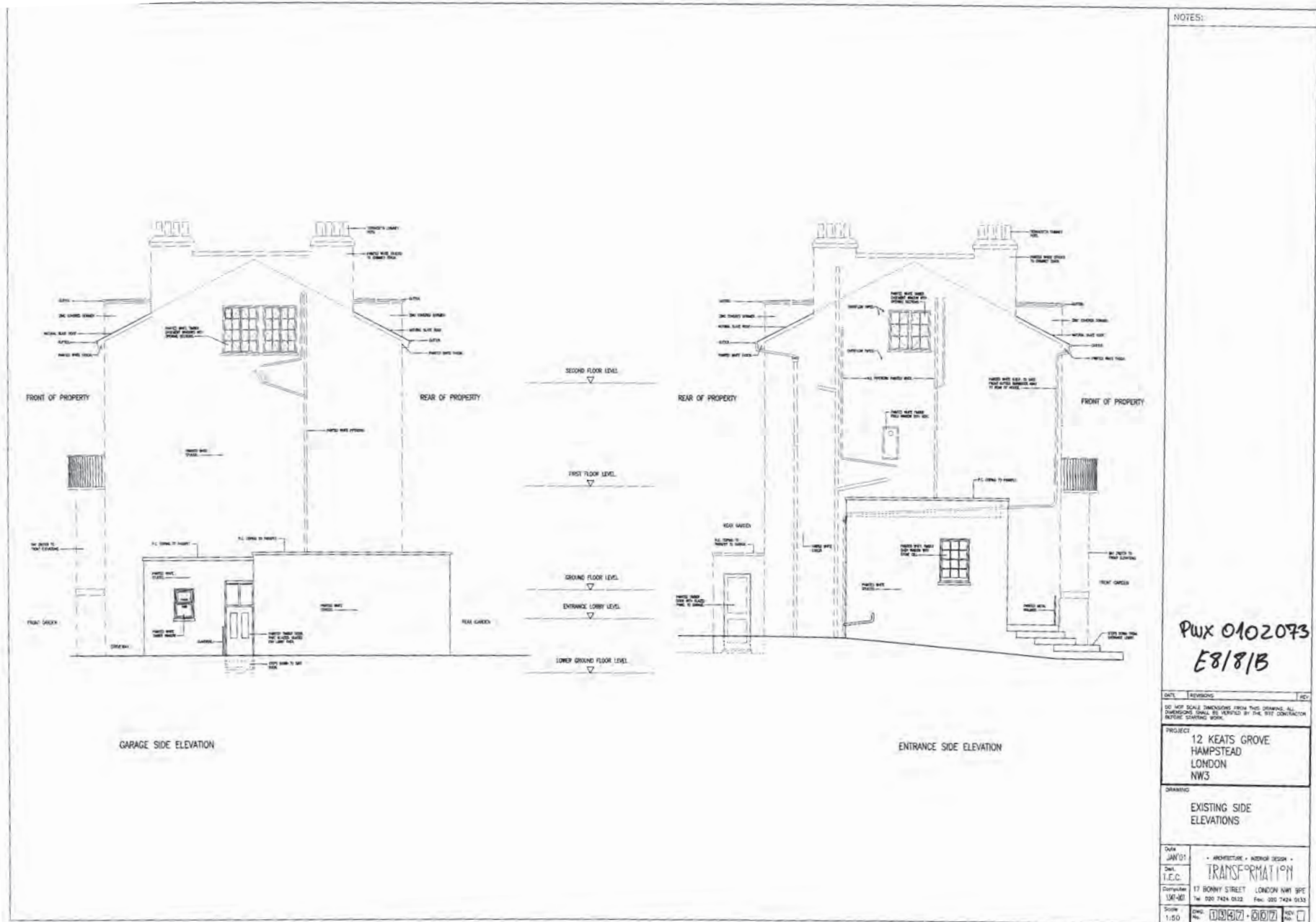


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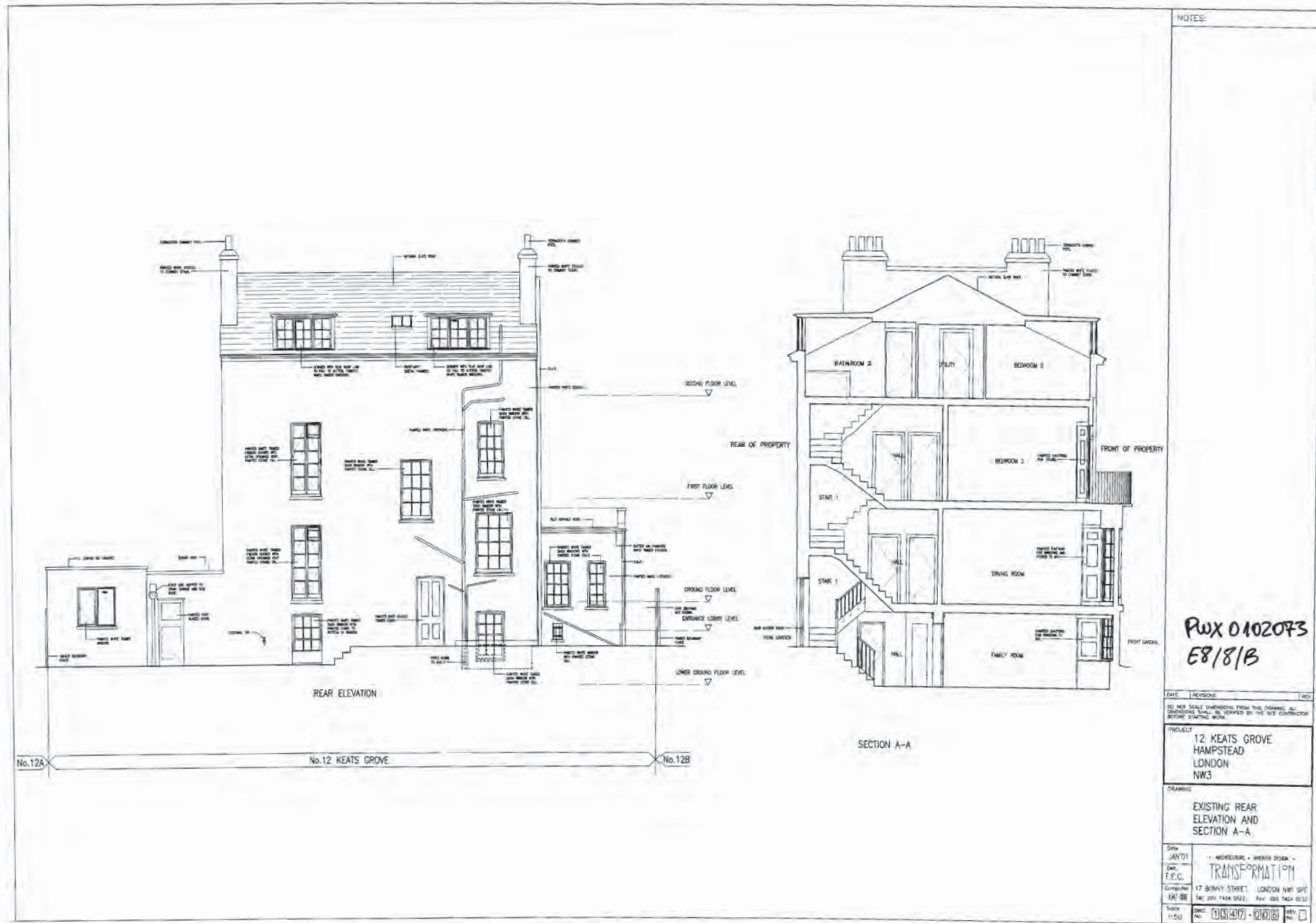
PWX 0102073
E8/8/B

DATE	REVISIONS	BY
DO NOT SCALE DIMENSIONS FROM THIS DRAWING. ALL DIMENSIONS SHALL BE CHECKED BY THE SITE CONTRACTOR BEFORE STARTING WORK.		
PROJECT 12 KEATS GROVE HAMPSTEAD LONDON NW3		
DRAWING PROPOSED SIDE ELEVATIONS		
Drawn JAN/01	• ARCHITECTURE • INTERIOR DESIGN • TRANSFORMATION	
Checked T.E.C.	17 BONNY STREET LONDON NW1 9PE	
Client GUYSON JARVIS 18K-24	Tel: 0202 7424 0122 Fax: 020 7424 0133	
Scale 1:150	Drawn T.E.C.	Rev. 01

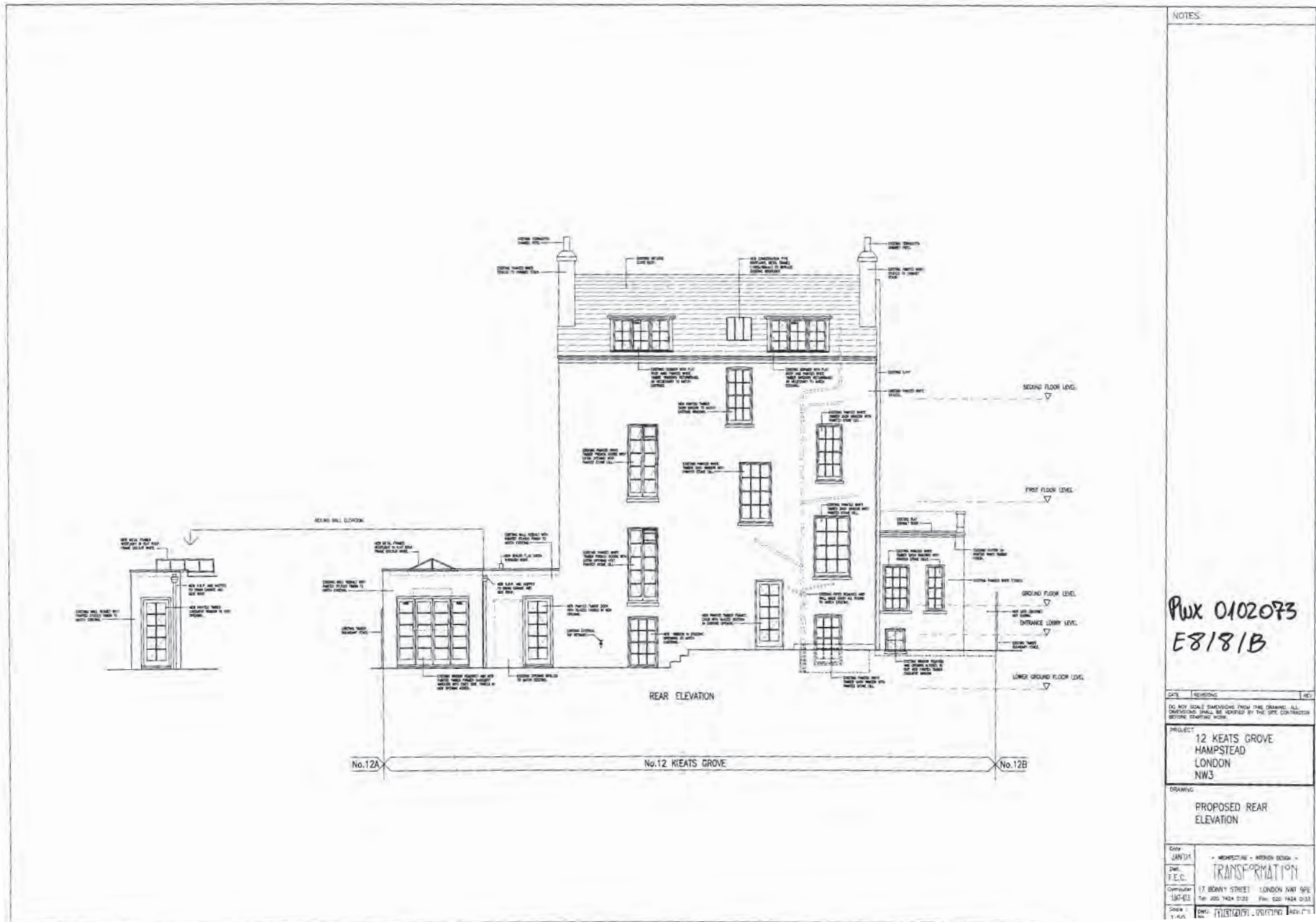
2.33 East and west elevations of 12 Keats Grove 'as existing', 2001.



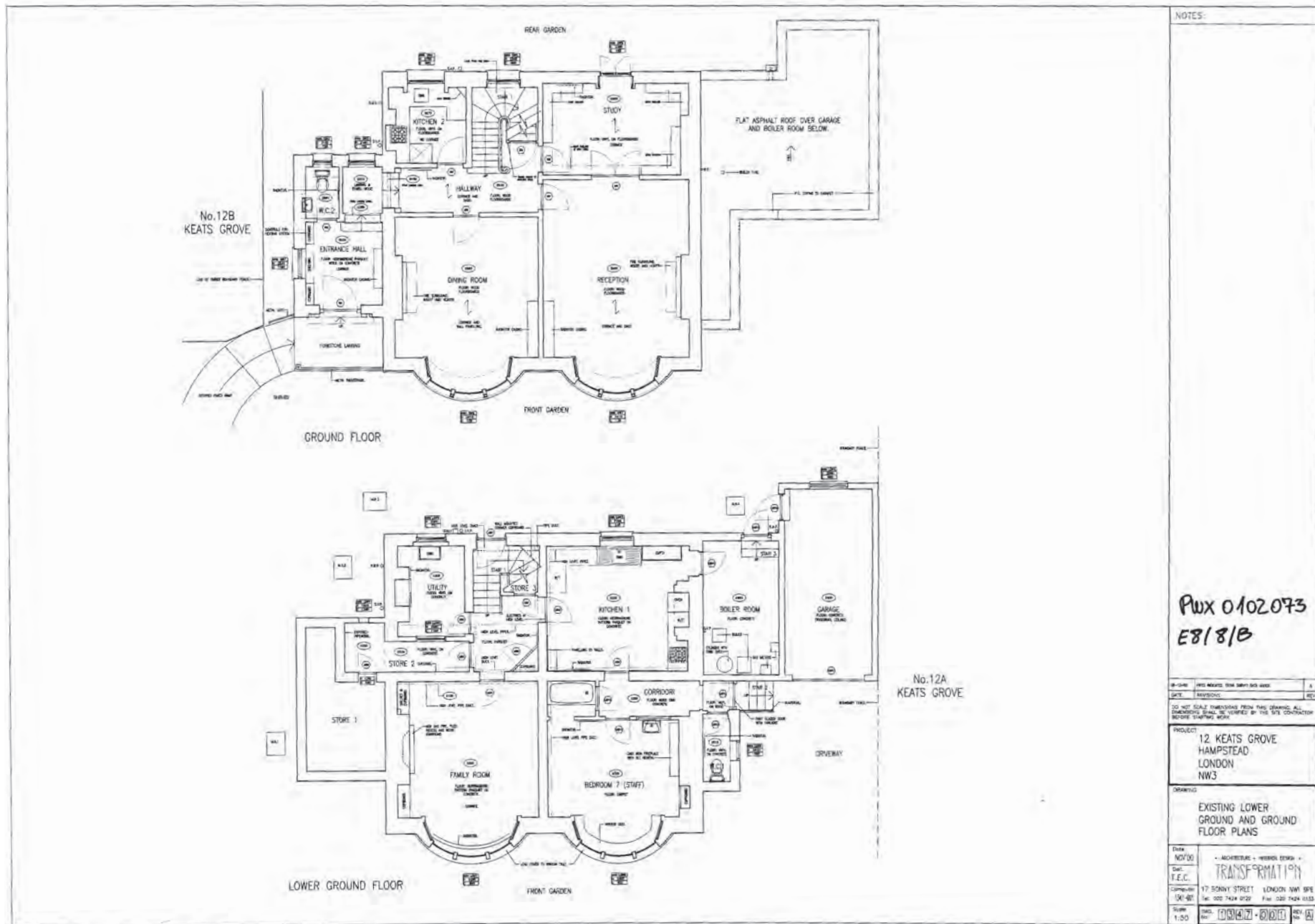
2.34 Proposed works to the east and west elevations by Transformation Architects, 2001.



2.35 Rear elevation of 12 Keats Grove 'as existing', 2001.



2.36 Proposed works to rear elevation by Transformation Architects, 2001.

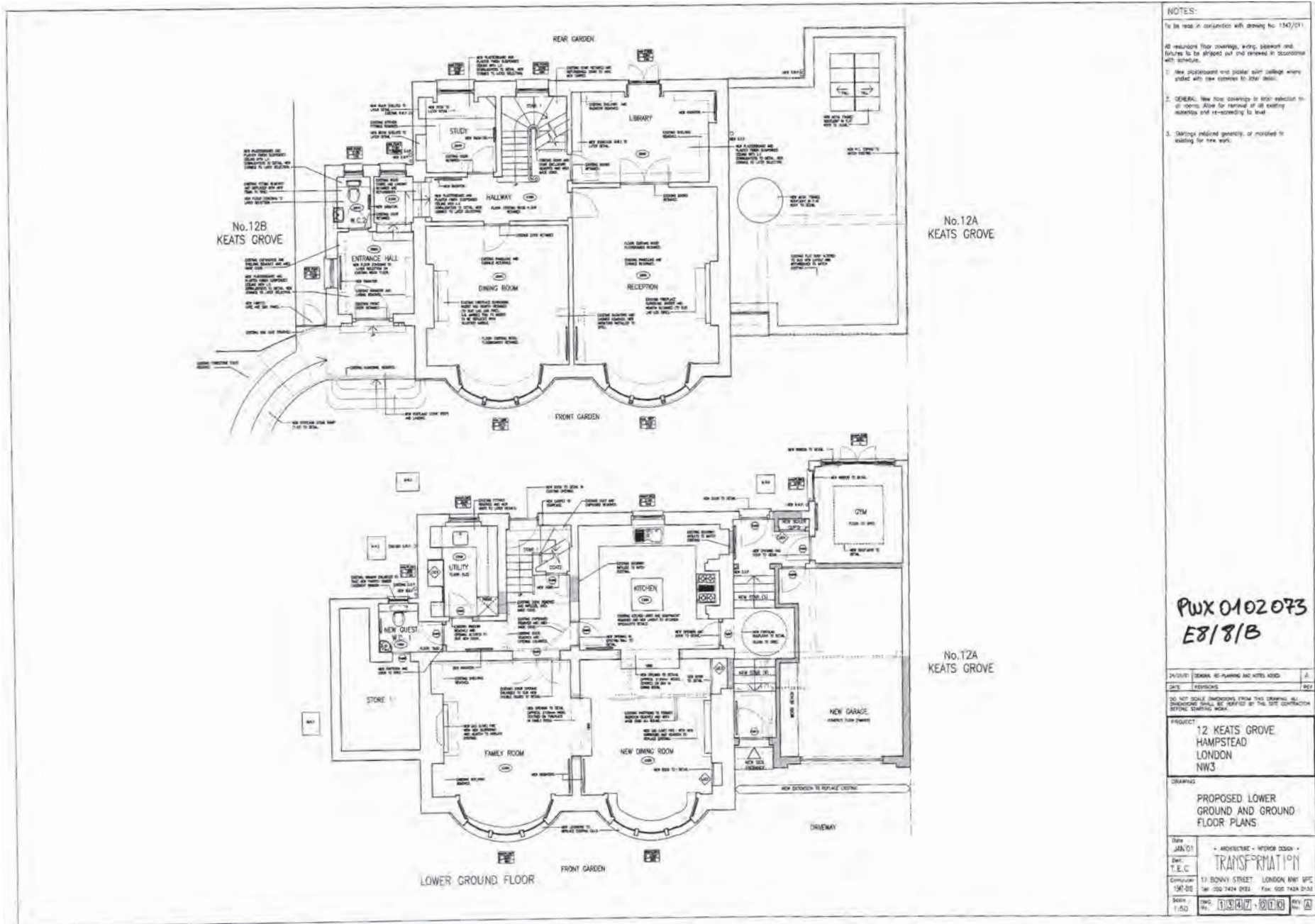


NOTES:

PWX 0102073
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DATE	1999 MARCH 28	BY	AW
DATE		BY	AW
TO NOT SCALE DIMENSIONS FROM THIS DRAWING. ALL DIMENSIONS SHALL BE CHECKED BY THE SITE CONTRACTOR BEFORE STARTING WORK.			
PROJECT 12 KEATS GROVE HAMPSTEAD LONDON NW3			
DRAWING EXISTING LOWER GROUND AND GROUND FLOOR PLANS			
Drawn	ARCHITECTURE - DESIGN GROUP		
Scale	TRANSFORMATION		
Client	17 BOKNY STREET LONDON W9 9RE		
Scale	Tel: 020 7424 0120 Fax: 020 7424 0155		
1:50	DATE	13/04/07	REV

2.37 Lower ground and ground floor plans of 12 Keats Grove 'as existing', 2001.

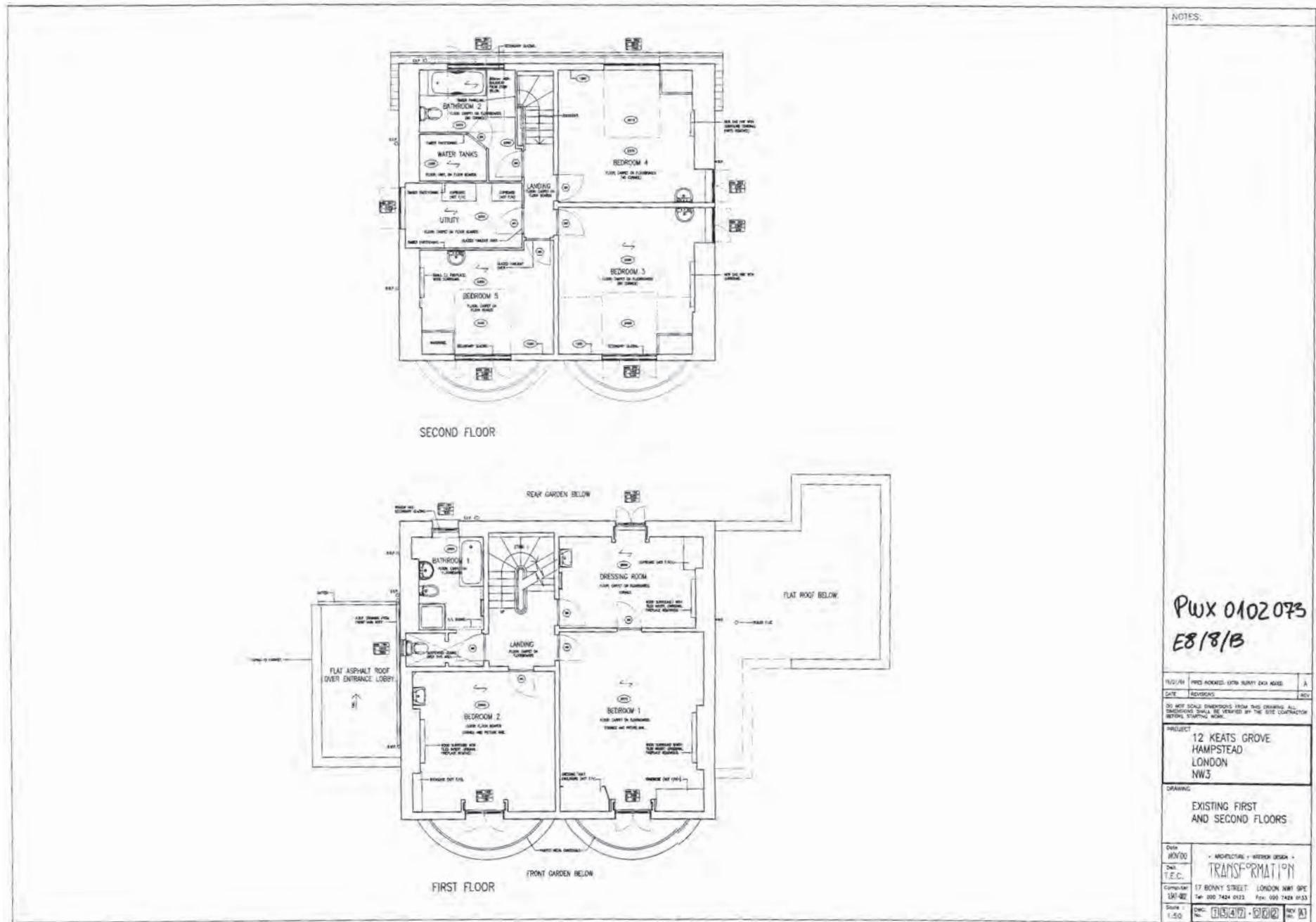


- NOTES:
- To be read in conjunction with drawing No. 134/011
- All structural floor coverings, wiring, plumbing and fixtures to be stripped out and replaced in accordance with schedule.
1. New plasterboard and plaster skim ceilings where noted with new cornice to join walls.
2. GENERAL: New floor coverings to be laid without in all rooms. Allow for removal of all existing materials and re-screeding to level.
3. Skittings indicated generally or modified to suit for new work.

PWX 0102073
E8/81B

DATE	12/01/01	BY	J.A.
DATE	12/01/01	BY	J.A.
PROJECT	12 KEATS GROVE HAMPSTEAD LONDON NW3		
DRAWINGS	PROPOSED LOWER GROUND AND GROUND FLOOR PLANS		
Date	JAN/01		
Drawn	T.E.C.		
Checked	T.E.C.		
Scale	1:50		
Client	TRANSFORMATION		
Address	11 BONNY STREET LONDON NW3 5PE		
Phone	020 7424 8222 Fax: 020 7424 8242		
Architect	TRANSFORMATION		

2.38 Proposed works to lower ground and ground floors by Transformation Architects, 2001.

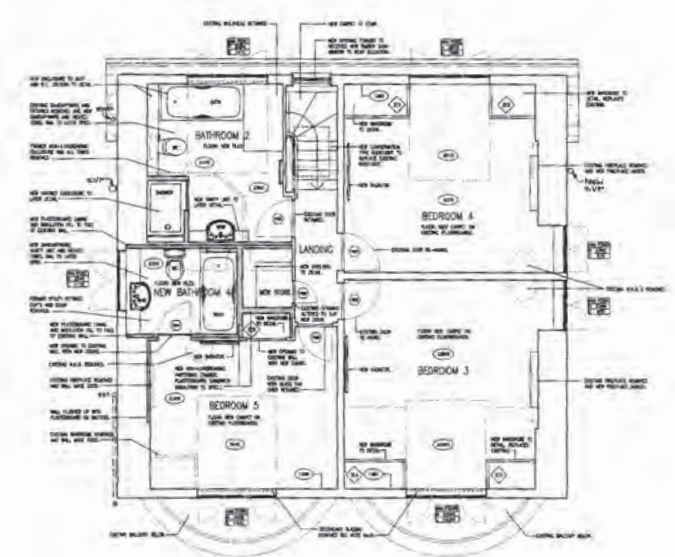


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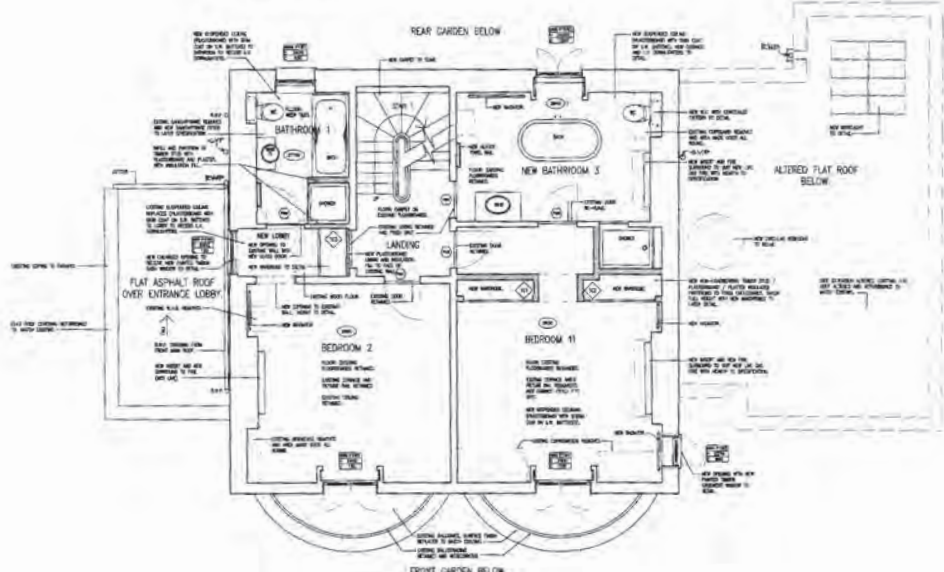
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11/01/01	PROJ BOOKED: 07/01 BUNNY DICK HOUSE	A
DATE	REVISIONS	REV
DO NOT SCALE DIMENSIONS FROM THIS DRAWING. ALL DIMENSIONS SHOULD BE OBTAINED BY THE SITE CONTRACTOR BEFORE STARTING WORK.		
PROJECT 12 KEATS GROVE HAMPSTEAD LONDON NW3		
DRAWING EXISTING FIRST AND SECOND FLOORS		
Date	* ARCHITECTURAL - INTERIOR DESIGN *	
Drawn	TRANSFORMATION	
Checked	T.E.C.	
Consultant	17 BONNY STREET LONDON NW1 0PE Tel: 020 7424 0122 Fax: 020 7424 0133	
Scale: 1:50	Proj. No: 0102073-0202	REV: 03

2.39 First and second floor plans of 12 Keats Grove 'as existing', 2001.



SECOND FLOOR



FIRST FLOOR

NOTES:

- All redundant floor coverings, wiring, pipework and fixtures to be stripped out and replaced in accordance with schedule.
- New appointments with walls base finish to all ceiling areas on second floor.
- All new worklines and joinery work to later areas.
- Existing windows retained and overhauled (unless noted otherwise).
- External security lighting to be agreed. Specifications, positions and details to be agreed.
- New appointments noted structural, supply and install to be agreed. All to be called in existing pipe runs where possible, or new runs to be made.
- Secondary glazing to be removed throughout where existing, and areas around roofline, gable, existing windows overhauled with double glazing where possible.
- Where new floor lines shown, these will be on ply sub-floor, over existing wood floorboards.
- Where new carpet shown that will be on hardwood over existing wood floorboards.
- Where quality wood flooring is retained on finished floor, this is to be sanded and sealed to specification.
- All tiles to be sealed and grouted to suit the site locally.
- All doors with fire gap shall have make-up air-inlet to comply with Building Regulations.
- Layout of new pipework runs and floors to serve radiators to be agreed.
- Mechanical vent extracts to bedrooms to be provided to comply with current Building Regulations requirements.
- Radiator sizes to later selection.

PWX 0102073
E8/8/B

DATE/REV	REASON FOR REVISION AND REVISION MADE	A
DATE	REVISIONS	REV
DO NOT SCALE DIMENSIONS FROM THIS DRAWING. ALL DIMENSIONS SHALL BE CHECKED BY THE SIZE CONTRACTOR BEFORE COMMENCEMENT.		
PROJECT 12 KEATS GROVE HAMPSTEAD LONDON NW3		
DRAWING PROPOSED FIRST AND SECOND FLOOR PLANS		
Date	ARCHITECTURE + INTERIOR DESIGN	
Drawn	TRANSFORMATION	
Checked	17 BONNY STREET LONDON NW1 6PP	
Scale	TEL: 020 7424 0120 FAX: 020 7424 0133	
Scale	WWW: FEED/2P/1 0171271	

2.40 Proposed works to first and second floors by Transformation Architects, 2001.

2.3 Planning History

The following documentation of relevant planning history was gathered from London Borough of Camden's online planning record.

PWX0102073 27 March 2001 Planning Consent

Alterations, including the erection of a replacement single storey side extension at lower ground floor level to accommodate a garage and gymnasium, and provision of a new vehicular entrance with gates off Keats Grove.

LWX0102074 27 March 2001 LB Consent

Internal and external works of refurbishment and alteration, including the erection of a replacement single storey side extension at lower ground floor level to accommodate a garage and gymnasium, and provision of a new vehicular entrance with gates off Keats Grove.

PW9902652 17 November 1999 Planning Consent

Replacement of the existing timber gates with metal railing gates.

TP2971/16926 Registered 18 March 1949 Unknown

The erection of a dwelling house and garage upon a site adjoining No. 12, Keats Grove, Hampstead.

TP2971/3736 14 July 1948 Conditional Consent

The subdivision of the site of No.12, Keats Grove, Hampstead, into five separate plots including the formation of a private approach road to the northernmost plots and the erection four lock-up garages.

2.4 Occupancy

1818-1820	Eton House built by local developer William Woods
1830s-1847	Reverend John Wilcox
from 1861	Captain George Thornton
from 1871	Sarah Russell
1877-c.1887	Herbert Henry Asquith
c.1890-1915	Eton House used for multiple occupancy under the ownership of the Rawdon family
1915-1920	Ernest Johnston (leased from William David Rawdon)
1920-1936	Hayward Barber
1936-1948	Martin William Starling
1949-2000	David Higham
2001-2018	Mr & Mrs. C Spooner

2.5 Notable Residents

2.5.1 Herbert Henry Asquith (1852–1928)

Herbert Henry Asquith, 1st Earl of Oxford and Asquith, was a British statesman and Liberal Party politician who served as Prime Minister of the United Kingdom from 1908 to 1916. He was the last prime minister to lead a majority Liberal government, and played a central role in the design and passage of major liberal legislation. After attending Balliol College, Oxford, he became a successful barrister. In 1886, he was the Liberal candidate for East Fife, a seat he held for over thirty years. In 1892, he was appointed as Home Secretary in Gladstone's fourth ministry, remaining in the post until the Liberals lost the 1895 election. In the decade that followed, Asquith became a major figure in the party, and when the Liberals regained power under Sir Henry Campbell-Bannerman in 1905, Asquith was appointed Chancellor of the Exchequer. In 1908, Asquith succeeded him as Prime Minister and, as the Liberals were determined to advance their reform, Asquith called an election for January 1910. Although the Liberals won, they were reduced to a minority government. Following another general election in December 1910 Asquith gained passage of the Parliament Act 1911, allowing a bill three times passed by the Commons in consecutive sessions to be enacted regardless of the Lords' vote. Asquith was less successful in dealing with Irish Home Rule as repeated crises led to gun running and violence, verging on civil war.

In August 1914, Asquith led Great Britain and the British Empire into the First World War. When Britain declared war on Germany in response to the German invasion of Belgium, high profile conflicts were suspended regarding Ireland and women's suffrage. Although more of a committee chair than a dynamic leader, Asquith oversaw national mobilisation; the dispatch of the British Expeditionary Force to the Western Front, the creation of a mass army, and the development of an industrial strategy designed to support the country's war aims. However, in 1915 his government was vigorously attacked for a shortage of munitions and the failure of the Gallipoli Campaign. He subsequently formed a coalition government with the Conservatives and Labour, but his indecision over strategy, conscription, and financing failed to satisfy critics. Asquith was forced to resign in December 1916 and was replaced by David Lloyd George, who subsequently became his bitter rival in the battle for control over the declining Liberal Party.

Herbert Henry Asquith died on the morning of 15 February 1928, aged 75. He was buried in the churchyard of All Saints' at Sutton Courtenay. A blue plaque records his long residence at 20 Cavendish Square and a memorial tablet was subsequently erected in Westminster Abbey. While Asquith's role in creating the modern British welfare state has subsequently been celebrated, his weaknesses as a war leader and as a party leader after 1914 have been a constant source of debate amongst historians.

2.5.2 David Higham (1895-1978)

David Higham, a long-time resident of 12 Keats Grove, was born in 1895. After serving in the First World War he was employed in the books department at Albert Curtis Brown's literary agency. With a loan from Harold Macmillan, among other benefactors, Higham began his own literary agency in 1935, which was ultimately renamed David Higham Associates in 1956. Among the authors he acted for were Muriel Spark, Arthur C. Clarke and Keith Waterhouse. Higham remained active in his profession and in London society until his death in 1978, by which time his agency had moved from Dean Street in Soho to Lower John Street. Other than this, little information on Higham has been found.

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3.0 Site Survey Descriptions

3.1 The Setting of the Building and the Conservation Area Context

No. 12 Keats Grove is located within the southeast Willoughby Road/Downshire Hill sub-area of the Hampstead Conservation Area, which is noted for its undulating and leafy landscape within the hills of North London and immediate proximity to Hampstead Heath, as well as its diverse range of high-quality buildings, which have remained principally residential. The conservation area includes the village of Hampstead to the north, as well as a number of its out-lying extensions, which, though developed, have remained pleasantly verdant.

Much of the architecture within the more immediate setting of the house dates to the early-19th century, ranging from small cottages to more substantial villas in brick or stucco. Keats Grove slopes downward from the west, with most houses set behind spacious front gardens and low brick walls [Plate 3.1], and has maintained a distinctively Regency character despite a number of late-20th century insertions. The domestic scale is more intimate than that found in neighbouring streets, and frontages are generally viewed in glimpses between garden walls and mature greenery.

The Hampstead Heath overground station and busier traffic of South End Road are situated to the east of the site, though the southern tip of the Heath ensures that Keats Grove retains a generally quiet and bucolic character.

3.2 The Building Externally

3.2.1 Principal Elevation and Garden Wall

The principal elevation of 12 Keats Grove is set back from the street behind a brick wall and well-planted front garden, and in the summer is largely concealed from street views. The wall is most likely original, but has been substantially modified by extensions (as evident by a change in course), infills, and repairs [Plate 3.2]. A modern metal gate protects the front drive at its eastern end, but the principal approach to the house is via a drive at the western end of the wall which is shared with no. 12B [Plate 3.3]. The eastern opening in the wall is a modern insertion, flanked by modern brick piers and stone sphere finials [Plate 3.4]; the original opening, just west of the wall's centrepiece, has been infilled.

The south elevation is of two bays rising three storeys over a lower ground floor in stucco render [Plate 3.5]. Entrance porch wing to west, though the entrance door composition, originally at-grade and including door opening, fanlight and pilasters, was raised in the mid-20th century; stone steps leading up to the entrance from the drive have been altered since, c. 2001 [Plate 3.6]. Windows to the projecting elliptical bays of the lower ground and ground floor are modern replacements, comprising multi-pane sashes to the lower ground floor and multi-pane casements above. Continuous pilasters run the full height of the bay; these appear to be original at the ground floor, but those at the lower ground level are later replacements. Subsidence has caused the window openings to sink and slant in places. Two sets of French doors open onto elliptical balconies over the bays at the first floor, and are set within blind arched recesses; the cast-iron balcony railings are later replacements. Two

broad, flat-topped dormers project from the pitch of the roof at the second floor; these are 1930s insertions, the multi-pane casements are modern replacements.

The 2001 single-storey garage extension reaches east to the plot boundary, also in render with modern, part-glazed garage doors set within a broad recessed arch beneath a pitched parapet [Plate 3.7]. A single timber entrance door is to the west. The composition is slightly set back from the main house but has been poorly-executed, in contrast to the elegantly balanced design of the principal elevation.



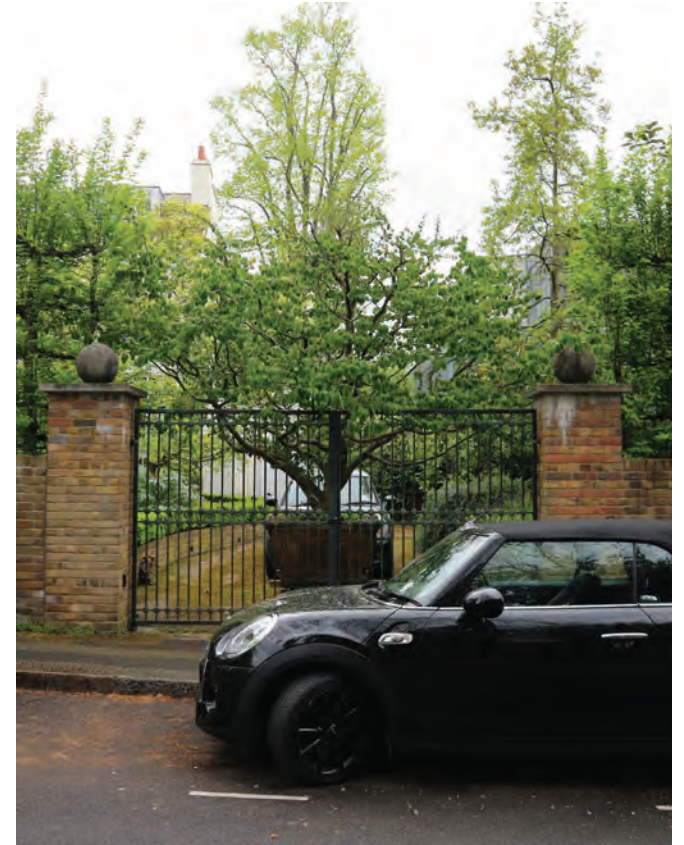
3.1 Setting of Keats Grove (Insall)



3.3 Western approach to house, shared with no. 12B (Insall)



3.2 Evidence of alteration to front garden wall (Insall)



3.4 Modern gate insertion (Insall)



3.5 Principal south elevation (Insal)



3.6 Entrance wing approach (Insal)



3.7 2001 garage extension (Insal)

3.2.2 Rear Elevation

The north elevation is much plainer than the south and with no pleasing symmetry, in three storeys over a lower ground floor, also in stucco render **[Plate 3.8]**. Fenestration comprises a mix of modern six-over-six sashes and multi-pane French doors at the ground and first floor to the east, protected by modern cast-iron balconettes; tie bar fixings flank the first floor balconette. The first floor French doors to the east and sash to the west are set within round-headed openings. Dormers at the second floor are 1930s insertions, with modern, multi-pane casement windows, flanked by visible rendered chimneys. A modern, multi-pane entrance door opens internally onto a principal staircase landing. Window opening to utility room at lower ground floor is a 1915 insertion.

The single-storey, flat-roofed east wing is a 2001 garage addition which has been substantially altered and modernised to the rear. This projects from the line of the house elevation into the rear garden, with modern multi-pane French doors to the west and north and an additional modern multi-pane glazed entrance door to the west **[Plate 3.9]**. Modern rainwater goods and lighting are visible.

To the west, the rear of the entrance wing is also in stucco with modern multi-pane sash windows and a small four-pane casement at the lower ground floor level. Window openings are early-20th century insertions **[Plate 3.10]**.

3.2.3 Return Elevations

The east elevation rises three storeys in stucco render, topped by two chimneys. The only windows are at second floor-height, formed of modern multi-pane casements. Modern PVC rainwater goods run the height of the elevation to the north. The return elevation of the 2001 single-storey garage extension is also in stucco and is blind; this runs to the east plot boundary and is largely concealed.

The west elevation is concealed in most views by its proximity to a modern west garden wall and greenery. It also rises three storeys in stucco render, with minimal fenestration including modern multi-pane casements at the second floor and a modern six-over-six sash at the first floor. Modern PVC downpipes and rainwater goods run the full height of the elevation to the north, adding a good deal of visual clutter **[Plate 3.11]**. The return elevation of the entrance wing is a single-storey in matching stucco, and is blind. Its pitched roof is concealed to the north and south by parapets.

3.2.4 Roof

The roof is pitched with a slate covering and includes paired 1930s dormers to the north and south. It was not inspected at the time of site survey.



3.8 Rear elevation (Insall)



3.9 Rear garden room to modern garage extension (Insall)

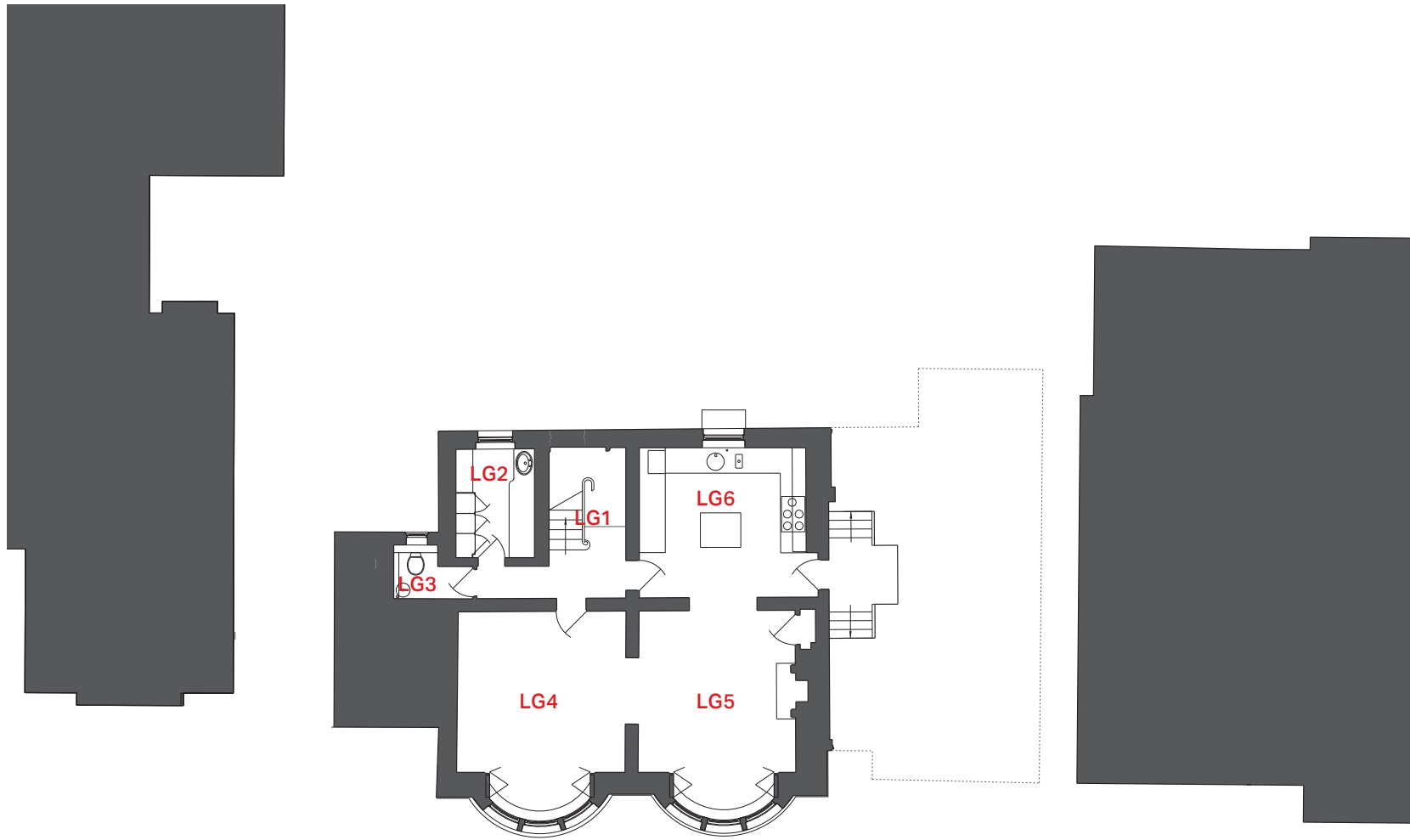


3.10 Rear elevation of entrance wing (Insall)

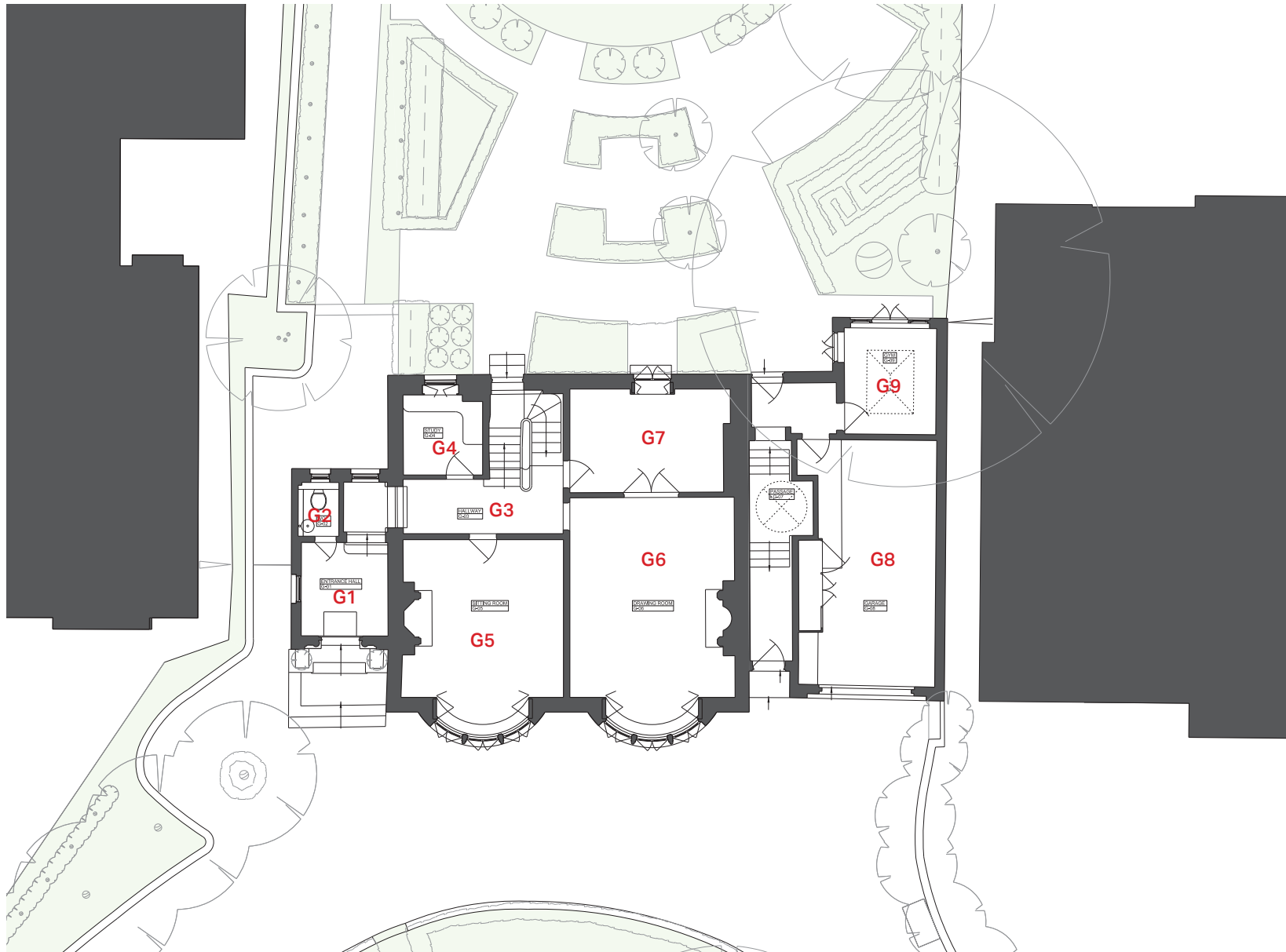


3.11 West return elevation (Insall)

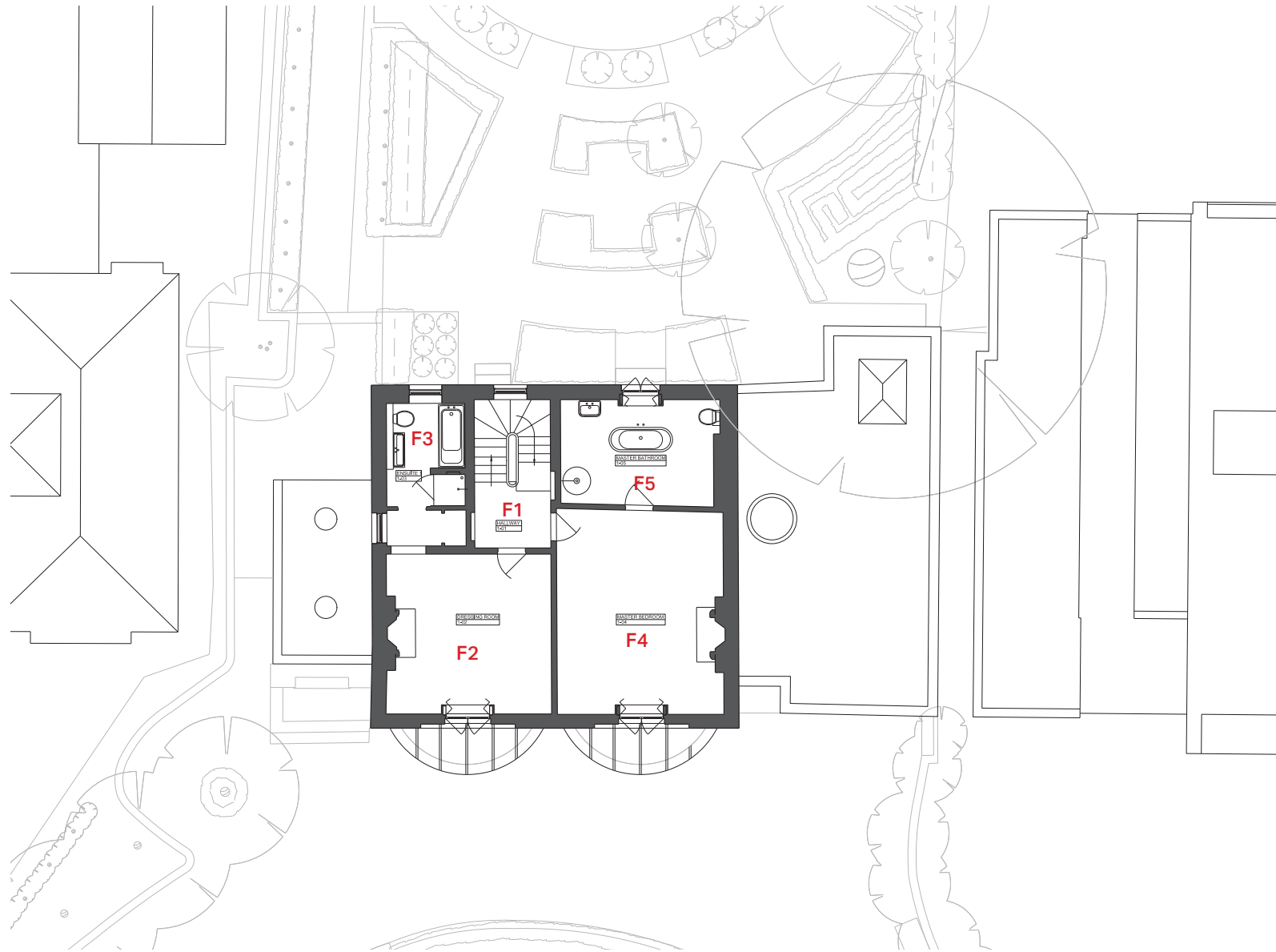
LOWER GROUND FLOOR



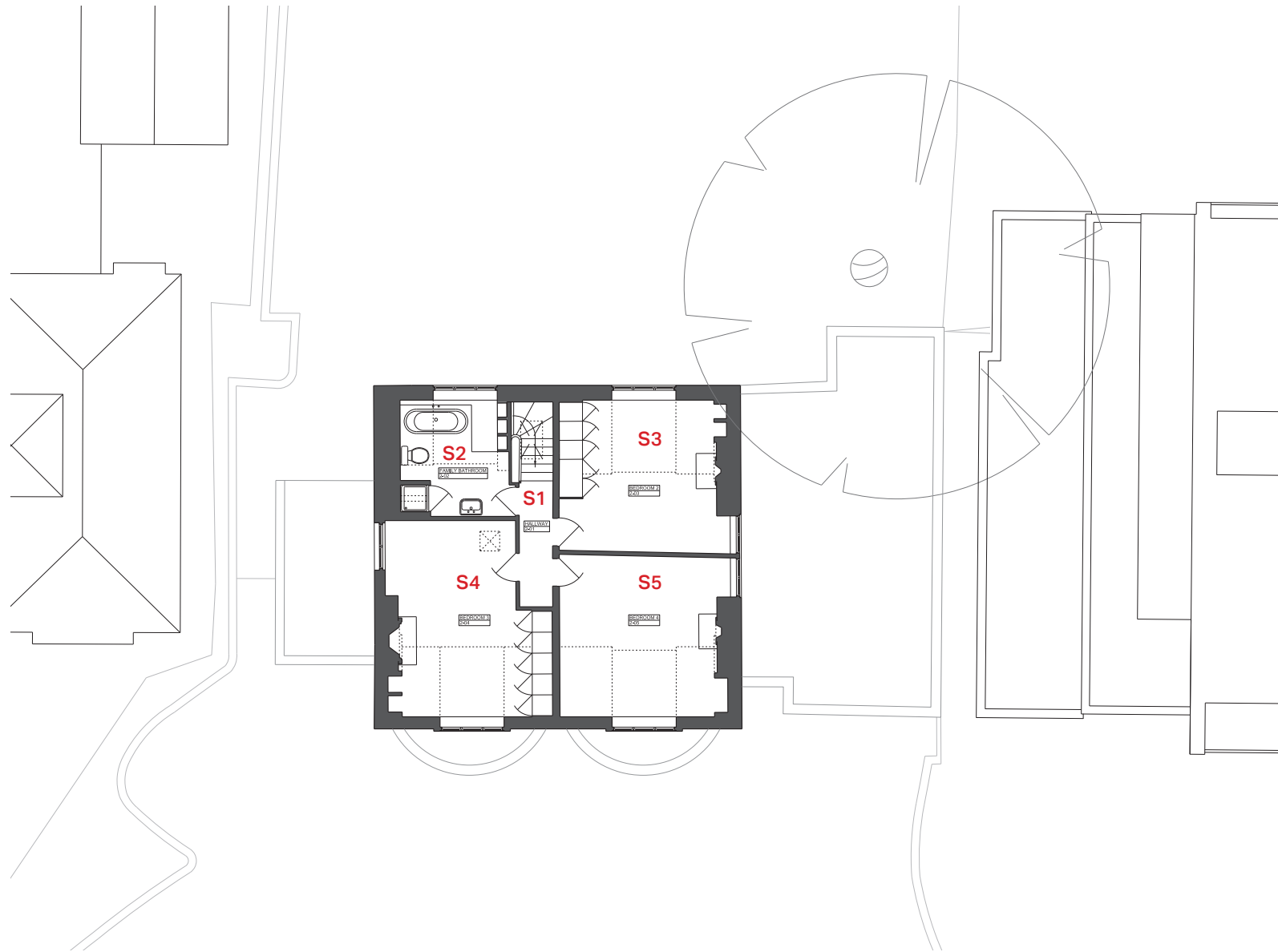
GROUND FLOOR



FIRST FLOOR



SECOND FLOOR



3.3 The Building Internally

3.3.1 Principal Staircase

The principal staircase remains in its original location. Treads and risers are timber and appear to be original in places, though the profile of the treads becomes more elaborate from the first floor landing upward; closer views were obscured at the time of site inspection by modern carpeting, which continues from the lower ground to second floor. At the lower ground floor the staircase terminates with a curtail step; the newel has been replaced with a metal baluster, screwed into the handrail above [Plate 3.12], suggesting that the bottom section of the staircase has been altered. A small storage space has been inserted beneath the stair at this level, framed with a modern architrave to the sides. At the half-landing between the lower ground and ground floors, a modern glazed door provides access to the garden; this is set asymmetrically beneath a recessed arch within the northern wall, suggesting that its location has been modified [Plate 3.13].



3.12 Lower ground floor newel replacement (Insall)

Above, the elegant, polished timber handrail is largely original, but has been cut and altered in places [Plate 3.14]. The simple stick timber balustrade has also been modified at multiple levels by the replacement of individual balusters with modern metal insertions, which have been insensitively screwed into the treads and underside of the handrail. Modern metal supports have been inserted between flights within the narrow, elliptical stairwell void. The staircase string has been replaced in sections with mismatched modern inserts, which visibly detract from the flow of the overall composition [Plates 3.15A-B].

A modern six-over-six sash window with modern reeded architrave faces north at the ground floor half landing, and there are modern decorative features (including skirting, cornices, and architraves) at landings. Two original doors have been fixed shut at the first floor landing (F1). On the second floor (S1), the northeast corner of the bathroom and the modified location of its wall project into the stairwell somewhat awkwardly, creating a coved ceiling and truncating the upper newel post; the north wall of the stair at this level has been boxed out for servicing, and a modern rooflight illuminates this area from above. However, the underside of the stairs still retains its graceful curves and overall profile [Plate 3.16].



3.13 Modern door to rear garden from staircase half-landing (Install)



3.14 Alterations to handrail & balusters (Install)



3.15A Mismatched string to principal stair between lower ground & ground floors (Install)



3.15B Mismatched string to principal stair at upper floors (Install)



3.16 Original stair profile & underside of later WC insertion (Install)

3.3.2 Lower Ground Floor

LG1

Hallway. All modern finishes and fittings. Modern terrazzo floor and skirting and timber reeded architraves continue here. Dropped ceiling with spotlights, no cornice.

LG2

Utility room. All modern finishes and fittings. Modern timber reeded architrave to part-glazed metal entrance door. Dropped ceiling with spotlights and terrazzo flooring continue. Modern six-over-six sash faces north, no architrave.

LG3

WC. All modern finishes and fixtures. Modern two-pane casement faces north, no architrave. Small recessed void set within eastern wall. Modern timber reeded doorway architrave has been truncated at the sides to fit the narrow opening.

LG4

Family room [Plate 3.17]. Modern part-glazed metal entrance door from **LG4** is in the original doorway location, with modern architraves in a historic reeded style with block corners. Simple moulded skirting in a historic style, but appears to be 20th-century, modern carpet floor covering. Modern dropped ceiling with spotlights and boxing to the east wall, no cornice. Three modern six-over-six sashes to a curved bay window overlook the front garden, with timber cill and functioning two-panel timber shutters to either side; these are historic but appear to be replacements, with modern

pulls [Plate 3.18]. Chimneybreast to west has been removed. Double-door opening to **LG2** with modern reeded architrave in historic style.

LG5

Breakfast room [Plate 3.19]. Modern reeded architraves to double-door opening to **LG1**, double-door opening to **LG3** has no architrave. Both openings have been widened. Modern terrazzo-style flooring sweeps upward to form skirting; any previous skirting appears to have been removed. Dropped ceiling with spotlights, no cornice. Late 20th-century stone chimneypiece to west wall with matching raised stone hearth and modern fireplace insert [Plate 3.20]. A modern metal door has been inserted north of the chimneybreast to conceal a modern services cupboard, modern reeded architrave in historic style. Three modern six-over-six sashes to a curved bay window overlook the front garden, with timber cill and functioning two-panel timber shutters to either side; these appear to be later replacements, with modern pulls. Segments of modern reeded architraves found around the room's doors have been affixed to the vertical sides of the projecting bay, meeting the height of the dropped ceiling.

LG6

Kitchen. All modern finishes and fixtures, including kitchen island. Dropped ceiling with spotlights, no cornice. Modern terrazzo flooring and skirting. Opening for modern six-over-six sash window overlooking rear garden has been truncated at the bottom by the placement of the modern countertop; no architrave [Plate 3.21]. Modern part-glazed metal doors to **LG4** and

LG7 with modern reeded timber architraves. Modern boxing above doorway to **LG7** has truncated the door architrave at the top.

LG7

Passage entrance to garage extension. Part of 2001 extension. All modern finishes and fixtures, including domed rooflight at centre of ceiling. Architrave to this side of doorway appears much crisper than that found within **LG4**. Modern timber-panel door to front garden along south wall, modern nine-paned glazed door to rear garden.



3.17 LG4, family room (Install).



3.20 LG5, chimneypiece (Install).



3.18 LG4, replacement shutters (Install).



3.19 LG5, breakfast room (Install).



3.21 LG6, truncated window opening (Install).

3.3.3 Ground Floor

G1

Entrance hall and landing. Roof and foundations were rebuilt in the mid-20th century, and the floor height raised from lower to upper ground floor. Modern six-over-six sashes face west from entrance hall and north from landing. All modern fixtures and finishes, including timber flooring, decorative features, six-panel entrance door and fanlight.

G2

WC. All modern fixtures and fittings.

G3

Hallway. This sits higher than the entrance hall landing and is approached by steps via a round-headed door opening [Plate 3.22]. Timber flooring is 20th century. Modern decorative features, including skirting, cornice, ceiling medallion and reeded architraves to modern six-panel doors.

G5

Rear study. All modern fixtures and fittings other than three-panel window shutters and ironmongery, which are historic.

G5

Sitting room. Modern six-panel entrance door from hall with modern reeded architrave; the former doorway between G1 and G2 was infilled in the mid-20th century. Recent opening up works, involving removal of a section of the modern plasterboard wall, have revealed the blocked door at the centre of the east wall, as recorded on the 1915 floor plan. Other decorative elements are also modern replacements, including skirting, cornice and wallpaper. Dropped ceiling with spotlights, narrow

timber flooring are replacements; older if not original timber flooring is just visible beneath the built-up floor below the south-facing bay, with boards running in the opposite direction. Elliptical bay comprises three sets of modern French doors, with original full-height, three-panel shutters. These have modern pulls but original latches. Reeded architrave to bay has simple block corners, with diamond motifs at the tops of central reeded pilasters; these appear original, as do the recessed panels to the underside of the top of the architrave. The top of the window surround leans at the upper-left corner; the replacement window appears to have been sized to accommodate this [Plate 3.23]. Marble chimneypiece to west wall with cast-iron firebasket is in appropriate proportion but is most likely a 20th century replacement. Central section of fireback is missing. Black slab hearth.

G6

Drawing room [Plates 3.24A-B]. Modern six-panel double doors from G3, modern six-panel door from hallway, both with modern reeded architraves. Highly-decorative cornice, applied panelling, dado and much of skirting is modern, though skirting below the elliptical bay to the south appears to be a fragment of the original. Dropped ceiling with modern spotlights and pendant, flooring is timber but is 20th-century and cut awkwardly in places. Elliptical bay faces south into front garden and comprises three sets of modern French doors set below a curve of recessed panelling, and with what appear to be original three-panel shutters with modern pulls and otherwise original ironmongery. Shutters are bisected, and grooves have been cut into the lower central shutter panels though the reason why is unclear, possibly to accommodate earlier windows [Plate 3.25]. Architrave

to bay appears to be original, with floral medallions at the corners and diamond motifs at the tops of the bay's two central pilasters. Top of the window surround sinks at the corners, though it appears that the replacement French doors have been fitted to accommodate this. Marble chimneypiece to east wall with reeded surround and floral medallions; this is in an appropriate Regency style, but most likely a 20th century replacement [Plate 3.26]. Cast-iron insert and basket are historic with ornate detailing, all over a raised hearth. As noted above, recent opening up works, involving removal of a section of the modern plasterboard wall, have revealed a blocked door at the centre of the west wall, as recorded on the 1915 floor plan.

G7

Library. Modern six-panel entrance door set within reeded architrave. Double-door opening with modern six-panel doors to G2. Decorative features are in a historic style but are all modern, including cornice with egg-and-dart and bead-and-reel decoration, reeded architraves to doorways, simple skirting, dado rail and applied panelling [Plate 3.27]. Modern dropped ceiling with spotlights, 20th century timber flooring. Modern multi-pane French doors face north into the garden, protected externally by a modern cast-iron balconette. Full-height timber shutters appear to be original, with modern metal pulls. Reeded architrave with corner floral medallions appear historic, possibly original.

G8

Garage. All modern finishes and fixtures. Modern all-metal entrance door. Concrete floor, timber garage doors.



3.23 G5, leaning window opening in sitting room (Insall).



3.24A G6, drawing room looking south (Insall).



3.24B G6, drawing room looking north (Insall).



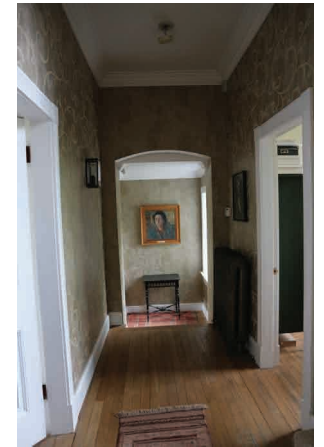
3.25 G6, shutters with original ironmongery (Insall).



3.26 G6, chimneypiece (Insall).



3.27 G7, modern decorative features to library (Insall).



3.22 G3, hallway looking west toward entrance wing (Insall).

G9

Gym. All modern finishes and fixings, including part-glazed and metal entrance door, timber French doors and sidelights to garden and roof lantern [Plate 3.28].



3.28 G9, rear garden projection with all-modern finishes (Insall).

3.3.4 First Floor

F2

Dressing room (former bedroom). Modern six-panel entrance door, skirting, architraves and cornice are modern in a period style. Timber floorboards here are wider and appear historic, but are unlikely to be original. Timber chimneypiece to west wall is appropriate to the Regency period but is modern, as is the metal fire insert and black slab hearth [Plate 3.29]. Modern French doors face the front garden and open onto a balcony over the ground floor projecting bay; panelled shutters appear original with original latches; pulls are modern. Shutter boxes have been built-out and protrude slightly. Opening to **F3** with no door or architrave in north wall.

F3

Northwest bathroom and anteroom. Original doorway to first floor landing has been blocked and concealed by a modern cupboard, with access via a doorway in the north wall of the Dressing Room (**F2**) that was inserted post-2001. Anteroom comprises a modern six-over-six sash facing west, modern dropped ceiling with spotlight and modern cornice and door architrave. Timber flooring in anteroom continues from **F2**. Modern glazed door with modern reeded architrave leads from anteroom to bathroom, which has all modern fixtures and fittings, including tile floors and a six-over-six sash facing north with modern timber blinds.

F4 Master Bedroom. Entrance door, skirting, cornice and architraves are all modern. Wider floorboards appear historic but have been awkwardly cut in places and are unlikely to be original. Modern French doors face the front garden and open onto a balcony over the ground floor projecting bay; panelled, bisected shutters appear original with original latches [Plate 3.30]; pulls are modern. Shutter boxes have been built-out and protrude slightly. Marble chimneypiece to east wall is modern but of Regency design and proportions; fire insert and hearth and also modern. Opening to **F5** in north wall.

F5

Master bathroom. Doorway to first floor landing has been blocked and plastered over, so room is only accessible from **F4** via modern six-panel entrance door. Modern skirting, cornice, ceiling rose and architraves. All modern bathroom fittings and fixtures, including bathtub inserted at centre of the room. Modern French doors face north over a modern cast-iron balconette overlooking rear garden; architrave is a later replacement. Shutter box

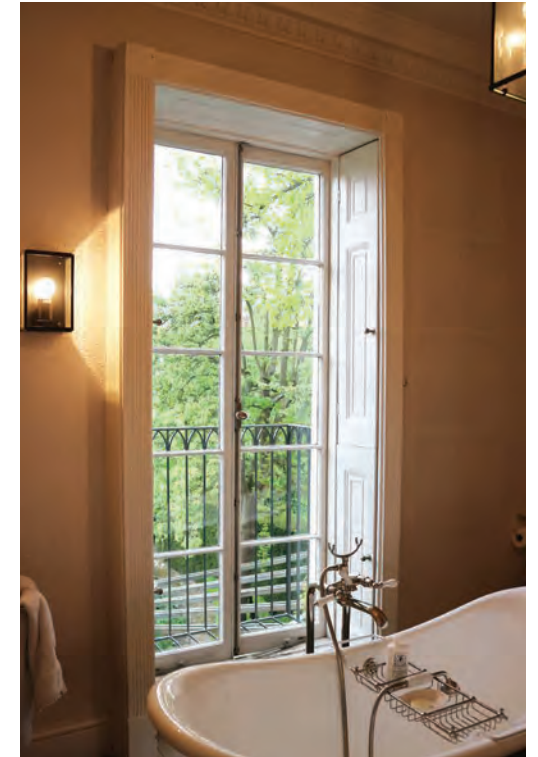
protrudes outward slightly, with original overpanel and panelled shutters; some original ironmongery remains [Plate 3.31]. Floorboards continue from **F4**. Chimneybreast along east wall is expressed but has been blocked.



3.29 F2, chimneypiece (Install).



3.30 F4, original shutters (Install).



3.31 F5, modern French doors with original shutters (Install).

3.3.5 Second Floor

S2

Family bathroom. All modern fixtures, finishes and fittings. North-facing dormer is a 1930s insertion. Location of east wall was modified (relocated further east) in the mid-20th century. Chimneybreast has been removed.

S3

Southwest bedroom. All modern decorative features, including six-panel entrance door, reeded architraves, skirting and casement windows to the south and west. Original northern wall was shifted further northward in the 1930s. No cornice. South-facing dormer is a 1930s addition. Modern built-in cupboards to east and west walls. Modern timber chimneypiece and metal fire insert to west wall are out of proportion and too large for the second floor of a Regency house [Plate 3.32]. Modern dropped ceiling with services for modern projector, soundsystem and projection screen. Modern carpet flooring.

S4

Southeast bedroom. All modern decorative features, including six-panel entrance door, reeded architraves, skirting and casement windows to the south and east. No cornice. South-facing dormer is a 1930s addition. Modern built-in cupboards to east wall. Smaller metal chimneypiece is of appropriate proportion for an upper floor. Modern carpet flooring.

S5

Northeast bedroom. All modern decorative features, including six-panel entrance door, reeded architraves, skirting and casement windows to the north and east. Eastern window opening was enlarged in the 1930s. No cornice. North-facing dormer is a 1930s addition. Modern built-in cupboards to west wall. Smaller metal chimneypiece is of appropriate proportion for an upper floor, though is modern [Plate 3.33]. Modern carpet flooring.



3.32 S3, enlarged chimneypiece at second floor (Insall).



3.33 S3, chimneypiece (Insall)

4.0 Assessment of Significance

4.1 Introduction

The purpose of this section is to provide an assessment of significance of 12 Keats Grove, so that the proposals for change to the building are fully informed as to its significance and so that the effect of the proposals on that significance can be evaluated. The assessment begins with a general summary of the building's history and significance; then the various elements of the listed building are assessed according to a sliding scale of significance, reflecting the extent to which they contribute to its special architectural and historical interest.

This assessment responds to the requirement of the National Planning Policy Framework to '*recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance*'. The NPPF defines significance as;

'The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological (potential to yield evidence about the past), architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting'.

The principles for consideration of the significance of the listed building are based upon The Principles of Selection for Listing Buildings document produced by the Department for Culture, Media and Sport (2010) which identifies the special interest as comprising of two key elements (in accordance with the Planning (Listed Buildings and Conservation Areas) Act 1990:

Architectural Interest. To be of special architectural interest a building must be of importance in its architectural design, decoration or craftsmanship; special interest may also apply to nationally important examples of particular building types and techniques (e.g. buildings displaying technological innovation or virtuosity) and significant plan forms;

Historic Interest. To be of special historic interest a building must illustrate important aspects of the nation's social, economic, cultural, or military history and/or have close historical associations with nationally important people. There should normally be some quality of interest in the physical fabric of the building itself to justify the statutory protection afforded by listing.

These are informed by the following General Principles;

Age and rarity. The older a building is, and the fewer the surviving examples of its kind, the more likely it is to have special interest.

Aesthetic merits. The appearance of a building – both its intrinsic architectural merit and any group value – is a key consideration... but the special interest of a building will not always be reflected in obvious external visual quality. Buildings that are important for reasons of technological innovation, or as illustrating particular aspects of social or economic history, may have little external visual quality.

Selectivity. A building may represent a particular historical type which merits preservation to ensure that example(s) of that type are preserved.

National interest. Significant or distinctive regional buildings that together make a major contribution to the national historic stock such as those which illustrate the importance of distinctive local and regional traditions or those which represent a nationally important but localised industry.

4.2 Elements of Building Significance

No. 12 Keats Grove, once known as Eton House, is a Regency villa erected in c.1818, most likely by local speculative builder William Woods, and has remained a residence since the time of its construction. Though the house was altered internally to accommodate lettable space for lodgers for a period during the late-19th and early-20th centuries, it has since been restored to a single-family dwelling. Although the house is of a modest design, with the return and rear elevations notably plain, the house is of architectural and historical interest as a good example of a Regency period villa on the outskirts of the village of Hampstead that maintains a relatively intact exterior. Its verdant front and rear garden provide an attractive setting to the listed building. Both the house and garden contribute positively to the Hampstead Conservation Area, being situated at the base of Hampstead Heath, historically one of London's most important open green spaces.

The house rises three storeys over a lower ground floor in cream-coloured stucco render, capped by a pitched slate roof flanked by paired chimneys, with projecting dormers of the 1930s. Its principal façade is picturesque in its simplicity, with projecting elliptical windows at the lower ground and ground floor and cast-iron balconies protecting French doors at the first floor, all set within blind arches. This elevation is of highest significance, though other elevations are less so, and a 2001 garage extension to the east detracts from the overall composition.

The building is considerably set back from the street behind a brick garden wall, also original but substantially repaired and altered, which conceals its lower floors from street views. A large, ornamental front garden also obscures views of the upper floors with foliage. An expansive and well-planted rear garden extends to the north of the house. This spacious and verdant immediate setting, which has largely survived despite years of plot subdivision and post-war redevelopment within the wider Hampstead area, also contributes to the house's significance.

Internally, no. 12 retains a good deal of original plan form, though windows and decorative features have been widely replaced, the latter often with well-meaning but generally over-worked period replicas. These detract from the character of what was otherwise originally intended as a relatively simple country villa. Additional doorway openings have been inserted or widened in areas, and the original principal staircase remains, but elements of the balustrade have been altered and replaced with poor-quality materials. However, despite these modern interventions, the house retains a substantial amount of its Regency charm and architectural character in terms of its interior spaces.

In summary, the special interest of the listed building is manifest in its early-19th century fabric and plan form; later alterations and additions to the building dating from the 20th century are of either neutral significance or detract from the special interest of the building. The fabric of no.12 has the following hierarchy of significance.

Of the **highest significance** and particularly sensitive to change are

- The building's principal front elevation and original window openings, though all fenestration is modern and the entrance porch, whilst in its original location, has been rebuilt to a contrasting design;
- Elements of the internal surviving plan form, which is largely intact; and
- The location, form and original fabric of the principal staircase, although it has been modified with some fabric replaced.

Of **high significance** and also sensitive to change are

- The main building's rear elevation and original window openings, though fenestration is now all modern;
- The house's verdant garden setting, typical of Hampstead's Regency period; and
- Surviving elements of original joinery, principally including window shutters.

Of **moderate significance** and therefore less sensitive to change are

- The original garden wall to Keats Grove, which has been substantially altered but forms an important part of the setting of the listed building and townscape; and
- The house's return elevations, which are of a plain and unremarkable design and partly concealed from view.

Of **neutral significance, neither contributing to nor detracting** from the significance of the whole are

- The 20th-century timber floors and other modern floor finishes;
- Modern windows which have maintained a style sensitive to the character of the listed building;
- Modern chimneypieces which are in a Regency style; and
- Although the positioning of the entrance porch on the west side of the house is in line with the original design of no.12 and of some significance, the external and internal fabric of the current entrance porch dates from 1949 and is of no intrinsic significance.

Factors which detract from the building's significance and offer an opportunity for enhancement are

- The 2001 garage and garden room extension to the east of the main house, the 'heavy' design of which off-sets the balance of the principal elevation and negatively impacts the character of the listed building;
- Modern interior decorative additions in a period style but not in-keeping with the character of the listed building;
- Modern, insensitive alterations to the principal staircase;
- Dropped ceilings, modern spotlighting and modern services boxing.

The house is located within the Hampstead Conservation Area, which is noted for its undulating and leafy landscape within the hills of North London and immediate proximity to Hampstead Heath, as well as its diverse range of high-quality buildings of a domestic scale. No. 12 Keats Grove is no exception, and an example of the area's early-19th century residential development which is echoed across the road by the Grade I-listed Keats House. As such, both its elegant Regency frontage and surrounding spacious gardens have group value with the neighbouring properties and contribute positively to the character and appearance of the conservation area.

5.0 Commentary on the Proposals

5.1 Description of the Proposals

The proposals for 12 Keats Grove by Chris Dyson Architects seek to restore much of the character of the Regency villa which has been lost as a result of mid-late-20th and early-21st century alterations, whilst making sensitive updates to the interior of the house in order to secure its long-term optimum viable use as a single-family dwelling. The proposals, which are informed by the findings of this report, have been carefully considered to take into account pre-application conservation and planning advice from the London Borough of Camden, following two separate pre-application consultations and subsequently revised to preserve the special interest of the listed building.

For a detailed description of the proposed scheme, please refer to the Design and Access Statement by Chris Dyson Architects. Components of the proposed changes to the listed building are outlined as follows:

Exterior

- Careful removal and replacement of existing modern render finish with scored and painted lime stucco (pending the results of a sample removal);
- Replacement of the 20th century entrance door and fanlight with a more sensitively-executed entrance, including the reinstatement of flanking sidelights in keeping with the original, early-19th century porch design;
- Replacement of the existing modern rear garden door with a new door more in-keeping with the date and character of the building;

- Replacement of the modern windows with new fenestration more in keeping with the character and date of the listed building;
- Extension at the rear of the entrance wing for provision of a small boot room, which would remain set back and subservient to the rear elevation;
- Replacement of the present modern garage extension with an extension for living space, which would be set back from the principal elevation;
- Replacement of modern chimneypots;
- Rationalisation and replacement of existing PVC rainwater goods with cast-iron;
- Replacement of modern mild steel balconies to the rear elevation with a more sympathetic design;
- Replacement of the modern Velux rooflight above the stairwell with a conservation rooflight; and
- Simplification of the landscaping to the front and rear gardens and reinstatement of a pedestrian entrance to the front garden wall.

Interior

- Replacement of modern plasterboard to walls and ceilings with traditional lath-and-plaster;
- Removal of modern dropped ceilings, recessed lighting and speakers;
- Replacement of insensitive modern staircase balusters;
- Replacement of low-quality modern doors with bespoke timber mortise-and-tenon doors;
- Replacement of modern decorative fittings and

replacement with joinery with fixtures and fittings in-keeping with the date and character of the listed building;

- Replacement of modern terrazzo flooring and underfloor heating at the lower ground floor with pine boarding and radiators reinstated;
- Addition of comfort cooling units to the second floor bedrooms within new bespoke joinery;
- Reinstatement of chimneybreasts and chimneypieces at the lower ground and ground floors where these have been removed, and replacement of 20th century chimneypieces with more appropriate reclaimed chimneypieces;
- Infill of the 20th century double-door opening between the front rooms at the lower ground floor;
- Reinstatement of the historic single-door opening between the two front rooms on the ground floor;
- Creation of an opening with a jib door to the north of the chimneybreast in the southeast front room of the ground floor into the proposed east extension;
- Creation of a single door opening with jib door between the front rooms on the first floor; and
- Reinstatement of the original position of the partition between the west front and rear rooms on the second floor.

5.2 Commentary on the Proposals and their Impact on the Listed Building and Conservation Area

The following section of the report provides a commentary on the key elements of the proposed scheme and their impact on the special interest of the listed building.

East Extension

The design of the proposed east extension was substantially revised following Pre-Application 1 to ensure that it would appear subservient to the listed building in both front and rear views. This included a reduction in overall massing, an increased set back to both the south and north sides, and a reduction in glazing. A degree of glazing is retained within the elevation design and is considered appropriate in terms of forming a subordinate structure to the main rendered elevations of the house that echoes the former glasshouse outbuilding sited here before the mid-20th century.

The proposed addition would be set back from the front wall line of the house, while the proposed flush building line of its rear elevation and elegant lines of the front elevation would beneficially replace the staggered rear wall line and front pedimented roof line of the garage extension, reducing the perceived bulk and providing a more subtle and less cluttered overall design. The extension would provide a new kitchen and dining area, and a staircase with a simple balustrade would provide access to a new lower ground floor room below that has no external manifestations.

Since Pre-Application 2, following which officers at the London Borough of Camden provided very positive feedback on the proposed extension, minor refinements have been made to the design. These have included the reduction of the general roof pitch and the addition of a narrow central roof lantern of a modest pitch that would allow more light into the new kitchen and dining room while preserving the elegant design of the front and rear elevations.

Internally, the ground floor of the extension would be set slightly below that of the ground floor of the main house and would therefore be reached via steps that would clearly delineate it from the principal floor. The use of a subtle jib door within the proposed opening to the extension from the ground floor front room would preserve the character of the latter which, although altered by the insertion of a double door opening in the north wall and addition of modern fixtures and fittings, otherwise maintains its historic plan form. The proposed new doorway in the east wall would not disrupt the symmetry of the front room as the adjoining chimneybreast and fireplace are situated off-centre and it would be located opposite, and therefore aligned with, the door to the staircase hallway.

It is considered that the creation of the opening into the proposed east extension would cause some 'less than substantial' harm to the special interest of the listed building as a result of the required removal of fabric and alteration of historic plan form. This harm would, however, be mitigated for the reasons addressed above. Given that the proposed extension would replace an extant garage extension of low quality design which detracts from the character of the listed building and conservation area, it

is considered that this proposal would overall improve the frontage, which is of high significance, and enhance the listed building.

Entrance Wing Rear Extension

The proposed boot room extension to the rear of the west entrance wing would be set back from both the rear elevation of the main house and the return (west) elevation of the entrance wing, to ensure that it reads as a separate and subservient architectural element. This visual break would be reinforced by its proposed roof in lead. The 1915 ground floor plan shows a small WC extension was at the rear of the entrance wing which extended closer to the rear wall line of the main house than the extant 2001 form does; therefore, the present proposals would reinstate this historic plan form. As the west entrance wing has already been substantially rebuilt, the small proposed extension – which would be accessed via a part glazed rear external door and steps of modest design - is considered to cause no harm to the special interest of the listed building. Any perceived harm could only be considered 'less than substantial' in accordance with the terminology of the NPPF and would be balanced by the heritage benefits of the wider scheme.

Additional Exterior Proposals

The replacement of the extant modern render with a more sensitive lime-based render would be of benefit to the listed building, pending the outcome of trial removals. The replacement of other modern elements, including the entrance door, rear garden door, and rear balconettes, with well-designed and sensitive replacements would also be of benefit to the elevations

of the listed building. The principal entrance to the building would also be improved by the replacement of the modern fanlight with a more traditional design (whilst retaining its original form) and the reinstatement of flanking entrance sidelights.

The proposal to replace the modern fenestration with new windows and French doors of a design and detailing more in keeping with the c.1818 date and character of the building would also be a notable heritage benefit. The six-over-six sash windows are generally in accordance with the early-19th century style, but incorporate horns which were only used from the later 19th century in order to strengthen window frames and support the larger glass panes used for two and four pane sashes. The proposed windows would exclude horns and reflect the joinery detailing of the windows at neighbouring Keats House. A darker paint colour is proposed for the replacement windows; the current bright white gloss finish to the window joinery has no historic precedent, with brilliant white paint being a product of the mid-20th century. The proposed darker paint colour would reinstate the appearance of the windows at 12 Keats Grove as recorded on a 1943 photograph; complement the darker colour of the balcony ironwork and ensure a greater visual emphasis on the elegant overall design of the front façade, including the recessed round arches and tripartite bowed window bays. As such, the proposed fenestration and darker paint colour would enhance and not result in any harm to the listed building [Plate 2.24]. The rationalisation and replacement of modern and conspicuous PVC rainwater goods with more traditional cast-iron units would be a further benefit that would enhance the exterior of the listed building.

Interior Proposals

Proposed works to the interior principally address reinstating appropriate Regency-style fixtures and fittings. Since no original decorative elements remain within 12 Keats Grove, the Regency decorative scheme which survives at Keats House opposite would be used as a reference point as the buildings were erected during the same period, by the same builder, and with similar treatments.

The internal changes would include the replacement of modern plasterboard walls and ceilings with traditional lath-and-plaster, and the removal of recessed lighting and speakers; the replacement of low-quality modern interior doors with bespoke mortise-and-tenon doors; the removal of late-20th/early-21st century over-worked decorative features (including applied panelling, cornices, and low-quality skirting and architraves) and the reinstatement of appropriate, early-19th century detailing; and the replacement of the low quality modern balusters to the principal staircase with those of a more appropriate profile and materiality. These changes would be a strong heritage benefit that would enhance the listed building by reinstating its internal Regency character.

Additional benefits would include the replacement of particularly insensitive modern additions to the house, such as the terrazzo flooring and skirting and glazed steel doors at the lower ground floor with more appropriate fittings, as well as the removal of the redundant under-floor heating system at this level. Elsewhere,

modern, narrow timber floorboards would be replaced with reclaimed pine boards more in-keeping with the character of the original interior. Two chimneybreasts and fireplaces would be reinstated at the lower ground floor, and two fireplaces would be reinstated within currently blocked chimneybreasts at the ground floor. Modern chimneypieces, fire baskets and hearths would be replaced with reclaimed surrounds and flush hearths at the ground, first and second floors. These elements of the proposals would also be beneficial and would enhance the character of the listed building.

In addition to the proposed ground floor jib door opening to the east wing it is proposed to install two other door openings, one on the ground floor and one on the first floor. The proposed door opening between the front ground floor rooms would reinstate a doorway recorded on the 1915 ground floor plan, therefore requiring no loss of historic fabric and resulting in no harm to the significance of the listed building. The latter has been confirmed by recent opening up works, with the removal of a section of the modern plasterboard on the wall revealing the historic door surround which has been infilled with contrasting brick. On the first floor a jib door is proposed between the two front rooms; this, like the proposed jib door to the east extension, would be a subtle addition that by its nature would maintain the legibility of the original plan form. The proposed jib door opening would require the loss of some historic fabric and change to plan form, but any 'less than substantial' harm to the listed building would be mitigated by its design and location on an upper, secondary, floor of the house.

Elsewhere, the modern double-door opening between the front rooms on the lower ground floor would be infilled, reinstating the original room layout and providing an additional heritage benefit. The doorway between the first floor southwest room and the rear bathroom, which plans confirm was installed post-2001, would be more appropriately realigned reinstating a wall nib on the west side of the opening and removing a small nib on the east side to remedy the current poor design situation whereby the door very closely abuts the original external wall and window. This minor alteration to a modern opening would not result in any harm to the significance of the listed building. Within the bathroom, very small wall nibs would be removed to allow for the installation of a new glazed shower door opposite the realigned door to the adjoining front room; of these, the east wall nib forms part of a modern (post-2001) partition wall. The west wall nib may contain some historic fabric but has more likely been rebuilt given the degree of change in this area; even if original its removal would not result in harm to the significance of the listed building as it is within a much altered secondary rear room on an upper floor of the listed building. On the second floor the partition between the western rooms would be reinstated to its original position; this would provide an additional heritage benefit by reinstating the historic planform.

Comfort cooling would be installed in the second floor bedrooms, discreetly concealed within new fitted joinery. Being within the roofspace, these rooms become extremely hot in summer and therefore a form of cooling is required to allow their comfortable ongoing use as bedrooms. The second floor rooms would also be enhanced by the installation of bead and butt wall panelling, which would match the design of that found

at Keats House opposite, and by the replacement of the modern over-stair rooflight with a new flush conservation rooflight. Bead and butt panelling would also be applied in the lower ground floor rooms, again in accordance with the wall finish at Keats House.

At lower ground floor level it is proposed to excavate below the entrance hall to provide storage and room for plant equipment, which would be fully concealed by the extant entrance wing. As these proposals would be sensitive in design and execution and be implemented at floors of lesser significance, they would cause no harm to the special interest of the listed building.

The remodelling of the ground floor entrance hall, which is largely comprised of modern fabric, is also proposed; this would involve the beneficial removal of the modern corner lavatory and the installation of a central opening through to the proposed rear boot room beyond which the proposed part glazed door and rear garden would be visible. In accordance with pre-application advice from the London Borough of Camden, the width of this proposed opening has been narrowed to further distinguish between the two spaces. The proposed stone floor, dado height wall panelling, modest plasterwork and circular rooflights would be in-keeping with the original character of the house, and would therefore enhance the listed building. It is also proposed to install a small fireplace of a Regency design on the east wall of the entrance hall; this would utilise the existing flue within this wall and would be a modest addition that would require some minor loss of historic wall fabric but would create a more welcoming entrance and be entirely in keeping with, and indeed enhance, the character of the listed building.

Proposed Changes to Garden Setting

The proposed infill of the modern vehicular gate opening and removal of modern piers to the original front garden wall would be of benefit to the setting of the listed building, reinstating the original relationship between the house and the street. The proposed small pedestrian entrance within the garden wall would be inserted in the location of the original carriage way opening, central to the house, which has since been infilled. This pedestrian entrance would be of an appropriately modest design with a simple round-arched opening and timber plank gate with no finial ornamentation. As the wall has already been extended, altered and poorly repaired in places, and the proposals would reinstate access similar to that which was originally intended, this change is considered to be beneficial in heritage terms.

As described in the accompanying Design and Access Statement, the setting of the listed building, and in turn the character and appearance of the conservation area, would also be enhanced by the proposal to simplify the landscaping in the front and rear garden and demolish seven dilapidated modern garden structures in the rear garden. The modern driveway on the east side of the front garden would be removed reinstating a more verdant front setting to the listed building, in keeping with the historic garden setting depicted on historic maps, while a discreet proposed new parking area would be positioned in the south east corner, concealed behind the boundary wall. Two new single-storey garden structures would be erected at the end of the rear garden, one glazed and one timber clad. These structures would be positioned a suitable distance away from the main property, and therefore concealed from

view, and would be of an appropriately subordinate scale and footprint to the house and of a character appropriate to the garden setting.

5.3 Justification of the Proposals and Conclusion

The interiors of the 12 Keats Grove were extensively refurbished in mid-late-20th century and early-21st century; therefore there is little of significance internally aside from surviving plan form, the principal staircase and remnants of original joinery including window shutters at the ground and first floors. The proposals, which would comprehensively reinstate appropriate Regency detailing throughout the interior of the listed building; restore the historic appearance of the main external elevations; replace the detracting garage extension with an elegant and carefully designed addition and provide improved landscaping and boundary treatments to the garden setting of the building, are considered to preserve the special architectural and historic interest of the listed building. They are also considered to preserve and enhance the character and appearance of the Hampstead Conservation Area, as well as the setting of adjacent listed buildings. The proposals would therefore accord with Sections 66 and 72(l) of the Planning (Listed Buildings and Conservation Areas) Act of 1990.

The National Planning Policy Framework (NPPF, 2019) places a particular emphasis on having a balanced judgement as to the scale of harm or loss versus the significance of the designated heritage assets affected. As noted in Section 5.2 above, it is considered that the two proposed jib doorway openings would result in some

‘less than substantial harm’ to the significance of the listed building due to the required, modest, removal of historic fabric and alteration to plan form.

In accordance with paragraph 196 of the NPPF, where a development proposal would lead to less than substantial harm to a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use. In this case it is considered that the harm would be substantially outweighed by the benefits of the proposals which are numerous and in summary comprise the following:

- Provision of an improved internal layout that would make better use of the available space and contribute towards the long-term optimum viable residential use of the listed building as a single-family residence;
- Sensitive and thoughtfully-approached replacement of the extant detracting east extension;
- Sensitive replacement of key features of the principal entrance with fittings and finishes more in-keeping with the character of the listed building, including entrance door, fanlight, steps and the reinstatement of historic margin lights;
- Reinstatement of a scored and painted lime stucco to the exterior of the building (pending the results of a sample removal);
- Replacement of the modern windows and rear doors with new fenestration more in keeping with the character and date of the listed building;
- Rationalisation and replacement of existing PVC rainwater goods with cast-iron;

- Replacement of modern cast-iron balconies to the rear elevation with a more sympathetic design;
- Replacement of the modern Velux rooflight above the stairwell with a conservation rooflight;
- Simplification of the landscaping to the front and rear gardens, removal of the rear dilapidated garden structures and reinstatement of a pedestrian entrance to the front garden wall in the location of the historic carriage entrance;
- The sensitive replacement of all historically inappropriate interior decorative details, finishes and joinery, including the modern balusters to the principal staircase;
- The sensitive replacement of modern plasterboard walls and ceilings with traditional lath-and-plaster, including the removal of modern dropped ceilings;
- Reinstatement of chimneybreasts and chimneypieces at the lower ground and ground floors where these have been removed, and replacement of 20th century chimneypieces with more appropriate reclaimed chimneypieces;
- The reinstatement of the original room layout on the lower ground floor and second floor;
- The removal of the modern lavatory in the entrance hall and creation of a layout more in keeping with the date and character of the listed building; and
- The reinstatement of more historically-appropriate garden landscaping and front garden wall configuration.

The proposals would accord with the relevant policies of the NPPF and with the London Borough Camden's relevant policies regarding the historic environment, including policies DP24, DP25 and DP27 of Camden's Local Development Framework (2010) and policy CS14 of the Core Strategy (2010). The proposals reflect a careful and iterative design process, which has taken into account pre-application advice received from the London Borough of Camden, and are therefore considered to be acceptable in heritage terms.

Appendix I - Statutory List Description

12 KEATS GROVE

Grade: II

Date first listed: 20 November 1957

Detached villa. c1818. Stucco with slated pitched roof with dormers. 3 storeys, attic and semi-basement. 2 windows plus single storey recessed entrance extension to left. Segmental-arched doorway with paired half columns in antis, radial patterned fanlight and panelled door approached by steps. Twin segmental bowed bays through semi-basement and 1st floor, each floor with 3 windows; semi-basement sashes separated by pilasters, ground floor casements by attached colonnettes. Bays support bracketed cast-iron balconies to 1st floor casements in shallow round-arched recesses linked at impost level. INTERIOR: not inspected.

Appendix II - Planning Policy and Guidance

Planning (Listed Buildings and Conservation Areas) Act 1990

The Act is legislative basis for decision making on applications that relate to the historic environment.

Sections 66 and 72 of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states that:

in considering whether to grant permission for development which affects a listed building or its setting, the local planning authority, or as the case may be the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Similarly, section 72(l) of the above Act states that:

... with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area.

National Planning Policy Framework (NPPF)

Any proposals for consent relating to heritage assets are subject to the policies of the NPPF (February 2019). This sets out the Government's planning policies for England and how these are expected to be applied. With regard to 'Conserving and enhancing the historic environment', the

framework requires proposals relating to heritage assets to be justified and an explanation of their effect on the heritage asset's significance provided.

Paragraph 7 of the Framework states that the purpose of the planning system is to 'contribute to the achievement of sustainable development' and that, at a very high level, 'the objective of sustainable development can be summarised as meeting the needs of the present without compromising the ability of future generations to meet their own needs.

At paragraph 8, the document expands on this as follows:

Achieving sustainable development means that the planning system has three overarching objectives, which are interdependent and need to be pursued in mutually supportive ways (so that opportunities can be taken to secure net gains across each of the different objectives:

a) an economic objective – to help build a strong, responsive and competitive economy, by ensuring that sufficient land of the right types is available in the right places and at the right time to support growth, innovation and improved productivity; and by identifying and coordinating the provision of infrastructure;

b) a social objective – to support strong, vibrant and healthy communities, by ensuring that a sufficient number and range of homes can be provided to meet the needs of present and future generations; and by fostering a well-designed and safe built environment,

with accessible services and open spaces that reflect current and future needs and support communities' health, social and cultural well-being; and

c) an environmental objective – to contribute to protecting and enhancing our natural, built and historic environment; including making effective use of land, helping to improve biodiversity, using natural resources prudently, minimising waste and pollution, and mitigating and adapting to climate change, including moving to a low carbon economy.

and notes at paragraph 10:

10. So that sustainable development is pursued in a positive way, at the heart of the Framework is a presumption in favour of sustainable development (paragraph 11).

With regard to the significance of a heritage asset, the framework contains the following policies:

190. Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.

In determining applications local planning authorities are required to take account of significance, viability, sustainability and local character and distinctiveness. Paragraph 192 of the NPPF identifies the following criteria in relation to this:

- a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
- c) the desirability of new development making a positive contribution to local character and distinctiveness.*

With regard to potential 'harm' to the significance designated heritage asset, in paragraph 193 the framework states the following:

...great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether the any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 194 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification.

Where a proposed development will lead to 'substantial harm' to or total loss of significance of a designated heritage asset paragraph 195 of the NPPF states that:

...local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) the nature of the heritage asset prevents all reasonable uses of the site; and*
- b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c) conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d) the harm or loss is outweighed by the benefit of bringing the site back into use.*

With regard to 'less than substantial harm' to the significance of a designated heritage asset, of the NPPF states the following;

196. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

In terms of non-designated heritage assets, the NPPF states:

197. 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 balance judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

The Framework requires local planning authorities to look for opportunities for new development within conservation areas and world heritage sites and within the setting of heritage assets to enhance or better reveal their significance. Paragraph 200 states that:

Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

Concerning conservation areas and world heritage sites it states, in paragraph 201, that:

Not all elements of a Conservation Area or World Heritage Site will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.

National Planning Practice Guidance

The National Planning Practice Guidance (NPPG) was published on the 6th March 2014 to support the National Planning Policy Framework (NPPF) 2012 and the planning system. It includes particular guidance on matters relating to protecting the historic environment in the section: Conserving and Enhancing the Historic Environment. The NPPG will be updated, as appropriate, to reflect the revised NPPF published in February 2019.

The relevant guidance is as follows:

Paragraph 3: What is meant by the conservation and enhancement of the historic environment?

The conservation of heritage assets in a manner appropriate to their significance is a core planning principle. Heritage assets are an irreplaceable resource and effective conservation delivers wider social, cultural, economic and environmental benefits.

Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in everyday use to as yet undiscovered, undesignated buried remains of archaeological interest.

In the case of buildings, generally the risks of neglect and decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used and valued is likely to require sympathetic changes to be made from time to time. In the case of

archaeological sites, many have no active use, and so for those kinds of sites, periodic changes may not be necessary.

Where changes are proposed, the National Planning Policy Framework sets out a clear framework for both plan-making and decision-taking to ensure that heritage assets are conserved, and where appropriate enhanced, in a manner that is consistent with their significance and thereby achieving sustainable development.

Part of the public value of heritage assets is the contribution that they can make to understanding and interpreting our past. So where the complete or partial loss of a heritage asset is justified, the aim then is to capture and record the evidence of the asset's significance which is to be lost, interpret its contribution to the understanding of our past, and make that publicly available.

Paragraph 8: What is "significance"?

"Significance" in terms of heritage policy is defined in the Glossary of the National Planning Policy Framework.

In legislation and designation criteria, the terms 'special architectural or historic interest' of a listed building and the 'national importance' of a scheduled monument are used to describe all or part of the identified heritage asset's significance. Some of the more recent designation records are more helpful as they contain a fuller, although not exhaustive, explanation of the significance of the asset.

Paragraph 9: Why is 'significance' important in decision-taking?

Heritage assets may be affected by direct physical change or by change in their setting. Being able to properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals

Paragraph 13: What is the setting of a heritage asset and how should it be taken into account?

The "setting of a heritage asset" is defined in the Glossary of the National Planning Policy Framework.

A thorough assessment of the impact on setting needs to take into account, and be proportionate to, the significance of the heritage asset under consideration and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

Setting is the surroundings in which an asset is experienced, and may therefore be more extensive than its curtilage. All heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not.

The extent and importance of setting is often expressed by reference to visual considerations. Although views of or from an asset will play an important part, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places. For example, buildings that are in close proximity

but are not visible from each other may have a historic or aesthetic connection that amplifies the experience of the significance of each.

The contribution that setting makes to the significance of the heritage asset does not depend on there being public rights or an ability to access or experience that setting. This will vary over time and according to circumstance.

When assessing any application for development which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its ongoing conservation.

Paragraph 15: What is a viable use for a heritage asset and how is it taken into account in planning decisions? The vast majority of heritage assets are in private hands. Thus, sustaining heritage assets in the long term often requires an incentive for their active conservation. Putting heritage assets to a viable use is likely to lead to the investment in their maintenance necessary for their long-term conservation.

By their nature, some heritage assets have limited or even no economic end use. A scheduled monument in a rural area may preclude any use of the land other than as a pasture, whereas a listed building may potentially have a variety of alternative uses such as residential, commercial and leisure.

In a small number of cases a heritage asset may be capable of active use in theory but be so important and sensitive to change that alterations to accommodate a viable use would lead to an unacceptable loss of significance.

It is important that any use is viable, not just for the owner, but also the future conservation of the asset. It is obviously desirable to avoid successive harmful changes carried out in the interests of repeated speculative and failed uses.

If there is only one viable use, that use is the optimum viable use. If there is a range of alternative viable uses, the optimum use is the one likely to cause the least harm to the significance of the asset, not just through necessary initial changes, but also as a result of subsequent wear and tear and likely future changes.

The optimum viable use may not necessarily be the most profitable one. It might be the original use, but that may no longer be economically viable or even the most compatible with the long-term conservation of the asset. However, if from a conservation point of view there is no real difference between viable uses, then the choice of use is a decision for the owner.

Harmful development may sometimes be justified in the interests of realising the optimum viable use of an asset, notwithstanding the loss of significance caused provided the harm is minimised. The policy in addressing substantial and less than substantial harm is set out in paragraphs 132 – 134 of the National Planning Policy Framework.

Paragraph 20: What is meant by the term public benefits? Public benefits may follow from many developments and could be anything that delivers economic, social or environmental progress as described in the National Planning Policy Framework (Paragraph 7). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits.

Public benefits may include heritage benefits, such as:

- sustaining or enhancing the significance of a heritage asset and the contribution of its setting
- reducing or removing risks to a heritage asset
- securing the optimum viable use of a heritage asset

Historic England: Historic Environment Good Practice Advice in Planning (March 2015)

The purpose of the Good Practice Advice note is to provide information on good practice to assist in implementing historic environment policy in the National Planning Policy Framework (NPPF) and the related guidance given in the National Planning Practice Guide (NPPG).

Note 2 'Managing Significance in Decision-Taking'

This note provides information on:

- assessing the significance of heritage assets, using appropriate expertise, historic environment records, recording and furthering understanding, neglect and unauthorised works, marketing and design and distinctiveness.

It states that:

The advice in this document, in accordance with the NPPF, emphasises that the information required in support of applications for planning permission and listed building consent should be no more than is necessary to reach an informed decision, and that activities to conserve or investigate the asset needs to be proportionate to the significance of the heritage assets affected and the impact on that significance.

In their general advice on decision-taking, this note advises that:

Development proposals that affect the historic environment are much more likely to gain the necessary permissions and create successful places if they are designed with the knowledge and understanding of the significance of the heritage assets they may affect. The first step for all applicants is to understand the significance of any affected heritage asset and, if relevant, the contribution of its setting to its significance. The significance of a heritage asset is the sum of its archaeological, architectural, historic, and artistic interest.

Paragraph 6 highlights the NPPF and NPPG's promotion of early engagement and pre-application discussion, and the early consideration of significance of the heritage

asset in order to ensure that any issues can be properly identified and addressed. Furthermore, the note advises that:

As part of this process, these discussions and subsequent applications usually benefit from a structured approach to the assembly and analysis of relevant information. The stages below indicate the order in which this process can be approached – it is good practice to check individual stages of this list but they may not be appropriate in all cases and the level of detail applied should be proportionate.

- Understand the significance of the affected assets;
- Understand the impact of the proposal on that significance;
- Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;
- Look for opportunities to better reveal or enhance significance;
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change;
- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

The Assessment of Significance as part of the Application Process

Paragraph 7 emphasises the need to properly assess the nature, extent and importance of the significance of a heritage asset and the contribution of its setting early in the process, in order to form a successful development, and in order for the local planning authority to make decisions in line with legal objectives and the objectives of the development plan and the policy requirements of the NPPF.

8. Understanding the nature of the significance is important to understanding the need for and best means of conservation. For example, a modern building of high architectural interest will have quite different sensitivities from an archaeological site where the interest arises from the possibility of gaining new understanding of the past.
9. Understanding the extent of that significance is also important because this can, among other things, lead to a better understanding of how adaptable the asset may be and therefore improve viability and the prospects for long term conservation.
10. Understanding the level of significance is important as it provides the essential guide to how the policies should be applied. This is intrinsic to decision-taking where there is unavoidable conflict with other planning objectives.

11. To accord with the NPPF, an applicant will need to undertake an assessment of significance to inform the application process to an extent necessary to understand the potential impact (positive or negative) of the proposal and to a level of thoroughness proportionate to the relative importance of the asset whose fabric or setting is affected.

Curtilage Structures

15. Some buildings and structures are deemed designated as listed buildings by being fixed to the principal building or by being ancillary within its curtilage and pre-dating 1 July 1948. Whether alteration, extension or demolition of such buildings amounts to harm or substantial harm to the designated heritage asset (i.e. the listed building together with its curtilage and attached buildings) needs careful consideration. Some curtilage structures are of high significance, which should be taken fully into account in decisions, but some are of little or none. Thus, like other forms of heritage asset, curtilage structures should be considered in proportion to their significance. Listed buildings designated very recently (after 25 June 2013) are likely to define curtilage definitively; where this is (or is not) the case will be noted in the list description.

Cumulative Impact

28. The cumulative impact of incremental small-scale changes may have as great an effect on the significance of a heritage asset as a

larger scale change. Where the significance of a heritage asset has been compromised in the past by unsympathetic development to the asset itself or its setting, consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset in order to accord with NPPF policies. Negative change could include severing the last link to part of the history of an asset or between the asset and its original setting. Conversely, positive change could include the restoration of a building's plan form or an original designed landscape.

Listed Building Consent Regime

29. Change to heritage assets is inevitable but it is only harmful when significance is damaged. The nature and importance of the significance that is affected will dictate the proportionate response to assessing that change, its justification, mitigation and any recording which may be needed if it is to go ahead. In the case of listed buildings, the need for owners to receive listed building consent in advance of works which affect special interest is a simple mechanism but it is not always clear which kinds of works would require consent. In certain circumstances there are alternative means of granting listed building consent under the Enterprise & Regulatory Reform Act 2013.

Opportunities to Enhance Assets, their Settings and Local Distinctiveness

52. Sustainable development can involve seeking positive improvements in the quality of the historic environment. There will not always be opportunities to enhance the significance or improve a heritage asset but the larger the asset the more likely there will be. Most conservation areas, for example, will have sites within them that could add to the character and value of the area through development, while listed buildings may often have extensions or other alterations that have a negative impact on the significance. Similarly, the setting of all heritage assets will frequently have elements that detract from the significance of the asset or hamper its appreciation.

Design and Local Distinctiveness

53. Both the NPPF (section 7) and PPG (section ID26) contain detail on why good design is important and how it can be achieved. In terms of the historic environment, some or all of the following factors may influence what will make the scale, height, massing, alignment, materials and proposed use of new development successful in its context:
- The history of the place
 - The relationship of the proposal to its specific site
 - The significance of nearby assets and the contribution of their setting, recognising that this is a dynamic concept
 - The general character and distinctiveness of the area in its widest sense, including the

general character of local buildings, spaces, public realm and the landscape, the grain of the surroundings, which includes, for example the street pattern and plot size

- The size and density of the proposal related to that of the existing and neighbouring uses
- Landmarks and other built or landscape features which are key to a sense of place
- The diversity or uniformity in style, construction, materials, colour, detailing, decoration and period of existing buildings and spaces
- The topography
- Views into, through and from the site and its surroundings
- Landscape design
- The current and historic uses in the area and the urban grain
- The quality of the materials

Note 3 'The Setting of Heritage Assets' (December 2017)

This note provides guidance on the setting of heritage assets, which is separate to issues of curtilage, character or context.

The Extent of Setting

8 The NPPF makes it clear that the extent of the setting of a heritage asset 'is not fixed and may change as the asset and its surroundings evolve'. All of the following matters may affect considerations of the extent of setting:

- While setting can be mapped in the context of an individual application or proposal, it cannot be definitively and permanently described for all time as a spatially bounded area or as lying within a set distance of a heritage asset. This is because the surroundings of a heritage asset will change over time, and because new information on heritage assets may alter what might previously have been understood to comprise their setting and the values placed on that setting and therefore the significance of the heritage asset.
- Extensive heritage assets, such as historic parks and gardens, landscapes and townscapes, can include many heritage assets, historic associations between them and their nested and overlapping settings, as well as having a setting of their own. A conservation area is likely to include the settings of listed buildings and have its own setting, as will the hamlet, village or urban area in which it is situated (explicitly recognised in green belt designations).
- Consideration of setting in urban areas, given the potential numbers and proximity of heritage assets, often overlaps with considerations both of townscape/urban design and of the character and appearance of conservation areas. Conflict between impacts on setting and other aspects of a proposal can be avoided or mitigated by working collaboratively and openly with interested parties at an early stage.

Views and Setting

10 The contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset

or place which can be static or dynamic, long, short or of lateral spread, and include a variety of views of, from, across, or including that asset.

11 Views which contribute more to understanding the significance of a heritage asset include:

- those where the composition within the view was a fundamental aspect of the design or function of the heritage asset
- those where town- or village-scape reveals views with unplanned or unintended beauty
- those with historical associations, including viewing points and the topography of battlefields
- those with cultural associations, including landscapes known historically for their picturesque and landscape beauty, those which became subjects for paintings of the English landscape tradition, and those views which have otherwise become historically cherished and protected
- those where relationships between the asset and other heritage assets or natural features or phenomena such as solar or lunar events are particularly relevant

12 Assets, whether contemporaneous or otherwise, which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons include:

- military and defensive sites

- telegraphs or beacons
- prehistoric funerary and ceremonial sites
- historic parks and gardens with deliberate links to other designed landscapes and remote 'eye-catching' features or 'borrowed' landmarks beyond the park boundary

13 Views may be identified and protected by local planning policies and guidance for the part they play in shaping our appreciation and understanding of England's historic environment, whether in rural or urban areas and whether designed to be seen as a unity or as the cumulative result of a long process of development. This does not mean that additional views or other elements or attributes of setting do not merit consideration. Such views include:

- views identified as part of the plan-making process, such as those identified in the London View Management Framework (LVMF, Mayor of London 2010) and Oxford City Council's View Cones (2005) and Assessment of the Oxford View Cones (2015 Report)
- views identified in character area appraisals or in management plans, for example of World Heritage Sites
- important designed views from, to and within historic parks and gardens that have been identified as part of the evidence base for development plans, and
- views that are identified by local planning authorities when assessing development proposals

Where complex issues involving views come into play in the assessment of such views – whether for the purposes of providing a baseline for plan-making or for development management – a formal views analysis may be merited.

Setting and the Significance of Heritage Assets

9 Setting is not itself a heritage asset, nor a heritage designation, although land comprising a setting may itself be designated (see below Designed settings). Its importance lies in what it contributes to the significance of the heritage asset or to the ability to appreciate that significance. The following paragraphs examine some more general considerations relating to setting and significance.

Cumulative Change

Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset. Negative change could include severing the last link between an asset and its original setting; positive change could include the restoration of a building's original designed landscape or the removal of structures impairing key views of it (see also paragraph 40 for screening of intrusive developments).

Change over Time

Settings of heritage assets change over time. Understanding this history of change will help to determine how further development within the asset's setting is likely to affect the contribution made by setting to the significance of the heritage asset. Settings of heritage assets which closely resemble the setting at the time the asset was constructed or formed are likely to contribute particularly strongly to significance but settings which have changed may also themselves enhance significance, for instance where townscape character has been shaped by cycles of change over the long term. Settings may also have suffered negative impact from inappropriate past developments and may be enhanced by the removal of the inappropriate structure(s).

Access and Setting

Because the contribution of setting to significance does not depend on public rights or ability to access it, significance is not dependent on numbers of people visiting it; this would downplay such qualitative issues as the importance of quiet and tranquillity as an attribute of setting, constraints on access such as remoteness or challenging terrain, and the importance of the setting to a local community who may be few in number. The potential for appreciation of the asset's significance may increase once it is interpreted or mediated in some way, or if access to currently inaccessible land becomes possible.

Buried Assets and Setting

Heritage assets that comprise only buried remains may not be readily appreciated by a casual observer. They nonetheless retain a presence in the landscape and, like other heritage assets, may have a setting. These points apply equally, in some rare cases, to designated heritage assets such as scheduled monuments or Protected Wreck Sites that are periodically, partly or wholly submerged, eg in the intertidal zone on the foreshore.

The location and setting of historic battles, otherwise with no visible traces, may include important strategic views, routes by which opposing forces approached each other and a topography and landscape features that played a part in the outcome.

Buried archaeological remains may also be appreciated in historic street or boundary patterns, in relation to their surrounding topography or other heritage assets or through the long- term continuity in the use of the land that surrounds them. While the form of survival of an asset may influence the degree to which its setting contributes to significance and the weight placed on it, it does not necessarily follow that the contribution is nullified if the asset is obscured or not readily visible.

Designed Settings

Many heritage assets have settings that have been designed to enhance their presence and visual interest or to create experiences of drama or surprise. In these special circumstances, these designed settings may be regarded as heritage assets in their own right, for instance the designed landscape around a country

house. Furthermore they may, themselves, have a wider setting: a park may form the immediate surroundings of a great house, while having its own setting that includes lines-of-sight to more distant heritage assets or natural features beyond the park boundary. Given that the designated area is often restricted to the 'core' elements, such as a formal park, it is important that the extended and remote elements of the design are included in the evaluation of the setting of a designed landscape. Reference is sometimes made to the 'immediate', 'wider' and 'extended' setting of heritage assets, but the terms should not be regarded as having any particular formal meaning. While many day-to-day cases will be concerned with development in the vicinity of an asset, development further afield may also affect significance, particularly where it is large- scale, prominent or intrusive. The setting of a historic park or garden, for instance, may include land beyond its boundary which adds to its significance but which need not be confined to land visible from the site, nor necessarily the same as the site's visual boundary. It can include:

- land which is not part of the park or garden but which is associated with it by being adjacent and visible from it
- land which is not part of the site but which is adjacent and associated with it because it makes an important contribution to the historic character of the site in some other way than by being visible from it, and
- land which is a detached part of the site and makes an important contribution to its historic character either by being visible from it or in some other way, perhaps by historical association

Setting and Urban Design

As mentioned above (paragraph 8, The extent of setting), the numbers and proximity of heritage assets in urban areas mean that the protection and enhancement of setting is intimately linked to townscape and urban design considerations. These include the degree of conscious design or fortuitous beauty and the consequent visual harmony or congruity of development, and often relates to townscape attributes such as enclosure, definition of streets and spaces and spatial qualities as well as lighting, trees, and verges, or the treatments of boundaries or street surfaces.

Setting and Economic and Social Viability

Sustainable development under the NPPF can have important positive impacts on heritage assets and their settings, for example by bringing an abandoned building back into use or giving a heritage asset further life. However, the economic viability of a heritage asset can be reduced if the contribution made by its setting is diminished by badly designed or insensitively located development. For instance, a new road scheme affecting the setting of a heritage asset, while in some cases increasing the public's ability or inclination to visit and/or use it, thereby boosting its economic viability and enhancing the options for the marketing or adaptive re-use of a building, may in other cases have the opposite effect.

Landscape Assessment and Amenity

14 Analysis of setting is different from landscape assessment. While landscapes include everything within them, the entirety of very

extensive settings may not contribute equally to the significance of a heritage asset, if at all. Careful analysis is therefore required to assess whether one heritage asset at a considerable distance from another, though intervisible with it – a church spire, for instance – is a major component of the setting, rather than just an incidental element within the wider landscape.

15 Assessment and management of both setting and views are related to consideration of the wider landscape, which is outside the scope of this advice note. Additional advice on views is available in Guidelines for Landscape and Visual Impact Assessment, 3rd edition, published by the Landscape Institute and the Institute of Environmental Management and Assessment (in partnership with Historic England).

16 Similarly, setting is different from general amenity. Views out from heritage assets that neither contribute to significance nor allow appreciation of significance are a matter of amenity rather than of setting.

A Staged Approach to Proportionate Decision-taking

17 All heritage assets have significance, some of which have particular significance and are designated. The contribution made by their setting to their significance also varies. Although many settings may be enhanced by development, not all settings have the same capacity to accommodate change without harm to the significance of the heritage asset

or the ability to appreciate it. This capacity may vary between designated assets of the same grade or of the same type or according to the nature of the change. It can also depend on the location of the asset: an elevated or overlooked location; a riverbank, coastal or island location; or a location within an extensive tract of flat land may increase the sensitivity of the setting (ie the capacity of the setting to accommodate change without harm to the heritage asset's significance) or of views of the asset. This requires the implications of development affecting the setting of heritage assets to be considered on a case-by-case basis.

18 Conserving or enhancing heritage assets by taking their settings into account need not prevent change; indeed change may be positive, for instance where the setting has been compromised by poor development. Many places coincide with the setting of a heritage asset and are subject to some degree of change over time. NPPF policies, together with the guidance on their implementation in the Planning Policy Guidance (PPG), provide the framework for the consideration of change affecting the setting of undesignated and designated heritage assets as part of the decision-taking process (NPPF, paragraphs 131-135 and 137).

19 Amongst the Government's planning policies for the historic environment is that conservation decisions are based on a proportionate assessment of the particular significance of

any heritage asset that may be affected by a proposal, including by development affecting the setting of a heritage asset. Historic England recommends the following broad approach to assessment, undertaken as a series of steps that apply proportionately to the complexity of the case, from straightforward to complex:

Step 1: Identify which heritage assets and their settings are affected

Step 2: Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated

Step 3: Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it

Step 4: Explore ways to maximise enhancement and avoid or minimise harm

Step 5: Make and document the decision and monitor outcomes

Historic England: Conservation Principles and Assessment (2008)

Conservation Principles (2008) explores, on a more philosophical level, the reason why society places a value on heritage assets beyond their mere utility. It identifies four types of heritage value that an asset may hold: aesthetic, communal, historic and evidential value. This is simply another way of analysing its significance. These values can help shape the most efficient and effective way of managing the heritage asset so as to sustain its overall value to society.

Evidential Value

- 35 Evidential value derives from the potential of a place to yield evidence about past human activity.
- 36 Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them. These remains are part of a record of the past that begins with traces of early humans and continues to be created and destroyed. Their evidential value is proportionate to their potential to contribute to people's understanding of the past.
- 37 In the absence of written records, the material record, particularly archaeological deposits, provides the only source of evidence about the distant past. Age is therefore a strong indicator of relative evidential value, but is not paramount,

since the material record is the primary source of evidence about poorly documented aspects of any period. Geology, landforms, species and habitats similarly have value as sources of information about the evolution of the planet and life upon it.

- 38 Evidential value derives from the physical remains or genetic lines that have been inherited from the past. The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.

Historical Value

- 39 Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.
- 40 The idea of illustrating aspects of history or prehistory – the perception of a place as a link between past and present people – is different from purely evidential value. Illustration depends on visibility in a way that evidential value (for example, of buried remains) does not. Places with illustrative value will normally also have evidential value, but it may be of a different order of importance. An historic building that is one of many similar examples may provide little unique evidence about the past, although each illustrates the intentions of its creators equally well. However, their distribution, like that of planned landscapes, may be of considerable

evidential value, as well as demonstrating, for instance, the distinctiveness of regions and aspects of their social organisation.

- 41 Illustrative value has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through shared experience of a place. The illustrative value of places tends to be greater if they incorporate the first, or only surviving, example of an innovation of consequence, whether related to design, technology or social organisation. The concept is similarly applicable to the natural heritage values of a place, for example geological strata visible in an exposure, the survival of veteran trees, or the observable interdependence of species in a particular habitat. Illustrative value is often described in relation to the subject illustrated, for example, a structural system or a machine might be said to have 'technological value'.
- 42 Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time. The way in which an individual built or furnished their house, or made a garden, often provides insight into their personality, or demonstrates their political or

	<p>cessation of that activity will diminish those values and, in the case of some specialised landscapes and buildings, may essentially destroy them. Conversely, abandonment, as of, for example, a medieval village site, may illustrate important historical events.</p>	<p>as an expression of the Holy Trinity), and the choice or influence of sources from which it was derived. It may be attributed to a known patron, architect, designer, gardener or craftsman (and so have associational value), or be a mature product of a vernacular tradition of building or land management. Strong indicators of importance are quality of design and execution, and innovation, particularly if influential.</p>
<p>43 Many buildings and landscapes are associated with the development of other aspects of cultural heritage, such as literature, art, music or film. Recognition of such associative values tends in turn to inform people's responses to these places. Associative value also attaches to places closely connected with the work of people who have made important discoveries or advances in thought about the natural world.</p>	<p>Aesthetic Value</p>	<p>49 Sustaining design value tends to depend on appropriate stewardship to maintain the integrity of a designed concept, be it landscape, architecture, or structure.</p>
<p>44 The historical value of places depends upon both sound identification and direct experience of fabric or landscape that has survived from the past, but is not as easily diminished by change or partial replacement as evidential value. The authenticity of a place indeed often lies in visible evidence of change as a result of people responding to changing circumstances. Historical values are harmed only to the extent that adaptation has obliterated or concealed them, although completeness does tend to strengthen illustrative value.</p>	<p>46 Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.</p>	<p>50 It can be useful to draw a distinction between design created through detailed instructions (such as architectural drawings) and the direct creation of a work of art by a designer who is also in significant part the craftsman. The value of the artwork is proportionate to the extent that it remains the actual product of the artist's hand. While the difference between design and 'artistic' value can be clear-cut, for example statues on pedestals (artistic value) in a formal garden (design value), it is often far less so, as with repetitive ornament on a medieval building.</p>
<p>45 The use and appropriate management of a place for its original purpose, for example as a place of recreation or worship, or, like a watermill, as a machine, illustrates the relationship between design and function, and so may make a major contribution to its historical values. If so,</p>	<p>47 Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects – for example, where the qualities of an already attractive landscape have been reinforced by artifice – while others may inspire awe or fear. Aesthetic values tend to be specific to a time and cultural context, but appreciation of them is not culturally exclusive.</p>	<p>51 Some aesthetic values are not substantially the product of formal design, but develop more or less fortuitously over time, as the result of a succession of responses within a particular cultural framework. They include, for example, the seemingly organic form of an urban or rural landscape; the relationship of vernacular</p>
<p>48 Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation) and usually materials or planting, decoration or detailing, and craftsmanship. It may extend to an intellectual programme governing the design (for example, a building</p>		

buildings and structures and their materials to their setting; or a harmonious, expressive or dramatic quality in the juxtaposition of vernacular or industrial buildings and spaces. Design in accordance with Picturesque theory is best considered a design value.

- 52 Aesthetic value resulting from the action of nature on human works, particularly the enhancement of the appearance of a place by the passage of time ('the patina of age'), may overlie the values of a conscious design. It may simply add to the range and depth of values, the significance, of the whole; but on occasion may be in conflict with some of them, for example, when physical damage is caused by vegetation charmingly rooting in masonry.
- 53 While aesthetic values may be related to the age of a place, they may also (apart from artistic value) be amenable to restoration and enhancement. This reality is reflected both in the definition of conservation areas (areas whose 'character or appearance it is desirable to preserve or enhance') and in current practice in the conservation of historic landscapes.

Communal Value

54. Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.

55. Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it. The most obvious examples are war and other memorials raised by community effort, which consciously evoke past lives and events, but some buildings and places, such as the Palace of Westminster, can symbolise wider values. Such values tend to change over time, and are not always affirmative. Some places may be important for reminding us of uncomfortable events, attitudes or periods in England's history. They are important aspects of collective memory and identity, places of remembrance whose meanings should not be forgotten. In some cases, that meaning can only be understood through information and interpretation, whereas, in others, the character of the place itself tells most of the story.

56. Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. Some may be comparatively modest, acquiring communal significance through the passage of time as a result of a collective memory of stories linked to them. They tend to gain value through the resonance of past events in the present, providing reference points for a community's identity or sense of itself. They may have fulfilled a community function that has generated a deeper attachment, or shaped some aspect of community behaviour or attitudes. Social value

can also be expressed on a large scale, with great time-depth, through regional and national identity.

57. The social values of places are not always clearly recognised by those who share them, and may only be articulated when the future of a place is threatened. They may relate to an activity that is associated with the place, rather than with its physical fabric. The social value of a place may indeed have no direct relationship to any formal historical or aesthetic values that may have been ascribed to it.
58. Compared with other heritage values, social values tend to be less dependent on the survival of historic fabric. They may survive the replacement of the original physical structure, so long as its key social and cultural characteristics are maintained; and can be the popular driving force for the re-creation of lost (and often deliberately destroyed or desecrated) places with high symbolic value, although this is rare in England.
59. Spiritual value attached to places can emanate from the beliefs and teachings of an organised religion, or reflect past or present-day perceptions of the spirit of place. It includes the sense of inspiration and wonder that can arise from personal contact with places long revered, or newly revealed.

60. Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life. Their value is generally dependent on the perceived survival of the historic fabric or character of the place, and can be extremely sensitive to modest changes to that character, particularly to the activities that happen there.

should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.

Policy 7.9: Heritage-led regeneration

Strategic

B. Development should incorporate measures that identify, record, interpret, protect and, where appropriate, present the site's archaeology.

A. Regeneration schemes should identify and make use of heritage assets and reinforce the qualities that make them significant so they can help stimulate environmental, economic and community regeneration.

Regional Policy

The London Plan Policies (Further Alterations to the London Plan (FALP) 2016)

In March 2016, the Mayor published (i.e. adopted) the Further Alterations to the London Plan (FALP). From this date, the FALP are operative as formal alterations to the London Plan (the Mayor's spatial development strategy) and form part of the development plan for Greater London.

The London Plan has been updated to incorporate the Further Alterations. It also incorporates the Revised Early Minor Alterations to the London Plan (REMA), which were published in October 2013 and March 2015.

Policy 7.8: Heritage Assets and Archaeology
Strategic

A. London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials

Planning decisions

C. Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.

This includes buildings, landscape features, views, Blue Ribbon Network and public realm.

Planning decisions

D. Development affecting heritage assets and their settings should conserve their significance by being sympathetic to their form, scale, materials and architectural detail.

B. The significance of heritage assets should be assessed when development is proposed and schemes designed so that the heritage significance is recognised both in their own right and as catalysts for regeneration. Wherever possible heritage assets (including buildings at risk) should be repaired, restored and put to a suitable and viable use that is consistent with their conservation and the establishment and maintenance of sustainable communities and economic vitality.

E. New development should make provision for the protection of archaeological resources, landscapes and significant memorials. The physical assets should, where possible, be made available to the public on-site. Where the archaeological asset or memorial cannot be preserved or managed on-site, provision must be made for the investigation, understanding, recording, dissemination and archiving of that asset.

Local Policy

London Borough of Camden

Camden's Local Development Framework was adopted in 2010.

London Borough of Camden Development Policies (2010)

DP24 – Securing high quality design

The Council will require all developments, including alterations and extensions to existing buildings, to be of the highest standard of design and will expect developments to consider:

- a) character, setting, context and the form and scale of neighbouring buildings;*
- b) the character and proportions of the existing building, where alterations and extensions are proposed;*
- c) the quality of materials to be used;*
- d) the provision of visually interesting frontages at street level;*
- e) the appropriate location for building services equipment;*
- f) existing natural features, such as topography and trees;*
- g) the provision of appropriate hard and soft landscaping including boundary treatments;*
- h) the provision of appropriate amenity space; and*
- i) accessibility.*

DP25 – Conserving Camden's heritage

Conservation Areas

In order to maintain the character of Camden's conservation areas, the Council will:

- a) take account of conservation area statements, appraisals and management plans when assessing applications within conservation areas;*
- b) only permit development within conservation areas that preserves and enhances the character and appearance of the area;*
- c) prevent the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area where this harms the character or appearance of the conservation area, unless exceptional circumstances are shown that outweigh the case for retention;*
- d) not permit development outside of a conservation area that causes harm to the character and appearance of that conservation area; and*
- e) preserve trees and garden spaces which contribute to the character of a conservation area and which provide a setting for Camden's architectural heritage.*

Listed Buildings

To preserve or enhance the borough's listed buildings, the Council will:

- e) prevent the total or substantial demolition of a listed building unless exceptional circumstances are shown that outweigh the case for retention;*
- f) only grant consent for a change of use or alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building; and*
- g) not permit development that it considers would cause harm to the setting of a listed building.*

Archaeology

The Council will protect remains of archaeological importance by ensuring acceptable measures are taken to preserve them and their setting, including physical preservation, where appropriate.

Other heritage assets

The Council will seek to protect other heritage assets including Parks and Gardens of Special Historic Interest and London Squares.

DP27 – Basements and lightwells

In determining proposals for basement and other underground development, the Council will require an assessment of the scheme's impact on drainage, flooding, groundwater conditions and structural stability, where appropriate. The Council will only permit basement and other underground development that does not cause harm to the built and natural environment and local amenity and does not result in flooding or ground instability. We will require developers to demonstrate by methodologies appropriate to the site that schemes:

- a) maintain the structural stability of the building and neighbouring properties;*
- b) avoid adversely affecting drainage and run-off or causing other damage to the water environment;*
- c) avoid cumulative impacts upon structural stability or the water environment in the local area; and we will consider whether schemes:*
- d) harm the amenity of neighbours;*
- e) lead to the loss of open space or trees of*
- f) provide satisfactory landscaping, including adequate soil depth;*
- g) harm the appearance or setting of the property or the established character of the surrounding area; and*

h) protect important archaeological remains. The Council will not permit basement schemes which include habitable rooms and other sensitive uses in areas prone to flooding.

In determining applications for lightwells, the Council will consider whether:

- i) the architectural character of the building is protected;
- j) the character and appearance of the surrounding area is harmed; and
- k) the development results in the loss of more than 50% of the front garden or amenity area.

London Borough of Camden Core Strategy (2010)

CS14 - Promoting high quality places and conserving our heritage

The Council will ensure that Camden's places and buildings are attractive, safe and easy to use by:

- a) requiring development of the highest standard of design that respects local context and character;
- b) preserving and enhancing Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens;
- c) promoting high quality landscaping and works to streets and public spaces;
- d) seeking the highest standards of access in all buildings and places and requiring schemes to be designed to be inclusive and accessible

Hampstead Conservation Area

The Hampstead Conservation Area was designated in 1968 and subsequently extended in the 1970s, 1980s and 1990s. Keats Grove forms part of the original designation and was therefore one of the earliest areas to be given conservation area status in the country following the passing of the Civic Amenities Act 1967. When designated the area was named Hampstead Village Conservation Area. As it has been extended beyond the original village it is now known as Hampstead Conservation Area.

Hampstead Conservation Area Statement

The Hampstead Conservation Area Statement was adopted in October 2002. This document provides a clear indication of the Council's approach to the preservation and enhancement of the Hampstead Conservation Area. The statement is for the use of local residents, community groups, businesses, property owners, architects and developers as an aid to the formulation and design of development proposals and change in the area. The statement will be used by the Council in the assessment of all development proposals. Within this document, the special character of the Hampstead Conservation Area is summarised as follows:

Hampstead is a Conservation Area of considerable quality and variety. A range of factors and attributes come together to create its special character. These are principally; 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. The Conservation Area stretches

beyond the village itself to include South End Green, Froggnal and Rosslyn Hill and offers many fine and interesting examples of the architectural development of London.

Within the Hampstead Conservation Area, Keats Grove has been identified by London Borough of Camden as forming part of 'SUB AREA THREE: Willoughby Road/ Downshire Hill'. Within the Conservation Area Statement, the Downshire Hill area and Keats Grove are described as follows:

Keats Grove, Downshire Hill and the stretch of South End Road that links them were developed in the early 1800s around the elegant chapel of St John's. Most of the houses date from that period, and are listed. They range from tiny cottages to quite substantial villas of brick or stucco, detached or combined in informal terraces in a variety of classical styles or the Gothic of Nos.7 & 8 Downshire Hill. All are set in spacious front gardens defined by low walls, hedges or railings. These gardens, the numerous mature trees together with quality and variety of the houses give the area a strong identity.

...

Keats Grove. This slopes gently down to South End Road and has long, mature, well-maintained front gardens. The front boundaries are a combination of low brick walls with railings and hedges or wooden fencing. It has retained many of its Regency (early 19th century) Villas and cottages. Most properties are set back from the road and their two storey scale and more intimate character is in contrast to Downshire Hill. On the south side the properties have wide frontages. Nos.1-4 is an early 19th century listed

stuccoed terrace, two storeys and basements. No.3 has a poorly detailed front wall, railing and piers. No.4 has the Studio attached that projects forward into the front garden. No.5 continues the terrace, similar in scale but in brick with red brick dressings. No.6 is a detached two storey Arts and Crafts house with tile hanging at the first floor, a pitched roof with a gable and small dormer, an oriel window at the rear with decorative plasterwork. The depth of the front gardens increases going down the hill and views across the gardens are glimpsed over the fenced boundaries. The Library dates from 1931 and sits back carefully from the road to align with Keats House; an early 19th century (listed) house built as a pair but now one property. The grounds are identified as a Garden of Special Historic Interest by English Heritage. At the bottom of the hill is Keats Close, a group of six two storey houses in brown brick with red brick dressings, tiled roof with projecting eaves, grouped around a formal front garden. Built c.1920. At the top of the hill on the north side is a group of listed buildings; No.23 is a stucco three storey detached house, next to a terrace of four listed early 19th century cottages (Nos.19-22) and Nos.17&18 a pair of stucco semi-detached houses. Continuing down the hill the houses are mostly detached two storey and set in generous gardens. No.12 (listed) is an early 19th century detached stucco house. Crossovers and wide entrances to Nos.16 & 14a are detrimental to the streetscape. A triangular area made up of some gardens at the rear of Keats Grove and Downshire Hill is designated as Private Open Space in the UDP. The road has some very large mature trees in the front gardens, particularly in Nos.4,9,14,22.

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