

# STUDIO HOUSE, HAMPSTEAD - Mezzanine and Conservatory Balcony

## Built Heritage Statement

JCH01363  
Studio House, Hampstead  
Carmi Korine  
September 2021

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## 1.0 INTRODUCTION

This Built Heritage Statement been prepared by RPS on behalf of Carmi Korine, in support of an application for minor works to Studio House, Hampstead; these comprise works to the mezzanine area and upgrading the glazing on the conservatory balcony. The document has been requested in order to assist those involved in the determination of the application and should be read in conjunction with other submitted supporting information.

The property is Grade II listed (1, 1A,1B, including Studio House) and sits within the Hampstead Conservation Area; it is also within the setting of a number of other Grade II Listed buildings. Matters concerning listed buildings need to comply with *Section 66* of the Planning (Listed Buildings and Conservation Areas) Act 1990 where the General duty as respects listed buildings in exercise of planning functions states that: “(1) *In considering whether to grant planning permission or permission in principle 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*”. There also needs to be compliance with Paragraph 194 of the National Planning Policy Framework need which 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.*”

Therefore, this Pre-Application Built Heritage Assessment presents a summary of relevant legislative framework and planning policy at national and local levels, with special regard to policies and guidance relating to works affecting heritage assets. It provides an overview of the proposals and describes the significance of relevant heritage assets.

The findings of this report are the result of detailed historic research, a visit to the property and the application of professional judgement. Its findings are based on known conditions at the time of writing and therefore all findings and conclusions are time limited to no more than three years. All maps, plans and photographs are for illustrative purposes only. This document should be read in conjunction with other supporting information submitted with the pre-application.



Figure 1: Location of property

## 2.0 LEGISLATIVE & PLANNING POLICY FRAMEWORK

### 2.1 LEGISLATION & NATIONAL PLANNING POLICY

The current national legislative and planning policy system identifies, through the National Planning Policy Framework (NPPF), that applicants should consider the potential impact of development upon 'heritage assets'. This term includes: designated heritage assets which possess a statutory designation (for example listed buildings and conservation areas); and non-designated heritage assets, typically compiled by Local Planning Authorities (LPAs) and incorporated into a Local List or recorded on the Historic Environment Record.

#### Legislation

Where any development may affect certain designated heritage assets, there is a legislative framework to ensure proposed works are developed and considered with due regard to their impact on the historic environment. This extends from primary legislation under the Planning (Listed Buildings and Conservation Areas) Act 1990.

The relevant legislation in this case extends from section 66 of the 1990 Act which states that special regard must be given by the decision maker, in the exercise of planning functions, to the desirability of preserving listed buildings and their setting.

The meaning and effect of these duties have been considered by the courts in recent cases, including the Court of Appeal's decision in relation to Barnwell Manor Wind Energy Ltd v East Northamptonshire District Council [2014] EWCA Civ 137. The Court agreed within the High Court's judgement that Parliament's intention in enacting section 66(1) was that decision makers should give 'considerable importance and weight' to the desirability of preserving (i.e. keeping from harm) the setting of listed buildings.

For development within a conservation area section 72 of the Act requires the decision maker to pay 'special attention [...] to the desirability of preserving or enhancing the character or appearance of that area'. The duty to give special attention is considered commensurate with that under section 66(1) to give special regard, meaning that the decision maker must give considerable importance and weight to any such harm in the planning balance.

#### National Planning Policy

National Planning Policy Framework (Ministry of Housing, Communities and Local Government, July 2021)

In March 2012, the government published the National Planning Policy Framework (NPPF), which was most recently updated in July 2021. The NPPF is supported by the National Planning Practice Guidance (NPPG), which was published online 6th March 2014 and has since been periodically updated.

The NPPF is the principal document that sets out the Government's planning policies for England and how these are expected to be applied. It 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*'. This includes both designated and non-designated heritage assets.

Section 16: Conserving and Enhancing the Historic Environment relates to the conservation of heritage assets in the production of local plans and decision taking. It emphasises that heritage assets are '*an irreplaceable resource, and should be conserved in a manner appropriate to their significance*'.

189. Heritage assets range from sites and buildings of local historic value to those of the highest significance, such as World Heritage Sites which are internationally recognised to be of Outstanding Universal Value<sup>66</sup>. These 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.

190. Plans should set out a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. This strategy should take into account:

- a) the desirability of sustaining and enhancing the significance of heritage assets, and putting them to viable uses consistent with their conservation;
- b) the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;
- c) the desirability of new development making a positive contribution to local character and distinctiveness; and
- d) opportunities to draw on the contribution made by the historic environment to the character of a place.

194. 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. As a

minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary.

195. 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 into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset's conservation and any aspect of the proposal.

197. In determining applications, local planning authorities should take account of:

- 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.
- c) the desirability of new development making a positive contribution to local character and distinctiveness.

199. 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.

## 2.2 NATIONAL PLANNING GUIDANCE

### National Guidance

#### Planning Practice Guidance (MHCLG)

The Planning Practice Guidance (PPG) has been adopted in order to aid the application of the NPPF. It reiterates that conservation of heritage assets in a manner appropriate to their significance is a core planning principle.

Paragraph 7 of the guidance explains that 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 fundamental to understanding the potential impact and acceptability of development proposals.

The emerging proposals would have an impact on the setting of a listed building and a conservation area. The issue of the impact of the emerging proposals on the setting of these heritage assets is an important part of the assessment of the development proposals. The policy guidance states that as part of the assessment of the impact of a proposal, 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.

The guidance in paragraph 13, refers to the definition of setting in the Glossary of the NPPF. The guidance cautions that consideration of the setting must not be limited to a matter of views to or from the asset. It advises that the extent and importance of setting is often expressed by reference to the visual relationship between the asset and the proposed development and associated visual/physical considerations. Although views of or from an asset will play an important part in the assessment of impacts on setting, 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.

Key elements of the guidance relate to assessing harm. It states that substantial harm is a high bar that may not arise in many cases and that while the level of harm will be at the discretion of the decision maker, generally substantial harm is a high test that will only arise where a development seriously affects a key element of an asset's special interest. It is the degree of harm, rather than the scale of development, that is to be assessed.

### Overview: Historic Environment Good Practice Advice in Planning

The PPS5 Practice Guide was withdrawn in March 2015 and replaced with three Good Practice Advice in Planning Notes (GPAs) published by Historic England. GPA1: The Historic Environment in Local Plans provides guidance to local planning authorities to help them make well informed and effective local plans. GPA2: Managing Significance in Decision-Making includes technical advice on the repair and restoration of historic buildings and alterations to heritage assets to guide local planning authorities, owners, practitioners and other interested parties. GPA 3: The Setting of Heritage Assets replaces guidance published in 2011. These are complemented by the Historic England Advice Notes in Planning which include HEAN1: Understanding Place: Conservation Area Designation, Appraisal and Management (February 2019, 2nd Edition), HEAN2: Making Changes to Heritage Assets (February 2016), HEAN3: The Historic Environment and Site Allocations in Local Plans (October 2015), and HEAN4: Tall Buildings (December 2015).

#### GPA2: Managing Significance in Decision-Taking in the Historic Environment (March 2015)

This document provides advice on numerous ways in which decision making in the historic environment could be undertaken, emphasising that the first step for all applicants is to understand the significance of any affected heritage asset and the contribution of its setting to that significance. In line with the NPPF and PPG, the document states that early engagement and expert advice in considering and assessing the significance of heritage assets is encouraged. The advice suggests a structured, staged approach to the assembly and analysis of relevant information:

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

#### GPA3: The Setting of Heritage Assets (Second Edition; December 2017)

This advice note focuses on the management of change within the setting of heritage assets. This document replaces GPA3: The Setting of Heritage Assets (March 2017) and Seeing History in the View (English Heritage, 2011) in order to aid practitioners with the implementation of national legislation, policies and guidance relating to the setting of heritage assets found in the 1990 Act, the NPPF and PPG. The guidance is largely a continuation of the philosophy and approach of the 2011 and 2015 documents and does not present a divergence in either the definition of setting or the way in which it should be assessed.

As with the NPPF the document defines setting as 'the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve'. Setting is also described as being a separate term to curtilage, character and context. The guidance emphasises that setting is not a heritage asset, nor a heritage designation, and that its importance lies in what it contributes to the significance of the heritage asset, or the ability to appreciate that significance. It also states that elements of setting may make a positive, negative or neutral contribution to the significance of the heritage asset.

While setting is largely a visual term, with views considered to be an important consideration in any assessment of the contribution that setting makes to the significance of an asset, and thus the way in which an asset is experienced, setting also encompasses other environmental factors including noise, vibration and odour. Historical and cultural associations may also form part of the asset's setting, which can inform or enhance the significance of a heritage asset.

This document provides guidance on practical and proportionate decision making with regards to the management of change within the setting of heritage assets. It is stated that the protection of the setting of a heritage asset need not prevent change and that decisions relating to such issues need to be based on the nature, extent and level of the significance of a heritage asset, further weighing up the potential public benefits associated with the proposals. It is further stated that changes within the setting of a heritage asset may have positive or neutral effects.

The document also states that the contribution made to the significance of heritage assets by their settings will vary depending on the nature of the heritage asset and its setting, and that different heritage assets may have different abilities to accommodate change without harming their significance. Setting should, therefore, be assessed on a case-by-case basis.

Historic England recommends using a series of detailed steps in order to assess the potential effects of a proposed development on significance of a

## 2.2 NATIONAL PLANNING GUIDANCE

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heritage asset. The 5-step process is as follows:

- 1) Identify which heritage assets and their settings are affected;
- 2) Assess the degree to which these settings and views make a contribution to the significance of a heritage asset(s) or allow significance to be appreciated;
- 3) Assess the effects of the proposed development, whether beneficial or harmful, on the significance or on the ability to appreciate it;
- 4) Explore ways to maximise enhancement and avoid or minimise harm; and,
- 5) Make and document the decision and monitor outcomes.

## 2.3 LOCAL PLANNING POLICY & GUIDANCE

### Local Planning Policy

The local planning authority for the Site is the London Borough of Camden and development on the Site will be subject to compliance with their local policies as well as with the London Plan, which is the overall strategic Development Plan for London.

The following policies contained within the London Plan and Camden Council's Local Plan are of relevance to the Proposed Development.

#### **The London Plan: Spatial Development Strategy for Greater London (March 2021)**

The Mayor has formally approved a new London Plan, the 'Publication London Plan'. It has been prepared to address the Secretary of State's directions of the 13 March 2020 and 10 December 2020 to the Intend to Publish plan. The policies highlighted below merit consideration.

#### **Policy D1 London's form, character and capacity for growth**

Boroughs should undertake area assessments to define the characteristics, qualities and value of different places within the plan area to develop an understanding of different areas' capacity for growth. Area assessments should cover the elements listed below:

7) historical evolution and heritage assets (including an assessment of their significance and contribution to local character)

#### **Policy HC1 Heritage conservation and growth**

'B. Development Plans and strategies should demonstrate a clear understanding of the historic environment and the heritage values of sites or areas and their relationship with their surroundings. This knowledge should be used to inform the effective integration of London's heritage in regenerative change by:

2. utilising the heritage significance of a site or area in the planning and design process

3. integrating the conservation and enhancement of heritage assets and their settings with innovative and creative contextual architectural responses that contribute to their significance and sense of place

4. delivering positive benefits that conserve and enhance the historic environment, as well as contributing to the economic viability, accessibility and environmental quality of a place, and to social wellbeing.

C. Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets' significance and appreciation within their surroundings. The cumulative impacts of incremental change from development on heritage assets and their settings, should also be actively managed. Development proposals should avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.

### **Camden Council Development Plan Documents**

#### ***Camden Local Plan (2017)***

The Local Development Framework (LDF) is a group of documents setting out planning strategy and policies in the London Borough of Camden. The principle LDF document is the Local Plan adopted by the Council on 3 July 2017. This replaced the Core Strategy and Camden Development Policies.

#### **Policy D2 Heritage**

The Council will preserve and, where appropriate, enhance 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 and locally listed heritage assets.

#### Designated heritage assets

Designated heritage assets include conservation areas and listed buildings.

#### Conservation areas

Conservation areas are designated heritage assets. In order to maintain the character of Camden's conservation areas, the Council will take account of conservation area statements, appraisals and management strategies when assessing applications within conservation areas. The Council will:

e. require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;

h. preserve trees and garden spaces which contribute to the character and appearance of a conservation area or which provide a setting for Camden's architectural heritage.

#### Listed Buildings

Listed buildings are designated heritage assets. To preserve or enhance the borough's listed buildings, the Council will:

j. resist proposals for a change of use or alterations and extensions to a listed building where this would cause harm to the special architectural and historic interest of the building;

#### **Local Planning Guidance**

#### ***CPG1 Design (Camden Council, April 2011, amended September 2013)***

The Council formally adopted CPG1 Design in April 2011, and it was subsequently updated in September 2013 following statutory consultation to include Section 12 on artworks, statues and memorials. This guidance applies to all applications which may affect any element of the historic environment and therefore may require planning permission, or

conservation area or listed building consent.

With regard to proposed development within, or affecting the setting of, conservation areas in the Borough, the Council will only grant permission that preserves and enhances the character and appearance of the area. When determining an application, guidance on such matters are set out in the Core Strategy policy CS14 and Development Policy DP24, as well as that in conservation area statements, appraisals and management plans.

#### **Hampstead Conservation Area Statement (2003)**

This statement provides Camden Council's approach to the preservation and enhancement of the Conservation Area and is intended to assist in the formulation and design of development proposals in the area. The document describes the character of the area and outlines the key issues and development pressures. The main policy framework it provides for the Conservation Area has been superseded.

## 3.0 ARCHITECTURAL & HISTORICAL APPRAISAL OF HAMPSTEAD

Hampstead is a diamond-shaped, compact parish which, in c. 970, was only given four boundary marks in the genuine charter of King Edgar: Sandgate (near the northern angle), the Watling Street cucking pool at the western angle, Watling Street/Edgware Road at the south-western boundary and Foxhanger (probably Haverstock Hill, which indicates that the totality of the eastern side of the later parish was omitted.) Only one dwelling was mentioned in King Æthelred's charter and in Domesday one villager and five smallholders only. It was probably during the twelfth century that the population and cultivated areas increased, so that there were 41 tenants by 1259 and 54 by 1281. In 1632, the manor court decided the boundaries of the parish, the churchwardens in 1671 and the vestry in the eighteenth century; by 1824, approximately 70 boundary stones were required. In 1899, changes were made to the south-eastern boundary, when the Local Government Act created Hampstead Metropolitan Borough.

Hampstead was seen by Londoners as a place of health and retreat, with the abbot of Westminster fleeing there to escape plague in 1349, hundreds locating there to escape the great plague of 1665, safety sought on its heights due to a threatened flood and topographers' remarking on its 'very healthful air' in the latter part of the sixteenth century. Large numbers of merchants, writers, artists, courtiers and lawyers moved to the area or rented a house for the summer period. During the seventeenth century, settlement spread from Hampstead Town across the heath, to north, east and west; settlements also grew up at the heath's northern end. There was an increase in dwellings, principally comprised of larger houses; these replaced both old and new cottages. During the English Civil War, the area was home to a number of prominent parliamentarians, who still occupied the six largest houses in 1664.

The 'pure air' of Hampstead Town, acknowledged since the sixteenth century, and its mineral waters, renowned since the mid-seventeenth century, are attributed to the growth of Hampstead town from 1698, with the foundation of the *Wells charity*. The social activities of Well Walk pushed the settlement farther eastwards, with lodging houses, inns and shops being established throughout the town to cater for both invalids and active visitors. By 1724, Hampstead had developed from a small country village to a small town and become extremely popular in both its location and the extent of its 'diversions'; this in turn increased the rate of construction within the area; some of this was terraced housing, but in general commissions were for substantial dwellings. In 1730, there were approximately 500 to 600 families living in the parish and by 1762, there were approximately 500 houses and cottages.

During the latter part of the eighteenth century, some of the larger houses were either divided or tenemented and some of the inns closed. There was an increase in wealthy residents, who moved into newer areas of settlement, and by 1774, many gentlemen's houses were located on the



Figure 2: 1746 Rocque



Figure 3: 1807 OSD

Heath and villas were constructed on a number of freehold and copyhold estates during the late eighteenth and early nineteenth centuries. By 1831, there were 1,180 inhabited houses. Hampstead ceased to be a spa, but visitors and permanent residents were still attracted to the area due to the continuing pollution of London.

From the 1860s, there was an increase in the rate of building, partly due to the establishment of railway stations and partly due to restrictions being lifted from Sir Thomas Maryon Wilson's will, after his son's death in 1869.

The release of the constraints of the will meant that Hampstead's central demesne area was opened up for development and development also occurred on its edges, on the copyhold estates. It has been estimated that 69 per cent of buildings were constructed in Hampstead between 1870 and 1916. By 1911, there were 11,976 dwellings.

The majority of the nineteenth and early twentieth century houses were a mixture of architect design and builders' vernacular. A number of renowned architects designed houses in the area: Ewan Christian; Richard Norman Shaw; C.F.A. Voysey; Basil Champneys and Reginald Blomfield. There were also a substantial numbers of builders in the area, who worked from pattern books on a small scale. Despite the many different builders, there was an impression of homogeneity that was governed by the 'style of the time', from the Gothic and Queen-Anne designs of the central and north parts, to the stuccoed, Italianate houses to the south of the parish.

Hampstead was particularly popular with artists and writers, the latter visiting or settling in Hampstead since approximately the early eighteenth century. Writers and artists were often young and radical, however, there were also a number of staid and celebrated people, such as Joanna Baillie, George Romney and Longman publishers. It was, though, Constable and Leigh Hunt, together with his circle of poets, who established Hampstead's standing as an intellectual centre.

However, Hampstead town also had a high proportion of families in poverty, in c. 1890 despite the clearance of the worst slums, with the clearances also leading to large numbers of people moving out of the area. There was also an increase in the number of purpose-built flats, as well as the division of houses into lodging houses, bed-sitting rooms or flats. A trend, that intensified after WWI, was for further separate households and smaller families, so that the population only grew by 4 per cent between 1911 and 1931, but there was a 27 per cent increase in the number of households. The majority of residents rented their homes and often moved after the expiration of the short leases. After the First World War, whilst there was a decline in the general economic and social level of Hampstead, there was only 1.4 per cent of real poverty within Hampstead in 1930, the lowest of any London borough.



## ARCHITECTURAL & HISTORICAL DEVELOPMENT OF HAMPSTEAD

A large number of houses were either destroyed or damaged during the Second World War; due to neglect, there was a deterioration of some buildings into the 1950s. This decade and the following saw substantial changes to the area, many of the Church Commissioners freeholds were sold off in 1951, the number of bed-sitting rooms multiplied, with nearly half of all dwellings privately rented by 1961, and one-third of the population left every year. The metropolitan borough of Hampstead was one of the first to construct houses or flats, albeit on a modest scale. However, later blocks of flats have transformed a good deal of Hampstead, in particular the parts to the south and west.

Hampstead town, however, survived the war and retained its old buildings, even through the transformation of other parts of the area. During the 1960s and 1970s, there was increasing rehabilitation of the Victorian houses in Hampstead town and then in the neighbouring area. By the end of the 1980s, Hampstead property was expensive, with residents including prominent artists and popular entertainment figures.



Figure 4: Sunnycote House as it appeared in *The Building News*, 1877. Studio House is not visible at the rear.

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cost of each house was £600, and some of them are now ready for occupation.

**SUNNYCOTE, HAMPSTEAD HILL GARDENS.**

THIS house, with studio, built for Mr. J. Ingle Lee, was referred to in our article on "Building at Hampstead" (October 27, 1876). We cannot do better than quote the remarks there made upon it:—"A corner site is occupied by a small villa of some merit in the Queen Anne, or, we should rather prefer to call it, 'Old English' cottage style. The house is set angularly to the road, and has a bay window at the corner, which is set at an angle of 45° with the sides, the corner quoin of the house running down the centre as a projecting mullion. The treatment of the roof and details is pleasingly simple, and the grey brick walling, with the red brick dressings, offers a nice contrast. The roof is tiled, and broken with dormers and stacks, and the general effect is natural, not strained." In addition to the studio is a billiard-room, which is placed below it. The works were carried out by Mr. J. O. King, builder, of King Henry's-road, N.W., at a cost of £1,800. The architects were Messrs. Batterbury and Huxley, of 25, Great James-street, Bedford-row, W.C.

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Figure 5: Excerpt *The Building News*, February 23 1877. pg 192.

## 4.0 ASSESSMENT OF SIGNIFICANCE

### STATUTORILY LISTED BUILDING - NUMBERS 1, 1A AND 1B INCLUDING STUDIO HOUSE

The property is located diagonally on a corner plot, with a front entrance to Rosslyn Hill, although the majority of the building is on Hampstead Hill Gardens. It comprises a large detached subdivided house designed by Batterbury & Huxley for the artist John Ingle Lee in 1875-6. There were further additions, that probably included the rear studio balconies and small projecting annex, in 1883 by the same architects.

The building comprises 2 storeys, with an attic and semi-basement. Its hipped tiled roof has dormers, projecting eaves and tall slab chimney stacks. The rubbed brick doorway is round-arched and has panelled pilasters with a pediment and fluted capitals; the door itself is panelled and has a fanlight. A rubbed brick plaque contains an inscription "Built AD1876". Windows are flush framed sashes in gauged brick flat arches. There is a 2 window bay that rises through the basement and ground floor to the right hand ground floor; this is set diagonally across the angle.

Studio House is located in the Hampstead Hill Gardens section, to the long right hand return of the property. It is constructed in brick of plum colour, with red brick dressings and at floor levels there are plain bands. It has a tall sash studio window that terminates in a gable – above this there is a ridge lantern. To the 1st floor level there is a projecting bay that is part-glazed and runs along the return. The Hampstead Artists Council had their headquarters here during the late 1940s.

#### Assessment of Significance

##### Significance

Studio House is formally recognised as being of a high level of interest and has therefore been listed at Grade II. Its heritage significance lies in the architectural and historical special interest of its fabric and form. Studio House is also of interest due to its connection with the artist John Ingle Lee, the critic/poet William Empson and the Hampstead Artists Council.

##### Setting

The property is located in Rosslyn Hill and Hampstead Hill Gardens, which are themselves located within the Hampstead Conservation Area and are part of the Hampstead Hill Gardens sub-area. Development in the area commenced with semidetached stucco-faced villas in the 1870s and continued in the 1880s with detached, grander substantial houses of red brick; these included 1,1A and 1B. There are some noticeably different modern flats and houses that have been recently added to the area, however they are not considered to detract from it.



Figure 6: Studio House the rear of the principal listed building



Figure 7: 1, 1A, 1B including Studio House at the rear (not visible in this view).



Figure 8: Sunnycote House and Studio House, The Building News 1877: showing the Studio House without balconies and rear annex.

# STATUTORILY LISTED BUILDING - NUMBERS 1, 1A AND 1B INCLUDING STUDIO HOUSE



An enchanting GII Listed Victorian Studio House with a 70' private rear garden and two garages in a much sought-after Hampstead location.

Figure 9: Image from early 2000 sales brochure showing formerly open staging area and fabric ceiling treatment.



Figures 10 and 11 (above and left): Extant Mezzanine

STATUTORILY LISTED BUILDING - NUMBERS 1, 1A AND 1B INCLUDING STUDIO HOUSE



Figures 12 and 13: First Floor Balcony Figure 14: Window detail

# 5.0 PROPOSALS AND ASSESSMENT OF IMPACT

## 5.1 PROPOSALS - MEZZANINE

The proposals for the Mezzanine consist of the following:

- Balustrade
- Spiral stair
- Wraparound breakfast bar



Figure 16: Proposed Mezzanine

## 5.1 PROPOSALS - BALCONY

The proposals for the balcony consist of the following:

- Near frameless symmetrical pair of glazed balcony enclosures to first floor level with pivot opening window to garden side
- Roof pitch to match consented conservatory

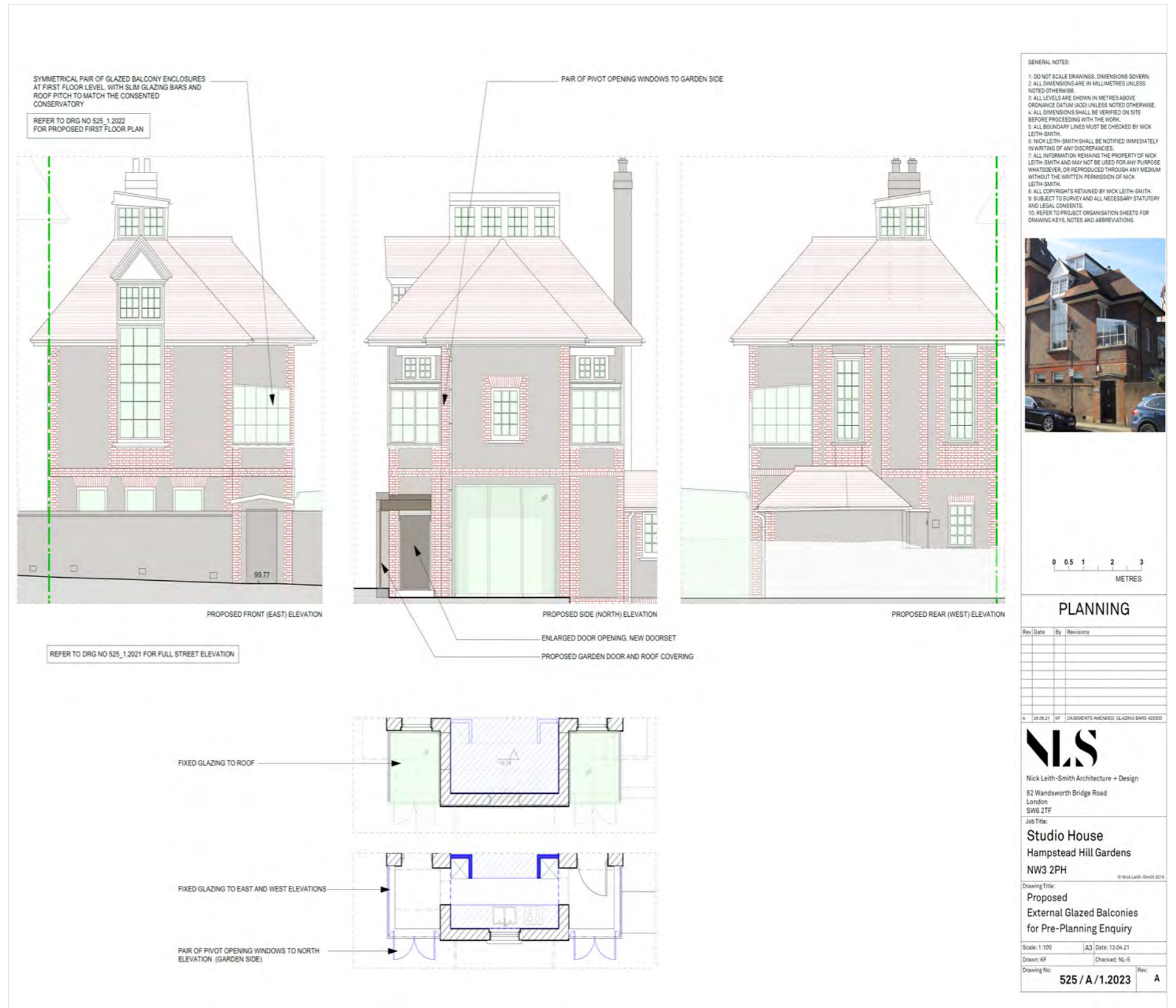


Figure 17: Proposed Balcony

## 5.2 ASSESSMENT OF IMPACT

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This Built Heritage Statement supports an application for minor works to Studio House, Hampstead. These comprise works to the mezzanine area and upgrading the glazing to the conservatory balcony. The aim of the proposed works are for various improvement reasons at Studio House including utility, flexibility and design.

### Mezzanine Area

The extant mezzanine is illustrated on page 11, with the proposed mezzanine illustrated on page 13. The floor plan of this section of the property has been modified at least twice before and previously connected the kitchen and the main living area with a staged area. The current staircase to the mezzanine is not original and is un-attractive and clunky in relation to both the mezzanine area and the room below. It dominates the space, rather than allowing an appreciation of both of these areas.

After consultation with Camden Council, a number of alterations in respect of the proposed mezzanine were made. These consist of re-positioning the spiral stair to the periphery of the room, altering the materials of the balustrade from glass to metal and reversing the door swing to maintain access to the balcony.

The proposal offers a visual 'opening-up' of the space, allowing more light improved circulation and a better use of internal space. Furthermore, the proposed staircase, railing to the mezzanine and the breakfast bar are both attractive and sympathetic to the room below and the mezzanine area itself. The two spaces appear significantly more 'open', allowing additional light penetration and a better appreciation of the complete volume of spaces.

### Conservatory Balcony

The extant balcony is illustrated on page 12, with the proposals illustrated on page 14.

The current form is not considered to be original, with the likelihood that it was formerly 'open air' and enclosed both above and below at a later date. The weathering of the brickwork suggests that there is a difference in construction dates.

After consultation with Camden Council a symmetrical pair of glazed balcony enclosures are proposed, with glazing bars retained in similar format to vertical faces with new side hung casement windows to the rear elevation. Minimalist interior brickwork would replicate the remainder of the building.

### Summary

Overall the works are designed to be as sensitive as possible, with the fine quality design carefully tuned to Studio House in response to its character and historic interest, whilst at the same time protecting its significance. The

historic interest, value and character of the property would not be affected. Furthermore, the proposals would remove some non-original features and provide some sympathetic returns to original plan form.

The alterations are straightforward and extremely modest within the context of the whole house and would result in a neutral impact in respect of both the building and the local area.

## 5.2 CONCLUSION

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Studio House is an attractive and interesting property that forms part of a fine example of a grand substantial red brick house constructed in the late nineteenth century.

The application proposals are modest and do not compromise the historic and architectural elements of the building that contribute to its significance. Overall, the proposals reflect the prevailing design and character of the extant property, protecting its present character.

The interventions and alterations seek to help use the house more efficiently and comfortably in respect of modern family life that is expected today and will bring a number of areas into more flexible usage.

Overall, these modest alterations would provide numerous benefits, whilst maintaining the historic and architectural interest, character and significance of Studio House. We therefore respectfully request that these proposals are favourably considered by Camden Council.



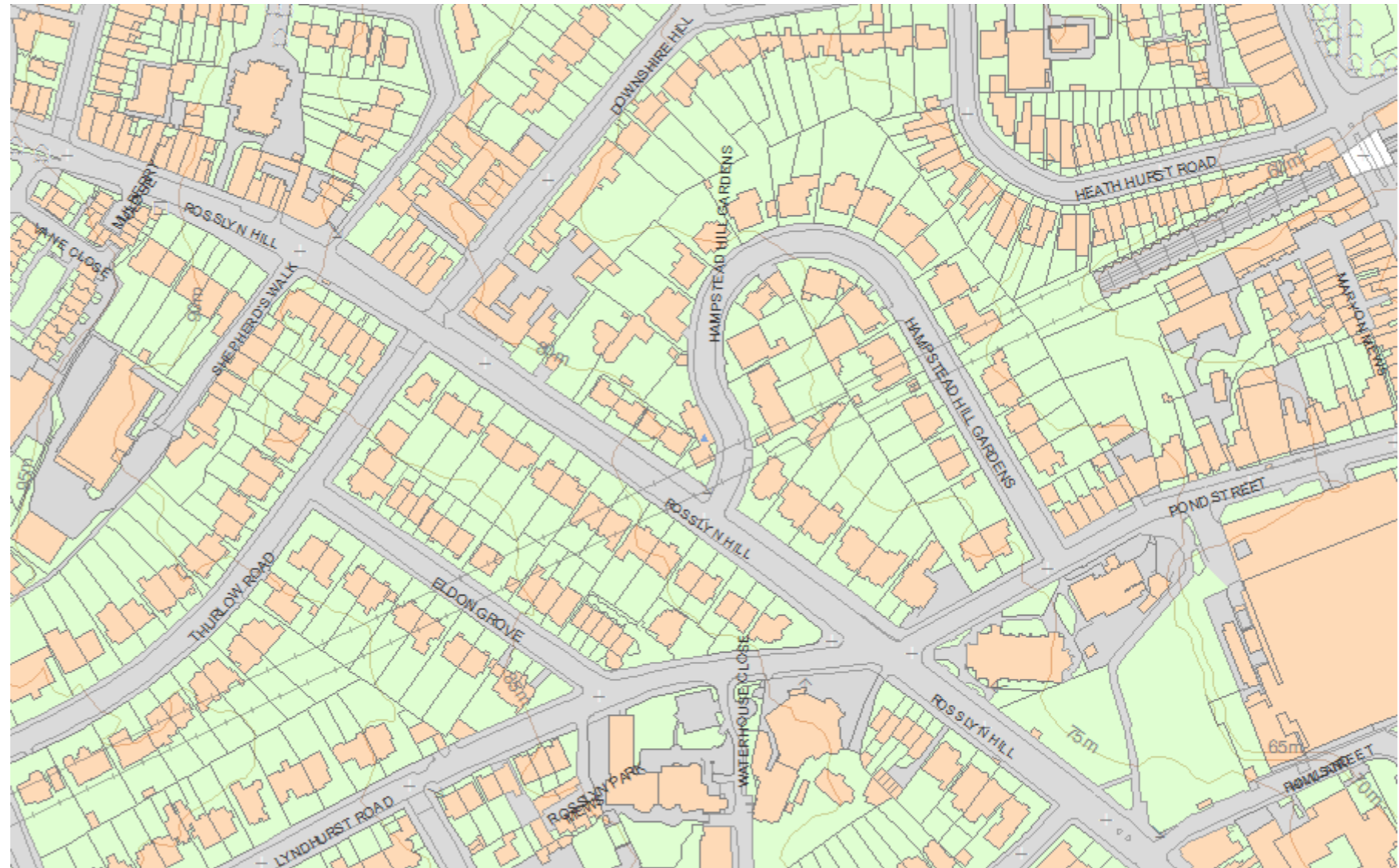
# APPENDIX

## STATUTORY LIST DESCRIPTION

TQ2685SE HAMPSTEAD HILL GARDENS 798-1/38/761 Nos.1, 1A, AND 1B 14/05/74 including Studio House (Formerly Listed as: HAMPSTEAD HILL GARDENS Nos.1 & 2, Nos.3-5 (consec), Nos.7-11 (odd))

GV II

Large detached house and studio on corner plot, now subdivided. 1875-6. By Batterbury & Huxley. For J Ingle Lee. Additions 1883 by same architects probably including the rear studio. Plum coloured brick with red brick dressings; plain bands at floor levels. Hipped tiled roof with dormers, tall slab chimney-stacks and projecting eaves. Set diagonally on corner plot with entrance front to Rosslyn Hill. 2 storeys, attic and semi-basement. 2 windows. Round-arched rubbed brick doorway with panelled pilasters having fluted capitals and pediment; panelled door with fanlight. Gauged brick flat arches to flush framed sashes with exposed boxing. Rubbed brick plaque inscribed "Built AD1876". Right hand ground floor has 2 window bay rising through basement and ground floor and set diagonally across angle. Long right hand return to Hampstead Hill Gardens including to right Studio House with tall sash studio window terminating in a gable above which a ridge lantern; at 1st floor level projecting part-glazed bay running along the return. INTERIOR: not inspected. HISTORICAL NOTE: during the late 1940s Studio House was the headquarters of the Hampstead Artists Council.





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