

No. 12 ELDON GROVE  
LONDON NW3

**HERITAGE AND TOWNSCAPE  
ASSESSMENT**

13 December 2021

GJHP

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# 1 INTRODUCTION

- 1.1 This Heritage and Townscape Assessment has been prepared by GJHP in support of the planning application for alterations and extensions at no. 12 Eldon Grove, Hampstead. GJHP is a consultancy that provides expert advice on heritage and townscape matters.
- 1.2 The assessment considers the effect of the proposed development (the 'Proposed Development') on heritage significance and the townscape of the area around the Site. No. 12 Eldon Grove lies within the Fitzjohns/Netherhall Conservation Area.
- 1.3 The report sets out the following:
- Relevant statutory duties and national and local policy and guidance;
  - A description of the Site and its heritage context;
  - Statements of significance of the relevant heritage assets; and
  - An assessment of the Proposals and their effect on heritage significance in light of the statutory duties of the Planning (Listed Buildings and Conservation Area) Act 1990 and national and local policy and guidance.
- 1.4 The report should be read in conjunction with the application drawings and the Design and Access Statement ('DAS') submitted with the application.

## 2 LEGISLATION, POLICY & GUIDANCE

- 2.1 This section sets out the relevant statutory duties and national and local planning policies and guidance that are relevant to the consideration of heritage and townscapes matters.

### **Statutory Duties**

#### ***The Planning (Listed Buildings and Conservation Areas) Act 1990***

##### *Listed buildings*

- 2.2 Section 66 (1) of the Act states, ‘*in considering whether to grant planning 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.*’

##### *Conservation areas*

- 2.3 Section 72 of the Act requires that when considering applications for planning permission for buildings or land in a conservation area, ‘*special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.*’

### **National planning policy**

#### ***The National Planning Policy Framework, 2021***

- 2.4 The Government issued the updated National Planning Policy Framework (NPPF) on 20 July 2021. The NPPF sets out planning policies for England and how these are expected to be applied.

##### *Heritage*

- 2.5 Section 16 of the NPPF deals with conserving and enhancing the historic environment. It applies to plan-making, decision-taking and the heritage-related consent regimes under the 1990 Act.

- 2.6 Heritage assets are defined in Annex 2 of the NPPF 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).'*'
- 2.7 The NPPF notes, at paragraph 189, that heritage assets *'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.'*
- 2.8 The NPPF requires an applicant to describe the heritage significance of any heritage assets affected by a proposal, including any contribution made by their setting (para 194). It goes on to say that *'the level of detail should be proportionate to the heritage assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.'*
- 2.9 The NPPF identifies three key factors local authorities should take into account in determining applications:
- 2.10 *'The desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*  
*The positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*  
*The desirability of new development making a positive contribution to local character and distinctiveness.'*
- 2.11 Paragraph 199 states that in assessing impact, the more important the asset, the greater the weight should be given to its conservation. It notes that heritage significance can be harmed or lost through alteration or destruction of the heritage asset or from development within its setting.
- 2.12 The setting of a heritage asset is defined in Annex 2 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. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.'*
- 2.13 The NPPF states, at paragraph 201, that where a proposed development would lead to *'substantial harm'* or total loss of heritage significance of a designated heritage asset, consent should be refused, *'...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 a number of specified criteria apply, including that the nature of the heritage asset prevents all reasonable uses of the site.

- 2.14 Where a development proposal will lead to *'less than substantial'* harm to the heritage significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use (paragraph 202).
- 2.15 Paragraph 203 states the effect of an application on the significance of a non-designated heritage asset requires a balanced judgement having regard to the scale of any harm or loss and the heritage significance of the heritage asset.
- 2.16 The NPPF requires local planning authorities to look for opportunities for new development within conservation areas and World Heritage Sites (WHSs) and within the setting of heritage assets to enhance or better reveal their heritage significance. Paragraph 200 goes on to say *'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'*.
- 2.17 Paragraph 207 states *'Not all elements of a Conservation Area or World Heritage Site will necessarily contribute to its significance.'*

### ***Planning Practice Guidance***

- 2.18 The PPG includes a section called *'Historic environment'* which was updated on 23 July 2019. It explains which bodies are responsible for the designation of HAs and provides information on heritage consent processes.
- 2.19 The PPG considers the factors that should inform decision taking about developments that would affect HAs. It notes that *'HAs 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 HA, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals...'* (18a-007). It goes on to say *'understanding the significance of a heritage asset and its setting from an early stage in the design process can help to inform the development of proposals which avoid or minimise harm'* (18a-008). It states that in assessing proposal, where harm is found, the extent of harm should be *'clearly articulated'* as either *'substantial'* or *'less than substantial'* (18a-018).
- 2.20 The PPG notes that setting is defined in the NPPF and that *'all heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not. The setting of a heritage asset and the asset's curtilage may not have the same extent'* (18a-013). It goes on to say, *'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, smell 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' (18a-013).*

## **Regional planning policy and guidance**

### ***The London Plan 2021***

- 2.21 The London Plan 2021 was adopted in March 2021. It is the ‘*overall strategic plan for London*’ and sets out a ‘*framework for the development of London over the next 20-25 years*’.
- 2.22 Policy HC1 on ‘*Heritage conservation and growth*’ notes that development proposals that affect heritage assets and their settings should ‘*conserve their significance, by being sympathetic to the assets’ significance and appreciation within their surroundings*’.

## **Local policy and guidance**

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

- 2.23 The Camden Local Plan was adopted on 3<sup>rd</sup> July 2017. It replaced the Core Strategy and the Development Policies. It covers the period up until 2031 and aims to help the delivery of the Council’s vision for Camden.
- 2.24 **Policy D1 Design** states the Council will seek to secure high quality design in development and sets out various requirements for new development including that it:
- A respects local context and character;*
  - B preserves or enhances the historic environment and heritage assets in accordance with Policy D2 Heritage;*
  - E comprises details and materials that are of high quality and complement the local character.’*
- 2.25 In considering local context and character it notes that all developments, including alterations and extensions to existing buildings, should be of the highest standard of design and take into account, amongst other things:
- ‘*character, setting, context and the form and scale of neighbouring buildings;*

*the character and proportions of the existing building, where alterations and extensions are proposed;*

- *the prevailing pattern, density and scale of surrounding development;*
- *the impact on existing rhythms, symmetries and uniformities in the townscape;*
- *the composition of elevations;*
- *the wider historic environment and buildings, spaces and features of local historic value.'*

2.26 It goes on to say the Council will welcome high quality contemporary design which responds to its context, and that *'good design takes account of its surroundings and preserves what is distinctive and valued about the local area. Careful consideration of the characteristics of a site, features of local distinctiveness and the wider context is needed in order to achieve high quality development which integrates into its surroundings.'*

2.27 **Policy D2 Heritage** states 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. The policy is in line with the NPPF in respect of assessing harm to designated and non designated heritage assets.

2.28 It goes on to say that 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; and will:

- E* *'require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;*
- F* *resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation 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. '*

2.29 In respect of listed buildings, part K states that the Council will resist development that would cause harm to the significance of a listed building through an effect on its setting.

## **Supplementary planning documents, guidance and other**

### ***Camden Planning Guidance – Design (2019)***



- 2.30 The Camden Planning Guidance on Design (Design SPG) was published in March 2019 and supports the local plan. It gives information on detailed design issues, including design excellence and heritage, and supports policies D1 and D2 (amongst others) in the Camden Local Plan.

***Camden Planning Guidance - Home Improvements (draft July 2020)***

- 2.31 The draft Camden Planning Guidance on Home Improvements (Home Improvements SPG) was published in July 2020. It notes in respect of rear extension and alterations that, *‘Depending on where your home is located, there are times where the rear of a building may be architecturally distinguished, either forming a harmonious composition, or visually contributing to the townscape. Where architectural merit exists, the Council will seek to preserve it where it is considered appropriate. Some of the Borough’s important rear elevations are identified in Conservation Area Appraisals’*; it goes on to say *‘in some cases, a more innovative design approach could address specific site constraints and in others, a structure that matches the existing home may better respond to the existing context.’*
- 2.32 The draft SPD sets out considerations that should be taken into account when designing a rear extension including that it:
- be subordinate to the building being extended, in relation to its location, form, footprint, scale, proportions, dimensions and detailing;
  - be built from materials that are sympathetic to the existing building wherever possible;
  - respect and preserve the original design and proportions of the building, including its architectural period and style;
  - respect and preserve existing architectural features, such as projecting bays, decorative balconies, and cornices and chimney stacks;
  - be carefully scaled in terms of its height, width and depth;
  - respect and preserve the historic pattern and established townscape of the surrounding area, including the ratio of built to unbuilt space;
  - Have a height, depth and width that respects the existing common pattern and rhythm of rear extensions at neighbouring sites, where they exist.
- 2.33 The SPD notes that roof dormers should sit within the roof slope and appear as an extension to the existing roof whilst the existing roof form is maintained. It goes on to say a dormer window should:
- dormers should be subordinate in size to the roof slope being extended;
  - the position of the dormer should maintain even distances to the roof margins (ridge, eaves, side parapet walls);

- design of dormers should consider the hierarchy of window openings in terms of size and proportion, which generally result in smaller dormer windows than the ones at lower levels;
- the type, design and alignment of windows should relate to the ones below;
- the proportion of glazing should be greater than the solid areas and dormer cheeks should be of a high quality design and materials;
- innovative approaches are encouraged and supported by pre-application advice;
- dormer materials should complement the main building and wider townscape. Given the existing building stock, the use of traditional materials (timber, lead, hanging tiles) is encouraged.

2.34 It goes on to say consideration should be given to whether the roof of the property is part of an unbroken roof line which is of heritage value.

### ***Fitzjohns/Netherhall Conservation Area Statement***

2.35 The Site lies within the Fitzjohns/Netherhall Conservation Area. The Fitzjohns/Netherhall Conservation Area Statement (the ‘Appraisal’) was adopted in February 2001. It describes the history, character and appearance or significance of the conservation area. The Fitzjohns/Netherhall Conservation Area is discussed in section 3 of this report. The following points are relevant to this assessment:

- No view of or along Eldon Grove are identified in the Appraisal
- No. 12 Eldon Grove, like most of the houses in the conservation area, is identified as a ‘positive contributor’; and
- No. 1 Eldon court is identified as a negative feature as are the lack of boundary walls and excessive hard paving at nos. 8, 9 and 10b,c,d.

### **Other guidance**

#### **Historic England Advice Note 1, Conservation Area Appraisal, Designation and Management (Second Edition) (February 2019)**

2.36 The purpose of this note is to provide information on conservation area appraisal, designation and management to assist local authorities, planning and other consultants, owners, applicants and other interested parties in implementing historic environment legislation, the policy in the National Planning Policy Framework (NPPF) and the related guidance given in the Planning Practice Guidance (PPG). The advice in this document emphasises that evidence required to inform decisions affecting a conservation area, including both its designation and management, should be proportionate to the importance of the asset.

- 2.37 At paragraph 4 of the introduction it states, ‘Change is inevitable, and often beneficial, and this advice sets out ways to manage change in a way that conserves and enhances the character and appearance of historic areas’, and that ‘Conservation areas can contribute to sustainable development in all its three dimensions as outlined in the NPPF.

***Historic England: Historic Environment Good Practice Advice in Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment (March 2015)***

- 2.38 The purpose of this note is to provide information to assist local authorities, planning and other consultants, owners, applicants and other interested parties in implementing historic environment policy in the National Planning Policy Framework (NPPF) and the related guidance given in the Planning Practice Guidance (PPG). These include assessing the significance of heritage assets, using appropriate expertise, historic environment records, recording and furthering understanding.
- 2.39 In terms of general advice on decision-taking it notes at para 4 that, ‘*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 guidance goes on to suggest a number of common steps in assessing significance.

***The Setting of Heritage Assets: Historic England: Historic Environment Good Practice Advice in Planning Note 3 (Second Edition) December 2017***

- 2.40 This guidance states that it provides ‘*information on good practice to assist local authorities, planning and other consultants, owners, applicants and other interested parties*’ and that ‘*alternative approaches may be equally acceptable, provided they are demonstrably compliant with legislation, national policies and objectives.*’
- 2.41 At para 9 it states that, ‘*Setting is not a heritage asset, nor a heritage designation, although land comprising a setting may itself be designated .... Its importance lies in what it contributes to the significance of the heritage asset or the ability to appreciate that significance.*’
- 2.42 At para. 18 the guidance states that the ‘*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.*’ It goes on to say that ‘*many places coincide with the setting of a heritage asset and are subject to some degree of change over time.*’

- 2.43 *The guidance proposes a five stage programme of assessment: (1) identifying the assets affected; (2) assessing the degree to which the setting make a contribution to the significance of a heritage asset or allows the significance to be appreciated; (3) assessing the effect of the proposed development; (4) maximising enhancement and minimising harm; and (5) making and monitoring the decision and outcomes.*

**Historic England Advice Note 12, Statements of Heritage Significance: Analysing Significance in Heritage Assets (2019)**

- 2.44 Historic England issued Advice Note 12, Statements of Heritage Significance: Analysing Significance in Heritage Assets in October 2019. The note covers the NPPF requirement that heritage significance is described in order to help local authorities make decisions on the impact of proposals for change to heritage assets. It states, in paragraph 2 of the introduction, that *'the level of detail 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 the asset(s) need to be proportionate to the significance of the heritage asset(s) affected and the impact on that significance'*. It describes a statement of heritage significance as *'an objective analysis of significance, an opportunity to describe what matters and why'*.
- 2.45 The advice note states that a staged approach to decision making, where the significance is assessed before the design of the proposal commences, is the best approach. It states in paragraph 29, under 'proportionality', that while *'analysis should be as full as necessary to understand significance, the description provided to the LPA need be no more than sufficient to understand the potential impact of the proposal on significance'*.

### 3 THE SITE AND ITS HERITAGE CONTEXT

#### Location

- 3.1 The Site comprises no. 12 Eldon Grove, in Hampstead in the London Borough of Camden. Eldon Grove runs north / south between Thurlow Road and Lyndhurst Road, one block south-west of Rossllyn Hill (A502). Fitzjohn's Avenue (B511) lies some 315m to the west.
- 3.2 The Hampstead Heath London Overground Station lies some 440m to the east. Hampstead London Underground Station lies some 575m to the north-west and Belsize Park London Underground Station lies some 620m to the south-east. The A502 and B511 are served by a number of bus routes.
- 3.3 The Site lies within the Fitzjohns/Netherhall Conservation Area.

#### The Site

- 3.4 No. 12 Eldon Grove is a late 1920s/early 1930s house with a large garden to the south that includes a large garage.



No. 12 Eldon Grove

- 3.5 No. 12 is a 2 storeys high detached house, set back behind a shallow front garden with a driveway to the left (facing), and to the right, providing access to the garage. There is a simple, mid height red brick boundary wall with square piers to the street. Two large mature street trees lie in the footway in front of nos. 12.
- 3.6 The house is of a relatively undistinguished appearance and built of red brick with a pitched hipped roof, with deep splayed eaves, clad in red tiles. The street front is broadly symmetrical with a slightly projecting entrance bay towards the centre; the elevation is wider to the south. It is 'L' shaped in plan with a wide 2 storeys high



rear wing to the northern part, over which the hipped roof, with a taller ridge, continues. There is an inset porch with paired square columns and a tile on-edge detailed lintel; above there is a large bay window of a Tudor style, with 8 vertically proportioned lights and a deep moulded cornice, set in a gable with a stepped Art Deco style top that rises through the eaves. There is a brick on edge band that runs around the house between the ground and first floors. The metal framed casement windows with leaded lights to the left (facing) are two windows wide; those to the right are three windows wide. They have brick on edge cills and a soldier course and tile lintels.



No. 12 street elevation

- 3.7 The side and rear elevations are of a more conventional appearance, with metal framed leaded light casement windows (of varying sizes, including roundel windows in the south flank); those to the rear and south have expressed chimney breast. There is a ground floor canted bay to the rear, and a metal framed conservatory with a mono pitch roof, in the gap of the 'L' plan, that projects beyond the main building to the south.



South elevation and conservatory

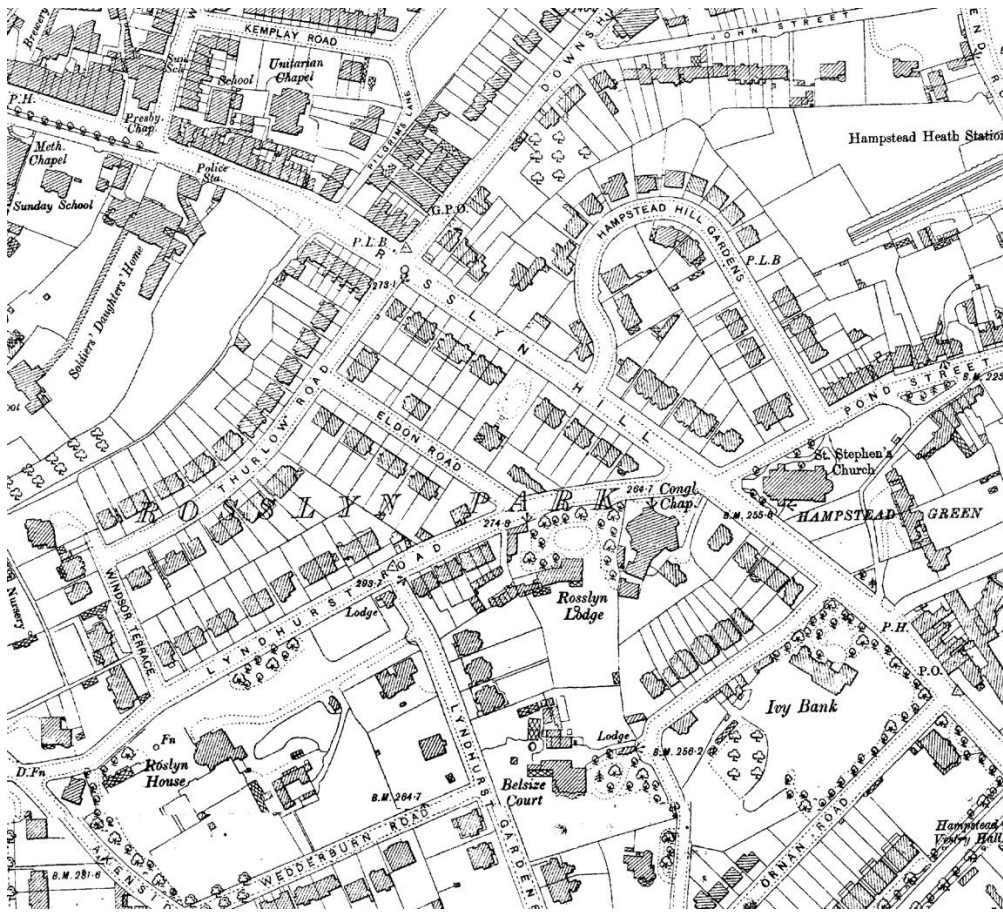


Rear elevation

- 3.8 The No. 12 Eldon Grove is identified by LB Camden in the Appraisal as a positive contributor to the Fitzjohns/Netherhall Conservation Area, see the statement of significance of the conservation area in the heritage context section below.

## Historic development of the area

- 3.9 In medieval times Hampstead was a small upland village. Hampstead Manor (originally in the ownership of Westminster Abbey) was bought by Sir William Langhorne in 1707 and descended to his cousins, the Maryon family. There were two parts to the estate around Hampstead village; Manor Farm (the main estate) with 350 acres in the vicinity of Finchley Road; and East Park to the east of East Heath (now part of Hampstead Heath).
- 3.10 The Fitzjohns/Netherhall Conservation Area was laid out as a residential suburb with a number of grand large houses from the mid 19th century into the early years of the 20th century. Fitzjohn's Avenue was seen as the principal grand planning gesture in the area. Harper's magazine described it as one of the '*noblest streets in the world*' in 1883. The surrounding area was built up at the same time, but the adjoining streets were not as grand. They all had generous building plots and were developed with large detached or semidetached houses.



1:2500 OS Map 1896 Crown copyright and Landmark Information Group Limited 2020

- 3.11 The area east of Fitzjohn's Avenue, around Lyndhurst Road, formed the freehold of the Roslyn Park estate, which belonged to the Dean and Chapter of Westminster. The Survey of London notes that in 1853 Henry Davidson secured a 99 year building lease on the Roslyn House estate, which was drawn up in 1855. In 1859 he sold Roslyn House and the south-western part of the estate to Charles Henry Lardner



Wood, who kept it as a country house until his death in 1893. On the rest of the estate Thurlow, Lyndhurst, and Eldon roads and Windsor Terrace had been laid out by 1862 and c. 40 houses built by 1864. Houses in a similar style were also built on the west side of Rosslyn Hill. The substantial 3/4 storey houses were built around the boundaries of the estate (with no connecting roads between Lyndhurst Road and area west of it: a through route was only established when Fitzjohns Avenue was built). Lyndhurst Road was named after a Lord Chancellor, as was Thurlow Road and Eldon Grove.

- 3.12 In 1870 all the Belsize estates were socially homogeneous, with mainly detached and semi-detached houses in a classical or Italianate style, broken only by small groups of mews. In 1861 residents included William Dobson (1817-98), who lived in Eldon House in Eldon Grove from c. 1861 to 1883, and the publisher Charles Knight (1791-1873) who lived at no. 7 Eldon Grove from 1864-1870.
- 3.13 In 1883 the Rosslyn Grove Congregational Church, designed by Alfred Waterhouse, was built to the south of the junction with Eldon Grove, adjacent to Rosslyn Lodge. It was later known as the Lyndhurst Road Congregational Church and is now the Air Recording Studios.
- 3.14 In recent times various plots have been redeveloped with post-war or later infill schemes including Eldon Court and the Tower Close development (on the site of Eldon House) on either side of the junction of Eldon Grove with Lyndhurst Road, nos. 10b, c and d Eldon Grove, and the infill house at no. 32a Thurlow road.



Tower Close



No. 32a Thurlow Road

### Site context

- 3.15 Eldon Grove is a short street of varied character with a mixture of houses that are varied in age and design. Generally, the larger houses date from the first phase of residential development in the 1860s and comprise semidetached pairs of grand Italianate villas in yellow / gault brick with stucco dressings, as at nos. 2 to 7 (consecutive) and 10 & 11, or the semidetached Gothic style villas at nos. 8 & 9. In



addition, there is a group of three large turn of the C20 Domestic Revival style houses at nos. 14 to 16. These were built on the site of an earlier house with a plot that ran through to Rosslyn Hill.



View into Eldon Grove from Thurlow Road



View into Eldon Grove from Lyndhurst Road

- 3.16 The east side of Eldon Grove is of a varied character with each house, semidetached pair or terrace of a different period and style. There is only one pair of semidetached Italianate style houses from the original phase of development (nos. 10 & 11). The terrace of three 3 storey houses at the northern end, nos. 10b, c and d, date from the late C20 and were built in the long back garden of no. 29 Thurlow Road. No. 12, on Site, dates from the 1920s/30s, and south of here, nos. 14 to 16 were built at the turn

of the C20 century. Terminating the southern end of the street is the 1980s Tower Close development.



East side of Eldon Grove

- 3.17 Development from the latter part of the 20th century defines the junction of Eldon Grove and Lyndhurst Street. Eldon Court, a 5 storeys high post-war apartment block sits on the west side; the Tower Close development sits on the east side. Tower Close has a distinctive corner tower, and continues with a terrace of 4 units (accessed from the rear on Tower Close) along Eldon Grove. The Pevsner volume for North London describes it as *'a group of 1982 by Pollard Thomas & Edwards, with a gabled corner tower with a half-skeletal top, looking like a deconstructionist version of the type of Germanic fortification that was an inspiration in Hampstead Garden Suburb'*; the Survey of London describes it as *'impressive'*.



Eldon Court



Tower Close

- 3.18 Thurlow Road has a more consistent character of large c1860s houses in an Italianate or Gothic style, but there is recent infill such as no. 32a close to the



junction with Eldon Grove. Lyndhurst Road to the south has a more varied character at its eastern end, including around the junction with Eldon Grove (see above). To the west it comprises large mid to late 19<sup>th</sup> century houses in a Gothic, Italianate, Domestic Revival or Arts and Crafts style, as is typical of the conservation area as a whole, as well as some later infill.

- 3.19 Opposite the junction with Eldon Grove, on the south side of Lyndhurst Road, is the Olave Centre (Headquarters of the Girl Guides Association) which incorporates Rosslyn Lodge, a small stuccoed villa built c.1800, with ogee-topped turret and shallow bow. It is described in the Pevsner volume as lying ‘*beyond a disturbingly prominent parking area*’, which goes on to describe the extensions as, ‘*tactfully white-rendered but dwarfing the original house, by John Dangerfield, 1980-91.*’

### **Heritage context**

- 3.20 The Site lies within the Fitzjohns/Netherhall Conservation Area and there are a number of listed buildings in the surrounding streets.

- 3.21 The National Planning Policy Framework defines heritage significance at ‘*Annex 2: Glossary*’ as:

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

- 3.22 In line with PPG paragraph: 006, the statements of significance below consider the various heritage interests of the identified heritage assets as follows:

**‘Archaeological interest** *There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.*

**Architectural and artistic interest** *These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.*

**Historic Interest** *An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can*

*also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.'*

- 3.23 The assessments of significance below are based on on-site visual inspection, online research, and the Council's SPGs. They are proportionate both to the importance of the assets and to the nature and extent of the application proposals. They are sufficient to understand the potential impact of the Proposed Development on heritage interest.

#### ***Fitzjohns/Netherhall Conservation Area***

- 3.24 The Fitzjohns/Netherhall Conservation Area was designated on 1 March 1984 and has been extended on several occasions since. Eldon Grove was included in 1988.
- 3.25 The Council's Appraisal notes that the conservation area '*spreads across the southern slopes of Hampstead, on the descent from Hampstead Village (105m above sea level) to Swiss Cottage / Finchley Road (60m). The hills and their gradients play an important part in determining the area's character. Long views along the Avenues combine with substantially scaled properties and generous grounds to create an imposing district.*'
- 3.26 The Council's Appraisal identifies two character sub-areas and the Site lies in '*Sub Area Two Rosslyn*', the street layout of which is described as having '*a smaller and more intimate character, with gentler gradients, and the architecture ranges from the early period of the 1860s to the 1880s.*'
- 3.27 A variety of architectural styles can be seen including Neo-Gothic, classical Italianate, Queen Anne, Jacobean, Domestic Revival and Arts and Crafts. Brick predominates as the building material but a variety of finishes can be seen throughout the area including brown, yellow, grey, purple coloured bricks, stone or terracotta features or detailing, as well as tile hanging and half-timber effects. There is also a variety of roof forms, clad in slate or clay tiles, some with gables or deep eaves, some with dormers, and many with bold chimneys. The designs of post-war and later interventions are more varied. The houses on Eldon Grove and the nearby streets follow this pattern.
- 3.28 The Pevsner volume for North London notes that houses of the earlier 1860s are still stuccoed Italianate, and that '*Urbane stucco-trimmed pairs continue along Eldon Grove, back to Lyndhurst Road.*' These large houses were built for the upper middle classes by a variety of speculative developers (along with individual architectural commissions). They tend to be closely spaced and follow a common building line set behind front gardens. Whilst the width of streets varies, the regular layout of houses, front garden planting and street trees provide a distinctive and leafy suburban character of some grandeur.

3.29 The Council's Appraisal notes the interesting dynamic derived from the different design of houses but that the townscape has an overall cohesive quality. The large houses generally conform to a common street layout, are of a similar scale and massing and share a broad palette of materials. This brings an overall cohesion to the townscape which has a distinctive grain and richness derived from the varied detailed design of houses.

3.30 The Appraisal describes Eldon Grove as follows:

*'Situated on a gentle incline to the north. The straight and steady slope of this street enhance the effect of its lime avenue while the narrow, kerb-side grass verges add to the suburban flavour. It is a short road that has a number of elements to it. Nos. 2-9 were built in the early 1860s and are four semidetached villas. Nos. 2 to 7 are three storeys, have raised ground floors and front porticos, rusticated stucco at ground and semi-basement, sash windows with three lights. Some additions of dormers and veluxes to the front elevation. The rear of the properties is visible from Lyndhurst Road. Nos. 10&11 on the east side are similar. Nos. 8&9 has a Gothic style, but with a gable dormer. Nos. 14,15,16 are a terrace of 1880s [sic: not on 1896 map, date from turn of the C20] red brick two storey properties, that relate in design to properties in adjacent streets. They have gables with bargeboards, recessed entrances, double height bays (square and curved), casement windows with multiple lights. There is some new development at Eldon Court, which has no outstanding qualities. Tower Close 1982 by Pollard, Thomas and Edwards has positive elements but sits very close to the pavement which gives too much emphasis to the height, although the corner position tempers this.'*

3.31 There have been a number of post-war infill developments, redevelopments and extensions, some more accomplished in design terms than others. Those in Eldon Grove are described above.

3.32 No views of the Site are identified in the Appraisal. No. 1 Eldon Court is identified as a negative feature as are the lack of boundary walls and excessive hard paving at nos. 8, 9 and 10b,c,d Eldon Court.

#### *No. 12 Eldon Grove*

3.33 No. 12 Eldon Grove is identified by LB Camden in the Appraisal as a positive contributor. This house is described above and is considered to be of an unremarkable design typical of the period. As seen in the photographs above, despite having a plot of equal size, it is of a more modest scale than its neighbours, appearing significantly lower than nos. 10 and 11 to the north. It is evident that more attention was paid to the design of the street elevation, with its distinctive entrance

bay, and this is where most detail can be found. It is the street elevation of this positive contributor that is of principal value.

### ***Listed buildings***

- 3.34 There are no listed buildings adjoining or close to the Site. The following listed buildings, all listed grade II, are located in the streets around the Site (listed alphabetically by street name).

#### *Hampstead Hill Gardens*

- 3.35 Nos.1, 1A, & 1B, including the Studio House, Hampstead Hill Gardens are listed grade II. This large two storeys detached house and studio (now sub-divided into flats) on a corner plot, designed by Batterbury & Huxley for J Ingle Lee, dates from 1875-6 with additions in 1883 by the same architects. It is built in plum coloured brick with red brick dressings and has a hipped tiled roof with dormers, tall slab chimney-stacks and projecting eaves.

#### *Lyndhurst Gardens*

- 3.36 No. 17 Lyndhurst Gardens is listed grade II. This 2 storey detached house by Horace Field for Russell Scott dates from 1889-90. The Domestic Revival style composition, much influenced by Norman Shaw, is irregular and built of red brick with tile-hanging on the upper storey, with tiled roofs with overhanging eaves and timber bargeboards.
- 3.37 No. 22 Lyndhurst Gardens is listed grade II. This 3 storey detached house designed by Harry Measures for William Willett and Son, builder-developers, dates from c1886. The ground floor is built of red brick and the upper floors of yellow brick with red brick dressings and terracotta enrichment. The tiled roofs are hipped and gabled.
- 3.38 The front garden walls and gate piers to Nos.22, 24 & 26, Lyndhurst Gardens are listed grade II. These garden boundary walls and gate piers were designed by Harry Measures for William Willett and Son-
- 3.39 The House Preparatory School, No.24 Lyndhurst Gardens, is listed grade II. This 3 and 2 storey detached house (now in use as a school) designed by Harry Measures for William Willett and Son, builder-developers, dates from c1886. It has an asymmetrical design with a ground floor built of red brick, and upper floors of yellow brick with red brick dressings.

- 3.40 The Maria Montessori Training Organisation, No.26 Lyndhurst Gardens is listed grade II. This 3 and 2 storey detached house (now in use as a school) designed by Harry Measures for William Willett and Son, builder-developers, dates from c1886. It has an asymmetrical design. The ground floor is built of red brick, the upper floors of yellow brick with red brick dressings. The roof is tiled hipped with dormers.

#### *Lyndhurst Road*

- 3.41 Numbers 19, 20 & 21 and walls, gate piers and the former lodge, Lyndhurst Road are listed grade II. This group of three houses by Horace Field date from 1897-8. The former lodge to Rosslyn House, attached at the north-east corner, dates from 1865 and is attributed to SS Teulon. The houses are built in a symmetrical composition in Neo-Georgian style of red brick with some stone dressings and Westmorland slate gambrelled roofs. The former lodge (now used as a garage to no 19) is built in plain Tudor style. The list notes; '*Rosslyn House, an old Hampstead house, lay to the south of the present Lyndhurst Road. Its grounds were curtailed when Lyndhurst Road was laid out in the 1860s; a new lodge was then built. Rosslyn House itself was demolished in 1896. Nos 19-21 Lyndhurst Road form a strong group with the houses by Field and Harry B Measures in Lyndhurst Gardens.*'
- 3.42 Lyndhurst Hall Air Recording Studios, Lyndhurst Road is listed grade II. This congregational church with church hall to the rear, designed by Alfred Waterhouse, dates from the 1883-4 (it is now a recording studio), and has 1905 additions by Spalding & Spalding. It is built in a Romanesque style of purple Luton brick with red brick and terracotta dressings, and has tiled gabled roofs with a central hexagonal roof terminating in a lantern with a pyramidal roof.

#### *Rosslyn Hill*

- 3.43 No.11 Rosslyn Hill is listed grade II. This 2 storey plus attic and semi-basement detached house, formerly the Congregational Church manse, dates from c1770. It is built of brown brick with red brick dentil cornice and pediments and with a south-east garden front with ground floor canted bay.
- 3.44 No.12 Torrington and attached wall, gate piers and gate, Rosslyn Hill is listed grade II. This 3 storey detached house was designed by Batterbury and Huxley for Dr Andrew Miller dates from 1876-7. It is built of red Fareham bricks with some terracotta detailing. It forms part of a development by Batterbury and Huxley including all the listed buildings in Hampstead Hill Gardens.
- 3.45 The Former Police Station and Courthouse, including stable and harness room, railings and lamps, Rosslyn Hill is listed grade II. This building by John Dixon

Butler, surveyor to the Metropolitan Police, dates from 1913 and is constructed from red brick with limestone dressings.

- 3.46 The K6 Telephone kiosk outside the Police Station, Rosslyn Hill is listed grade II. This type K6 Telephone kiosk designed by Sir Giles Gilbert Scott dates from 1935.



## 4 ASSESSMENT OF EFFECT & CONCLUSIONS

- 4.1 This section describes the Proposed Development as relevant to the consideration of effects on townscape and heritage significance. It goes on to consider the effect of the Proposed Development at no. 12 Eldon Grove on the host building, the local townscape and the heritage significance of the Fitzjohns/Netherhall Conservation Area, as well as the setting of nearby listed buildings.
- 4.2 Reference should be made to the DAS, scheme drawings, and planning statement accompanying the application, which set out in detail the Proposed Development.

### **Description**

- 4.3 The Proposed Development comprises various alterations and extensions to the existing single-dwelling as set out below:
- a ground floor extension to the rear
  - the infilling of the south-east corner at 1<sup>st</sup> floor level (to the rear)
  - a new roof with a dormer to the rear
  - a new basement with a modest lightwell to the front
  - the replacement of the windows with double glazed windows to match the design of the originals
  - the removal of existing clutter from the north and east elevations

### ***Preapplication advice***

- 4.4 The Council have commented on previous proposals for the site, by different architects, as follows.
- 4.5 The Council provided preapplication advice in respect of the proposed demolition of no. 12 and its replacement with a pair of C19 style semidetached houses to match nos. 10 & 11, in their letter of 27 December 2017. The Council objected to the loss of no. 12 (a positive contributor to the conservation area), and the design approach to the new houses noting, *'the wholesale replicating of an earlier architectural style is seldom successful as the finer details are rarely true and stand out against the original examples.'*
- 4.6 The Council provided preapplication advice in respect of proposed extensions to no. 12 and a contemporary infill house at no. 13 in their letter of 10 September 2019.

- 4.7 The retention of no. 12 Eldon Grove was welcomed. Concerns were expressed regarding the degree of alterations to the rear elevation including the loss of the chimney and the hip to gable extension. They considered the rear elevation important in its own right (we assess the contribution of no.12 to the conservation area above). The loss of the conservatory and a deeper extension here was found acceptable. The Council noted a dormer window in the rear roof may be acceptable and that the east flank wall of the house should not be obscured.

### **Assessment**

- 4.8 No. 12 is different to all its neighbours and does not contribute to a uniform or harmonious composition along Eldon Grove. In such cases the Council's draft Home Improvements SPD encourages an innovative approach to the design of extensions.
- 4.9 The extensions and alterations to no. 12 are based on a clear understanding of, and are complementary to, the character and proportions of the existing building. This scheme seeks to provide a rear extension of a contemporary design, clearly of its time, that celebrates the connection of the interior of the house with its garden.
- 4.10 The ground floor rear extension replaces an existing conservatory. It is of a simple design, set in from both flank walls, and with a stepped plan to the rear. There are large windows onto the garden, set in a plain metal chamfered frame, and the sides are clad in metal. It has been carefully scaled in terms of its height, width and depth, both in relation to the host building and its neighbours. It is subordinate to the host building, in relation to its location, form, footprint, scale, proportions, dimensions and detailing.
- 4.11 The 1<sup>st</sup> rear elevation of the rear wing, including the chimney breast and chimney, is retained. The infill extension to the south-east corner will be in brickwork and bonding to match the existing and with a new window to match the style of those existing.
- 4.12 The roof is rebuilt to provide a cohesive top to the extended building. It will rise to the same height as the current tallest ridge of the hipped roof that runs across the rear wing. The splayed deep eaves detail is retained, and the roof overall will provide a fitting top to this building, in keeping with the architectural character of the host building and enhancing its presence in the street.
- 4.13 There will be a dormer in the new rear roof slope (as suggested in the preapplication letter) positioned centrally within the area of the roof to the left of the retained chimney, to better align with the windows below and avoid a cluttered appearance with the chimney at this level. The glazing matches that of the host building. A similarly designed and detailed dormer is proposed in each of the two side roof pitches.

- 4.14 The design of the dormers is in line with the SPD. They will sit as extensions within the main roof form, subordinate in size to the roof slope being extended, and have been sensitively positioned to reflect the pattern of fenestration in the elevations below. The proportion of glazing is greater than the solid areas and the dormer cheeks are of a high quality material.
- 4.15 The shallow front light well will be enclosed with a simple metal railing, in keeping with the style of the house. It is set symmetrically around the ground floor window. The lightwell will be screened to a large degree in views from the street by the boundary wall.
- 4.16 No. 12 has been identified as a positive contributor to the conservation area (it is not locally listed) and clearly it is the street elevation that is of principal value in this regard. It is in the street façade where the architectural intent of the building is most evident, and it is the street façade that contributes to the townscape of the street scene and the significance of the conservation area. The proposed extensions will not detract from the street facade and the new roof, of a more regular form maintaining the distinctive splayed eaves detail, will complement its implied symmetry through the focus of the central entrance bay.

### ***Summary***

- 4.17 To summarise, in line with policy D1 the Proposed Development:
- respects local context and character
  - preserves or enhances the historic environment and heritage assets
  - comprises details and materials that are of high quality and complement the local character
- 4.18 In line with Policy D2 Heritage the Proposed Development will preserve and enhance the Fitzjohns/Netherhall Conservation Area, for the reasons set out in the assessment above. The alterations and extensions to no. 12 are principally confined to the rear or side of the house, and the new roof will enhance its appearance in street views. There will be no effect on the setting of any listed building in the surrounding area.

### **Conclusions**

- 4.19 The Proposed Development, comprising the extension of no. 12, is an intelligent response to the Site and its heritage context. It is based on a clear understanding of the design of the host building and the significance of the Fitzjohns/Netherhall

Conservation Area. It will not harm its positive contribution to the conservation area.

- 4.20 Special attention has been paid to the effect of the Proposed Development on the significance of the Fitzjohns/Netherhall Conservation Area. There are no harmful effects to any heritage asset and the Proposed Development therefore accords with the objectives set out in sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended).
- 4.21 In respect of the proposals considered in their own right, and the relationship between the extensions to no. 12 (which respect the host building) and its townscape and heritage context, the effect will be entirely positive. The Proposed Development is in line with the policies and guidance on design set out in the NPPF and PPG; local policies and guidance and HE guidance.

Gareth Jones Heritage Planning  
13 December 2021