



**The Winter House and 'Cutting', 81 Swain's Lane, London, N6 6PJ**

**Heritage Statements**  
**Heritage Significance and Impact Assessments**

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81 Swain's Lane, Highgate (The Winter House and "Cutting") – Heritage Statements

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## 1.0. INTRODUCTION

- 1.1 81 Swain's Lane (The Winter House), Highgate, London, N6 6PJ is a Grade II\* Listed Building designed by the highly notable Modernist architect, John Winter (1930-2012). The Winter House, together with the 'cutting' situated within the garden (historically part of the Grade II listed Mortuary Chapels building), is surrounded by the Grade I Registered Landscape of Highgate Cemetery (containing 71 statutorily listed structures) and is located within the Highgate Conservation Area, London Borough of Camden. The list descriptions for The Winter House and the chapels building with the 'cutting' can be found in Appendix 1.
- 1.2 This report incorporates two Heritage Statements to inform Pre-Application discussions followed by full Planning and Listed Building Consent Applications: Part 1 details the significance and impact assessments with relation to the proposed scheme at The Winter House, whilst Part 2 focuses on the proposals affecting the 'cutting'.
- 1.3 The two Heritage Statements comply with the requirements of the National Planning Policy Framework (NPPF, July 2018) and the online Planning Practice Guidance (PPG) in respect of heritage issues. No archaeological assessment has been undertaken as a part of this report.
- 1.4 Each of the two Heritage Statements sets out:
  - An historical background of the building, site and surrounding area;
  - An appraisal of the historical significance of the building, the contribution The Winter House and the 'cutting' make to the setting of any heritage assets including the Highgate Conservation Area and the landscape of the cemetery;
  - An assessment of the impact of the proposed works upon the significance of the building and the settings of nearby heritage assets, including the Highgate Conservation Area and the Grade I Registered Landscape;
  - How the proposed works comply with relevant policies in the NPPF and the PPG, and how the works are in accordance with local, regional and national planning policies.

### 1.5 Authorship

- **Dorian A T A Crone** BA BArch DipTP RIBA MRTPI IHBC - Heritage and Design Consultant. Dorian has been a Chartered Architect and Chartered Town Planner for over 30 years. He has also been a member of the Institute of Historic Building Conservation for 25 years. Dorian is a committee member of The Society for the Protection of Ancient Buildings, the International Committee on Monuments and Sites (ICOMOS), ICOMOS UK and Institute of Historic Building Conservation. He has been a court member with the Worshipful Company of Chartered Architects, a trustee of the Hampstead Garden Suburb and is also a trustee of the Drake and Dance Scholarship Trusts.

Dorian has worked for over 30 years as Historic Buildings and Areas Inspector with English Heritage, responsible for providing advice to all the London Boroughs and both the City Councils. Dorian has also worked as a consultant and expert witness for over 20 years advising a wide variety of clients on heritage and design matters involving development work, alterations, extensions and new build projects associated with listed buildings and conservation areas in design and heritage sensitive locations. He is

a panel member of the John Betjeman Design Award and is a Design Review Panel member of both the London Borough of Islington and Design Council - CABE. Dorian has also been involved with the Royal Academy Summer Exhibition Architectural Awards and the Philip Webb Award along with a number other public sector and commercial design awards.

- **Dr Daniel Cummins** MA (Oxon) MSc PhD – Historic Environment Consultant. Daniel is an historian with a BA and Master's in History from Oxford University and a doctorate from the University of Reading, where he specialised in ecclesiastical buildings and estates and had his work published in leading academic history journals. Daniel also has a Master's in the Conservation of the Historic Environment and has undertaken extensive work as a consultant for Local Authorities, architects and leading planning and heritage consultancies across the country. He provides historical research, significance statements, character appraisals, impact assessments and expert witness statements for new development projects, as well as for alterations and extensions which affect the fabric and settings of Listed Buildings and Locally Listed Buildings, the character and appearance of Conservation Areas, the outstanding universal value of World Heritage Sites, and all other types of heritage assets.
- **Ben Tosland** BA (Hons) MA – Heritage Researcher. Ben is a Historian with a BA in History from the University of East Anglia, where he specialised in the history of the English Landscape. He completed his Master's at the University of Sheffield's School of Architecture in Conservation and Regeneration and is currently undertaking a PhD in Architectural History at the University of Kent, with a focus on twentieth century buildings and landscapes. Since completing his Master's, Ben has worked for local authorities writing Conservation Area Appraisals and for the Society for the Protection of Ancient Buildings (SPAB) coordinating historical research, advice and working parties.

## 1.6 Methodology

These assessments have been carried out gathering desk-based and fieldwork data. The documentary research was based upon primary and secondary sources of local history and architecture, including maps, drawings and reports. Attention was given to the RIBA Library, Victoria and Albert Museum Drawings Collection, The National Archives, London Metropolitan Archives, Camden Local Studies and Highgate Cemetery Archives. There have been several well-renowned architectural historians, such as Murray Fraser, Elaine Harwood and Neil Jackson, who have focussed articles on The Winter House. Extensive conversations have taken place with Dr Ian Dungavell, the Chief Executive of the Highgate Cemetery Trust and an expert on Highgate Cemetery and the 'cutting' and its location.

Dates of elements and construction periods have been identified using documentary sources and experience gained from similar building types. A site visit was conducted on 10<sup>th</sup> June 2016 and 1<sup>st</sup> August 2017 when a review of the site was conducted by visual inspection to analyse the site and identify the relevant parts of the cemetery landscape and Highgate Conservation Area that would be most affected by the proposed works. Consideration has been given to its historical development, building types, materials of key buildings, open spaces, and the nature of the cemetery landscape which contribute to the identification of the built form and the understanding of the special character of the area. The settings of nearby heritage assets and registered landscapes along Swain's Lane were also identified in relation to the site in order to assess the potential impact of the proposals on those settings and on the character and appearance of the streetscape of Swain's Lane.

# Part 1: The Winter House

The proposed scheme involves:

- The comprehensive repair and restoration of the house and minor internal alterations;
- The demolition of the former stonemason's workshop;
- The demolition of a later extension to the house;
- The erection of a new extension to the house in the location of the existing extension linked via a glass link;
- The repair and restoration of the cast-iron gates and gate piers.

## Summary

- The subject site of The Winter House is a Grade II\* Listed Building within the Highgate Conservation Area and Grade I Registered Landscape of Highgate Cemetery;
- An assessment of the significance of The Winter House concludes it possesses **high** aesthetic, historical and setting values, **medium to high** evidential value and **low communal**;
- The proposed alterations to The Winter House will have a **minimal positive** impact on the architectural and historic interest of the building – its significance, appreciation and understanding. There will also be a **minimal positive** impact on the character and appearance of the Cemetery and the Highgate Conservation Area. There is also a positive impact on the setting of other heritage assets, including the Mortuary Chapel. The proposed scheme offers substantial enhancements. In summary these are:
  - The replacement of the unsightly modern extension to the south-west of the Winter House with a new, sympathetically designed one that is more in keeping with the house and its materials;
  - The repair and restoration of exterior materials and building fabric that is in need of repairs or replacement to enhance the architecture and historic interest of the building;
  - The repair and restoration of the interior elements of significance;
  - The upgrading of the house for twenty-first century living dramatically improving the insulation and thermal qualities of the building to promote sustainability;
  - The substantial improvement of the setting of the house, statutorily listed Chapel and Registered Cemetery, and the character and appearance of the Conservation Area, by the removal of the unsightly former stonemason's workshop and the repair and restoration of the boundary treatment and gates, enhancing the public realm.



## 2.0. LOCATION

- 2.1 The subject site is located at the half way point of Swain's Lane, adjacent to the entrance of Highgate Cemetery East and West, a Grade I Registered Landscape (Figure 1). The subject site is situated within the Highgate Conservation Area (Figure 2), which was designated by London Borough Camden Council in 1968, with subsequent extensions in 1978 and 1992 – the Conservation Area is divided between Camden and Haringey Councils respectively. The cemeteries fall within the Camden section. The 1978 extension included the western part of the Cemetery, which is where the subject site is located. The Winter House is located in 'Sub Area 3', titled *Waterlow Park and Cemeteries* (The Conservation Area is made up of five sub-areas). The house is described in detail in the Conservation Area Appraisal for Highgate by London Borough of Camden Council as 'being of particular interest'; particular mention is made of its materials (Cor-Ten steel) as having 'weathered to a rust finish in harmony with the woodland character of the surroundings'. It is sited in a prominent location above the road on a slight rise above a Victorian brick wall, thus contributing positively to the character and appearance of the surrounding significant Registered Landscape and Conservation Area. An examination of the National Heritage List maintained by Historic England revealed that there are many Listed Buildings, structures and monuments in close proximity to The Winter House, most notably, the Mortuary Chapel, a colonnaded walk way inside the Cemetery, the boundary wall to the Cemetery, the Lodge Houses and entrances to the cemeteries and various mausoleums.

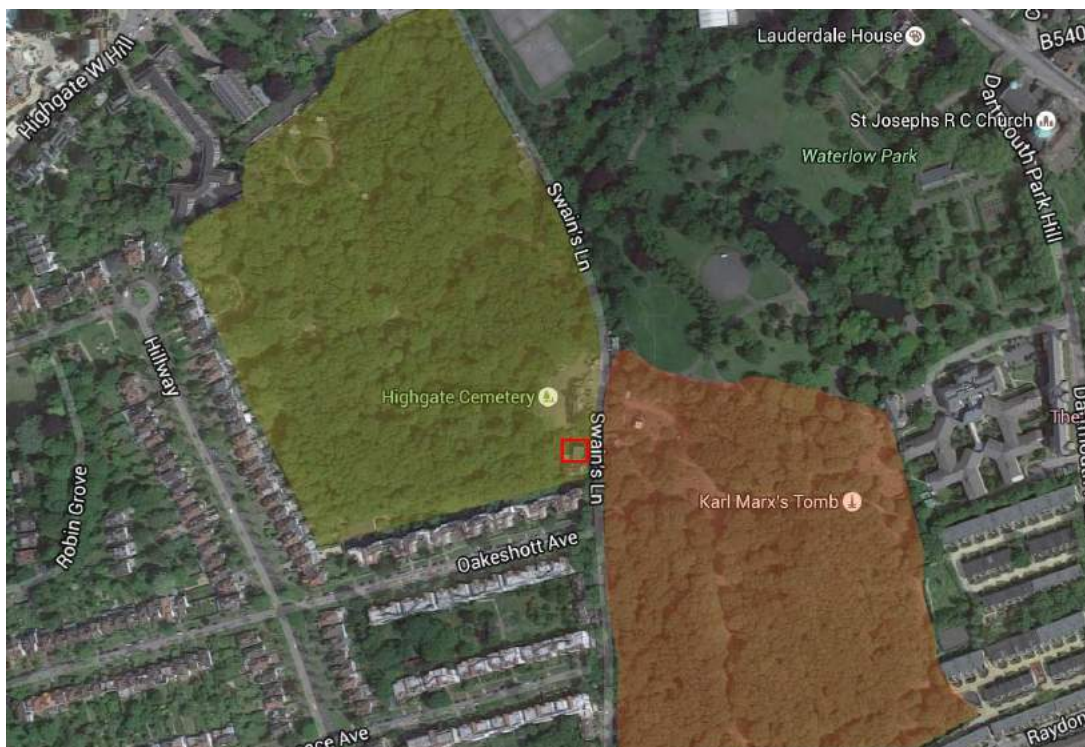


Figure 1: Subject site (red), Highgate Cemetery West (Yellow), Highgate Cemetery East (Orange)

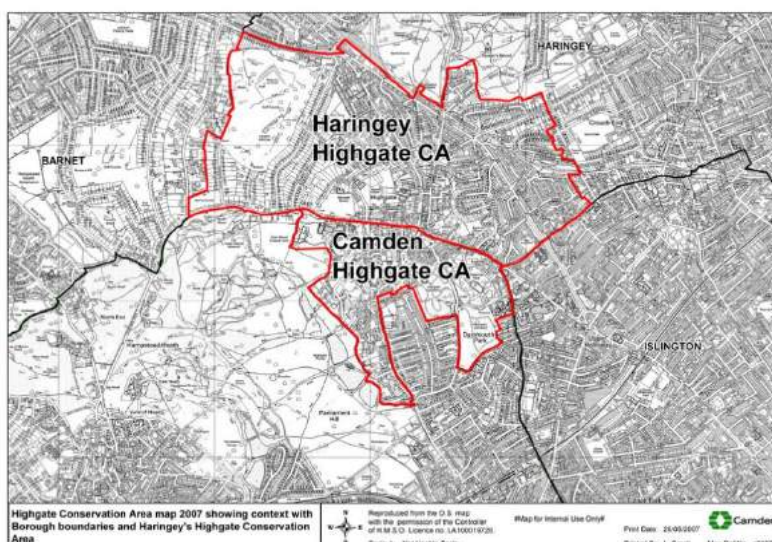


Figure 2: The Highgate Conservation Area

### 3.0. BRIEF HISTORY OF HIGHGATE AND THE CONSERVATION AREA

#### 3.1 Brief History of the Area

- 3.1.1 The village of Highgate originated as a hamlet in the south-eastern corner of the Bishop of London's medieval estate. The area was within the diocese of the Bishop of London from the 7<sup>th</sup> century and was eventually divided between the parishes of St Pancras and Hornsey. This division characterises Highgate's political history as it has long been divided and it currently is split between the London Boroughs of Camden and Haringey. From 1227 until church lands were confiscated during the Reformation in the 1530s, the land was primarily used by the Bishops for hunting. Highgate was first mentioned in 1354, only in connection with the road to the gateway at the top of the hill. Early growth has been attributed to the general traffic to a hermitage, attracting pilgrims in the fifteenth-century.
- 3.1.2 The thoroughfare, Swain's Lane, is first mentioned as far back as the year 1492 as 'Swayneslane', though the less euphonious form usually employed until the nineteenth century was 'Swines Lane' (Figure 3). It was one of four parallel routes up the hill to the village: West Hill, Bromwich Walk, Swain's Lane and Dartmouth Park Hill. Bromwich Walk never developed beyond a footpath and has since disappeared. The use of Swain's Lane was mainly to provide access to the adjacent farm lands on either side and there were no dwellings on it except at a few yards from the upper end, as mentioned in Percy Lovell and William McMarcham's chapter on Ashurst House in the *Survey of London*: volume 17.





Figure 3: John Rocque's 1745 map of London included Highgate and mentions 'Swine Lane' (Camden Local Studies and Archives Centre)

- 3.1.3 Despite its leisurely land-use in the medieval period, Highgate was on a toll-route out of London as early as 1386. The Bishop of London placed a tollgate at the highest point on the hill, hence the name for travellers to pay a small sum in return for the upkeep of the road. Following the requisitioning of church land during the Reformation, Highgate became a major thoroughfare with ribbon-development alongside the road. Its function as a route from the city is reflected in the fact that five inns were constructed by 1553, around twenty years after its seizure from the church.
- 3.1.4 The first larger brick houses were built by the end of the seventeenth century, providing a beginning for the main period of development in the 18<sup>th</sup> century, by the end of which a small town was created. In the nineteenth century Highgate had established itself as one of the most desirable places to live in London with smaller-scale houses built alongside the larger eighteenth-century examples. The Victorian politician, businessman and philanthropist, Sir Sydney Waterlow, bequeathed a large area of land, to become Waterlow Park, in 1889 adjacent to the Highgate Cemetery East (to the north). Subsequently, this was, and remains, an area well utilised by local residents of Highgate within close proximity to The Winter House. Thus, largely, the area surrounding The Winter House is predominantly Victorian in its character but has sixteenth-century origins.
- 3.1.5 The older part of Highgate Cemetery is on the west-side of Swain's Lane (Figure 1), which dates from 1838 with the east being consecrated in 1854. Established by the London Cemetery Company, the original 20-acre site had been part of a mansion built by Sir James Ashurst in the seventeenth century, in which the subject site is now located (Figures 5 and 6). A cemetery is a place of burial, not attached to a place of worship, that is often multi-denominational. The need for cemeteries across the country in rapidly industrialising areas was of paramount importance as the population in cities was growing fast, and the average age of the population was lowering due to squalid living and working conditions. London was late in building cemeteries in contrast to cities such as Liverpool, Newcastle, Norwich and Sheffield.
- 3.1.6 When Highgate Cemetery was consecrated in May 1839 by the Bishop of London, it was the third out of eight to be built in the capital between 1830 and 1850. It was designed by Stephen Geary and David Ramsay with influences from the most notable Victorian landscape designer and cemetery designer, John Claudius Loudon, in its planting and serpentine pathways. It was immediately successful and

became popular as a place of burial and as a focal point for visitors who came to enjoy the magnificent views over London as much as the artistry of the memorials. By the 1960s, the owners, United Cemetery Company, had run out of money and it was subsequently under threat from sale and development. In 1975 the Friends of Highgate Cemetery was founded, to take care of the Cemetery and its running. This uncertain future of the Cemetery in the 1960s is important to the history and setting of the subject site, as the context of The Winter House would have had an uncertain future when the architect John Winter purchased the site for his house.

### 3.2 Setting and Context

- 3.2.1 The Highgate Conservation Area provides the setting and landscape for the subject site. The townscape is dominated by Victorian buildings, twentieth-century bomb infills, mature trees, hedges and an undulant sloping topography that affords cherished and important views across the immediate area and over London.
- 3.2.2 The subject site was previously in the garden of the cemetery superintendent's house called St James' Villa; the RIBA Journal of August 1967 included an elevation of the house displaying its context and the topography of the lane, which is crucial to the privacy of the house (Figure 4). Swain's Lane was historically a footpath and one of the main roads used for driving livestock to market from the north into London. Today, the lane splits the east and west Cemeteries and was considerably widened in 1905 by resident Mr. Burdett-Coutts.

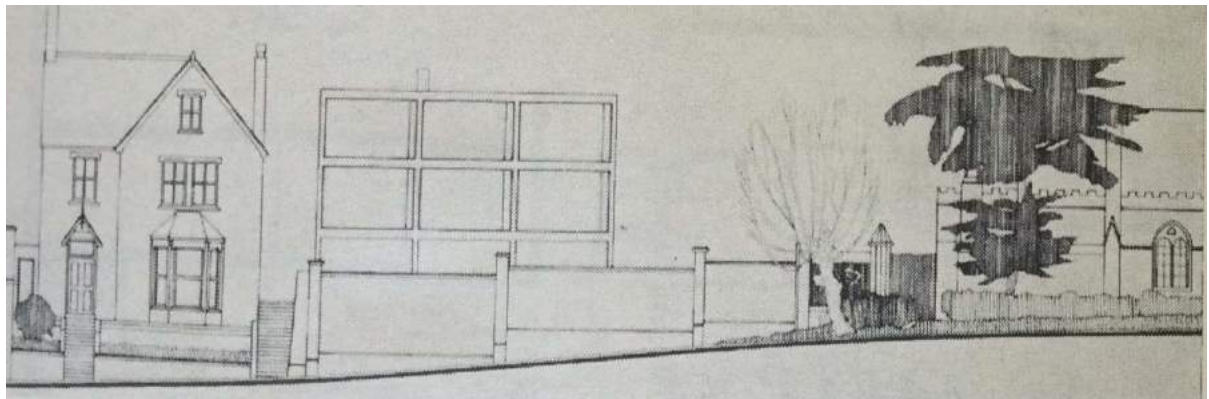
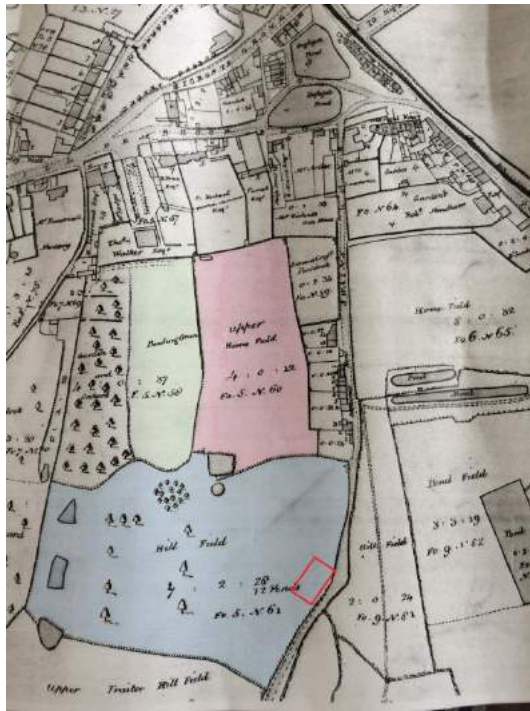


Figure 4: RIBA Journal 1967, prior to construction, an elevation of the proposals for The Winter House.

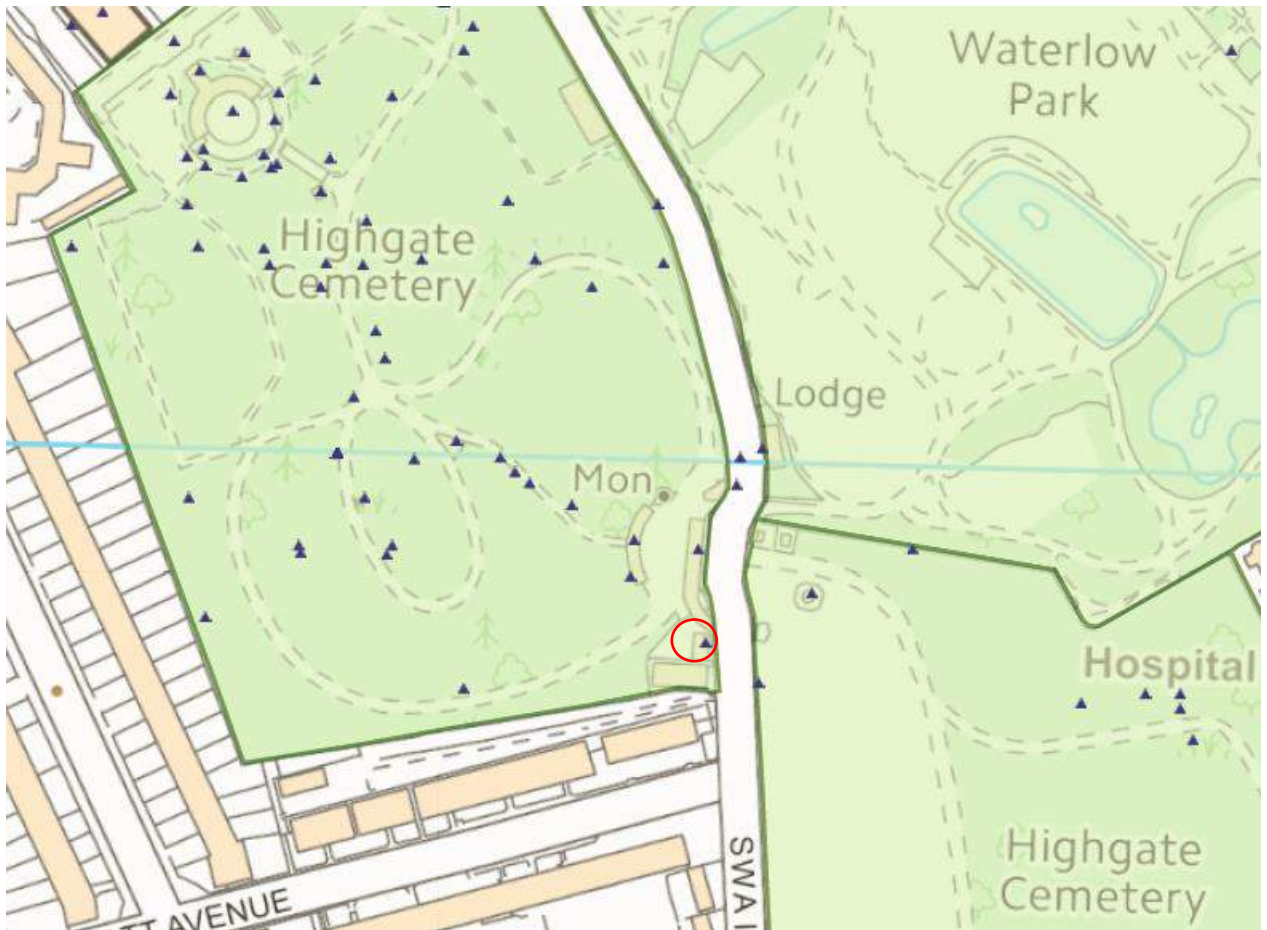
- 3.2.3 Swain's Lane and the subject site are consequently set in their own landscapes and are affected by wider landscape elements due to far-reaching views across London. The landscape of the cemeteries is vitally important to the character of the house and was at the centre of John Winter's considerations when designing his home there. The Thompson Map of 1801, clearly shows a row of houses along Swain's Lane, approximately to the north of where The Winter House is today. The cemetery is situated in a field marked 'Upper Home Field', 'Hill Field' and also takes up the 'Bowling Green' (Figures 5 and 6). The shape of both sites has been constrained by the historical boundaries and as such has had a bearing on the subsequent design and layout of the buildings and their surrounding landscape. Behind The Winter House are rows of terraces that are blocked from the view of John Winter's house by 79 Swain's Lane, trees and thick foliage. Trees and an undulant topography characterise this area the most, which is common in some of the other eight cemeteries designed in London at this time.



Figures 5 and 6: The left map is Thompsons Map of 1801 showing the fields in the centre, to the east of Swain's Lane that were to become the cemetery and subject site. The right hand map was drawn shortly after the cemetery was consecrated and depicts its countryside setting within the former fields (Camden Local Studies and Archive Centre).

- 3.2.4 There are several heritage assets that surround the Winter House. To the immediate north of the house is the Grade II listed Mortuary Chapel of Highgate Cemetery (a Grade I Registered Landscape). The Chapel has a door in the chancel, which led to a tunnel to transfer coffins under Swain's Lane to the East Cemetery. To the north of this, there is a lodge which served as an entry to the cemetery and was designed by James Bunstone Bunning, the architect of many of the buildings within the cemetery. Viewed from the Winter House is also a semi-circular colonnaded structure which holds a staircase up towards the cemetery and the mature wooded landscape. To the north-east of the house is Waterlow Park, a Grade II\* Registered Landscape, designed towards the end of the nineteenth-century providing public land for leisure. The lodge of Waterlow Park was the original Cemetery Superintendent's house and is also listed at Grade II. The majority of heritage assets within the vicinity of the Winter House are in Highgate Cemetery. Furthermore, the assets in the area are predominantly Victorian and exhibit London stock brickwork, slate roofs, Gothic exteriors and are usually residential (if they do not belong to the cemetery). A plan depicting all nearby designated heritage assets in relation to the Winter House can be found below.





Plan showing surrounding designated heritage assets in relation to the subject site (outlined in red) – registered parks and gardens (shaded green) and statutorily listed buildings (blue triangles) – Historic England.

- 3.2.5 The *Architects' Journal* article of August 1970 describes the immediate context and townscape of The Winter House:

*The site is the superintendent's house at Highgate cemetery; it is to the north of the old house, so the new house has a three-storey Victorian house to the south, the now derelict Mortuary Chapel to the north and the cemetery to the west and east, with fine views across London. Highgate cemetery is surrounded by a high brick wall 120 years old and this separates the site from Swain's Lane and give the house the privacy that makes a glassy house possible. [Sic]*

- 3.2.6 The elevation below (Figure 7) shows the immediate built environment to The Winter House and the scale, height and massing of the buildings. When considered in its landscape context, placed above the lane surrounded by bushes, hedges and trees, the house blends in with its surroundings despite its form and silhouette being drastically different to its Victorian neighbours.

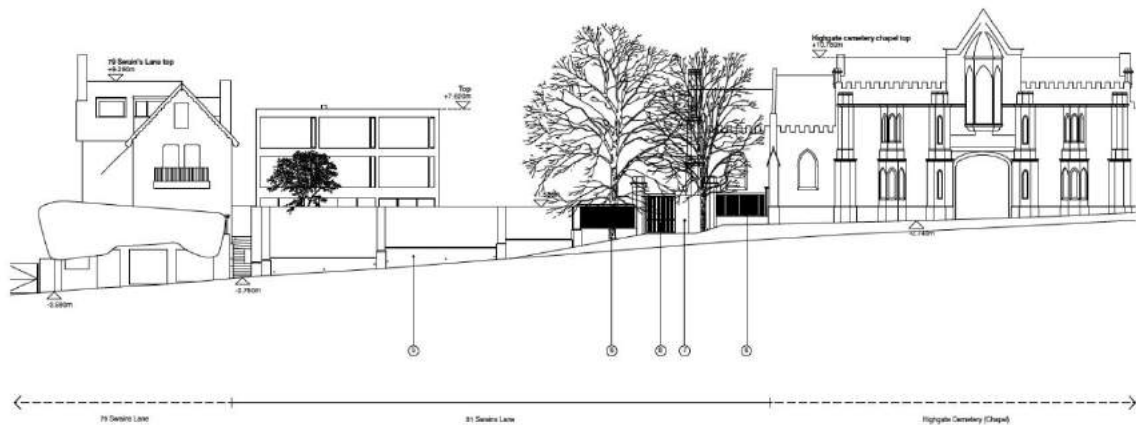


Figure 7: Elevation of the undulating site by Ellis Miller showing 79 and The Winter House with the Mortuary Chapel (1839) to the far left.

- 3.2.7 Most houses on Swain's Lane exhibit Victorian features, such as gabled roofs with detailed bargeboards, dormer windows in the roofs, sash windows, covered-porches, detailed ironwork and are constructed from yellow London stock brick. The majority of houses are either detached or semi-detached, creating a continuous unusual and highly prized rural feel to what is otherwise an urban environment; this is accentuated by prominent trees in the area.
- 3.2.8 The setting of The Winter House is important to the historical significance of the house; as such, it is protected by the landscape being Registered and being part of an extensive Conservation Area. The architectural character of the area is not reflected in the building, but the harmonious relationship of the building with its setting contributes positively to the Registered Landscape surrounding the house.

## 4.0. HISTORY AND SIGNIFICANCE OF THE WINTER HOUSE

- 4.1 It is well documented that the house built by John Winter at 81 Swain's Lane was completed in 1969, with work having started in 1967. John Winter was a revered and respected architect of the twentieth century, who died aged 82 in 2012. He attended the Architectural Association (AA) as a student and later as a highly respected teacher, also teaching at the Bartlett, and developed a belief that 'architecture was happening in America', inspiring him to study at Yale under Louis Kahn, Josef Albers and Paul Rudolph. Following this, he worked for Skidmore, Owings and Merrill (SOM) in San Francisco, his practice principal was Myron Goldsmith who had worked on the Farnsworth house with Mies van der Rohe, which Winter believed to be 'the noblest creation of mankind on earth since the Doric Temple'.
- 4.2 In Elain Harwood's 2015 *Space, Hope and Brutalism*, she says 'the legacy of working for SOM was palpable, though an underlying belief in structure as architecture came from Mies', which is clearly manifested in the building and construction of The Winter House. Winter soon moved back to London where he designed and built his first house at 2 Regal Lane. It was in this time that he found work for the Hungarian émigré, Erno Goldfinger – architect of the Trellick Tower, Balfron Tower and his own home at 2 Willow Road. His family soon outgrew 2 Regal Lane, and he purchased the site for the Winter House to

start building a larger family home. Prominent architectural historian, Murray Fraser, pointed out that Winter was by no means the first person to build with glass and steel in Britain but he was to be the 'most talented exponent' with his subsequent effort.

- 4.3 Furthermore, due to its location, unique design and new palette of materials, it was a task for Winter to get the building past the planners. In 2012, just six months before his death, Henrietta Billings of the Twentieth-Century Society documented the story in an interview with the architect. John Winter stated:

*The planners wanted an Arts and Crafts style house on the site. It went to the local Highgate Society conservation group, whose representative was Walter Bor', one of the original architects and planners for the 'New Town', Milton Keynes in the post-war period. 'Walter Bor was wonderful. He said there was a tradition in Highgate of young architects building houses in the back gardens of other houses. And the fact he said it was a tradition got it through. We wouldn't be sitting here today if it wasn't for Walter Bor.*

(C20, Obituary: John Winter, Feb 2013)

- 4.4 Harwood states 'their house rose amidst the photogenic decay of the cemetery, pristine in its Golden Section proportions, but clad in rusted Cor-ten steel' (Figure 8). The house was not entirely unique in its use of 'Cor-ten' steel, it had been used on primarily industrial sites prior to this, and was introduced to Winter while he was working on Cummins Engine Factory in Darlington, County Durham between 1964 and 1966. Moreover, it was Eero Saarinen and Kevin Roche who had made it famous in America, another key influence on the aesthetic of The Winter House. Cor-ten is a weatherproof alloy of manganese, vanadium and carbon steel containing a small amount of copper; an oxidised surface forms on the steel over two or three years, which is resistant to further weathering for some eight-hundred years and virtually impervious to acid, making it a particularly sustainable material to build with. Winter also stated at the time, that for a house of the size of The Winter House, it was economically irrelevant what material was used, as steel or timber would have cost roughly the same.



Figure 8: Close up of the oxidised surface of The Winter House

- 4.5 Double glazed and set out according to the Golden Section, the heavily glazed, Miesian inspired windows look out over the cemetery (Figures 11 and 12). In order to ventilate the building, there are sliding doors on the ground floor and centre hinged vertical louvres on the first and second floors



adjacent to the windows (Figure 9). The windows are deteriorating which has been flagged up in both the *RIBA Journal* and by estate agents, *Modern House*, saying that the 'run off from the Cor-ten has given the glass a milky hue of cataracts... some of the double glazed units have visibly blown... anyone who takes it on will be doing it as a labour of love.'



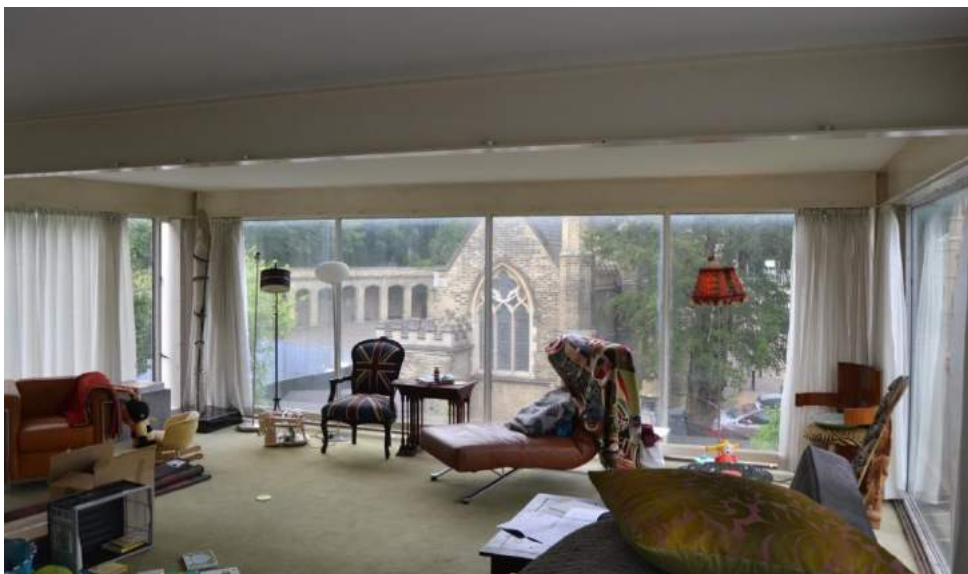
**Figure 9: Shows the exposed steel beams, the 'milky hue of cataracts' on the double-glazed windows and the centre hinged vertical louvres**

- 4.6 The Winter House was nearly never built and experienced difficulty from conception to construction. Winter had to oversee the project himself, mostly because there was not an engineer with enough experience to complete the project, and he was known for his frugality and tight budgeting. Winter had received 60 waivers with regards to building regulations, but fortunately had a 'sympathetic building inspector'. The house is structured over three floors with the steel frame being made visible in a painted white finish. This internal frame is separated from the Cor-ten exterior with a layer of insulation to prevent cold and damp penetrating the walls (Appendix Two). The floor slabs are concrete, containing under-floor heating and internal partitions are made of concrete block; none of the original under-floor heating now functions (Figure 10). The flat roof, characteristic of modern house designs, is insulated with wood, wool and polystyrene with glass fibre felt and wood chippings.



Figure 10: Laying concrete floor slabs.

- 4.7 The house is on a rectangular grid plan, with modules that measure 8x12x20 feet. The open plan living space of the house is on the second floor (Appendix Two), which also houses the study, and is reached via a central staircase with fireplace island – part of the central service core. This space originally was used for gatherings and parties for professionals and friends of the Winters affording views of the cemetery, Mortuary Chapel and Swain's Lane (Figures 11 and 12). The first floor contains the master bedroom, and three further bedrooms out of the five, and a 'bathroom cell' with doors from the landing set at a 45-degree angle (Appendix Two). Generally of poor design, the first floor landing is a dark, narrow space with a low balustraded-wall above the staircase. Moreover, the existing arrangement of the bathroom creates an uncomfortable and ill-fitting space in which the door cannot be opened fully. Ascending the staircase provides a view of the mature trees in the cemetery. The main bedroom and dressing room fill a third of the first floor area to the north. The ground floor is entered from the street on the south-east corner with a WC and shower, staircase and guest-bedroom to the left in the new extension (Appendix Two). Occupying two-thirds of the floor-space is an open plan family kitchen/dining area which opens directly out into the garden (Appendix Two), which is surrounded by floor-to-ceiling sliding metal windows providing views of the garden.





Figures 11 and 12: Showing the views from the second floor living space

- 4.8 Several architectural historians, such as Harwood and Fraser, have alluded to how important the site of Swain's Lane is. The *Architects' Journal* commented in 1970 that in order for the house to have its own garden, Winter was forced to make his home three-storeys in height. As a historic thoroughfare, its undulating topography, height and views over both the cemetery and London, the choice of site is crucial to the overall design, position, location, setting and its high significance (Figure 7). Crucially, this is recognised in the listing description of the subject site by Historic England (formerly English Heritage) where it states reasons for listing 'the design has considerable elegance and a close relationship with the landscape and monuments in Highgate Cemetery'. The appearance of the frontage to Swain's Lane has been compromised however owing to the unsympathetic gates and unsightly stone mason's shed which sits in the foreground of The Winter House (Figure 13).



Figure 13: The Winter House in its context, behind is the front gable of the Superintendent's house, with the unsightly shed in the foreground.



- 4.9 The subject site remains largely unaltered, including various architectural details and original interior features, which are usually of poor material quality. The hard-wearing quarry-tiled flooring has been patch-repaired with poorly matching tiles on the ground floor, although original cork tiles are still in-situ on the walls of the bedrooms on the first floor. Winter had designed various elements, such as the kitchen cupboards; they were made to fit the layout and style of living he desired for his family (Appendix Two). The bathrooms were also designed in detail by Winter and specified elements such as a Formica basin and cupboards.
- 4.10 In 2005 plans were drawn up by Winter for a single storey extension in the garden. Designed for his partially disabled wife four years before the building was listed, the extension is built with approximately a 1 metre gap between its neighbour, 79 Swain's Lane, and is connected to the main house through a glass corridor. The extension was built from Thermalite Turbo blocks lined with thermal board, faced on the visible elevations with stone cladding (Figures 14 and 15). The listing description from 2009 did not consider the extension to be of special architectural interest.



**Figure 14: The extension viewed from the north**



Figure 15: The extension from the interior (behind the kitchen)

- 4.11 Owing to the site for The Winter House originally being the garden for the Superintendent's house, the garden is not particularly large. The neighbouring cemetery toilets and a substantial fifteen-foot drop to the basement level of the Mortuary Chapel forms part of the boundary with the cemetery to the north of the site. The drop leads to the 'cutting' which goes under Swain's Lane towards the West Cemetery and was likely filled in by building waste and earth from both the initial build of the Winter House and its subsequent extension. The east side of the garden is likely to be made up of loose rubble, earth and bricks, which was placed there because John Winter did not wish to incur costs for it to be taken away.

#### 4.12. Significance of The Winter House

- 4.12.1 The building's significance is reflected in its rarely assigned Grade II\* listing. The following descriptive appraisal will evaluate the building against listed selection criteria of 'Principles of Selection for Listing Buildings', DCMS, 2010. Historic England's (formerly English Heritage) criteria outline in 'Conservation Principles, Policies and Guidance,' which partially overlap with the Statutory Criteria, have also been considered and encompass the following values:

- **Evidential Value** – relating to the potential of a place to yield primary evidence about past human activity
- **Historical Value** – relating to ways in which the present can be connected through a place to past people, events and aspects of life
- **Aesthetic Value** – relating to the ways in which people derive sensory and intellectual stimulation from a place
- **Communal Value** – relating to the meanings of place for the people who relate to it and whose collective experience or memory it holds
- **Setting Value** - relating to the immediate and surrounding landscape of the subject site

4.12.2 The level of significance for each value and the setting will be assessed using the following grading:

- **High** – values of exceptional or considerable interest
- **Medium** – values of some interest
- **Low** – values of limited interest

#### 4.12.3 Evidential Value

Historically, Swain's Lane has been used as a thoroughfare from London to the North. The subject site is not in the historical centre of Highgate, therefore, as London expanded, the narrative of human history can be told through Victorian maps and recent primary sources. The garden of The Winter House is consecrated land, although it is unlikely that it has ever been used for burials. Furthermore, there is little chance that there is any significant archaeology within the immediate vicinity of The Winter House. However, the house is one of the first to use Cor-ten steel and is one of the most complete, intact and finest examples of steel and glass modern design idiom in Britain today. **Therefore, the evidential value is medium to high.**

#### 4.12.4 Historical Value

The Winter House is a deeply personal house built by the architect John Winter, who is widely regarded as a highly significant twentieth-century architect. This assessment is confirmed through an analysis of contemporary literature from the late 1960s and early 1970s and secondary material written by prominent architectural historians such as Elain Harwood, Neil Jackson and Murray Fraser. The architecture of the building is highly reminiscent of the renowned 'Case Study Houses' of the 1950s in California, as well as notable works by architects such as Mies van der Rohe. Having studied John Winter's life, it is clear that these are his predominant influences and that these are revealed in his design for the subject site. The layout of the house is crucial to the Historical Value as it is very typical of the open-plan living which was starting to become fashionable in the 1960s. The narrative provided from its conception to construction is highly significant of the era, as it shows an encouragement of creativity in design from the planning system. **Therefore, the historical value is high.**

#### 4.12.5 Aesthetic Value

The appearance of The Winter House has retained the majority of its original Modernist features and functions since it was completed in 1969. Notably, the original metal windows, full height centre hinged louvres, quarry tiles, kitchen units and bathroom features all remain. Moreover, the Cor-ten steel exterior is of high-quality both functionally and aesthetically. From a distance the glazing still looks impressive, but in many of the units, the double-glazing is degraded and interstitial condensation has stained the exterior creating a 'milky cataracts' effect. It is noted that the house's design is highly uncommon and rare, yet blends in with the surrounding landscape due to its discreet location, proportions, use of materials and design. The extension is not considered to be of architectural and historic interest, rather it detrimentally affects the house, its appreciation and understanding. The extension was designed as a low-cost solution to John Winter's ailing wife. Despite obvious need for renovation, The Winter House is a highly unique house, informed through twentieth-century principles of design, construction and detailing. **Therefore, the aesthetic quality of the subject site is high.**



#### 4.12.6 Communal Value

The Winter House has always been a private house. It is visible from the public realm, but not normally accessible. **The communal value is therefore low.**

#### 4.12.7 Setting Value

The site's location was chosen specifically by John Winter for his house due to its setting. The house is set above Swain's Lane on an undulating site within the boundary of the Highgate west cemetery, a Grade I Listed Landscape. The upper floors of the house have extensive views over both cemeteries and appear to be in the canopy of mature trees. The Winter House is situated in the Highgate Conservation Area and much has been made of the house and the setting in it, with descriptions of the 'verdure' cemetery as a backdrop with the old wall that encircles it. To the north of the site is the Mortuary Chapel, which has been the subject of extensive restoration in recent decades. The Chapel is viewed from each floor of the subject house and adds to the setting significantly. **Overall, the value of the setting is high.**

#### 4.12.8 **Summary of Significance**

The Winter House is a Grade II\* Listed Building of exceptionally high design quality which makes a positive contribution to the character and appearance of the Highgate Conservation Area and Registered Landscape, and to the settings of neighbouring Listed Buildings. The building has unusually retained most of its original features, and despite these needing extensive works to repair and restore them, these add to the building's significance. It is an extremely rare example of well-designed modern building in an entirely unique setting by a renowned architect, reflected in its listing status.

## 5.0 **IMPACT ASSESSMENT**

5.1 The description of the proposal is accompanied by a series of floor plans and 3-D models prepared by SHH Architects which can be found in the bundle accompanying this application. The proposals consist of:

- The comprehensive repair and restoration of the house and minor internal alterations;
- The demolition of the former unsightly stonemason's workshop;
- The demolition of a later extension to the house;
- The erection of a new extension to the house in the location of the existing extension linked via a glass link;
- Internal alterations affecting the secondary spaces of the house;
- The repair and restoration of the cast-iron gates and gate piers.

5.2 The proposed development may have an impact on:

- The fabric and significance of the Grade II\* Listed Winter House;
- The setting of the adjacent Grade II Mortuary Chapel;

- Highgate Cemetery, Grade I Registered Landscape;
- The settings of other statutorily listed and registered assets (Appendix Two);
- The character and appearance of the Highgate Conservation Area.

5.3 For the purposes of assessing the likely impact to result from the proposed development of the site and its subsequent impact on heritage assets, established criteria have been employed:

- **Positive** - If the proposed changes will enhance heritage values or the ability to appreciate them, then the impact on heritage significance within the view;
- **Neutral** - If the proposals preserve the heritage values, and have negligible or no impact on the heritage asset;
- **Negative** - however, if they fail to sustain heritage values or impair their appreciation.

5.4 Within the three categories there are four different levels that can be given to identify the intensity of impact:

- **Negligible** – impacts considered to cause no material change;
- **Minimal** – impacts considered to make a small difference to one's ability to understand and appreciate the heritage value of an asset. A minor impact may also be defined as involving receptors of low sensitivity exposed to intrusion, obstruction or change of low to medium magnitudes for short periods of time;
- **Moderate** – impacts considered to make an appreciable difference to the ability to understand or appreciate the heritage value of an asset;
- **Substantial** – impacts considered to cause a fundamental change in the appreciation of the resource.

5.5 The subject building, the Winter House, has been assessed in this Heritage Statement as possessing high heritage values and making a positive contribution to the character and appearance of the Highgate Conservation Area and the Grade I Registered Landscape of Highgate Cemetery in which it is located. By definition, therefore, the impact of the changes to the exterior of the existing building on the character and appearance on adjacent heritage assets will be **minimal and positive**.

5.6 It is considered that the proposed extension to the rear of the house will be a positive addition to the Winter House. It can be glimpsed from Swain's Lane, in the Highgate Conservation Area – the public realm. The proposed high-quality design and detailing of the extension (utilising similar materials to the subject house) will reinforce the character and appearance of the Conservation Area and adjacent heritage assets by better reflecting the Modernist style in which the Winter House was built than the existing unsympathetic extension. The new extension will also be screened through a planting scheme on the boundary of The Winter House. The design features include elegant and well-considered steel and glass construction within the extension design, which follow the material palette of John Winter's original house, but does not render itself a pastiche. The extension uses Cor-ten steel louvres on the exterior, utilising the same materials as the house. Due to this design, the extension will add to the architectural interest of the area and the nearby heritage assets, which tend to juxtapose the design of the Winter House. The Winter House was designed to harmonise with the surrounding landscape using a modern idiom, rather than imitate its historical neighbours, such as the Mortuary Chapel or Gothic Victorian houses. The extension will also follow this ideal. The replacement extension will display typical

high-quality Modernist detailing and features. It is considered that the height, bulk and mass of the replacement extension will respond positively to its immediate environment of the Grade I Registered Landscape and the Grade II\* listed Winter House. It is envisaged that the extension will sit comfortably within the undulating landscape, garden and the streetscape of Swain's Lane. The materials will relate strongly to the Winter House, unlike its current extension. Highgate Conservation Area is filled with slate roofs, London stock brick and Victorian era buildings; the proposed extension will not reflect the surrounding area's built heritage, but will instead celebrate the physical landscape of Highgate Cemetery, Swain's Lane and most particularly the Winter House.

- 5.7. The malfunctioning windows, now fogged and tarnished, are to be replaced reinstating the streamlined elegance of the original design which is difficult to appreciate in their current condition. This will not only allow a better appreciation and understanding of the significance of the building, but will also enhance its appearance in views from the public realm on Swain's Lane, thereby also enhancing the character and appearance of the Conservation Area and the settings of nearby designated heritage assets.
- 5.8. There are several key interior alterations proposed in order make the house suitable for modern day living. Some of these changes involve alterations to the built-in storage units that Winter designed for him and his family. In the kitchen, proposals include changing the height of the 'floating' kitchen cupboards which were specifically designed for the Winter House and raising the small built-in table to create more usable work space; there is already a designed eating area in the next room and the small table is therefore an impractical and duplicating fixture of limited significance.
- 5.9. At first and second-floor level, it is proposed to remove the non-functioning under-floor heating and replace it with a new system within a concrete film; the reinstatement of under-floor heating will enable the removal of all non-original unsightly radiators and will enable a better understanding and appreciation of the original design intention. It is proposed to replace the existing patch-repaired 'quarry-tiled' flooring to the ground floor as part of the reintroduction of under-floor heating as the original is no longer functioning; the replacement tiled floor will match the existing and will be acquired from the original manufacturer. There are minor alterations proposed to the utility area and bathroom on the ground floor which are to be remodelled and interchanged sympathetically; these secondary areas are considered to be of little, or no, heritage significance. The configuration of the porch and entrance lobby will not be altered taking account of pre-application advice.
- 5.10. The existing stairs to the upper floors are extremely narrow and indeed dangerous with no balustrading and only a stainless steel tubular handrail; it is proposed therefore to raise the formica balustrading and to reinstate a steel handrail to the staircase matching the original design which will enhance its safety whilst retaining the original timber stairs and design of the balustrading.
- 5.11. The first floor circulation area is dark and claustrophobic (Appendix Two); the doors are placed at 45 degree angles from the corridor and lead to the rooms on the outside which gain light from the floor-to-ceiling windows. Access to the bathroom on the first-floor is awkward and uncomfortable in its design and layout; the door from the landing does not open fully, the room is small and the bath faces inwards, away from the window and the view of the Cemetery. It is therefore proposed to re-order this room as an ensuite (including the removal of the window bench to allow the door from the landing to open fully) and to create an additional family bathroom centrally within the footprint of the dark circulation corridor to the

master bedroom and part of bedroom 4; this proposed reconfiguration is key to creating a much-improved circulation plan for the first floor and allowing space for storage and a dressing area within the footprint of the existing bedroom 4. This will necessitate the removal of the existing internal partition between the corridor and bedroom 4; the original layout will still be readable by the sealing shut of the original door into the master bedroom and the retention of nibs. Any perceived detriment is substantially outweighed by the considerable enhancements to the character and setting of the building and other designated heritage assets. Moreover the original layout and circulation is poor and does need altering.

- 5.12 Taking account of pre-application advice, the wall between the bedrooms in the southern bay (2 and 3) is proposed to be converted to have a concealed pocket sliding partition door to join the rooms, sustaining the spirit of flexibility and original design ethos of the house. The bookshelves currently in this location are to be repaired and reinstalled on the adjacent walls in both rooms, meaning there will be minimal loss of historic fabric.
- 5.13. The repair and restoration of the existing cast-iron gate and stone gate piers together with the removal of the dilapidated and unsightly stone mason's shed are considered to be positive enhancements. The boundary between the Winter House and Chapel will be considerably enhanced by these proposals along with the demolition of the former stonemason's workshop. These will all considerably enhance the setting of the Winter House, the Chapel and the entrance to the Cemetery opposite as well as the character and appearance of the Conservation Area.

5.14 Summary

Overall, it is considered that the impact of the proposals on the Winter House's architectural and historic interest, as well as the character and appearance of the Highgate Conservation Area and surrounding heritage assets is **minimal and positive**. The replacement of the current extension with a new extension that is in keeping with the subject building will enhance the character and appearance of the Conservation Area. The existing extension can be glimpsed from the public realm as views of it are afforded from the Mortuary Chapel and the Cemetery; however the new well-designed extension will be screened from view through planting. The repair and replacement of the fogged windows, the removal of the stonemason's workshop, the improvement of the boundary treatment through the repair and restoration of the gate piers and cast iron gates will enhance views from the public and private realms in the Conservation Area. The principal spaces within the house remain largely intact. The house, its fabric and appearance will be sympathetically and appropriately restored both externally and internally. The main internal alterations are focussed principally on secondary spaces and service areas and thus have little or no impact on the heritage significance of the building as a whole.

## 6.0 POLICY COMPLIANCE AND JUSTIFICATION STATEMENT

### 6.1 Camden Planning Guidance (2015)

- 6.1.1 The Camden Planning Guidance (CPG) document is split into eight sections, with the first concentrating on design (CPG1) including an extensive section on Heritage. The CPG was written to support the policies in the Local Development Framework (LDF) and sets out briefly the constraints on heritage assets within the London Borough of Camden.

#### 3.0

- *We will only permit development within Conservation Areas that preserves and enhances the character and appearance of the area*
- *Historic buildings can and should address sustainability*

The Winter House scheme removes an unsightly modern extension, replacing it with something of a similar mass and bulk that is in keeping with the Modernist design principles of the Grade II\* listed heritage asset. As the extension is not visible from the public realm in the Highgate Conservation Area, the proposed demolition and rebuilding of the current extension, will have minimal or no impact, but will enhance the character and appearance of the area by using a similar palette of materials to that of the subject site.

#### 3.7

- *We will only permit development within CAs, and development affecting the setting of CAs, that preserves and enhances the character and appearance of the area (see Planning Policy Statement 5(PPS5), Policy HE8)*

The proposed development preserves and enhances the character and appearance of the Conservation Area by removing a detrimental extension to the subject building and replacing it with something of much higher design quality which will complement and enhance the character of the building.

#### 3.20

*Most works to alter a listed building are likely to require listed building consent and this is assessed on a case by case basis, taking into account the individual features of a building, its historic significance and the cumulative impact of small alterations. The listing description is not intended to be exhaustive and the absence of any particular feature in the description does not imply that it is not of significance, or that it can be removed or altered without consent.*

The list description has been completed recently, deeming the extension not to have been of architectural merit or historical distinction. The current extension is of little or no significance and will be replaced with a sympathetic and well-designed structure that is in keeping with the Winter House, the settings of surrounding heritage assets and the Highgate Conservation Area.

#### 3.22

*In assessing applications for listed building consent we have a statutory requirement to 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. We will consider the impact of proposals on the historic significance of the building, including its features, such as:*

- *i) Original and historic materials and architectural features*
- *ii) Original layout of rooms*
- *iii) Structural integrity*
- *iv) Character and Appearance*

- i) The extension will cause some material changes by enhancing the original south-west elevation. However, this does not compromise the overall aesthetic significance of the house.
- ii) The layout on the first floor is to be altered, but will enhance the lifestyle for the family that live there now and will do so for future owners. However, the main elements of the plan form and principle rooms remain little altered. Winter's original intention for the house was that floor spaces could change and be adaptable as necessary.
- iii) The structural integrity of the building remains unaltered, but rather is repaired and restored.
- iv) The proposed extension offers opportunities for enhancement to the architecture and historic interest of the subject building and its setting as well as the character and appearance of neighbouring heritage assets, the Chapel and the Conservation Area. The provision of suitably landscaped gardens will further enhance setting potential.

### 3.23

*We will expect original or historic features to be retained and repairs to be in matching material. Proposals should seek to respond to the special historic and architectural constraints of the listed building [sic], rather than significantly change them.*

The proposals sympathetically restore the building and its principle spaces providing much needed modernisation and improvement to its service areas and facilities without compromising the special historic and architectural constraints of the building. Detrimental elements such as the unsightly non-original radiators will be removed with the reinstatement of under-floor heating.

## 6.1.2 Camden Local Plan (2017)

The Local Plan was adopted in July 2017 and has replaced the Core Strategy and Camden Development Policies documents as the basis for planning decisions and future development in the borough.

**Policy D1** deals with design.

*The Council will seek to secure high quality design in development. The Council will require that development:*

- *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;*
- *f. integrates well with the surrounding streets and open spaces, improving movement through the site and wider area with direct, accessible and easily recognisable routes and contributes positively to the street frontage;*
- *j. responds to natural features and preserves gardens and other open space; k. incorporates high quality landscape design (including public art, where appropriate) and maximises opportunities for greening for example through planting of trees and other soft landscaping,*
- *m. preserves strategic and local views;*

The design of the extension reflects the appearance of the Winter House by using elements of its material palette, as opposed to mirroring the local area's designs. The townscape is not particularly uniform, but the existing extension provides initial sizing, mass and bulk for the new design to work to. The new extension will be an appropriate addition to the Grade II\* architectural design exhibiting detail in a modern idiom. The malfunctioning windows, now fogged and tarnished, are to be replaced reinstating the streamlined elegance of the original design which is difficult to appreciate in its current state. Other



architectural features in the house include the built-in cupboards and storage designed by Winter. These should be conserved where possible, but it is also understood that some of them are not conducive to a well laid out home. The detailing in the proposed extension is drawn from the ethos, materials and design principles of the subject building and principally significant internal fixtures and fittings will be retained and restored.

The new proposals for the extension have been designed with the sloping topography of the garden in mind. There are no trees, natural habitats or private gardens being lost in this development. The existing extension to the Winter House and the stone mason's workshop within the grounds are detrimental to its architectural and historic interest, setting and appreciation, as neither respond materially to the house or local area. The garden remains proportionate in size and setting to the Winter House and its re-landscaping offers potential for enhancement for what is currently a tired and lackluster setting.

The garden of the Winter House is not large. The house and garden were built in the back garden of 79 Swain's Lane in 1969 and has subsequently been a positive addition to the area. Currently, the extension attached to the Winter House is visible from the public realm and Conservation Area, and is a blight as it neither responds to the materials used on the house or in the local area. Whilst the proposed extension is marginally larger in footprint than the current extension, it uses up dead space in a dark corner of the Winter House plot.

**Policy D2** deals with heritage.

#### Designated Heritage Assets

*The Council will not permit the loss of or substantial harm to a designated heritage asset, including conservation areas and Listed Buildings, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:*

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

*The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.*

Through the above Significance Statement and Impact Assessment, it is demonstrated that the proposed demolition and rebuilding of the extension to the Winter House will be sympathetic to neighbouring heritage assets and will respond to its wider environment. In addition, the removal of the dilapidated and unsightly stonemason's workshop and the repair and restoration of the gate piers and gate will enhance substantially the streetscape on Swain's Lane and the settings of nearby heritage assets.

## Listed Buildings

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

- i. resist the total or substantial demolition of a listed building;
- j. resist proposals for change of use or alterations and extensions to a listed buildings where this would cause harm to the special architectural and historic interest of the building; and
- k. resist harm that would cause harm to the significance of a listed building through an effect on its setting.

The proposals will preserve, sustain and enhance the acknowledged heritage values and settings of all identified listed buildings. The scheme removes an unsightly modern extension, radiators and stone mason's workshop. The former will be replaced by an extension of a similar mass and bulk using high quality materials and detailing that is in keeping with the Modernist design principles of the Grade II\* listed heritage asset. The significant but malfunctioning windows, now fogged and tarnished, are to be replaced, reinstating the streamlined elegance of the original design which is difficult to appreciate in its current condition. The layout of the first floor is to be reconfigured to adapt the building for 21<sup>st</sup> century living, but the main elements of the planform and principle rooms will remain unaltered; Winter's original intention for the house was that floor spaces could change as necessary. The proposed extension will not affect or cause harm to the settings of any heritage assets by virtue of its design, mass, height and bulk. Therefore, it is argued that the proposals will not cause loss or harm to the significance and settings of any heritage assets; indeed the proposals offer considerable enhancements by the sympathetic repair of original features, including the gate piers and gate, and the enhancement of settings by the removal of detrimental elements such as the unsightly stonemason's workshop. The proposals sympathetically restore the building and its principle spaces providing much needed modernisation and improvement to its service areas and facilities without compromising the special historic and architectural interest of the listed building.

## Conservation Areas

*The Council 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.*

The replacement extension will enhance the house and the Conservation Area due to the materials being used its design, scale, bulk, height and mass. The current extension, generally, detrimentally affects the house and the surrounding area. As the extension is not visible from the public realm in the Highgate Conservation Area, the proposed demolition and rebuilding of the current extension, will have minimal or no impact, but will enhance the character and appearance of the area by using a similar palette of materials to that of the subject site.

## 6.2 Regional Guidance (London Plan (2016))

- 6.2.1 The London Plan sets out the future vision for London. Chapter 7 is titled 'London's Living Spaces and Places' (LP7) which places a degree of focus onto heritage. The opening paragraph of Chapter 7 stipulates that:

*London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.*

With regards to planning decisions, LP7 states that 'Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.' The above statement confirms the above by breaking down the criteria and describing each section against policies, local, regional and national, as well as stating the significance of the heritage asset.

- 6.2.2 Paragraph 7.31 states that 'Development that affects the setting of heritage assets should be of the highest quality of architecture and design, and respond positively to local context and character outlined in the policies above.' With regards to the proposals for the exterior of the property, the extension is replacing a building that does not respond to the Winter House materially, nor particularly well in design detail. Although the new extension will not reflect local built character, it will respond sympathetically and appropriately to the immediate heritage asset and the landscape in which it is sited. In addition, the removal of the stonemason's workshop and the repair and restoration of the gate piers and gate will enhance substantially the streetscape on Swain's Lane and the settings of nearby heritage assets.

- 6.2.3 Paragraph 7.31B states that

'When considering re-use or refurbishment of heritage assets, opportunities should be explored to identify potential modifications to reduce carbon emissions and secure sustainable development. In doing this a balanced approach should be taken, weighing the extent of the mitigation of climate change involved against potential harm to the heritage asset or its setting. Where there is evidence of deliberate neglect of and/or damage to a heritage asset the deteriorated state of that asset should not be taken into account when making a decision on a development proposal.'

The house is to be upgraded to the latest thermal and insulation criteria, including replacing malfunctioning windows throughout.

## 6.3 National Policy (National Planning Policy Framework, March 2012)

- 6.3.1 The revised National Planning Policy Framework (NPPF) was introduced in July 2018 and provides a full statement of the Government's planning policies. The essential tests for establishing harm to a heritage asset remain unchanged from the 2012 version of the NPPF used to determine the refused application.
- 6.3.2 The NPPF contains a presumption in favour of sustainable development sympathetic to the conservation of designated heritage. The government's definition of sustainable development is one that incorporates

all the relevant policies of the Framework, including the protection and enhancement of the historic environment.

- 6.3.3. Relevant NPPF Policies are found in Section 12 "Achieving Well-Designed Places" and Section 16 "Conserving and Enhancing the Historic Environment".
- 6.3.4. Paragraph 124 states that "*Good design is a key aspect of sustainable development, creates better places in which to live and work and helps make development acceptable to communities*". Section 12 goes on to outline the core expectations for good design and the importance of engagement between stakeholders relating to design:

*Paragraph 127. Planning policies and decisions should ensure that developments:*

- *a) will function well and add to the overall quality of the area, not just for the short term but over the lifetime of the development;*
- *b) are visually attractive as a result of good architecture, layout and appropriate and effective landscaping;*
- *c) are sympathetic to local character and history, including the surrounding built environment and landscape setting, while not preventing or discouraging appropriate innovation or change (such as increased densities);*
- *d) establish or maintain a strong sense of place, using the arrangement of streets, spaces, building types and materials to create attractive, welcoming and distinctive places to live, work and visit;*

*Paragraph 131. In determining applications, great weight should be given to outstanding or innovative designs which promote high levels of sustainability, or help raise the standard of design more generally in an area, so long as they fit in with the overall form and layout of their surroundings.*

The tenets of these paragraphs support the importance of good design in relation to conserving and enhancing the historic environment in Section 16:

*Paragraph 192. In determining applications, local planning authorities should take account of:*

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

The extension and interior alterations to the Winter House will be of exceptional quality in design, detailing and material. Consequently, the overall quality of the area will be sustainable for many decades to come. Proposed developments to the Winter House do not have an effect on the public realm surrounding the building and therefore does not alter the streetscape, retaining its features as a comfortable place to live, work and visit. Planned alterations to the Winter House respond to the character and materials of the subject building. The current extension does not do this and so the changes are an appropriate innovation to the site and will reinforce the attractive and comfortable nature of the sense of place to live, work or visit.

The proposals have taken into account the high heritage significance of the Winter House and the positive contribution it makes to the character and appearance of the Highgate Conservation Area, Highgate Cemetery (a Grade I Registered Landscape) and the setting of the adjacent Mortuary Chapels building. The proposed replacement extension has been designed to the highest standards in order to fully integrate it into the subject site by reflecting the architectural language of the adjacent subject heritage asset and harmonising with the surrounding historic landscape. It is necessary for the interiors of the property to be altered to improve the design specification of the house, as in places John Winter's design does not function successfully to modern day requirements – in particular on the first floor and with the kitchen cupboards – indeed, it will enhance the above. The proposal, therefore, responds positively by using high-quality materials, craftsmanship and detailing, which will create a positive

addition to the extension and by creating a seamless transition of the interior into the twenty-first century. The proposed extension will not detract from the heritage values of the Conservation Area and will not affect or cause harm to the settings of any heritage assets by virtue of its design, mass, height and bulk. The design for the Winter House extension and alterations to the interior is of high-quality and has been informed aesthetically from its existing Modernist style. The extension provides a new hub for a growing family in an area of the site that will become more used over time. The design integrates into the natural, built and historic environment visually and topographically by being dug into the garden, with features such as the 'wild garden roof' accentuating this. The repair and restoration of the Winter House will enhance its natural built and historic environment and ensure it retains its much loved landmark and iconic position within the locale.

- 6.3.5. Section 16 deals with Conserving and Enhancing the Historic Environment. Paragraph 184 states that heritage assets "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".

*Paragraph 194. Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:*

- *a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;*
- *b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II\* listed buildings, grade I and II\* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

It is considered that the proposals would not cause any damage or loss of significance to the statutorily listed Winter House, the settings of nearby statutorily listed buildings, the Grade I Registered cemetery or to the Highgate Conservation Area. The proposals will preserve, sustain and enhance the acknowledged heritage values of all designated heritage assets. The scheme removes an unsightly modern extension, radiators and stone mason's workshop. The former will be replaced by an extension of a similar mass and bulk using high quality materials and detailing that is in keeping with the Modernist design principles of the Grade II\* listed heritage asset. The significant but malfunctioning windows, now fogged and tarnished, are to be replaced, reinstating the streamlined elegance of the original design which is difficult to appreciate in its current condition. The layout of the first floor is to be reconfigured to adapt the building for 21<sup>st</sup> century living, but the main elements of the planform and principle rooms will remain unaltered; Winter's original intention for the house was that floor spaces could change as necessary. The proposed extension will not detract from the heritage values of the Conservation Area and will not affect or cause harm to the settings of any heritage assets by virtue of its design, mass, height and bulk. Therefore, it is argued that the proposals will not cause loss or harm to the significance and settings of any heritage assets; indeed the proposals offer considerable enhancements by the sympathetic repair of original features, including the gate piers and gate, and the enhancement of settings by the removal of detrimental elements such as the unsightly stonemason's workshop.

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

It is not considered there will be any "less than substantial harm" caused by the proposals. Rather the

proposals preserve and enhance the character and appearance of the Conservation Area and the character and settings of the Winter House and other adjacent listed buildings. Any perceived detriment through the alterations to the first floor will be substantially outweighed by the considerable enhancements and tangible public benefits offered by the proposals elsewhere. The objective of the proposed design has been to create a modern sustainable extension to a residential dwelling, whilst respecting the historic significance of the site and the Highgate Conservation Area. The proposals are sympathetic to the scale, mass, height and aesthetic attributes of the surrounding buildings and to the Conservation Area. The proposal will secure the long-term use and maintain interest in the house for the future. Furthermore, the removal of the unsightly stonemason's workshop and the restoration of the gate piers and gate will enhance substantially the contribution of the site to the streetscape on Swain's Lane and the character and appearance of the Highgate Conservation Area.

*Paragraph 200. Local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites, and within the setting of heritage assets, to enhance or better reveal their significance. 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.*

The high-quality proposed extension to the Winter House is located in the Highgate Conservation Area and will better enhance the significance of the site. The materials used will reflect the heritage asset. The proposed high-quality extension and removal of the dilapidated stonemason's workshop and restoration of the gate piers and gate will substantially enhance the character and appearance of the Conservation Area.

#### **6.4 National Planning Guidance (PPG)**

6.4.1 Available from March 2014, the PPG is an online guidance resource which is updated continuously.

##### **6.4.2 Paragraph 003 – What is meant by the conservation and enhancement of the historic environment?**

*The conservation of heritage assets in a manner appropriate to their significance is a core planning principle...Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets...In the case of buildings, generally the risks of neglect and decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used and valued is likely to require sympathetic changes to be made from time to time.*

The definition of conservation as an 'active process of maintenance and managing change' is important to the site. Changes to both the interior and exterior are necessary as the original designs were specifically for a family and its lifestyle in a different era. For the wider area, the exterior alterations remove a contemporary extension of no architectural merit and replace it with something that better reflects the adjacent heritage asset in form, design and materials.



6.4.3 **Paragraph: 019 – How can proposals avoid or minimise harm to the significance of a heritage asset?**

*A clear understanding of the significance of a heritage asset and its setting is necessary to develop proposals which avoid or minimise harm. Early appraisals, a conservation plan or targeted specialist investigation can help to identify constraints and opportunities arising from the asset at an early stage. Such studies can reveal alternative development options, for example more sensitive designs or different orientations, that will deliver public benefits in a more sustainable and appropriate way.*

The significance and heritage statements form part of an application for full-planning permission to erect a new extension and internal alterations to the Winter House. Visual inspection of the site informed constraints and opportunities. The clients and architects have made the extension and the internal alterations as sympathetic as possible to the historic fabric of the Winter House and its setting in the Highgate Conservation Area - the Grade I Registered Landscape of Highgate Cemetery and adjacent Chapel.

## 7.0. CONCLUSION

- 7.1 The proposal has been designed to enhance the architecture and historic interest of the Winter House, the setting of Highgate Cemetery, adjacent Chapel and the the character and appearance of the Highgate Conservation Area. It will enhance these and the adjacent heritage assets through high-quality design and detailing and the use of high-quality materials and craftsmanship as a response to the Modernist materials used in the Winter House. The interior alterations mean that the property will be more liveable for a family in the twenty-first century, despite the loss of some original fabric considered to be of little or no significance. The original interior features of significance are to be repaired and restored, any alterations being sympathetically designed and detailed, whilst detrimental later additions such as the radiators will be removed following the reinstatement of under-floor heating. The repair and restoration of the existing cast-iron gate and stone gate piers provide positive enhancement. The boundary between the Winter House and Chapel will be considerably enhanced by these proposals along with the demolition of the dilapidated and unsightly stonemason's workshop. These will all considerably enhance the setting of the Winter House, the Chapel and the entrance to the Cemetery opposite as well as the character and appearance of the Conservation Area.
- 7.2 The proposed extension has been designed to the highest standards in order to integrate it fully and enhance the site, Registered Landscape, Conservation Area and Chapel by reflecting the architectural language of the Winter House by using high-quality materials, craftsmanship, detailing and design.
- 7.3 Historic England 'Conservation Principles' and the NPPF define conservation as 'managing change', which has been at the heart of the design of the proposals successfully being achieved in this case. Buildings, designated or undesignated, are dynamic environments that have been subject to change and in order to remain a sustainable, welcome and pleasing place they will continue to change.
- 7.4 The applicant has recognised the importance of performing investigations and analysis necessary for the assessment of the effects of the proposed works on the special architectural and historic interest of the

Winter House and surrounding heritage assets. This approach has been successful in addressing guidance, advice and policy as outlined in the NPPF and local policies.

7.5 The proposed scheme offers substantial enhancements. In summary these are:

- The replacement of the unsightly modern extension to the south-west of the Winter House with a new, sympathetically designed one that is more in keeping with the house and its materials;
- The repair and restoration of exterior materials and building fabric that is in need of repairs or replacement to enhance the architecture and historic interest of the building;
- The repair and restoration of the interior elements of significance;
- The upgrading of the house for twenty-first century living dramatically improving the insulation and thermal qualities of the building to promote sustainability;
- The substantial improvement of the setting of the house, statutorily listed Chapel and Registered Cemetery, and the character and appearance of the Conservation Area, by the removal of the unsightly former stonemason's workshop and the repair and restoration of the boundary treatment and gates, enhancing the public realm.

7.6 The proposal is considered to sustain and enhance the special historic and architectural interest of the Highgate Cemetery, Chapel, Highgate Conservation Area and the Winter House. The contribution of the proposals to these heritage assets will further enhance their elements of significance because they contribute positively to the special architectural and historic interest of the area – both its character and appearance - and will remove the detrimental and unsightly elements. It is therefore concluded that the proposed works satisfy the local, regional and national planning policies outlined in section 6 of this report, which are consistent with the spirit of local, regional and national planning policies and national conservation principles.

## Part 2: The 'Cutting'

This Heritage statement focuses on the area south of the Mortuary Chapels and to the north of the Winter House where a cutting in the ground merges into a tunnel below Swain's Lane which once served the East and West Highgate Cemeteries. The cutting is currently mostly filled with rubble and is almost unreadable as a once important link between the two parts of the cemetery bisected by Swain's Lane. It is constructed with London stock brickwork with limestone carved and moulded coping stones along its top and at one time may well have had a glass pitched roof.

The proposed scheme for the 'cutting' consists of:

- The removal of rubble which fills the cutting;
- The reinstatement of a glass pitched roof covering the cutting;
- The construction of an access tunnel from the proposed lower ground floor level of the proposed extension of the Winter House to the cutting; and
- The sympathetic adaptation of the cutting to accommodate a conservatory (Winter Garden), double-height courtyard garden, a film archive/viewing room, and a plant room for the servicing of the Winter House.

### Summary

- An assessment of the significance of the 'cutting' concludes it possesses **medium to high** evidential value, **medium** historical value, **low to medium** aesthetic value, and **low communal**; the value of the setting of the 'cutting' is considered to be **medium to high**;
- An assessment of the impact of the proposals affecting 'the cutting' concludes that there will be a **positive** impact on the character and appearance of the Registered Cemetery and the Highgate Conservation Area, and a **positive** impact on the Chapels building and other nearby heritage assets. Similarly, the architectural and historic interest of the listed buildings, particularly the Chapels, will be **enhanced** by the opening up, repair and restoration of the cutting, which is an unusual and fascinating structure and heritage asset.

## 8.0. LOCATION

- 8.1. The cutting (Figure 16) is located to the south of the Mortuary Chapels (B) on the western side of Swain's Lane, partly within the grounds of the West Cemetery (C), and partly within what is now the garden of the Winter House (A) (but which was formerly part of the cemetery). It is situated within the Highgate Conservation Area, London Borough of Camden. The location of the cutting is discreet. It is accessed by a stone spiral staircase located within the semi-circular apron behind the Mortuary Chapels, not immediately obvious or visible to the visitor (Figure 17). Currently, there is only a small area of the cutting visible: namely the part running from the basement of the more southerly Chapel to the boundary with the garden of the Winter House. A full height brick wall has been built at the boundary, and the rest of the cutting is filled with rubble.



Figure 16: The cutting (marked red) in its entirety linking both West and East Cemeteries marked in red among the heritage assets lettered and listed above.

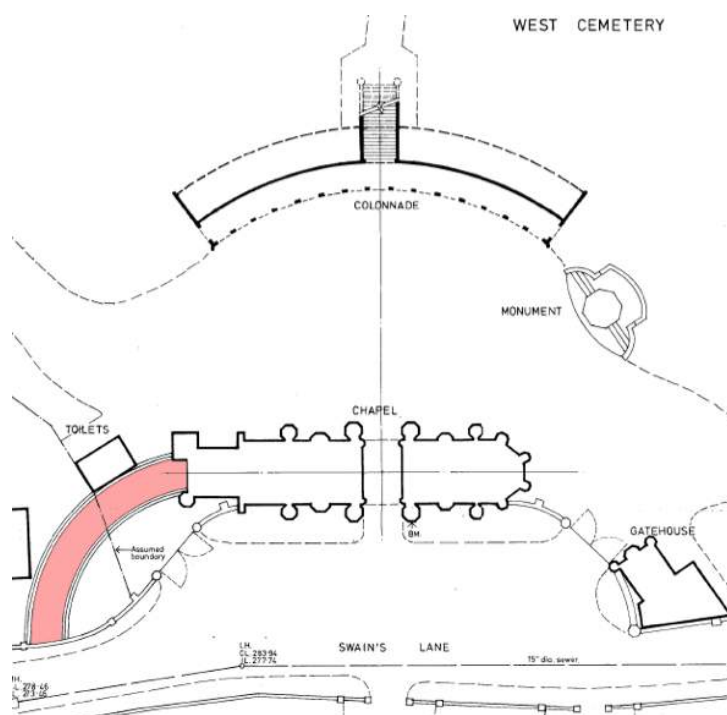


Figure 17: Plan of the Chapels with the cutting shown in red.

## 9.0. THE HISTORY AND DEVELOPMENT OF THE CUTTING

- 9.1. The older part of Highgate Cemetery is located on the west-side of Swain's Lane and was consecrated in 1839. The East Cemetery was consecrated on the 20<sup>th</sup> July 1855. Established by the London Cemetery Company, the original 20-acre site had been part of a mansion and estate built by Sir William Ashurst in the seventeenth-century, in which the subject site is now located. The need for cemeteries across the country in rapidly industrialising areas was of paramount importance as the population in cities was growing fast, whilst mortality rates were rising due to squalid living and working conditions.
- 9.2. The Mortuary Chapels were built in 1838 followed by the consecration of the West Cemetery in 1839. The East and West cemeteries are divided by Swain's Lane, which is a historical footpath and once main road for droving livestock to market from the north into London. The list description states the Chapels feature a tunnel used to transfer coffins between the East and West Cemeteries, built in 1855 (Figure 18). Having consulted all available national, regional and local archival information, there are no surviving drawings of the cutting or tunnel from the nineteenth-century – this includes consultation of the Highgate Cemetery Archives and conversations with Highgate Cemetery expert, Dr Ian Dungavell. An examination of the physical remains of the cutting suggests that it is highly likely the metal 'spandrels'/'brackets' in the cutting (Figures 19 and 20) were used to support a glass roof. The spandrels/brackets are placed regularly circa 1.2 metres apart in the remains of the cutting's retaining wall. This can be seen in the exposed cutting area adjacent to the Chapels where they have now been truncated showing only the section embedded in the cutting wall, with the retaining brick wall in place.





Figure 18: The tunnel under Swain's Lane viewed from the East Cemetery, which leads to the cutting in the Winter House showing the date of construction, 1855 (John Gay, Historic England, 1980s).



Figure 19: The cast-iron 'spandrels/bracket fixings' in the cutting, which are likely to have supported a glass roof.



Figure 20: Close up of a cast iron fixing from the cutting which may well once have held up a glass roof.

- 9.3. In an article published in the *Highgate Cemetery Newsletter* (April, 2017) relating to the cutting and tunnel, Dr Ian Dungavell, director of Highgate Cemetery, focuses on the tunnel and the reasons for its existence. He suggests multiple explanations, including its construction as a fashionable item or to prevent the transport of coffins from holding up the traffic on Swain's Lane. He concludes that the answer lies within the London Cemetery Company Act of 1836 (LCCA). He states that in 1854, plans for a new Cemetery on the East side could not be progressed following a damning report on the potential for worsening sanitary conditions in the area by John Sutherland. However, the Company argued that the LCCA allowed it to acquire up to fifty acres of land for an extension to the existing Cemetery and that it was legal for them to be connected by a tunnel should a road – such as Swain's Lane – otherwise separate the extension from the original cemetery. Thus, the tunnel was a 'legal mechanism' to ensure the extension could be made within the law. Evidence provided by Dr Dungavell from burial maps suggests that the tunnel was in use up to the beginning of the twentieth-century, with Frank Matcham being buried in the East tunnel approach in 1920.
- 9.4. When John Winter drew up plans for his self-build family home at 81 Swain's Lane – the Winter House - he included the cutting in his drawings of 1967. The evidence suggests that Winter removed part of the above-ground wall of the cutting in the Winter House garden to enable access to be gained to the north side of the house through the garden; much of the above-ground wall remains in place in the garden (Figures 21 and 22). As for the cutting wall below the surface, there is substantial evidence for its intactness. A Ground Engineering report by Alan Baxter and Associates from 2014 confirms that the cutting wall is intact below the surface; several holes were bored around the location of the cutting and trial pits dug up to two metres in places, revealing substantial parts of the structure.





Figure 21: The surviving section of intact wall above ground, also illustrating the cutting's construction of London stock brickwork with a limestone coping.



Figure 22: The evidence of the cutting from the second floor of the Winter House – the area coloured in green shows where the filled in cutting remains are, with above-ground walls of varying quality still in situ.



- 9.5. In 2005, John Winter, considered a scheme to open up the cutting and to create a stepped garden down from the house (Figure 23), implying that the cutting had been filled in leaving the retaining walls below ground intact. However, the supporting report by the engineer Dr G. D. Johnson was cautious about opening up the cutting too near the house. Winter's plans, it seems, would have retained the Victorian metal beams that exist today and would have inserted landscaped steps. The plans show that Winter was aware of the potential of the cutting as an asset for the Winter House, and was seriously considering incorporating this fascinating historic feature into designs for the garden.

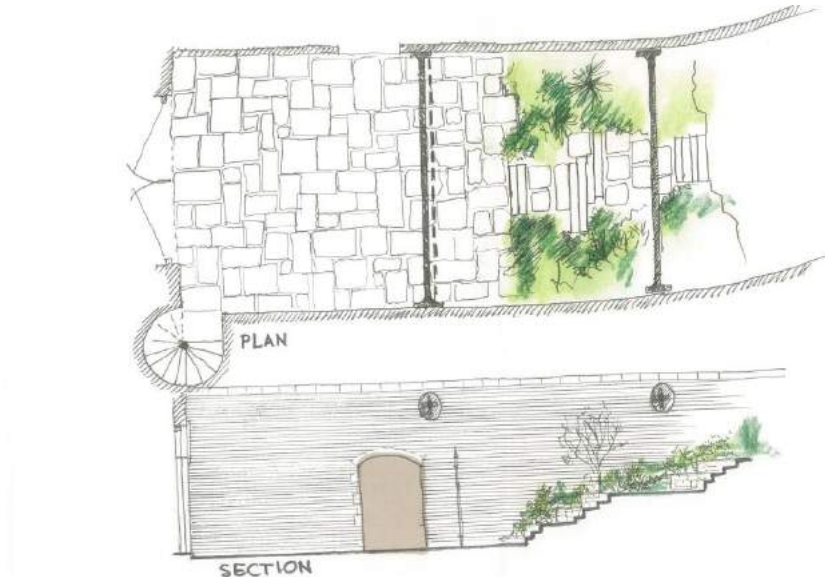


Figure 23: Plan and section for the opening up of the cutting by John Winter in 2005.

- 3.6. In summary, when the West Cemetery was developed there was no cutting. The Cemetery Company wanted to develop the East Cemetery, and realised that constructing a cutting and tunnel was the legal mechanism that would enable them to do so. Consequently, the tunnel and cutting were constructed. The cutting was used for transporting coffins for many years, but fell out of use in the early part of the twentieth century. When John Winter acquired the site, the cutting was still in place and he appears to have filled it in during the process of construction of the Winter House. He later considered re-opening the cutting as a garden feature, but this plan was not realised. Thus, it is highly likely that the cutting walls are intact – a conclusion reinforced by the Baxter report - and the void capable of being re-excavated. The physical evidence within the cutting suggests that it had a glass roof covering it, which would have been a logical feature to provide weather-proofing for the coffins and pall-bearers.

## 10.0. THE SIGNIFICANCE OF THE CUTTING

- 10.1. The cutting and tunnel are included in the listing description of the Mortuary Chapels, reflecting their important function within the Registered Landscape of the Cemetery, linking the two parts which are bisected by Swain's Lane.
- 10.2. The cutting is located within the vicinity of the Winter House, a Grade II\* Listed Heritage Asset. The following descriptive appraisal evaluates the structure against the criteria of 'Principles of Selection for Listing Buildings', DCMS, 2010. Historic England's (formerly English Heritage's) criteria, outlined in 'Conservation Principles, Policies and Guidance,' which partially overlaps with the Statutory Criteria, have also been considered, and they refer to the following values:
- **Evidential value** – relating to the potential of a place to yield primary evidence about past human activity;
  - **Historical value** – relating to ways in which the present can be connected through a place to past people, events and aspects of life;
  - **Aesthetic value** – relating to the ways in which people derive sensory and intellectual stimulation from a place;
  - **Communal value** – relating to the meanings of place for the people who relate to it and whose collective experience or memory it holds; and
  - **Setting value** - relating to the immediate and surrounding landscape of the subject site.
- 10.3. The level of significance for each value and the setting will be assessed using the following grading:
- **High** – values of exceptional or considerable interest
  - **Medium** – values of some interest
  - **Low** – values of limited interest
- 10.4. Evidential Value

There is supporting evidence both within the Cemetery archives and in Dr Dungavell's scholarly article relating to the usage of the cutting and tunnel between the East and West Cemeteries. However, the part of the cutting that remains open yields the most prominent physical evidence of the cutting leading to the tunnel between the East and West Cemeteries. Coinciding with the technological advancements of the nineteenth century, tunnel building was an affordable and realistic option. The reasons for building the tunnel are not immediately obvious from the physical remains, but it would appear that it was built to exploit a legal loophole to allow the East Cemetery to be constructed. The cutting has been filled in with rubble, which will be removed under the current proposals, thereby enabling a better understanding of its evidential value. It is considered highly likely that the cast-iron 'spandrels/brackets', although truncated leaving only their inset part in the wall, would have been used to support a glass roof covering, which would have been a logical feature to provide weather-proofing for the coffins and pall-bearers. From the

above assessment of the Evidential Value of the cutting, it can be considered that it possesses **Medium to High Evidential Value**.

10.5. Historical Value

The tunnel/cutting is historically significant as it is a physical manifestation of the Victorian zeal for engineering, albeit on a small scale. It also demonstrates creative ingenuity in accommodating the cemetery's need to expand onto another site that would otherwise have been separate. The tunnel does not have any known links to famous people of the past, aside from those who travelled through it from the Chapels to the East Cemetery. It is not linked to any events in particular, but is associated with the large-scale cemetery building projects of the nineteenth century, in particular the highly significant Highgate Cemetery. **Historical value is therefore Medium.**

10.6. Aesthetic Value

The aesthetic value of the tunnel is difficult to assess because it is largely infilled. However, the cutting is still partially open and much can be gleaned from the details around openings and the materials it has been constructed from. The cutting is constructed from yellow London stock brickwork with the Gothic styled opening surrounds and copings made from limestone. Tunnels and cuttings of this nature are relatively unusual. The materials and detailing are good, but it is somewhat compromised by it being below ground. To judge from the remaining truncated metal supports, it is highly likely that a glass roof covered the cutting to protect people and coffins from inclement weather. **Aesthetic value is therefore Low to Medium.**

10.7. Communal Value

While the Chapels building has been used by many thousands of mourners and visitors to the Cemeteries, the cutting and tunnel have not been open to the public since the early twentieth century. **Communal value is therefore Low.**

10.8. Setting

The tunnel and its cutting are set within a Grade I Registered Landscape – Highgate Cemetery – and are adjacent to the Grade II\* listed Winter House, designed by the revered twentieth-century architect, John Winter. They are located in a prominent position in the Highgate Conservation Area and include several other Heritage Assets within their setting, including Waterlow Park, its entrance gates and lodge, the East Cemetery entrance gate and the brick colonnade. **The value of the setting of the cutting is therefore Medium to High.**

10.9. **Summary of Significance**

The heritage significance of the cutting lies primarily in its evidential and historical values. Much of the cutting has been filled in, although there is sufficient evidence to suggest the survival of many of its original features; the metal brackets remain in place suggest that there was once a glazed roof. In its



present poor and deteriorating condition, it makes a neutral contribution to its surroundings as it is in a discreet location between the private Winter House and the back of the Chapels. The cutting remains an interesting and unusual heritage asset which is difficult to appreciate architecturally and historically in its current condition.

## 11.0. IMPACT ASSESSMENT

11.1. The description of the proposal is accompanied by a series of drawings, 3D models and renderings prepared by SHH Architects in 2016 and 2017, which can be found in the bundle accompanying this application. The proposals consist of:

- The removal of rubble which fills the cutting;
- The reinstatement of a glass pitched roof covering the cutting;
- The construction of an access tunnel from the proposed lower ground floor level of the proposed extension of the Winter House to the cutting; and
- The sympathetic adaptation of the cutting to accommodate a conservatory (Winter Garden), a double-height courtyard garden, a film archive/viewing room, and a plant room for the servicing of the Winter House.

11.2. The proposed scheme may have an impact on:

- The setting of the Grade II\* Winter House and Grade II Chapels;
- Highgate Cemetery, Grade I Registered Landscape;
- Other nearby statutorily listed and registered heritage assets (Appendix 2);
- The Highgate Conservation Area.

11.3. For the purposes of assessing the likely impact resulting from the proposals and their subsequent impact on heritage assets, established criteria have been employed.

- **Positive** - If the proposed changes will enhance heritage values or the ability to appreciate them;
- **Neutral** - If the proposals preserve the heritage values, and have negligible or no impact on the heritage asset;
- **Negative** - If they fail to sustain heritage values or impair their appreciation.

11.4. Within the three categories there are four different levels that can be given to identify the intensity of impact:

- **Negligible** – impacts considered to cause no material change;
- **Minimal** – impacts considered to make a small difference to one's ability to understand and appreciate the heritage value of an asset. A minor impact may also be defined as involving receptors of low sensitivity exposed to intrusion, obstruction or change of low to medium magnitudes for short periods of time;

- **Moderate** – impacts considered to make an appreciable difference to the ability to understand or appreciate the heritage value of an asset;
- **Substantial** – impacts considered to cause a fundamental change in the appreciation of the resource.

- 11.5. The cutting has been assessed in this Heritage Statement as possessing **medium to high heritage values** and making a **neutral contribution** to the character and appearance of the Highgate Conservation Area. The proposed changes will make a **positive impact and enhance the heritage values** of the identified heritage assets. The intensity of the impact of the proposals on the cutting and the tunnel is substantial with a moderate to substantial impact on the architectural and historic interest, understanding and appreciation of the Chapels and Cemetery.
- 11.6. It is considered that the proposed opening the cutting will enable a substantially better understanding and appreciation of the history of the site, providing considerable opportunity for enhancement of the significance of the heritage asset. The proposed high-quality craftsmanship and detailing of the proposals, utilising similar materials to surrounding heritage assets, will reinforce the character and appearance of the Conservation Area. It will do this by reflecting the Gothic style of the Chapels through the detailing of the proposed glass roof support and spandrels. The majority of the glass roof will be hidden by retaining walls, restored to their former form and detailed to match the existing. The access tunnel will not be visible from the public realm as it is subterranean. The proposed external staircase located between the cutting and Swain's Lane will also not be visible from the public realm. Internally, it is proposed to subdivide the cutting into two storeys; the wall finish to the upper level will retain the existing exposed brickwork, whilst it is proposed to be partially lined to the lower level only (the film archive) in order that the area can be environmentally controlled.
- 11.7. Overall, it is considered that the impact of the proposals on the significance and on the character and appearance of the identified heritage assets will be **moderate to substantial and positive**. The ability to understand some of the key elements of significance, particularly those of the cutting itself, will be enhanced substantially by the proposed scheme. The proposed form of the covering for the cutting is a respectful nod to its neighbour, the Mortuary Chapels, using similar ironwork. The proposals involve the minimum of intervention to surviving historic fabric, whilst the cutting and its previous usage will be capable of being better interpreted through these proposals, bringing to light an important part of the history and functions of the two cemeteries.

## 12.0. POLICY COMPLIANCE AND JUSTIFICATION

- 12.1. All relevant local, regional and national policies listed and referred to in the Heritage Statement provided for the Winter House application (Part 1 above) have been reviewed and it is considered that the proposals for the repair, restoration and reinvigoration of the cutting comply with the policies and guidance.

## 13.0. CONCLUSION

- 13.1. The proposals have been designed so as to enhance the understanding and appreciation of the architectural and historic interest of the cutting from the Mortuary Chapels leading to a tunnel linking the East and West Cemeteries at Highgate. They will do this through high quality design and the use of appropriate materials and detailing. The use of superior materials and craftsmanship using similar details to the Mortuary Chapels makes the project respectful of its surroundings whilst reflecting its own heritage. It is an archaeological project resurrecting an otherwise unavailable and invisible heritage asset.
- 13.2. The proposals have been designed to the highest standards and a high degree of sensitivity in order to integrate them into this complex site by ingeniously reflecting the architectural language of the adjacent Chapels and Modernist house through using high-quality materials, craftsmanship, detailing and design sensitively and creatively.
- 13.3. The proposed scheme offers a number of substantial enhancement opportunities to the existing heritage assets. In summary, these are:
- the removal of rubble from the cutting to open it up for modern and sustainable use;
  - the better appreciation and understanding of the Victorian cutting and tunnel through the adaptive reuse of the cutting;
  - the repair and restoration of a little known or understood heritage asset;
  - the provision of a sustainable long-term use of a heritage asset which is currently unused, unattractive and in a deteriorating condition;
  - the creation of ancillary space for the occupants of the Winter House, which cannot realistically be provided within the house due to its statutorily listed status.
- 13.4. The proposal is considered to sustain and enhance the special historic and architectural interest of the Highgate Cemetery, Chapels, Highgate Conservation Area and the Winter House. The contribution of the subject site to these heritage assets will be enhanced as a result of the removal of rubble from the cutting and its opening up and subsequent adaptive reuse. The reinstatement of a glass roof over the cutting serves to provide a better understanding of the cutting as part of the Cemeteries and Mortuary Chapels. It is therefore concluded that the proposed works satisfy the local, regional and national planning policies along with local, regional and national planning guidance and national conservation principles on heritage issues and best practice.

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## APPENDIX ONE: LIST DESCRIPTIONS

Name: 81, SWAINS LANE

List entry Number: 1393411

County: Greater London Authority

District: Camden

District Type: London Borough

Grade: II\*

Date first listed: 10-Aug-2009

### Reasons for Designation

No. 81 Swain's Lane, built to the designs of John Winter 1967-69, is designated at Grade II\* for the following principal reasons: \* It is one of the best-known and most influential modern steel houses in England designed by the distinguished post-war architect, John Winter, noted for the pioneering use of Cor-Ten steel for domestic construction; \* The design has considerable elegance and a close relationship with the landscape and monuments of Highgate Cemetery.

II\* Private house. 1967-9 by architect John Winter for himself and his family. Structural engineer: Herbert Heller. It is built on the garden of the former superintendent's house, Highgate Cemetery. MATERIALS: The house is steel framed, in what Winter describes as the 'skin' variety, the frame internal to reduce problems of cold and damp, and separated from the external welded Cor-Ten cladding by a layer of insulation. This was the first domestic use in the UK of Cor-Ten, a weathering carbon steel, pioneered in the United States, with a proportion of manganese and vanadium which rusts to provide a protective layer of a consistent rich brown colour. External walls are entirely glazed, in double-glazed units with narrow full-height pivoting opening lights on the upper floors, and sliding units on the ground floor. Angled quarry tiles forming a plinth at the foot of the house enable rust stained water to run off. Floor slabs are concrete containing under-floor heating, and internal partitions are of concrete block. The flat roof is well insulated with wood wool and polystyrene topped with glass-fibre felt and chippings.

PLAN: This three-storey detached house makes the most of a tight site. It has a rectangular grid plan with modules of 8ft by 12ft by 20ft. The second, top floor is an open-plan 'quiet' living-space and study with a central stair/fireplace island. The first floor contains bedrooms and bathroom cells, with doors from the landing set at a 45 degree angle. The main bedroom and dressing room fill the north third of the first floor. The ground floor is entered from the street through the south-east corner, with a bathroom, stair and guest bedroom to the left. An open-plan family kitchen/dining/playroom occupies two thirds of the floor space, and opens directly on to the garden. A central service core and chimney runs through the house.

ELEVATIONS: Elevational treatment is the same on all sides. Facades are completely glazed between steel elements, with the grid clearly expressed. Overhangs are eliminated to allow the Cor-Ten to rust effectively and consistently. INTERIOR: Ceilings and blockwork walls are rendered throughout. Floors are quarry tiled downstairs, carpeted on the upper floors. On the top floor, the white-painted inner steel frame, concealed elsewhere in the house, is revealed. The study side of the upper floor space has a long built-in desk along the stairwell. Bedrooms have built-in benches, bookcases and cupboards. On the ground floor fitted units divide the kitchen and living areas.



The single-storey, early C21 extension to the house is not of special interest.

HISTORY: John Winter is a key post-war architect of the Modern school. After studying at Yale, he worked with Skidmore, Owings and Merrill and with Charles and Ray Eames in San Francisco, and with Ernő Goldfinger in London. Small private houses have been an important element of his work: Winter had already built a small house for himself in Camden in the early 1960s, and his first steel house was built in Wentworth in 1963. No. 81 Swain's Lane was seen as an important marker in the history of the steel house in Britain, and one where the steel frame is handled successfully for this climate (see Neil Jackson, *The Modern Steel House* 1996). This is a highly influential and unusual house in its structure, materials, plan and aesthetic. It is still a model for minimal housing, as influential today as it was when it was built.

REASONS FOR DESIGNATION: No. 81 Swain's Lane, built to the designs of John Winter 1967-69, is designated at Grade II\* for the following principal reasons: \* It is one of the best-known and most influential modern steel houses in England designed by the distinguished post-war architect, John Winter, noted for the pioneering use of Cor-Ten steel for domestic construction; \* The design has considerable elegance and a close relationship with the landscape and monuments of Highgate Cemetery.

\*\*\*\*\*

16/11/72 Main East Entrance to Highgate  
(Western) Cemetery, Mortuary Chapels  
& railings  
(Formerly Listed as:  
HIGHGATE (WESTERN) CEMETERY  
Main East entrance & Mortuary Chapels, Swain's Lane)

GV II

Gateway with flanking former mortuary Chapels: southern Anglican, now a shop/display area; northern Nonconformist, now offices. 1838-9. By Stephen Geary. For the London Cemetery Company. Yellow stock brick with stone dressings. Slated roofs. Tudor Gothick style. Central 4-centred archway with plaque inscribed "London Cemetery" and having the City of London Coat of Arms, above which a dripmould; double cast-iron gates of cusped tracery design. Gabled upper storey with shallow canted oriel having pointed lights and ogee roof. Chapels with 2 storey polygonal turrets having lancet windows and polygonal terminal features flank gateway and similar blind turrets at angles; a central 2-storey narrow canted baywindow with pointed lights to each Chapels. Crenellate parapets.

INTERIORS: plain. Anglican Chapels with crypt, hydraulic bier and tunnel leading under the road.

SUBSIDIARY FEATURES: attached to north and south facades of Chapels, cast-iron traceried railings on brick sleeper walls with entrance gateways having octagonal stone piers with ogival finials and cast-iron traceried double gates. HISTORICAL NOTE: the original western Cemetery, opened 1839, was created by Geary's London Cemetery Company. The romantic layout, over approximately 17 acres, was designed by David Ramsay. When the eastern Cemetery was opened, due to popular demand, in 1855 the Anglican Chapels was fitted with a hydraulic bier which lowered coffins into a tunnel leading under the road to the new Cemetery; much of this remains.

## APPENDIX TWO: GAZETTEER FOR THE LISTED BUILDINGS AND MONUMENTS SURROUNDING THE WINTER HOUSE IN 2013 (AB HERITAGE)

81 SWAINS LANE, CAMDEN, LONDON  
ARCHAEOLOGICAL DESK BASED ASSESSMENT

### Appendix 1 Gazetteer

AB No	Period	Type	Name & Description	Status	NGR	References
1	Modern	Tomb	HighgateCemetery: The Grade II listed tomb of John Wells and family dates to the late 19th century and is located in HighgateWesternCemetery. Late C19 stone rectangular plan plinth inscribed "The family grave of John Wells of Hampstead Road". Pedestal with relief carving of a mourning woman leading on an urn.	Listed Building Grade II	TQ 28408 87048	MLO81105, NHLE 1378948
2	Modern	Mausoleum	HighgateCemetery: The Grade II listed Cory-Wright Mausoleum was constructed in 1910 by W Richardson & Co from Limestone ashlar. The mausoleum is a rectangular stone structure set into the slope overlooking the Egyptian Avenue. Large ashlar blocks form a smooth base and a rusticated superstructure with alternate courses vermiculated. The roof is of stone slabs set behind kneelered end gables.	Listed Building Grade II	TQ 28384 87105	MLO102851, NHLE 1403378
3	Modern	Gravestone	HighgateCemetery: The Grade II listed sandstone headstone to George EdwardHerring has a relief carving and is dated to circa 1879. Sandstone headstone has a shaped top with a circular recess containing a profile bust of George Hering carved in high relief. The leaded inscription identifies Hering as a landscape painter, and also commemorates his wife Catherine.	Listed Building Grade II	TQ 28397 86975	MLO102850, NHLE 1403272
4	Modern	Monument	Highgate Cemetery: The Grade II listed monument to George Peckett is an obelisk with copper cladding, its date of construction is unclear but it was purchased in 1866. Monument is a tall octagonal obelisk or pinnacle, about five metres in height, somewhat resembling an Eleanor cross. Obelisk monument in sandstone and granite with copper cladding	Listed Building Grade II	TQ 28408 87016	MLO102853, NHLE 1403426

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ARCHAEOLOGICAL DESK BASED ASSESSMENT

5	Modern	Gravestone	HighgateCemetery: The Grade II listed monument to Henry Grey comprises a stone ledger slab dated to 1861 and designed by Robert Daniel of Highgate. Plain ledger stone with a slightly bowed top with an inscription. Commemorates a celebrated anatomist and medical writer, whose classic textbook remains in use today	Listed Building Grade II	TQ 28422 87121	MLO102858, NHLE 1403434
6	Modern	Tomb	HighgateCemetery: The Grade II listed monument to James Bunstone Bunning is a sandstone chest tomb with a pink granite lid dating to circa 1866. The monument takes the form of a shallow stone chest with sunken side panels and detached corner pilasters with pyramidal caps. The inset granite lid is inscribed: 'To the memory of James Bunstone Bunning F.S.A. Architect to the Honourable the Corporation of the City of London. Born October 9th 1802, died November 2nd 1866. Also of Esther Bunning widow of the above named James Bunstone Bunning, died April 14 1877 aged 73. In their death they were not divided.'	Listed Building Grade II	TQ 28394 86998	MLO102848, NHLE 1403270
7	Modern	Monument	Highgate Cemetery: Grade II listed monument commemorates a record-breaking driver from the last days of the coaching trade James Selby is a sandstone cross on a three step plinth dated circa 1888. The monument takes the form of a simple square-cut stone cross on three square steps set at the head of the grave plot, which is surrounded on the other three sides by posts and chains. The cross is unadorned but there are inscriptions on the upper two steps: 'In memory of James William Selby, who died 14th Dec 1888 in his 46th year'.	Listed Building Grade II	TQ 28511 86969	MLO102856, NHLE 1403432
8	Modern	Monument	Listed monument dedicated to Mary Nichols is a sculpted funerary monument dated to 1909. The monument is set into the slope next to the path leading to the cemetery's north-east gate. A white marble sculpture of an angel asleep upon a bed of clouds rests atop a thick black marble slab, beneath which is an inscription panel reading: 'In Ever Loving Memory of Mary, the darling wife of Arthur Nichols and fondly loved mother of their only son Harold, who fell asleep 7th May 1909.'	Listed Building Grade II	TQ 28407 87136	MLO102855, NHLE 1403431

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# 81 Swain's Lane, The Winter House and 'Cutting', London, N6 6PJ (October 2018)

## 81 SWAINS LANE, CAMDEN, LONDON ARCHAEOLOGICAL DESK BASED ASSESSMENT

9	Modern	Mausoleum	The mausoleum of Mrs Emma Guerrier who died in 1872 is located in Highgate (Western) Cemetery. Pediments to each face, grey granite columns with inset corners, Portland stone side walls. Shouldered door surround, blocked up door. Side walls with ashlar marking and inscription panels.	Listed Building Grade II	TQ 28405 86980	MLO81074, NHLE 1378916
10	Modern	Gravestone	Listed gravestone dedicated to Sarah Sophia and Joseph Warren Zambra includes a footstone and cross slab with a metal sculpture panel. It is dated to circa 1867. Tall, slightly tapering Standstone headstone crowned with a Doric frieze and a triangular pediment containing a wreath. Below this, a semicircular panel containing a metal plaque with a relief of angels carrying a soul to heaven	Listed Building Grade II	TQ 28403 86960	MLO102857, NHLE 1403433
11	Modern	Gravestone	Listed monument dedicated to Sir Henry Knight Storks is dated 1811-74. The headstone is sculpted marble with a sandstone ledger and a brick vault beneath. Headstone with gabled top in the form of a Gothic aedicule, having a carved and moulded cornice above a pointed trefoil arch supported on cylindrical colonettes with leaf capitals. Within the aedicule are carved in high relief two crossed sabres, a laurel wreath and a badge displaying Storks' military honours, including the insignia of the Order of the Bath and the Order of St Michael and St George. The text below lists his many official appointments. In front of the headstone is a coped ledger slab set upon a brick vault, with small stone uprights (once linked by a chain) marking the boundary of the plot.	Listed Building Grade II	TQ 28488 86973	MLO102844, NHLE 1403256
12	Modern	Gravestone	Listed headstone dedicated to Stephen Geary is dated to circa 1854 it is located in Highgate Western Cemetery. Stephen Geary was the main designer of this cemetery. Stephen Geary (1797-1854) was an architect, engineer and entrepreneur, and the founding member of the triumvirate responsible for the design of Highgate Cemetery. Low headstone with a scalloped and rounded top	Listed Building Grade II	TQ 28403 87064	MLO102859, NHLE 1403435

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## 81 SWAINS LANE, CAMDEN, LONDON ARCHAEOLOGICAL DESK BASED ASSESSMENT

13	Modern	Monument	Monument dedicated to Thomas George Ashford and Henry Berg is dated to circa 1882 and constructed from sandstone. High square plinth surmounted by a simple cross with fireman's tools in high relief; these include a helmet, a belt, two nozzles and two axes with covered blades. The original inscription was carved straight onto the plinth and is now illegible.	Listed Building Grade II	TQ 28615 86725	MLO102845, NHLE 1403262
14	Modern	Tomb	The tomb of A R Freebairn, Alfred Robert Freebairn was an engraver, who died in 1846 is located within Highgate Western Cemetery. Rectangular plan chest tomb in modified Classical design.	Listed Building Grade II	TQ 28426 87077	MLO81083, NHLE 1378925
15	Modern	Tomb	The pedestal tomb of Charles Green Spencer a balloonist, who died in 1890, is located in Highgate (Western) Cemetery. Stone Pedestal with relief, on stepped inscribed base, with carved relief of an ascending hot air balloon, inscription and projecting cornice.	Listed Building Grade II	TQ 28524 87078	MLO81085, NHLE 1378928
16	Modern	Tomb	Chest tomb of Frank Holl, important genre painter who later became famous as a portraitist, is dated to 1888 and is located in Highgate (Western) Cemetery. Rectangular plan plain stone chest tomb inscribed "Frank Holl R.A."; surmounted by inscribed pedestal with projecting cornice.	Listed Building Grade II	TQ 28495 87068	MLO81092, NHLE 1378935
17	Modern	Gravestone	Headstone of Joseph Edwards a sculptor, who died in 1882, is located in Highgate (Western) Cemetery. Marble headstone inscribed rectangular base with headstone having fine carved high relief portrait bust flanked by pilasters supporting a pediment with carved relief nymph in tympanum.	Listed Building Grade II	TQ 28362 87080	MLO81106, NHLE 1378949
18	Modern	Gravestone	Headstone of Michael Faraday a chemist at the Royal Institution, the first man to liquefy gases and to discover electromagnetic induction of electric currents, who died in 1879 is located on the eastern boundary of Highgate (Western) Cemetery. Headstone shaped in a pointed arch with a moulded architrave on a stepped base.	Listed Building Grade II	TQ 28521 87102	MLO81107, NHLE 1378950
19	Modern	Tomb	Late 19th century pedestal tomb of Sarah Godbee is located in Highgate (Western) Cemetery. The Tomb takes the form of a tall stepped inscribed pedestal with sculptured seated female in	Listed Building Grade II	TQ 28412 87037	MLO81108, NHLE 1378951

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# 81 Swain's Lane, The Winter House and 'Cutting', London, N6 6PJ (October 2018)

## 81 SWAINS LANE, CAMDEN, LONDON ARCHAEOLOGICAL DESK BASED ASSESSMENT

			Classical robes; head bowed on left hand holding wreath and right hand holding inverted torch.			
20	Modern	Monument	Monument dedicated to Lieutenant Albert Darasz and others was erected in 1852 for the Polish nationalist exiles who fled to London following the abortive uprising of 1848. The Monument takes the form of an eagle with banner emerging from tomb and raising the inscribed tomb slab, made from Marble and Portland stone.	Listed Building Grade II	TQ 28447 86904	MLO81072, NHLE 1378914
21	Modern	Tomb	The tomb of Herbert Spencer a philosopher, author, pioneer of sociology in Britain and biological theorist, coining such phrases as "survival of the fittest". Died in 1903 and the tomb is located in Highgate Eastern Cemetery. This Table tomb is made of Granite and is in a rectangular plan plinth with table tomb having inscribed recessed panels, cornice and shallow hipped lid.	Listed Building Grade II	TQ 28738 86903	MLO81029, NHLE 1378871
22	Modern	Mausoleum	Hartley family mausoleum erected in 1860 is located in the western part of the cemetery. Massive Egyptian mausoleum of grey granite with battered sides, cavetto cornice with hieroglyphics, terminal in the form of a large canopic vase and other Egyptian motifs. Armorial achievement above winged sun-disc over pylon shaped doorway. Door of marble and iron. Earliest legible inscription is to Kathleen Carter d.1923.	Listed Building Grade II	TQ 28352 87109	MLO81041, NHLE 1378883
23	Modern	Monument	Monument to Edward Blore a successful architect and antiquarian responsible for the completion of Buckingham Palace and the restoration of Hampton Court and Windsor Castle. Monument in Highgate (Western) Cemetery is dated to his death in 1879. Made out of portland stone sarcophagus with base, angle colonnettes and gabled cover with relief of a cross all of pink granite.	Listed Building Grade II	TQ 28489 86979	MLO81055, NHLE 1378897
24	Modern	Monument	A monument to Eliza Bills, who died in 1871 is located in Highgate (Western) Cemetery. The Monument is made out of stone and takes the form tall draped stele with acroteria and dove in pediment, with relief of an angel escorting a draped woman at prayer heavenwards.	Listed Building Grade II	TQ 28417 86961	MLO81059, NHLE 1378901

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## 81 SWAINS LANE, CAMDEN, LONDON ARCHAEOLOGICAL DESK BASED ASSESSMENT

25	Modern	Gravestone	The tomb of Elizabeth Madox Brown, first wife of the Pre-Raphaelite painter Ford Madox Brown, in Highgate (Western) Cemetery comprises a stone cross in Gothic style above and inscribed headstone with sacred monogram enclosed within crown of thorns; arms of cross contain reliefs of grapes and ears of wheat.	Listed Building Grade II	TQ 28380 86957	MLO81061, NHLE 1378903
26	Modern	Tomb	The monument to William Lovett a prominent working-class Radical, responsible for drafting the People's Charter in 1838 and elected first secretary of the Chartist Convention in 1839, who died in 1877 is located in Highgate (Western) Cemetery. Monument in the form Obelisk with inscription on 2-stage plinth. Portland stone.	Listed Building Grade II	TQ 28425 86996	MLO81079, NHLE 1378921
27	Modern	Gravestone	Headstone of Christina Rossetti a poet and, wife of Dante Gabriel Rossetti, Elizabeth Siddall a Pre-Raphaelite painter, dates to the late 19th century and is located in Highgate (Western) Cemetery. Siddall was buried with a manuscript of Rossetti's earlier poems.	Listed Building Grade II	TQ 28379 86960	MLO81088, NHLE 1378931
28	Modern	Tomb	The tomb of John Kemp and family dates to around 1842, it is located in Highgate (Western) Cemetery. The tomb is a inscribed pedestal surmounted by a sculptured urn on a stepped base made of Marble. Rectangular stepped plinth inscribed "The London Cemetery Company agreed to keep this grave and monument in proper order and repair in perpetuity".	Listed Building Grade II	TQ 28444 87172	MLO81104, NHLE 1378947
29	Modern	Structure	Grade II listed curved colonnade forming a courtyard with the main east entrance to the western part of the cemetery are dated to 1838. Colonnade is made up of 15 4-centred arches with chamfered arises. The parapet with stone gabled coping and string below. Central flight of steps leading up into cemetery. This Colonnade was originally used as a gathering place for funeral corteges before processing to the graveside.	Listed Building Grade II	TQ 28517 86966	MLO81032, NHLE 1378874

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81 SWAINS LANE, CAMDEN, LONDON						
ARCHAEOLOGICAL DESK BASED ASSESSMENT						
30	Modern	Gravestone	Monument dedicated to Dorothy Hastings who died in 1935 is made of cast concrete and is located on the western boundary of Highgate Western Cemetery. Cast concrete headstone with relief of woman with bobbed haircut and crossed arms amid wheat, flowers and bird; inscribed at foot IN LOVING MEMORY OF DOROTHY HASTINGS. Footstone is dedicated to Donald Pierre Hastings, 'sculptor of this headstone'. A very rare example of an Art Deco memorial in an unusual material.	Listed Building Grade II	TQ 28342 86930	MLO81054, NHLE 1378896
31	Modern	Mausoleum	Cutting catacombs in a row of 15 individual mausolea, several plots of which are vacant. They date to the 19th century and are occupied by a number of families. Each mausoleum is a rectangular cell with a pediment containing a lunette, and matching overdoors.	Listed Building Grade II	TQ 28473 87077	MLO81082, NHLE 1378924
32	Modern	Tomb	Tomb of Samuel Lucas an industrialist, merchant, journalist, and social reformer and his wife Margaret Bright Lucas a temperance activist and suffragist, committed Quaker, and the first president of the world-wide Women's Christian Temperance Union in 1885. Small stone tomb with pitched top, on landing stone.	Listed Building Grade II	TQ 28460 87102	MLO102693, NHLE 1392350
33	Modern	Building	The Cemetery office built in 1838-9 and designed by Stephen Geary is located at the eastern entrance to Highgate (Western) Cemetery. Was built in Yellow stock brick with stone dressing and the building was built in a Tudor Gothick style.	Listed Building Grade II	TQ 28555 86989	MLO81033, NHLE 1378875
34	Modern	Chapel	The main entrance to Highgate (Western) Cemetery is a gateway with former mortuary chapels flanking it. The southern chapel was in Anglican style, it is now a shop. The northern chapel was non-conformist and is now offices. When the eastern cemetery was opened, due to popular demand, in 1855 the Anglican chapel was fitted with a hydraulic bier which lowered coffins into a tunnel leading under the road to the new cemetery; much of this remain	Listed Building Grade II	TQ 28542 86962	MLO81035, NHLE 1378877

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81 SWAINS LANE, CAMDEN, LONDON						
ARCHAEOLOGICAL DESK BASED ASSESSMENT						
35	Modern	Mausoleum	The mausoleum of Lord Dalziel of Wooller, who was responsible for the introduction of the motor cab to London, and of Pullman carriages to the British railways system, died in 1928 is located in Highgate Eastern Cemetery. Large mausoleum of pink granite in the form of an octagonal, with pairs of Doric columns at the angles. Open pedimental doorcase with panelled bronze doors sporting lion mask bosses are reached by flight of steps. Central skylight and circular window to rear wall with bronze enrichment.	Listed Building Grade II	TQ 28588 86946	MLO81024, NHLE 1378866
36	Modern	Monument	A Memorial to Sir Rowland Hill, Founder of the Penny Post, is located in Highgate (Western) Cemetery, he is actually buried in Westminster Abbey. The memorial is made from marble and is a Tall rectangular inscribed plinth surmounted by obelisk bollards originally for chain surround (which is now removed) and inscribed stepped blocks.	Listed Building Grade II	TQ 28412 87143	MLO81047, NHLE 1378889
37	Modern	Monument	Monument for Alfred Stevens, leading exponent of the Renaissance style in mid-Victorian England (responsible for the Wellington monument), and is located on the western boundary of Highgate (Western) Cemetery. The monument takes the form of a Coved Renaissance style sarcophagus of Portland stone with fish-scale ornament, covered with cast-iron slab with raised lettering.	Listed Building Grade II	TQ 28334 86978	MLO81049, NHLE 1378891
38	Modern	Monument	Monument of Charles Oppenheim who died in 1878 is constructed from Wrought-iron and is a double grave plot surrounded by low railings and tall rear screen surmounted by a cross.	Listed Building Grade II	TQ 28366 87114	MLO81050, NHLE 1378892
39	Modern	Monument	Monument of Edward Godson who died in 1862 is located in Highgate (Western) Cemetery. The monument takes the form of a hexagonal Gothic monument with crocketed spire, gables and pinnacles on 3-stage base, and made from portland stone with inscribed marble panels.	Listed Building Grade II	TQ 28415 86957	MLO81056, NHLE 1378898
40	Modern	Monument	Monument of Elizabeth Whallen, who died in 1840 is located in Highgate (Western) Cemetery. The monument is made from portland stone and takes the form of a gadrooned urn on a four	Listed Building Grade II	TQ 28387 87075	MLO81062, NHLE 1378904

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ARCHAEOLOGICAL DESK BASED ASSESSMENT

			stage square shaft, with reliefs of Thanatos and of blasted oak trees, with inverted corners on each angled corner.			
41	Modern	Mausoleum	Mausoleum of General Sir Loftus Otway a cavalry officer who served in the Peninsular War, who died in 1854 is located in Highgate (Western) Cemetery. The Mausoleum is made from portland stone with pediment, frieze and wreaths.	Listed Building Grade II	TQ 28441 87004	MLO81066, NHLE 1378908
42	Modern	Tomb	The tomb of John Singleton Copley, Lord Lyndhurst a prominent lawyer, was three times Lord Chancellor, is located in Highgate (Western) Cemetery. The tomb is a pink granite sarcophagus with pedimented cover, acroteria at its corners.	Listed Building Grade II	TQ 28472 86988	MLO81071, NHLE 1378913
43	Modern	Gravestone	Funerary monument for Sir Leslie Stephen, founder of the Dictionary of National Biography, a literary critic and philosopher, he was the father of Virginia Woolf, is located on the northern boundary of Highgate (Eastern) Cemetery. The funerary monument is a stone headstone with relief of lilies and leaves.	Listed Building Grade II	TQ 28628 86965	MLO81025, NHLE 1378867
44	Modern	Tomb	Monument of Matthew Cotes Wyatt is located in Highgate (Western) Cemetery is dated to 1862. Wyatt was a notable sculptor and decorative painter responsible for the Trafalgar Monument in Liverpool, the monument to Princess Charlotte, for work at Belvoir Castle and an equestrian statue of the Duke of Wellington. The monument is formed as a Granite obelisk on a square plinth.	Listed Building Grade II	TQ 28400 87021	MLO81073, NHLE 1378915
45	Modern	Gravestone	Monument of Samuel Sanders Teulon, a distinguished church architect, who died in 1873 is located in Highgate (Western) Cemetery. The monument is in the form of a stone ogive headstone with quatrefoil terminal containing mosaic and inlaid decoration in the form of circles and the sacred monogram. Gabled grave slab with cross	Listed Building Grade II	TQ 28385 87065	MLO81077, NHLE 1378919
46	Modern	Monument	Monument of Charles Dickens and his family dates to circa 1870. This is only a monument as Charles Dickens is buried in Westminster Abbey. The monument is a massive inscribed stone slab set within neo-Classical railings, with smaller early 20th	Listed Building Grade II	TQ 28335 87080	MLO81052, NHLE 1378894

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ARCHAEOLOGICAL DESK BASED ASSESSMENT

			century slab repeating inscription placed on top.			
47	Modern	Monument	Monument dedicated to the Emden family in Highgate (Western) Cemetery is dated to circa 1872. The monument made out portland and brown sandstone and in the form of Grecian chair with drapery set within an octagonal Gothic canopy with gables carried on clustered columns. Restored in 1993.	Listed Building Grade II	TQ 28460 86998	MLO81063, NHLE 1378905
48	Modern	Tomb	Monument of Thomas Mears, who died in 1861 is located in Highgate (Western) Cemetery. The monument is formed by a spire above square base, with pinnacled buttresses and pointed arch side panels with tracery and ball flower enrichment, all is made from portland stone.	Listed Building Grade II	TQ 28466 86992	MLO81078, NHLE 1378920
49	Modern	Tomb	Chest tomb of Charles Cruft who worked for Spratts dog food manufacturers and founded his own dog show in 1886, and died in 1938 is located in Highgate (Western) Cemetery. The tomb is made of Marble on brick base and its form is seen in a high rectangular base with rectangular memorial having hipped inscribed lid.	Listed Building Grade II	TQ 28402 87074	MLO81084, NHLE 1378926
50	Modern	Tomb	The tomb of George Eliot, who was the pseudonym of Mary Ann Evans, novelist, and translator of German philosophical works, died circa 1880, it is located in Highgate (Eastern) Cemetery. The tomb is made of Granite and is a rectangular plan plinth with inscribed pedestal with a plain obelisk.	Listed Building Grade II	TQ 28724 86909	MLO81026, NHLE 1378868
51	Modern	Gravestone	The tomb of George Holyoake a Chartist and propagandist for the co-operative movement, who died circa 1906 is located in Highgate (Eastern) Cemetery.	Listed Building Grade II	TQ 28738 86909	MLO81027, NHLE 1378869
52	Modern	Tomb	Chest tomb of George Wombwell who is the founder of Wombwell's Menageries, which became the largest travelling menagerie in England, died in 1850 is located in Highgate (Western) Cemetery. The chest tomb is a marble rectangular plan with recessed panels, some being inscribed, with coved cornice	Listed Building Grade II	TQ 28364 87113	MLO81095, NHLE 1378938

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81 SWAINS LANE, CAMDEN, LONDON ARCHAEOLOGICAL DESK BASED ASSESSMENT						
			and projecting lid which is surmounted by sculptured sleeping lion, right hand paw resting on left, on stepped plinth.			
53	Modern	Tomb	Tomb of Harry Thornton a concert pianist who, with his wife, entertained the troops during the First World War; he died during the 1918 flu epidemic. The tomb is located in the southern part of Highgate Eastern Cemetery. The tomb is made of marble and has been sculptured into a grand piano with lid open and a relief portrait on music stand.	Listed Building Grade II	TQ 28678 86733	MLO81028, NHLE 1378870
54	Modern	Tomb	The chest tomb of John Atcheler, reputedly a horse slaughterer to Queen Victoria, who died in 1853 is located in Highgate Western Cemetery. The tomb is made of Marble and takes the form of a tall rectangular chest with a projecting cornice surmounted by a sculptured horse, wearing a surcingle and bridle, and tree stump. Horse with broken legs due to vandalism at time of survey in 1995.	Listed Building Grade II	TQ 28441 87162	MLO81098, NHLE 1378941
55	Modern	Tomb	Grade I listed tomb of Karl Marx, political philosopher who came to London 1849 as a political exile, and family is located in Highgate (Eastern) Cemetery. Marx died in 1883 and was moved to this location in 1954. The tomb is a sculptured portrait bust, with large bronze bust, on rectangular plan marble pedestal inscribed "Workers of all lands unite/Karl Marx".	Listed Building Grade I	TQ 28744 86891	MLO81030, NHLE 1378872
56	Modern	Tomb	The pedestal tomb of TC Druce, who died in 1864 is located in Highgate (Western) Cemetery. The tomb is made out of Marble and is a pedestal with enriched capital surmounted by a draped urn.	Listed Building Grade II	TQ 28403 87092	MLO81109, NHLE 1378952
57	Modern	Tomb	The tomb of William Friese-Greene a pioneer in the development of cinematography, who died in 1921 is located in Highgate (Eastern) Cemetery. The tomb is made of Marble and is a stepped rectangular plan with a inscribed base, and the pedestal having inset colonnettes at angles and projecting cornice. This is surmounted by a spire with cross finial and buttressed and gabled	Listed Building Grade II	TQ 28567 86909	MLO81031, NHLE 1378873

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81 SWAINS LANE, CAMDEN, LONDON ARCHAEOLOGICAL DESK BASED ASSESSMENT						
			base.			
58	Modern	Tomb	Aedicule monument to Mrs Esther Uzielli, erected in 1858, which was previously unidentified. The Monument is made of stone and in a gothic revival style, surrounded by Gothic cast-iron railings, an integral part of the listed structure.	Listed Building Grade II	TQ 28361 87118	MLO81075, NHLE 1378917
59	Modern	Building	Grade II Listed Lodge House to Waterlow Park and Lauderdale House is dated to the mid 19th century.	Listed Building Grade II	TQ 28567 87006	MLO81303, NHLE 1379134
60	Modern	Building	No 81, Swains Lane, Highgate, Camden, N6 6PJ: Grade II* house built in the garden of the former Superintendent's house at Highgate Cemetery. House was built by architect John Winter. House has a steel frame internally.	Listed Building Grade II*	TQ 28545 86925	MLO102904, NHLE 1393411
61	Modern	Mausoleum	Highgate Cemetery: The Grade II listed Jankovich Mausoleum dates to 1909. It was constructed from Portland stone and granite and is located in the western part of the cemetery. The monument takes the form of a square mausoleum in an Egyptianising Classical style with a pedimented roof and detached corner columns. Grey granite is used for the columns and for the plain frieze above. The main body of the structure is of channelled masonry, with pairs of flat pilasters framing each elevation.	Listed Building Grade II	TQ 28514 86902	MLO102852, NHLE 1403424
62	Modern	Tomb	Highgate Cemetery: A Listed Building Grade II pedestal tomb of Elisabeth Whalley dates to the late 19th century and is located in Highgate Western Cemetery. Pedestal with reliefs and surmounted by urn, Late C19 Stone. Tall rectangular plinth supports pedestal with chamfered angles having carved relief inverted torches. Shallow round-arched niches to sides contain relief carvings of allegorical figures; enriched cornice above. Surmounted by a sculptured urn on stepped base.	Listed Building Grade II	TQ 28364 87073	MLO81090, NHLE 1378933

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# 81 Swain's Lane, The Winter House and 'Cutting', London, N6 6PJ (October 2018)

81 SWAINS LANE, CAMDEN, LONDON						
ARCHAEOLOGICAL DESK BASED ASSESSMENT						
63	Modern	Gravestone	Highgate Cemetery: The Grade II listed monument to Ferdinand Thomas Barzetti is a sandstone headstone dated to 1914. A simple headstone with a flared Gothic-arched top, adorned with crossed British and American flags carved in bas-relief. The text, in bold leaded lettering, reads: 'IN LOVING MEMORY OF FERDINAND THOMAS BARZETTI, who fought under the name of THOMAS SHEPHERD in the AMERICAN CIVIL WAR.	Listed Building Grade II	TQ 28630 86737	MLO102846, NHLE 1403266
64	Modern	Grave Slab	Highgate Cemetery: The tomb of John Galsworthy who died in 1933 comprises grave slabs and a cross. It is located in Highgate (Western) Cemetery. Grave slabs and cross: (c1933) two granite rectangular inscribed slabs on raised base; right hand with rough hewn Celtic cross on an inscribed plinth.	Listed Building Grade II	TQ 28388 87117	MLO81068, NHLE 1378910
65	Modern	Tomb	Listed monument dedicated to Marthe Josephine Besson is a granite chest tomb with a marble statue. It dates to circa 1908 and was designed by A MacDonald & Co. Large pink granite chest tomb on tall base, with pilasters to corners and sides; atop the chest is a full-size marble sculpture of a reclining female figure in Classical attire, who leans upon a draped tablet with an oval plaque. An inscription on the side of the chest reads: 'In loving memory of Marthe Josephine Besson, daughter of Gustave Besson of Paris and London and beloved wife of Adolphe Fontaine. Died 15th Sept 1908, aged 56 years. Her great talents and untiring energy gained the praise of the foremost masters in the musical world.'	Listed Building Grade II	TQ 28698 86905	MLO102847, NHLE 1403268
66	Modern	Boundary Wall	The eastern cemetery boundary wall to Highgate (Western) cemetery was built in 1838-9 and designed by Stephen Geary. Made from Yellow stock brick with Portland stone capping and a stepped downhill with brick piers having moulded capitals.	Listed Building Grade II	TQ 28534 87062	MLO81034, NHLE 1378876
67	Modern	Public Park	Waterlow Park: 19th century public park laid out 1889-91 on the site of 17th to 19th century private grounds, further developed during the 20th century. Waterlow Park is 10ha in area, is located to the south-east of Highgate. The park is bounded by Highgate Hill to the north-east, Dartmouth Park Hill to the east, the gardens	Registered Park or Garden Grade II*	TQ 28677 87130	MLO59294, NHLE 1000849

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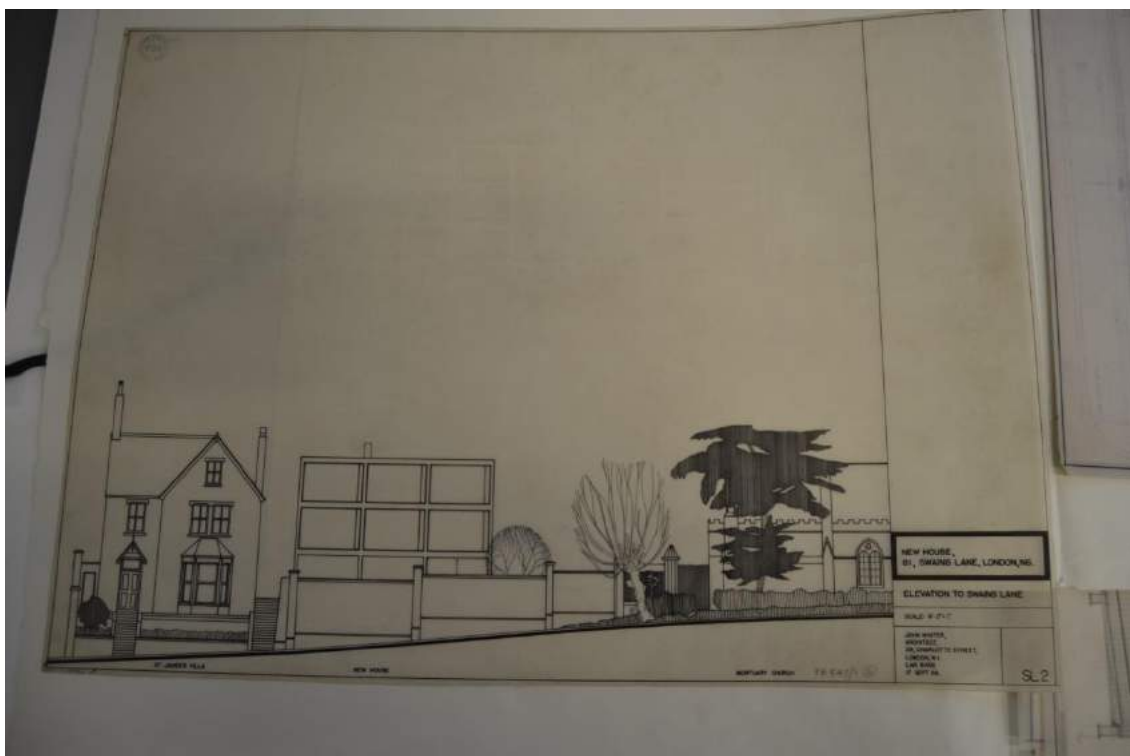
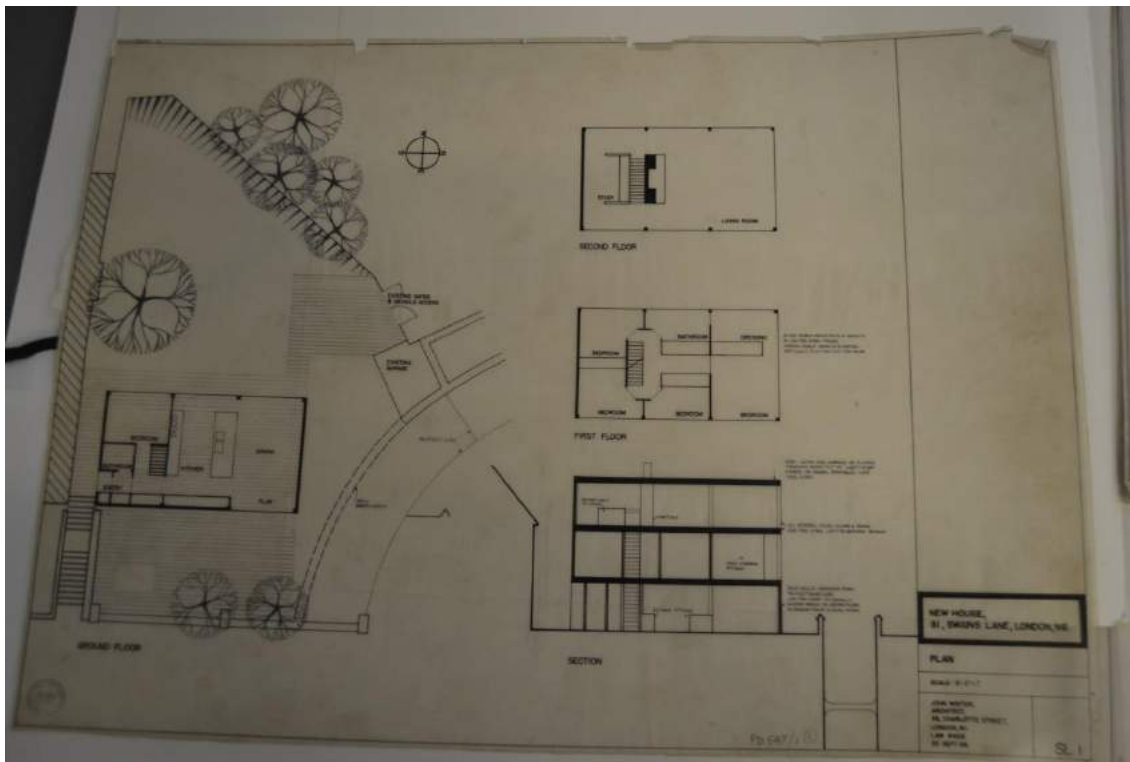
81 SWAINS LANE, CAMDEN, LONDON						
ARCHAEOLOGICAL DESK BASED ASSESSMENT						
			of the houses on Bisham Gardens to the north-west, Highgate East Cemetery (qv) to the south, and Swain's Lane and Highgate West Cemetery (qv) to the west.			
68	Modern	Cemetery	Highgate Cemetery, Swains Lane: Cemetery laid out by the London Cemetery Company and opened in 1839. The 17.5 acre (c 7.3ha) site purchased by the London Cemetery Company included part of the grounds of Ashurst Manor, which had belonged to Sir William Ashurst, Lord Mayor of London in 1693.	Registered Park or Garden Grade I	TQ 28556 86911	MLO14884, NHLE 1000810
69	Modern	Conservation Area	Highgate Conservation Area covers Highgate West Cemetery which forms a large and important part of the area. Many of the monuments and tombs within the West Cemetery are individually protected by statutory listing. The cemetery is also included in the List of Historic Parks and Gardens. The cemetery is protected from development by its designated uses, although access to the public is limited access.	N/A	TQ 28556 86911	CAMDEN COUNTY COUNCIL
70	Medieval	Footpath	A possible Medieval path, which probably ran from Green Street to St Michaels Chapel. The path is probably older than West Hill. The upper end of the path, which came out but the church, was altered by Bromwich when he enlarged his house. There was also an extension of the path from West Hill across Highgate (Eastern) Cemetery into the upper part of Swains Lane. There are presently no remains of this path.	N/A	TQ 28579 86463	MLO24968
71	Unknown	Monument	Three stones and an ornamental feature noted to the rear of 81 Swains Lane in the garden. Currently used as ornamental features it is not clear what their origin, date or purpose is and they have been included here to aid future works	N/A	TQ 28545 86925	AB Heritage

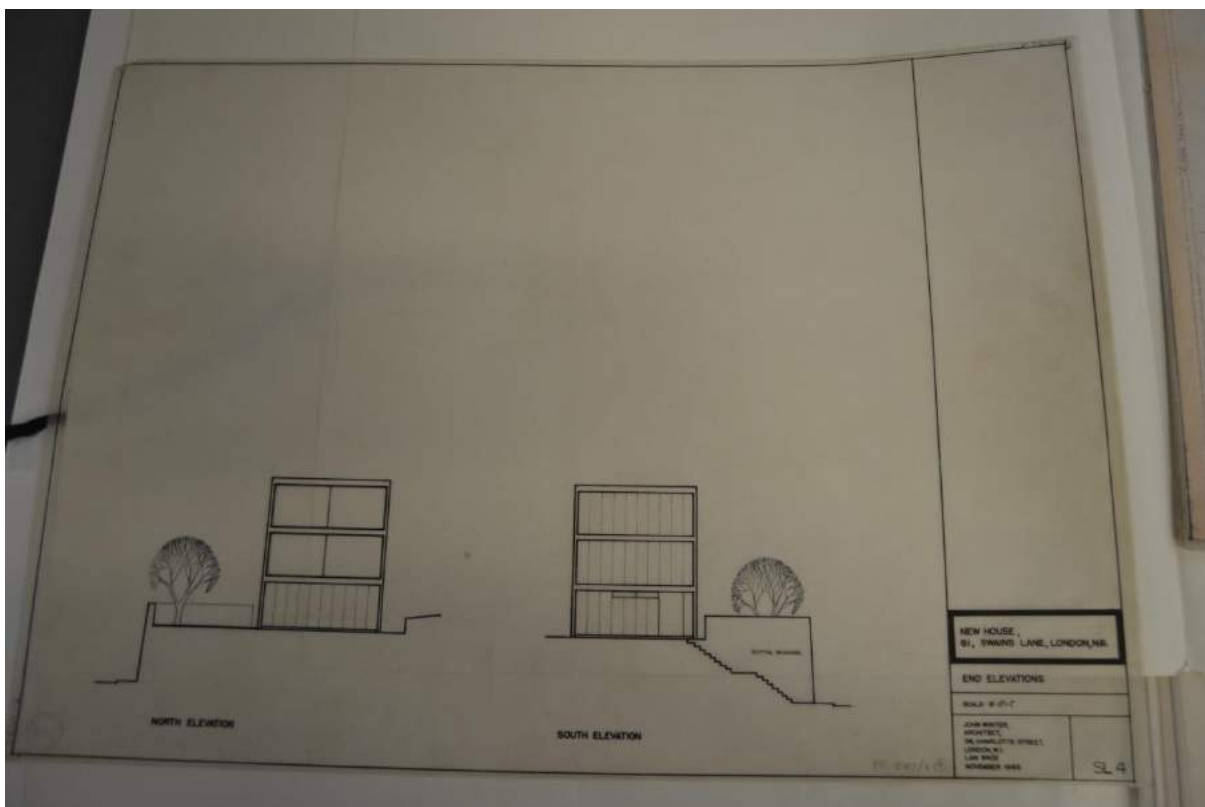
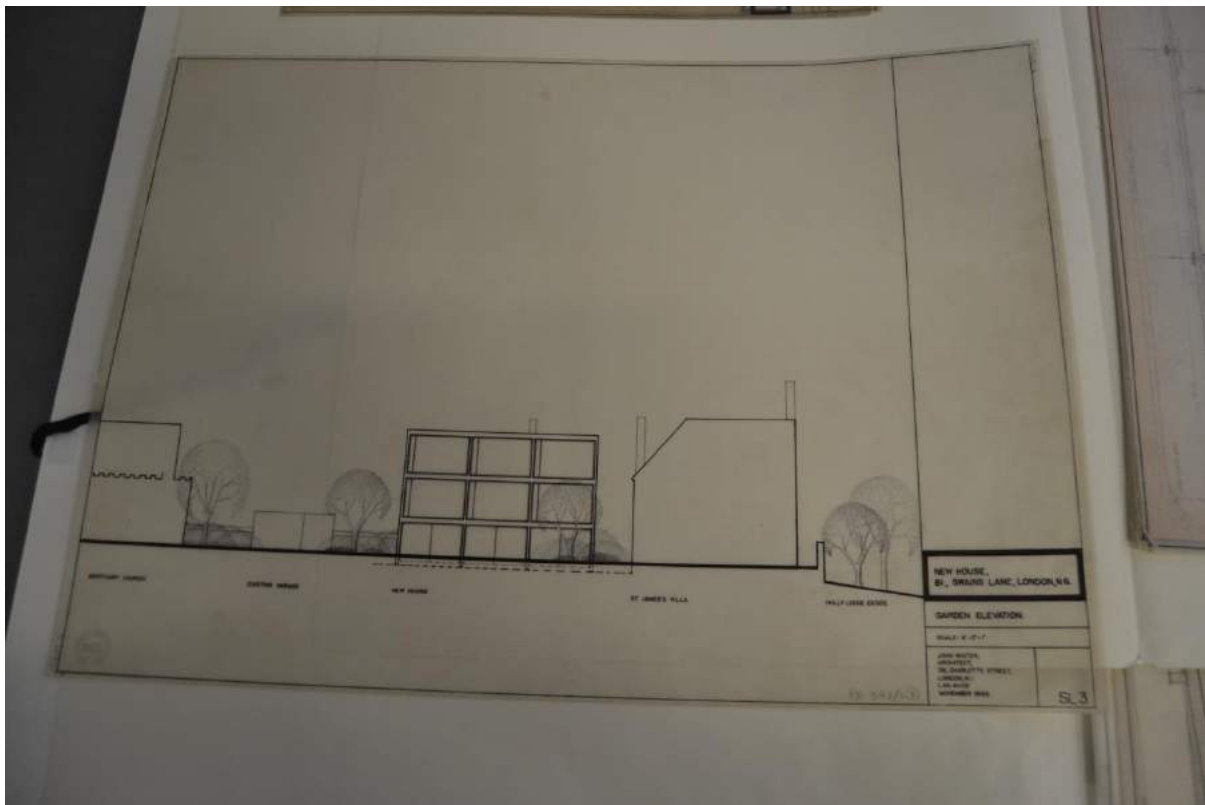
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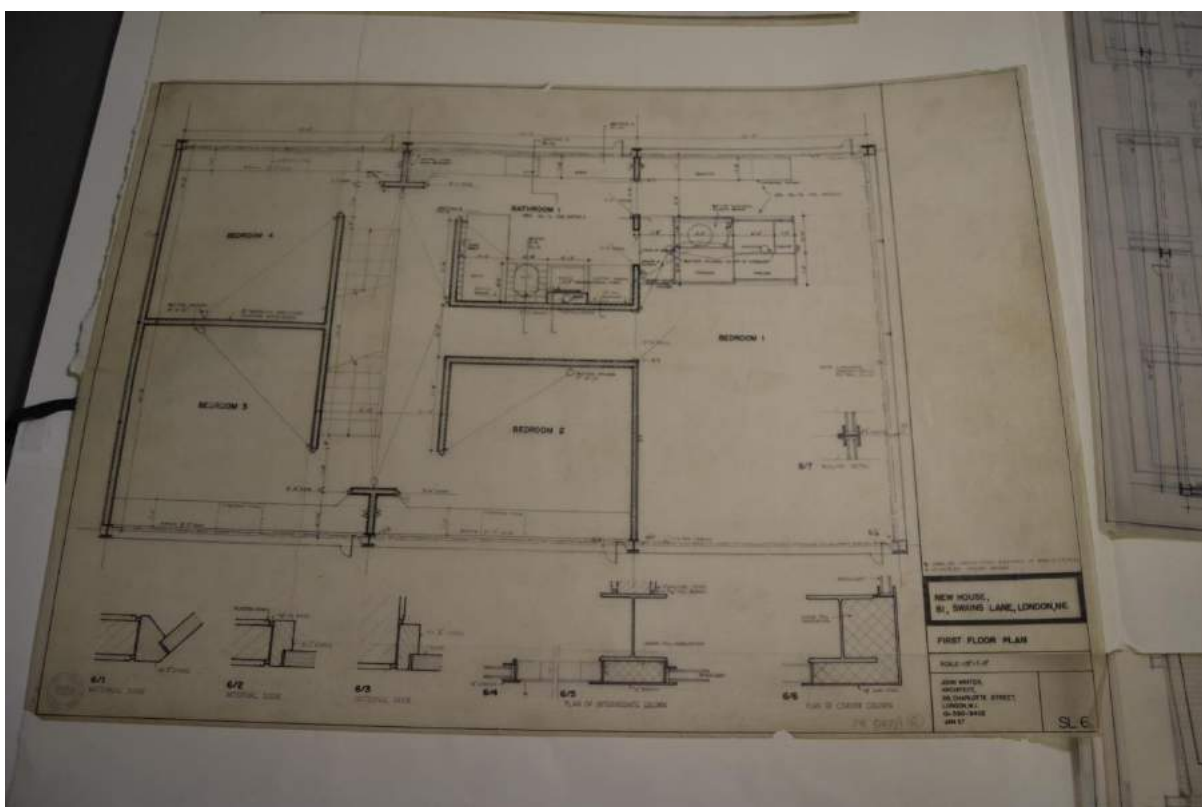
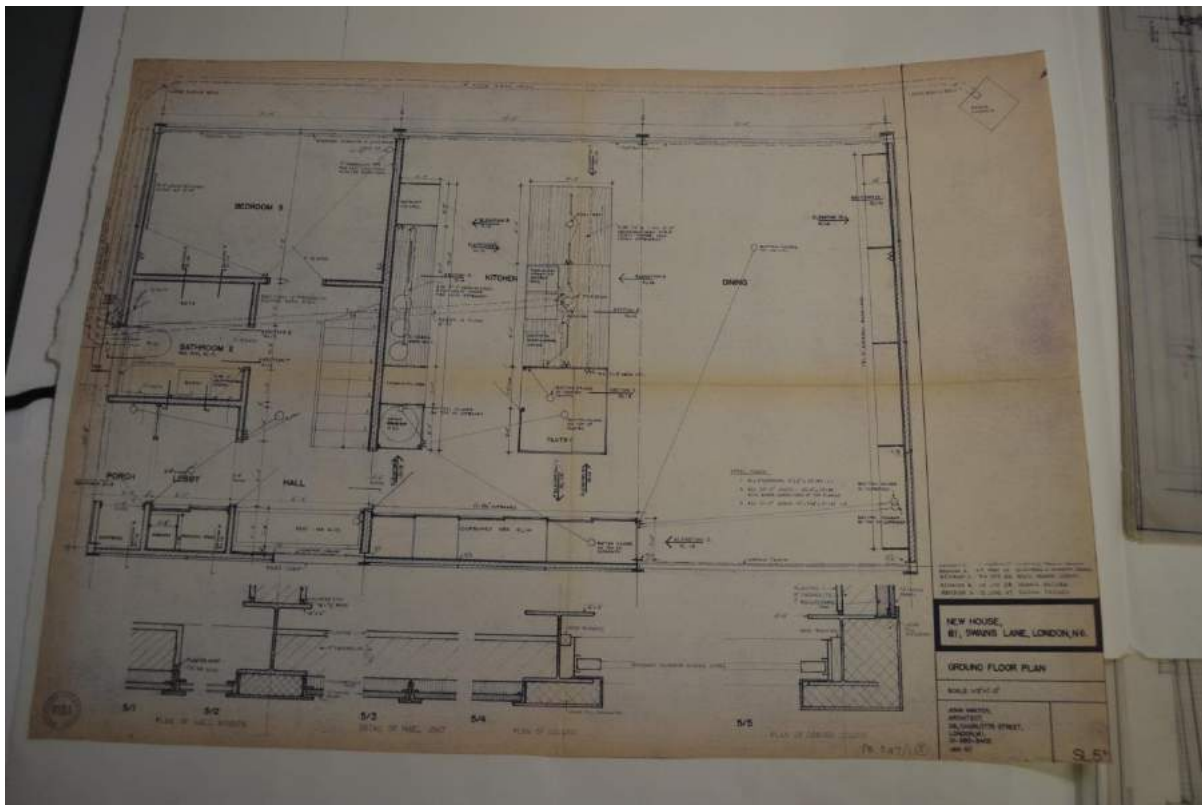
## APPENDIX THREE – JOHN WINTER'S DRAWINGS FOR THE WINTER HOUSE

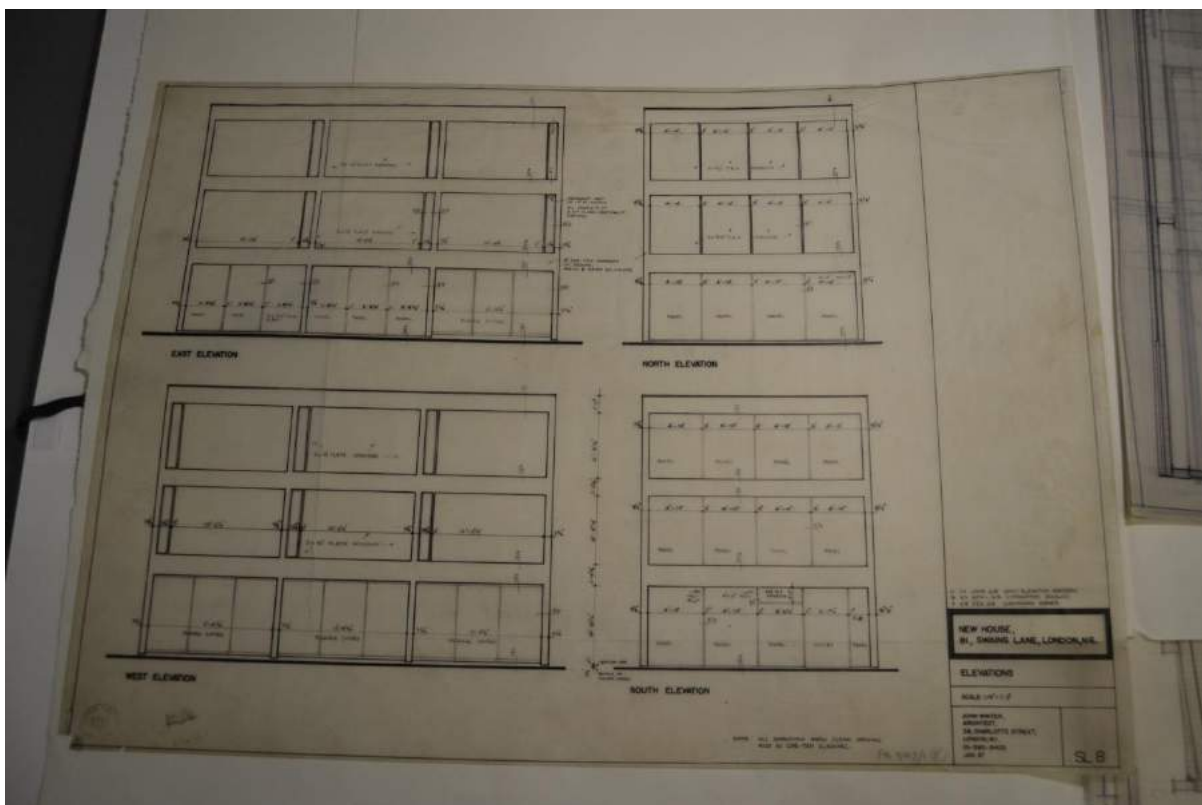
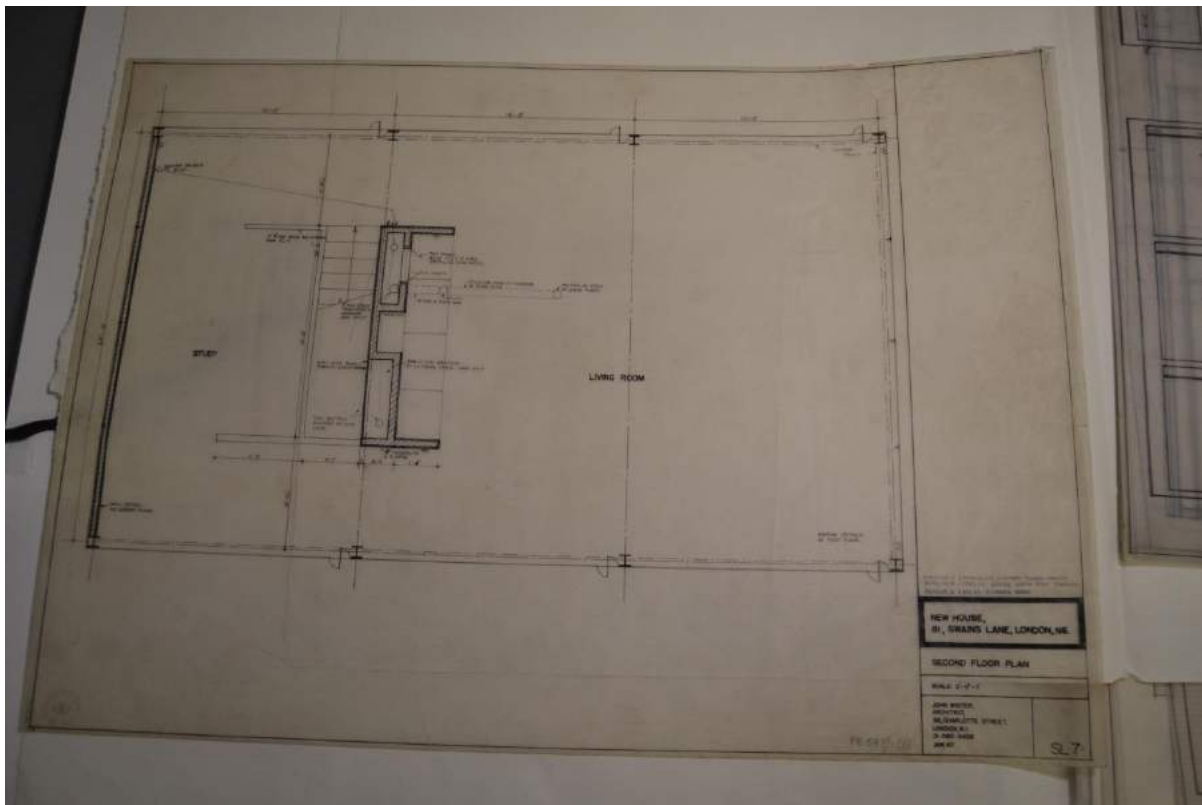
The drawings for the Winter House are held in the RIBA Drawings collection which is held at the Victoria and Albert Museum.

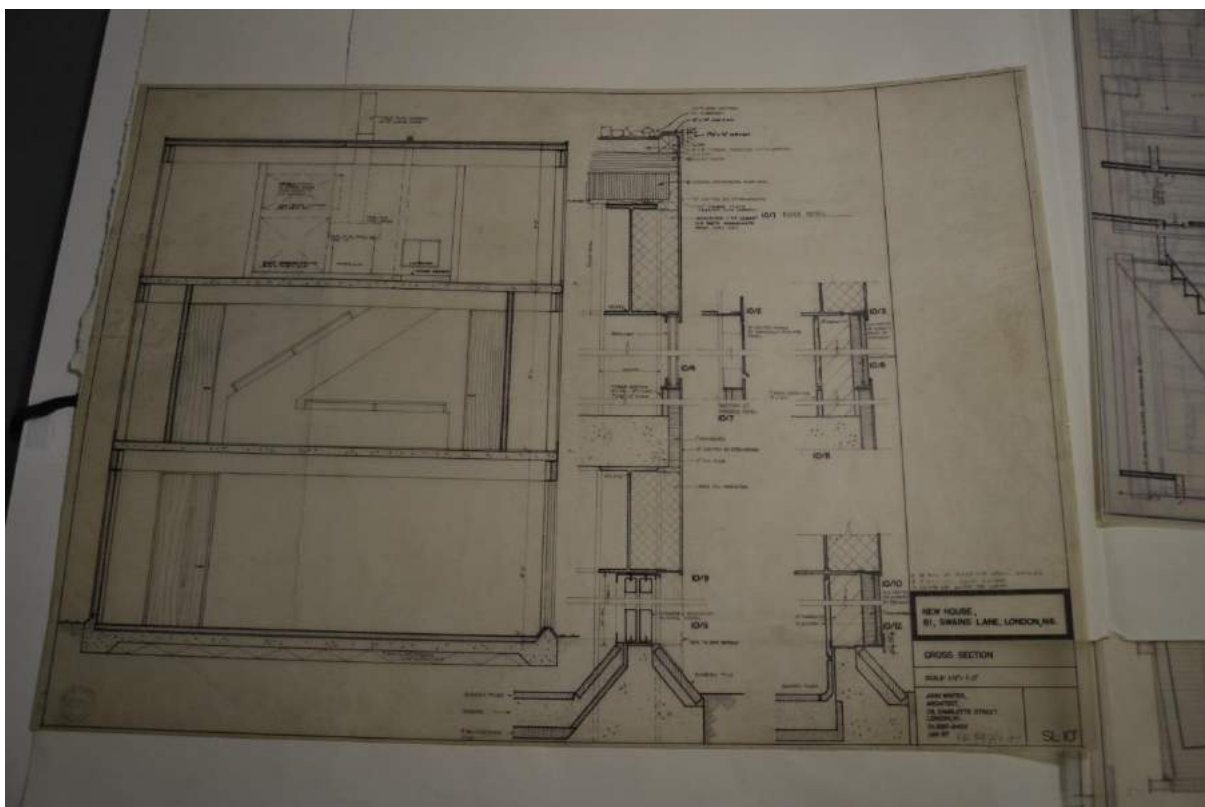
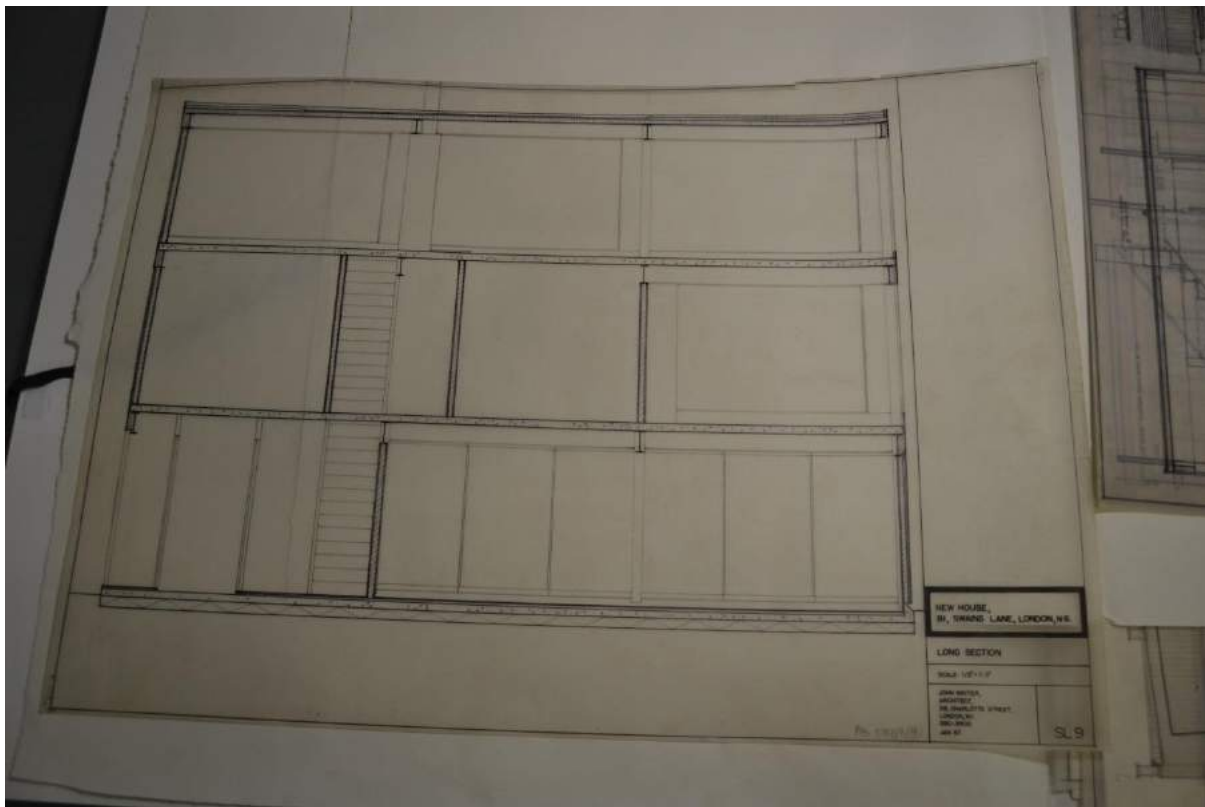


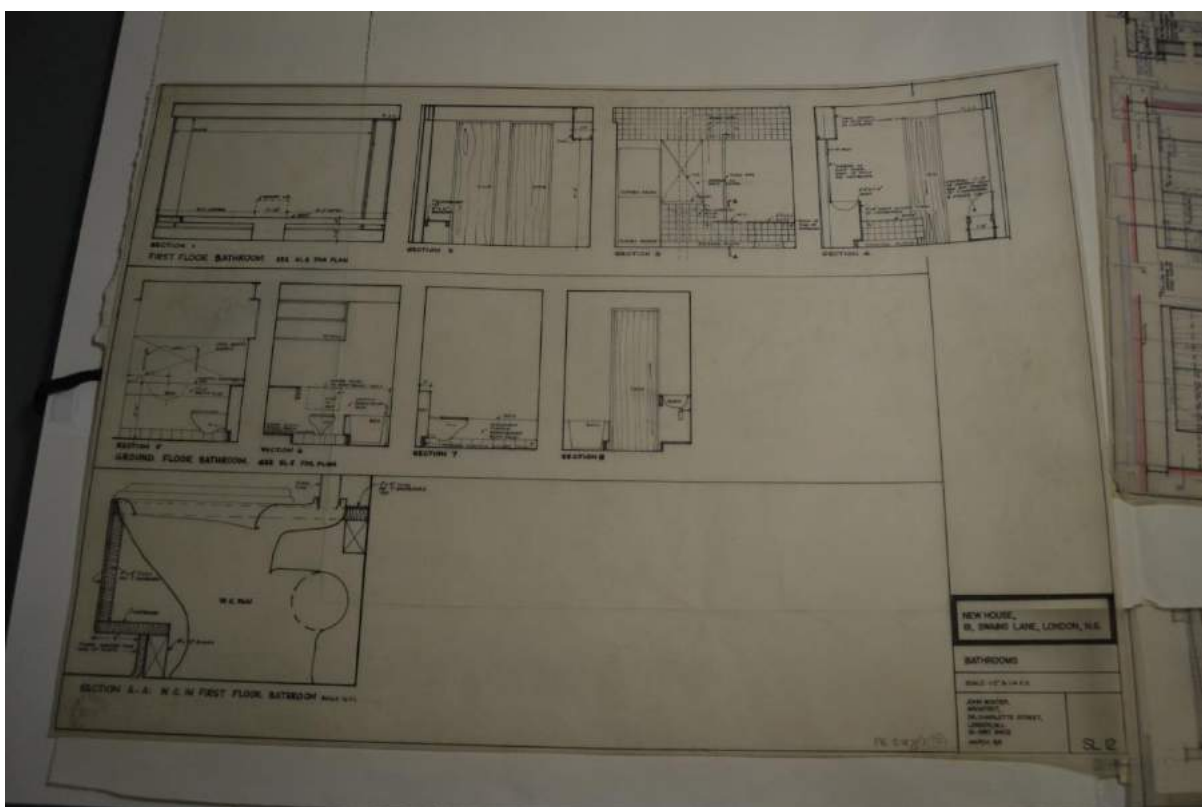
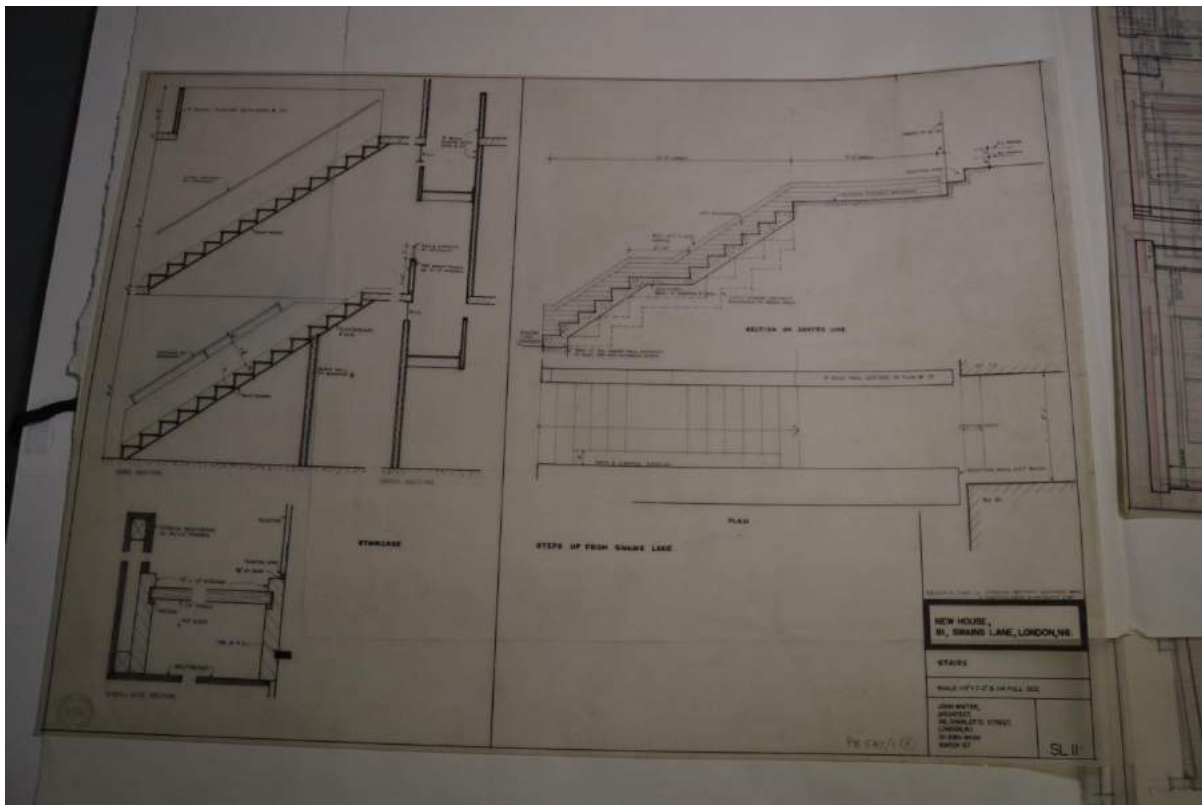




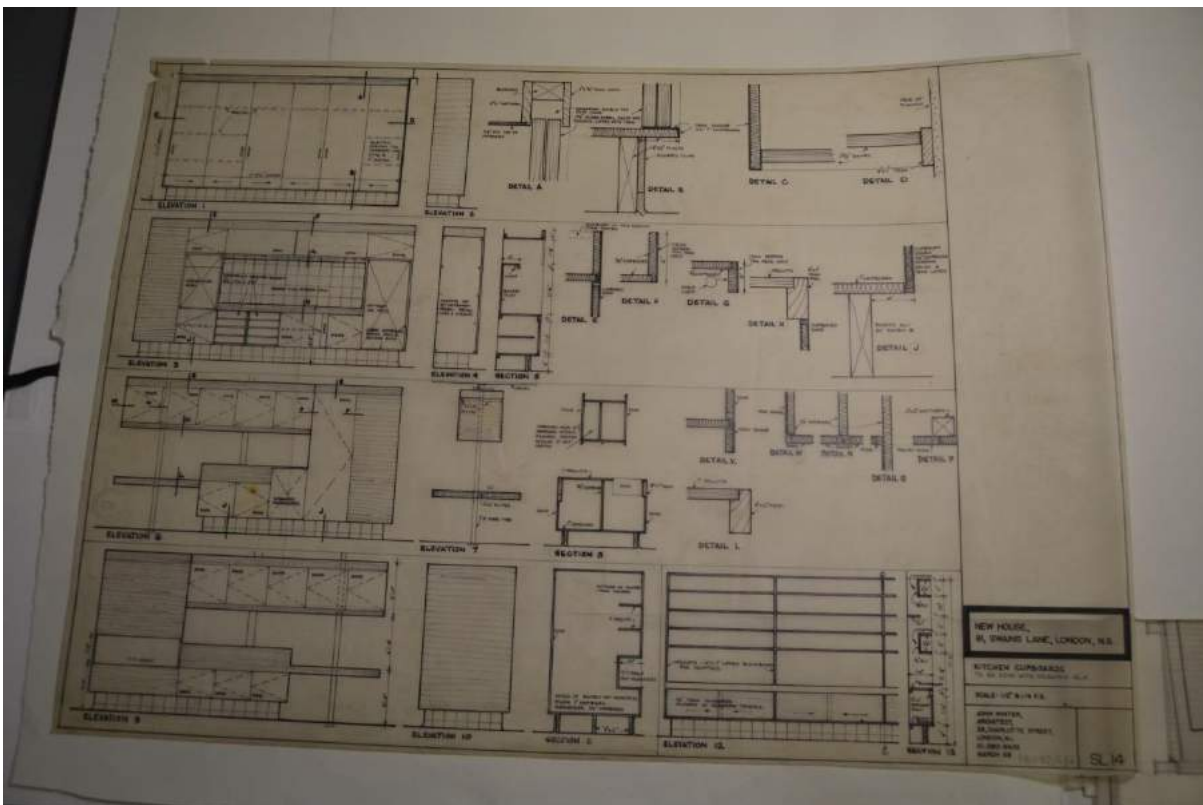
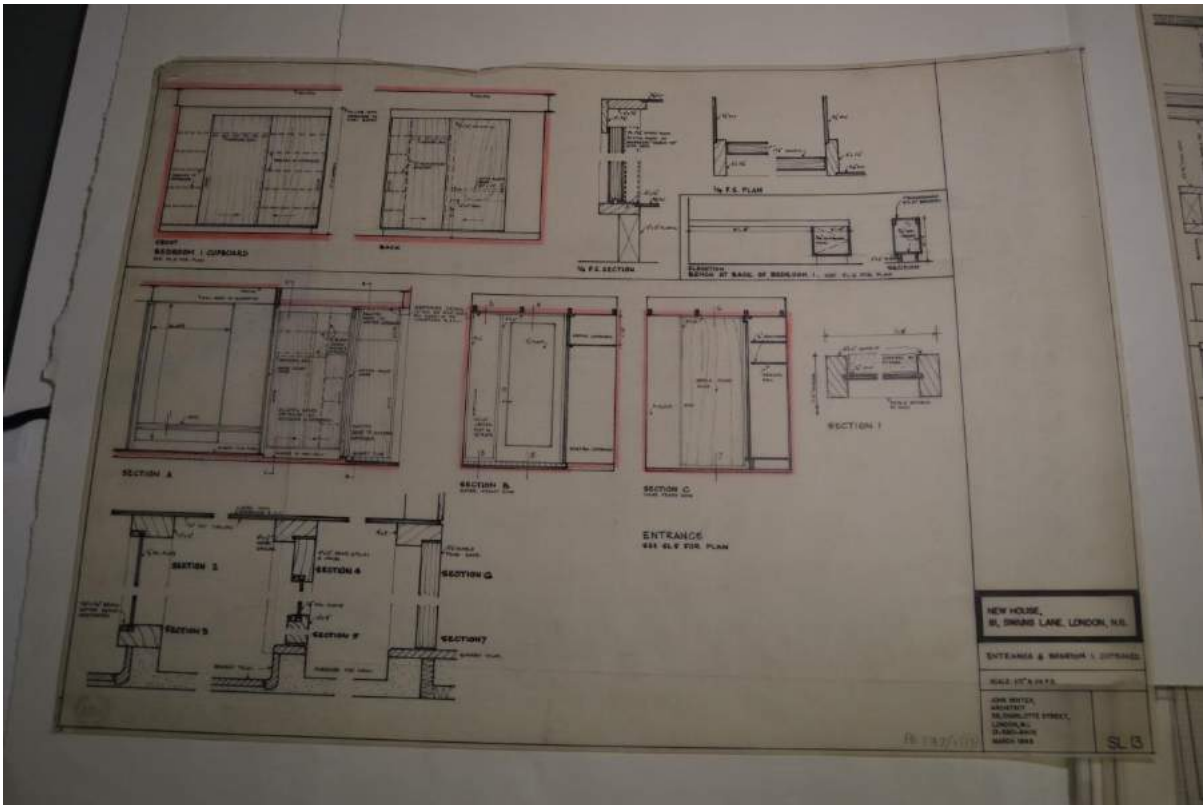












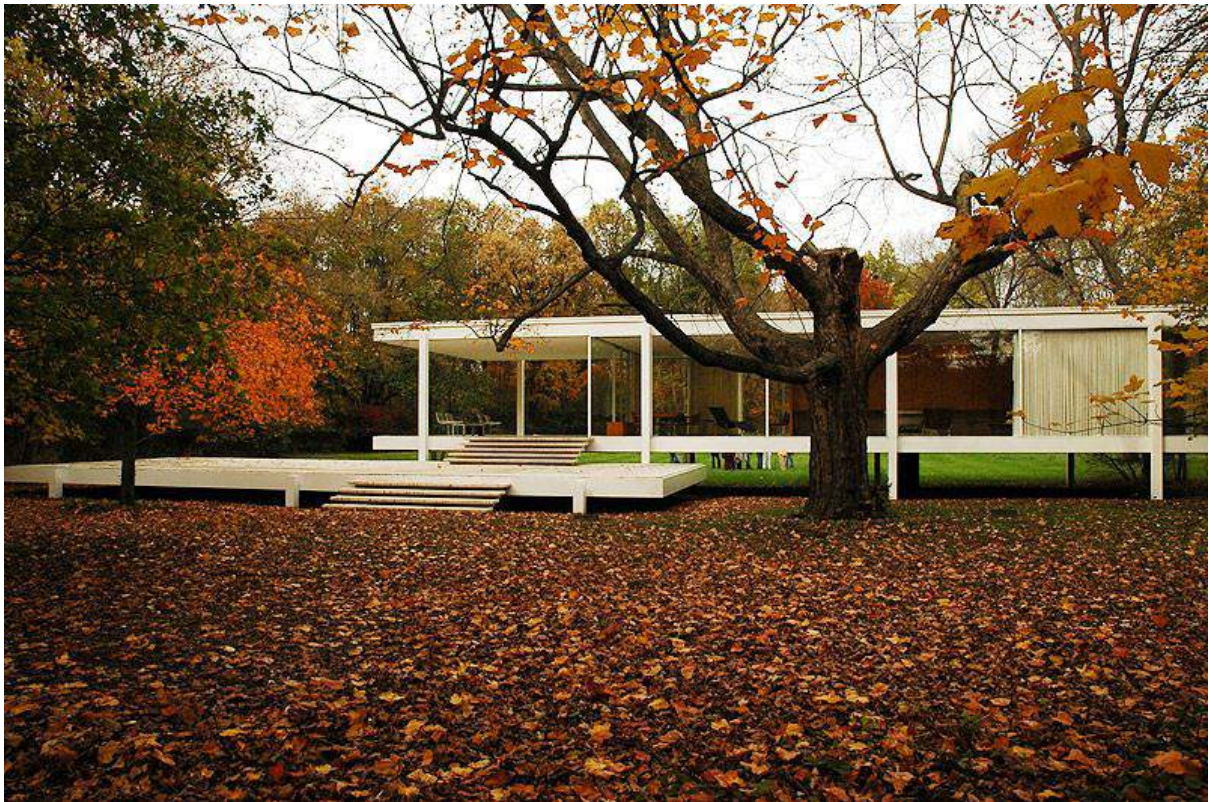


## APPENDIX FOUR – HOUSES THAT WOULD HAVE INSPIRED JOHN WINTER FOR 81 SWAIN'S LANE

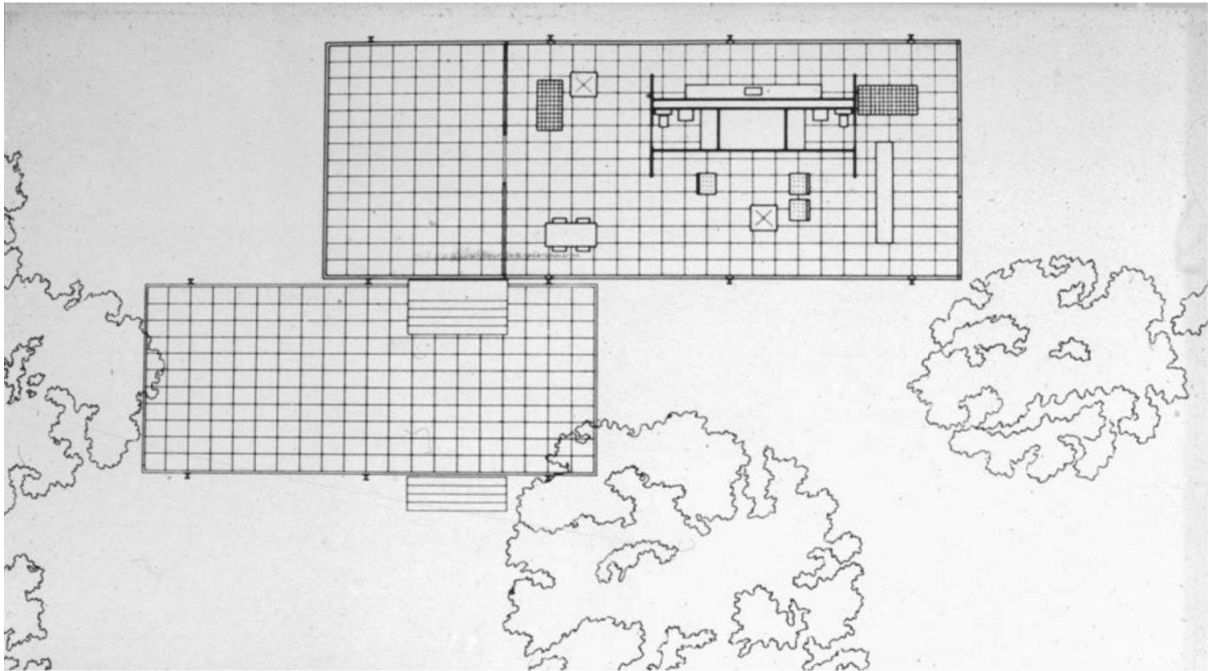
There are several buildings designed in the middle of the century that would have inspired Winter to design the Winter House. The following buildings are designed by those who either worked with Winter in America or were written about extensively in the contemporary architectural press.

### The Farnsworth House, Mies van der Rohe, 1951

Designed by Mies between 1945 and 1951, this is a one room-weekend-retreat designed for Dr. Edith Farnsworth in a rural setting, sited within a matured landscape, much like the Winter House. The plan is set around a central core with open plan living options for the client. Its design was revolutionary as it achieved Mies' concept of achieving a strong relationship between the house and nature. According to various sources, Winter had worked with Mies when he was in America, leading to his undoubted influence on the function and aesthetics of the Winter House.

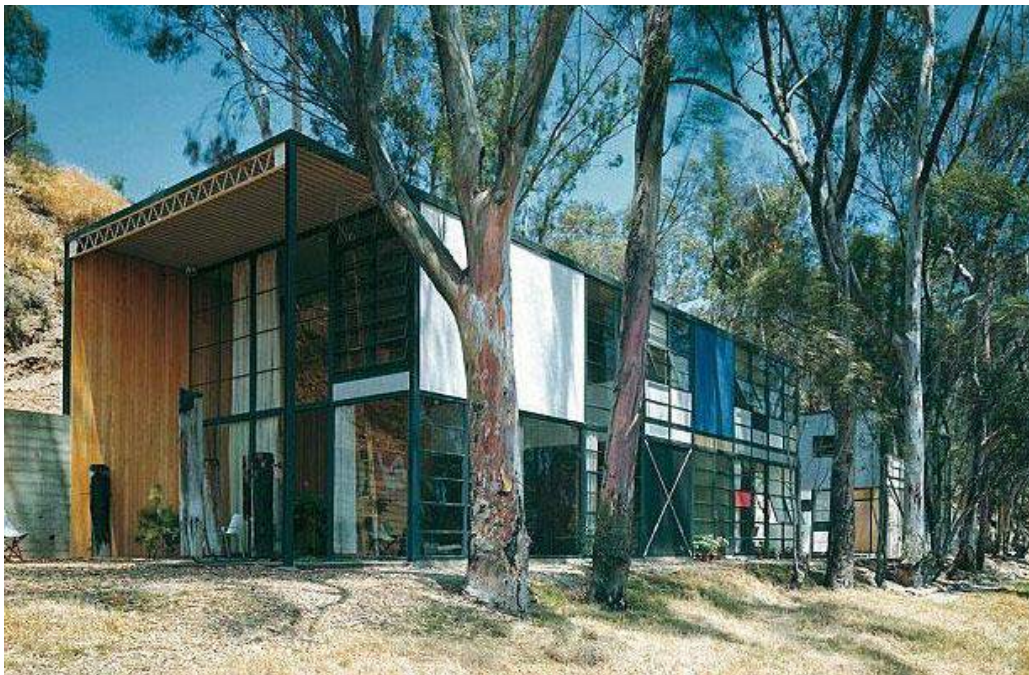






Case Study House No. 8, Charles Eames and Eero Saarinen, 1949

The Case Study Houses were experiments in American residential architecture sponsored by the magazine, *Arts and Architecture*. Unlike the Farnsworth House, the Eames House was well-lived in, usable and a well-loved home. The Eames' proposal for the Case Study House No. 8 reflected their own household and their own needs; a young married couple wanting a place to live, work and entertain in one undemanding setting in harmony with the site, much like the Winter House. Again, Winter had lived in California when he worked for Skidmore Owings and Merrill, and had also worked with the Eames'.





Virginia Water House, Surrey, John Winter 1966

A steel framed house designed for a client in Surrey in 1966. The house is a work of minimal design and sits comfortably within its landscape. Much like the Winter House and other examples of mid-twentieth century architecture, the aim was to create a building that responds to the surrounding landscape whilst letting form follow the function of the house.

