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12 AND 13 PRIMROSE HILL STUDIOS: HERITAGE STATEMENT

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SECTION 1.0

INTRODUCTION

1.1 INTRODUCTION

This Heritage Statement has been prepared to inform the evolution of a scheme for residential development of numbers 12 and 13 Primrose Hill Studios, London NW1 8TR and to assess the impact of the scheme on the heritage value of the Grade II listed Buildings and the Conservation Area within which they sit.

The preliminary baseline statement up to the end of the Statement of Significance was prepared by Donald Insall Associates and is reproduced here with their kind permission. Purcell have supplemented research and analysis where necessary, updated the statement of significance to ensure the scheme can be thoroughly benchmarked and have prepared the Heritage Impact Assessment.

The investigation has comprised historical research, using both archival and secondary material alongside detailed site inspection to understand construction, condition and survival. Assessment of the scheme has been informed by technical detail and understanding provided by the architects, Jamie Fobert Architects, structural engineers (Elliott Wood) and M&E consultants (Hfl Design) and the condition survey prepared by Purcell to ensure a full understanding of the potential impact is achieved.

The Buildings, their Legal Status

12 and 13 Primrose Hill Studios are Grade II-listed buildings located in the Primrose Hill Conservation Area in the London Borough of Camden. The statutory list description of the listed building is included in Appendix A, a summary of guidance on the Primrose Hill Conservation Area provided by the local planning authority is in Appendix B.



Site location and Designations plan © GoogleEarth

- 12 and 13 Primrose Hill Studios
- Grade II Listed Building - Primrose Hill Studios
- Primrose Hill Conservation Area Boundary

This image is not to scale

INTRODUCTION

1.2 SUMMARY OF POLICY CONTEXT

Extracts from the relevant legislation and planning policy documents are summarised below and included in full in Appendix B.

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Sections 16, 66 and 72 of the Act impose statutory duties upon local planning authorities which, with regard to listed buildings, require the planning authority to have ‘special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses’ and, in respect of conservation areas, that ‘special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area’.

Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The development plan applicable to the site comprises the Camden Local Plan (2017) and The London Plan (March 2021).

The Camden Local Plan (2017) includes policies that address development affecting the historic environment, such as Policy D2: Heritage, which states that ‘The Council will preserve and, where appropriate, enhance Camden’s rich and diverse heritage assets and their settings, including conservation areas, listed buildings...’.

Policy HCI Heritage Conservation and Growth of **The London Plan** (March 2021) stipulates that ‘(C) Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets’ significance and appreciation within their surroundings...Development proposals should avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.’

The courts have held that following the approach set out in the policies on the historic environment in the **National Planning Policy Framework 2021** will effectively result in a decision-maker complying with its statutory duties. The Framework forms a material consideration for the purposes of section 38(6). At the heart of the Framework is ‘a presumption in favour of sustainable development’ and there are also specific policies relating to the historic environment. The Framework states that heritage assets are ‘an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations’.

The Framework, in paragraph 194, states that:

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

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

The Framework also, in paragraph 199, requires that:

When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset’s conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 200 that:

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

Section 5 of this report will, when the proposals are finalised, provides this clear and convincing justification.

The Framework requires that local planning authorities categorise harm as either ‘substantial’ or ‘less than substantial’. Where a proposed development will lead to ‘substantial harm to (or total loss of significance of) a designated heritage asset’, the Framework states, in paragraph 201, that:

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

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

Where a development proposal will lead to ‘less than substantial harm’ to the significance of a designated heritage asset, the

INTRODUCTION

Framework states, in paragraph 202, that:

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

The Framework requires local planning authorities to look for opportunities for new development within conservation areas and within the setting of heritage assets to enhance or better reveal their significance. Paragraph 206 states that:

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

Concerning conservation areas it states, in paragraph 207, that:

Not all elements of a Conservation Area... will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area... should be treated either as substantial harm under paragraph 201 or less than substantial harm under paragraph 202, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area...as a whole.

SECTION 2.0

SITE DESCRIPTION

2.1 THE SETTING OF THE BUILDING AND THE CONSERVATION AREA CONTEXT

2.1.1 THE WIDER SETTING

Primrose Hill Studios is located in the Primrose Hill Conservation Area, which covers the historic core of a relatively small neighbourhood in north-west London of the same name. The Primrose Hill Conservation Area is predominantly delineated by Regent's Park to the south, Primrose Hill park to the east and the railway line to the north and west, with an additional section to the east covering Gloucester Crescent and Regent's Park Terrace.

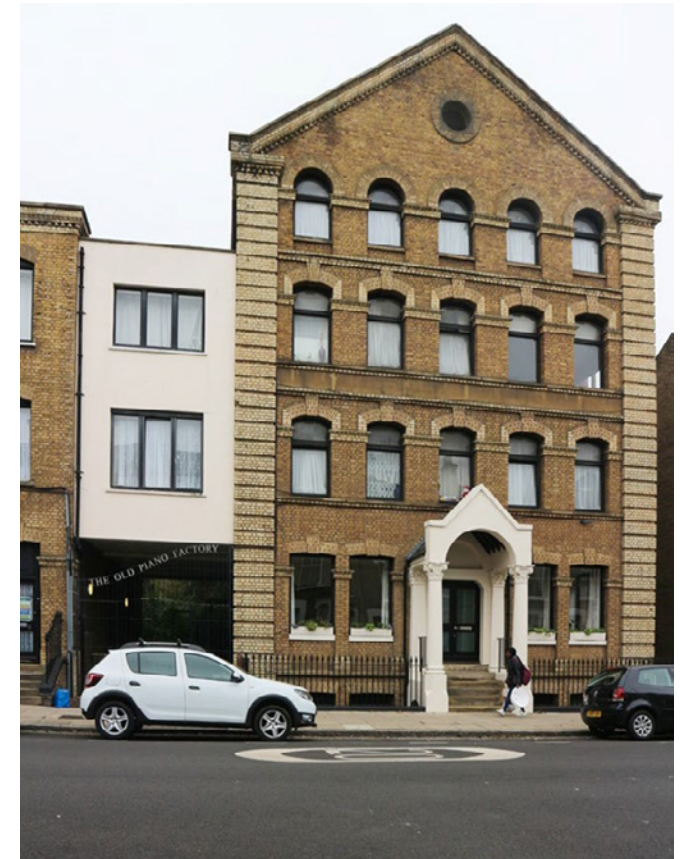
A prime example of the suburban development of inner London, the architectural makeup of the Primrose Hill Conservation Area comprises a mix of mid-to-late-Victorian detached and semi-detached villas and terraces, interspersed with later, post-war housing developments. The historical events and range of developers that contributed to the initial development of Primrose Hill has led to a variety of architectural styles emerging across the conservation area, ranging from restrained Classical to Italianate and Gothic, but the predominant use of yellow stock-brick and stucco throughout provides some coherence to the overall character. Due to the vicinity of Primrose Hill and Regent's Park, the character of the conservation area is also defined by its greenery and adjoining open spaces. Today, the majority of the buildings within the conservation area remain in residential use and Primrose Hill largely retains its leafy suburban character.

Primrose Hill Studios form part of a distinct sub-area of the Primrose Hill Conservation Area, as identified by the London Borough of Camden in the conservation area statement. Referred to as 'Sub Area 2: Central Area', this sub area covers the central part of the Conservation Area and is largely flat with a small incline from south east to north west. It is neighboured to the north by the railway line and to the south east by Regent's Canal. The area

is urban in character with a high density of development with sporadic areas of greenery. It is dominated by long terraces of mid-and-late-19th century houses that are set back from the pavement with small lightwells and railings to basement areas. There are also a number of Victorian light industrial and commercial buildings, including a former piano factory, shops and public houses, which are either located within the terraces or occupying corner plots. The Primrose Hill School (c.1885, Grade II) dominates Princess Road in terms of bulk, height and scale. To the south of the sub-area there are a cluster of post-war housing developments.

The principal roads include Chalcot Road, Gloucester Avenue, Princess Road and Fitzroy Road. These roads are of a consistently generous width, with wide pavements and intersect to form a grid pattern. In addition to these roads, narrower secondary roads, such as Edis Street and Egbert Street, penetrate the blocks and have three-storey terraces on both sides. The majority of land at the centre of the blocks and neighbouring the railway line is occupied by buildings of a more varied age and style, but are generally lower than the surrounding terraced properties. They are clustered around small enclosed courtyards, or gardens, accessed by narrow alleyways, and accommodate a variety of uses, including industry, offices, artist's studios and residential accommodation.

These alleyways are generally contemporary with the 19th century development of the area and are either located discretely between the residential terrace properties on the main roads, or through the terraces via gated archways. Consequently, although these developments occupy a considerable amount of land, they are largely hidden from view, therefore allowing the residential terraces to dominate the townscape.



Former piano factory at 44 Fitzroy Road, 2021 (Insall).

SITE DESCRIPTION

2.1.2 THE IMMEDIATE SETTING

Primrose Hill Studios is located at the centre of an urban block bounded by Fitzroy Road to the west, Chalcot Road to the north, Manley Street to the east, and Kingstown Street to the south. Fitzroy Road extends north-south in a straight line from Regent's Park Road to Gloucester Avenue, and bisects Sub Area 2 of the conservation area. Fitzroy Road was developed in phases by speculative developers during the mid-to- late-19th century and largely comprises three-storey residential brick terraces with a mix of classical and Italianate detailing. Directly opposite the alleyway to Primrose Hill Studios is a five-storey former piano factory at 44 Fitzroy Road. Designed in a neo-Gothic style, this building terminates in a prominent gable and is notably bolder than much of the surrounding development. The west side of Primrose Hill Studios is enclosed by the rear elevations and gardens of 31-49 Fitzroy Road. Built in the late- 19th century, the rear elevations of this terrace have since been altered with modern window and door openings, roof-level extensions, and rear extensions in a mix of glass and brick, and are largely obscured from view by 1-6 Primrose Hill Studios.

To the south of Primrose Hill Studios is Kingstown Street, which developed from the late-19th century as a small mews road servicing the rear gardens of the grander houses fronting Regent's Park Road (which form part of Sub Area 1 of the Conservation Area). Kingstown Street suffered bomb damage during the Second World War and the west end of the street now comprises a series of late-20th century villa-style buildings of two- three storeys, designed in a mix of contemporary idioms. One of these contemporary villas directly abuts the south elevation of 13 Primrose Hill Studios, on the site of the former stable block. The villas are still overlooked by the rear elevations of the grander 19th century residences fronting Regent's Park Road, but these are not visible from street level, but can be seen from the communal courtyard of Primrose Hill Studios. The central section of Kingstown Street has been extensively redeveloped with a modern residential estate known as Auden Place, which comprises two U-shaped brown brick blocks of three storeys

arranged around a series of courtyard spaces and surrounded by soft and hard landscaping. Auden Place extends northwards along Manley Street, a small street accessed from Chalcot Road which bounds the east side of Primrose Hill Studios, and directly overlooks the site from the east.

To the north, Primrose Hill Studios is enclosed by a small terrace of railway workers cottages fronting the north-west side of Manley Street. These cottages are two storeys high with basements and are constructed of multi-coloured stock brick. Behind these cottages is Fitzroy Yard, a large post-war light-industrial building enclosed to the north, east and west (currently under development), by the rear gardens and extensions of the street-facing terraces, and to the south by the north party wall of Primrose Hill Studios. Further north, the rear elevations of the 19th century terraces fronting the south side of Chalcot Road project above the backland development and can be seen from the communal courtyard of Primrose Hill Studios.

2.1.3 PRIMROSE HILL STUDIOS

Primrose Hill Studios comprises two rows of studio buildings facing onto a central rectangular courtyard. This courtyard is principally accessed from the west via a 19th century alleyway positioned between Nos.39 and 41 Fitzroy Road, and Studios 3 and 4. The alleyway floor is covered in a pebbledash cement and above the opening is a wooden arch with an original sign reading 'Primrose Hill Studios' and more contemporary signage below reading 'Private Road No Parking'.

The English Heritage listing description provides a comprehensive overall description of the buildings that make up Primrose Hill Studios:

Stock brick with red-brick trim. Prominent slate roofs with half and whole hips. Four house types arrayed around a rectangular courtyard. Earlier west build represented by two types (Nos.1 and 6 and Nos.2-5). Later east build by two more types (Nos.7 and 8 and Nos.9-12).

Further variation in The Lodge, said to have been built as servants' quarters. Varied and picturesque cottage version of Queen Anne idiom, reflecting grander artist's studio houses. Nos.2-5 are a row divided by the entrance alley. Double pile with asymmetrical M roofs. Lower front range living spaces, taller rear range galleried studios with north-west facing studio windows in back or garden elevations and roof slopes. Single-storey asymmetrical four-bay fronts, four-panel doors, small glazing-bar casement windows, some replaced. Party-wall parapets, tall red- brick chimneys. Nos.1 and 6 at ends of west group step forward to close court. Entrances in returns to slightly taller end blocks, half-hipped roofs. Leaded-light dormer window to east on No.6; No.1 abuts The Lodge, a two-storey house, with a canted-bay window under a pentice, eaves to half-hipped roof interrupted by eight-light window. Nos.7-12 have smaller footprints and no gardens. Single- storey top-lit studios, variegated rooflines with oversailing eaves. Nos.7 and 8 (to north) a mirrored pair with semi-basements and pyramidal roofs. Entrances together, recessed in deep porches and up flights of steps, part-glazed, margin-lit doors. Tall galleried studio rooms, single large windows with eight-light fixed panes over twin plate-glass sashes. Low-level small casement windows. To rear plain stock-brick two-storey elevation, each house having three bays of sash windows over doorways, some blocked. Nos.9-12 could not be lit from the rear and so are differently disposed and smaller; basements not evident. Single-bay studios have large windows, four-pane glazing surviving at No.11. Half hips to each roof, large rooflights in north slopes. Linking low flat-roofed entrance bays, double part-glazed doors, small windows, dentil courses. To rear blind stock-brick gabled walls.

The rectangular courtyard has a modern cement finish and a flower bed and trees at each end screen some of the studio buildings. Plants and ivy also grow against the walls of most studios. The central space of the courtyard, with its surrounding pavement, is used as a parking area for residents. Due to its inward facing arrangement and central location in an urban block, Primrose Hill Studios has a quiet, enclosed character.

SITE DESCRIPTION

2.2 THE SITE

The site comprises the residential Lodge building at 13 Primrose Hill Studios, Studio 12, an artist's studio, and an adjacent small yard located in the south corner of the Primrose Hill Studios development. Both buildings front onto the central rectangular courtyard, while the yard is accessed via a brick-arch gateway featuring redbrick detailing and a wrought iron fanlight and via a gate leading to a triangular cobbled area off Kingstown Street, the historical service access to the Studios. This gateway appears to be part of the later addition to the Lodge that was created when the porch area was extended to the east between 1910 and 1932, and the gateway now has a modern timber gate. This yard has historically served The Lodge and originally featured a series of outbuildings, now demolished. The yard, which is surfaced with cement, was originally enclosed by brick walls to the south and east. The south wall appears to have been extensively rebuilt when the garages (built in the 1950s, now demolished) and now features a large set of timber gates and a pair of modern timber garage doors. The original east boundary wall appears to have been retained in part behind the brick garage block and is visible from Kingstown Street. The east wall of the garage block extends above this boundary wall. It is clad in an unattractive cement render and surmounted by timber fencing.



The interior of Primrose Hill Studios looking south towards the Porters Lodge

SITE DESCRIPTION



Gated entrance to the service yard adjoining 13 Primrose Hill Studios looking towards communal courtyard, 2021 (Insall).



View across rear courtyard from location of demolished 1950s garages (Purcell)



View of the east wall enclosing the service yard to the rear of the 1950s garage block, 2021 (Insall).



View of the south wall enclosing the service yard, 2021 (Insall).

SITE DESCRIPTION

2.3 THE BUILDINGS EXTERNALLY

2.3.1 12 PRIMROSE HILL STUDIOS

Front (East) Elevation

The principal elevation of Studio 12 is of stock and red brick, and comprises a gable end bay, with half-hipped roof above, projecting slightly from a flat-roofed entrance block. The entrance block is clad almost entirely in redbrick and has a large recessed double door opening with an adjacent window opening to the north side. Both openings have original flat gauged-brick arches. The double part-glazed timber doors appear to be original, and are repeated in the neighbouring studios. The entrance door includes original brass handles and decorative timber panelling. The entrance is accessed via a stone step, which appears to be a modern addition. The adjacent window opening is now fitted with a modern four-pane fixed window with casement overlights divided by a thick transom and mullion. The entrance block elevation features a brick dentil course beneath a timber parapet. The façade features a number of detracting elements including a modern light fitting and modern drain pipe. The gable bay is predominantly faced in stock brick with redbrick detailing. The bay is flanked by redbrick piers terminating in brick corbels supporting the hipped roof above. There is a central window opening in a plain redbrick surround which has a heavily altered timber sash window. The sash appears to have been fixed shut and altered with a wide transom bar, which roughly corresponds to the position of the internal mezzanine gallery. This suggests that the alterations to the window were undertaken at the same time the mezzanine gallery was installed. The window opening features a flat gauged redbrick arch, but this is lost within a redbrick band extended across the width of the bay from corbel to corbel. Above this redbrick band is a smaller gable window opening, presumably a later addition that also corresponds to the insertion of the mezzanine gallery, which has an early-20th century two-over-two timber sash window which cuts into the oversailing timber eaves of the hipped roof above. The white-painted drainpipe to the north of the window opening appears historic. The guttering fixed to the eaves cornice cuts across the upper level window and detracts from the appearance of the elevation.



Principal elevation of No.12 Primrose Hill Studios, 2022 looking east. The Lodge is to the right. (Purcell)

SITE DESCRIPTION



View of the entrance block to 12 Primrose Hill Studios, 2021 (Insall).



Main entrance door to 12 Primrose Hill Studios, 2021 (Insall).



Fenestration to the Painting Room of 12 Primrose Hill Studios, 2021 (Insall).

SITE DESCRIPTION

South Elevation

The south return elevation of Studio 12 is blind. The recent removal of the 1950s garages exposed a cement rendered wall to the rear internal wall of the north garage and heavily soiled red brick with localised patch repairs to the rear wall of the former southern most garage. The upper level of the south elevation has a band of yellow stock brickwork likely rebuilt following World War II bomb damage, with contrasting red brickwork to the west end addressing the corner with the north elevation, and is terminated by a plain concrete coping. An original cast iron drainpipe with ornamental hopper has been retained to the east, but is in a poor condition. Additional modern pipework and external lighting has also been fixed to this elevation, which adds visual clutter.



South elevation of No. 12 showing location of removed garages, 2022 (Purcell).



Cement render and brickwork to the south elevation of 12 Primrose Hill Studios, 2022 (Purcell)

Rear Elevation

The rear elevation faces onto a modern surface carpark between Kingstown Street and Manley Street. It is entirely blind and faced in stock brick with concrete coping at roof level. Between the rear gable bay and flat-roofed entrance block there is an original square brick chimney stack with a modern clay pot projecting above the parapet. The majority of the rear elevation is also concealed behind mature trees.



View of the rear elevation of 12 Primrose Hill Studios, 2021 (Insall).

SITE DESCRIPTION

Roof

Studio 12 has a variegated roofline comprising a half-hipped roof over the gable bay and a flat roof over the adjoining entrance block. The half-hipped roof is clad in slate with clay ridge tiles, and is in need of repair. There is a seemingly original small skylight opening in the south slope of the hipped roof which features a multi-pane, timber-framed window. This skylight is repeated in Studios 9-10. A larger original skylight opening in the north slope has a later pane window with thinly-profiled iron glazing bars inserted. This skylight is similarly in an original location but the window itself is modern. The adjacent flat roof over the entrance block is clad in asphalt, but this is damaged in parts. There is a rooflight to the rear of the flat roof lighting the windowless rear room, but the rooflight itself is a modern replacement and is in a poor condition. A modern timber-framed lean-to rooflight is located towards the middle of the flat roof.



View of the flat roof over the entrance block to 12 Primrose Hill Studios, 2021 (Insall).



Detail of slate roof and north roof light opening to No.12 with later frame inserted and modern detailing, 2022 (Purcell).

SITE DESCRIPTION

2.3.2 13 PRIMROSE HILL STUDIOS - THE LODGE

Front (North) Elevation

The front elevation of The Lodge is two storeys and executed in stock brick with redbrick detailing. At ground floor level there is a canted bay window with openings featuring flat gauged-brick arches. The ground floor is protected by a narrow pentice extending the full width of the original elevation, which is clad in clay tiles and supported by two slender redbrick columns. Above the pentice, at first floor, is a large timber-framed, eight-light gable window which cuts into the oversailing timber eaves of the hipped roof above. The first floor level is clad in a mix of red and stock brick. On the east side of the main front elevation is the return of a single-storey stock brick post-war extension, which features a single narrow window opening with a flat gauged brick arch. The thick, uniform profile of the glazing bars on all fenestration indicates that the windows are post-war 20th century replacements.



Principal elevation to 13 Primrose Hill Studios, 2021 (Inall).

SITE DESCRIPTION

East Elevation

The east elevation, facing onto the yard, appears to have been predominately rebuilt post-war following significant bomb damage (as detailed in Section 3), this supposition is confirmed by trial pit investigations revealing modern concrete strip foundations rather than the stepped brick footings common to the rest of the buildings. The ground floor is a modern, post war extension that replaced an earlier porch, and is clad in stock brick with a rendered skirting. The canted bay projection has a pair of modern timber French doors, with side and overlights, surmounted by a rendered lintel, which is presumably concrete, and a lean-to slate roof. To the north the rebuilt elevation steps back and there is a modern doorway opening, with a timber panelled part-glazed door, which is also surmounted by a rendered lintel. At second floor level the original brick elevation was replaced with a pair of large 20th century dormers featuring multi-pane, timber-framed windows and flat asphalt roofs. The dormer over the north half of the east elevation also features hung slate cladding and modern pipework. Both dormers are surmounted by modern guttering. Various detracting modern wiring, lighting and security plant has been fixed to this elevation.



Modern south elevation of lodge from courtyard, 2022 (Purcell).



First floor level of the east return to 13 Primrose Hill Studios, 2021 (Insal).

Roof

The roof over The Lodge consists of a half-hipped roof, clad in slate with ornamental clay ridge tiles. Apart from the modern projecting dormers on the east side, the roof has retained much of its original form and appearance, but there are two modern skylights in the west slope of the hipped range. An original brick chimney stack projects above the party wall on the west side of the roof, but an original stack to the south was removed following WW2 bomb damage. A detracting modern antenna is fixed to the roof towards the front of the building.

SITE DESCRIPTION

2.4 THE BUILDINGS INTERNALLY

2.4.1 12 PRIMROSE HILL STUDIOS

Ground Floor

The internal arrangement of Studio 12 comprises a large Painting Room on the south side with a series of partitioned service rooms on the north side, though the layout of these rooms has been altered and the coalhole in the vicinity of the current bathroom has been infilled. The interior has been modernized over the years with new partitions, floor finishes, light fittings, plumbing facilities and other fixtures.

Entrance Hall

Maintaining its original proportions, the entrance hall is accessed from the original part-glazed timber double door and is relatively plain and unassuming. Modern carpeting to the floor with original tall timber moulded skirting. Original full-height moulded architrave and timber panelled double door to south wall provides access to the Painting Room. Smaller timber moulded architraves, fitted with modern doors, to north and east walls provide access to a bathroom and kitchen area respectively. All other fixtures and fittings are modern.

Bathroom

To west of entrance hall. The 1910 plan shows that this area was originally divided into two narrow rooms and the partitions appear to have been removed to create one large bathroom in the mid-20th century. A door to the east of this room, which led into the kitchen, has also been blocked. Modern sanitary ware throughout. Carpet floor throughout. Walls comprise plaster with a modern glazed white tile bathroom surround.

Original window opening to west wall now fitted with a 20th century fixed window with opaque glazing, a casement overlight and air ventilation fan. Early-20th century fitted joinery to the north-east corner has a moulded architrave and houses boiler plant and pipes.

Kitchen area

To east of entrance hall. Originally accessed via an opening in the east wall of the bathroom according to the 1910 drainage plan. A former partition wall to the south has been removed to make a larger room accessible directly from the entrance hall. Modern kitchen units, fixtures and fittings to east and west sides of the room. Tiled splashback to west wall. Plain timber skirting to north wall. Carpet flooring throughout, apart from some exposed timber floorboards beneath the fitted kitchen units on the east side. Presumably original rooflight but with 20th century Georgian-wire glazing, which is protected by bars. Original moulded timber architrave, with timber panelled door, to east wall provides access to an adjoining rear room

SITE DESCRIPTION

Rear room

Occupies the north-east corner of Studio 12 and appears to have retained its original proportions. Original chimney breast to east wall has been infilled, with modern radiator affixed to it, but its form is still discernible. To the south wall there is a projecting arch which may be carrying the flue of the fireplace in the Painting Room to the main chimney. Original plain plaster cornice to ceiling. Modern strip utility light fixture and original opening for a pyramidal timber-framed rooflight, though the rooflight itself is a modern replacement and is leaking. Modern carpet and plain timber skirting throughout. To the south wall is an original moulded timber architrave and plain modern door which provides secondary access to the Painting Room.



Entrance hall in 12 Primrose Hill Studios, 2021 (Install).



Bathroom in 12 Primrose Hill Studios, 2021 (Install).



West wall of kitchen in 12 Primrose Hill Studios, 2021 (Install).



Original rooflight opening to 'rear room' with modern skylight fitted. 2022 (Purcell)



East wall of kitchen in 12 Primrose Hill Studios, 2021 (Install).



View from rear room towards kitchen, 12 Primrose Hill Studios, 2021 (Install)

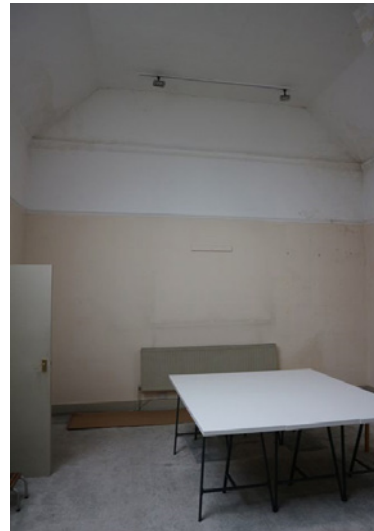


View of chimneybreast to rear room in 12 Primrose Hill Studios, 2021 (Install).

SITE DESCRIPTION

Painting Room

Occupies the majority of the ground floor and has largely retained its original proportions although the gallery mezzanine (described below) does not appear to be in its original position. Modern carpeting and plain timber skirting throughout. The carpet covers uniform narrow floorboards across the floor of the studio and into the adjacent anterooms. The floorboards are believed to be original, they are uniform in nature with limited evidence for variation and patched repair. Original entrances from the main entrance hall and from the rear room to the north wall. Between these entrances is an original chimneybreast to the north wall which has a historic bolection moulded fireplace. Above the chimneybreast is a large, recessed 12-light timber-framed skylight to the ceiling. This skylight is in its original location but the glazing is modern. There is a second considerably smaller timber-framed skylight, with five lights, to the ceiling over the south wall. Plain ceiling cornice and picture rail to north, east and south walls. To the west wall is an original large window opening with a moulded timber architrave containing a heavily altered sash window with a modern radiator below. The top section of this window opening is now bisected by the mezzanine gallery level.



General view of the east end of the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).



View of north wall to Painting Room in 12 Primrose Hill Studios, 2021 (Insall).



Glimpse of floorboards around Painting Room fireplace, 2022 (Purcell)



View of main entrance doorway from the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).



View of skylight above the north wall of the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).

SITE DESCRIPTION



View of secondary skylight to the south wall of the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).



General view of the west end of the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).



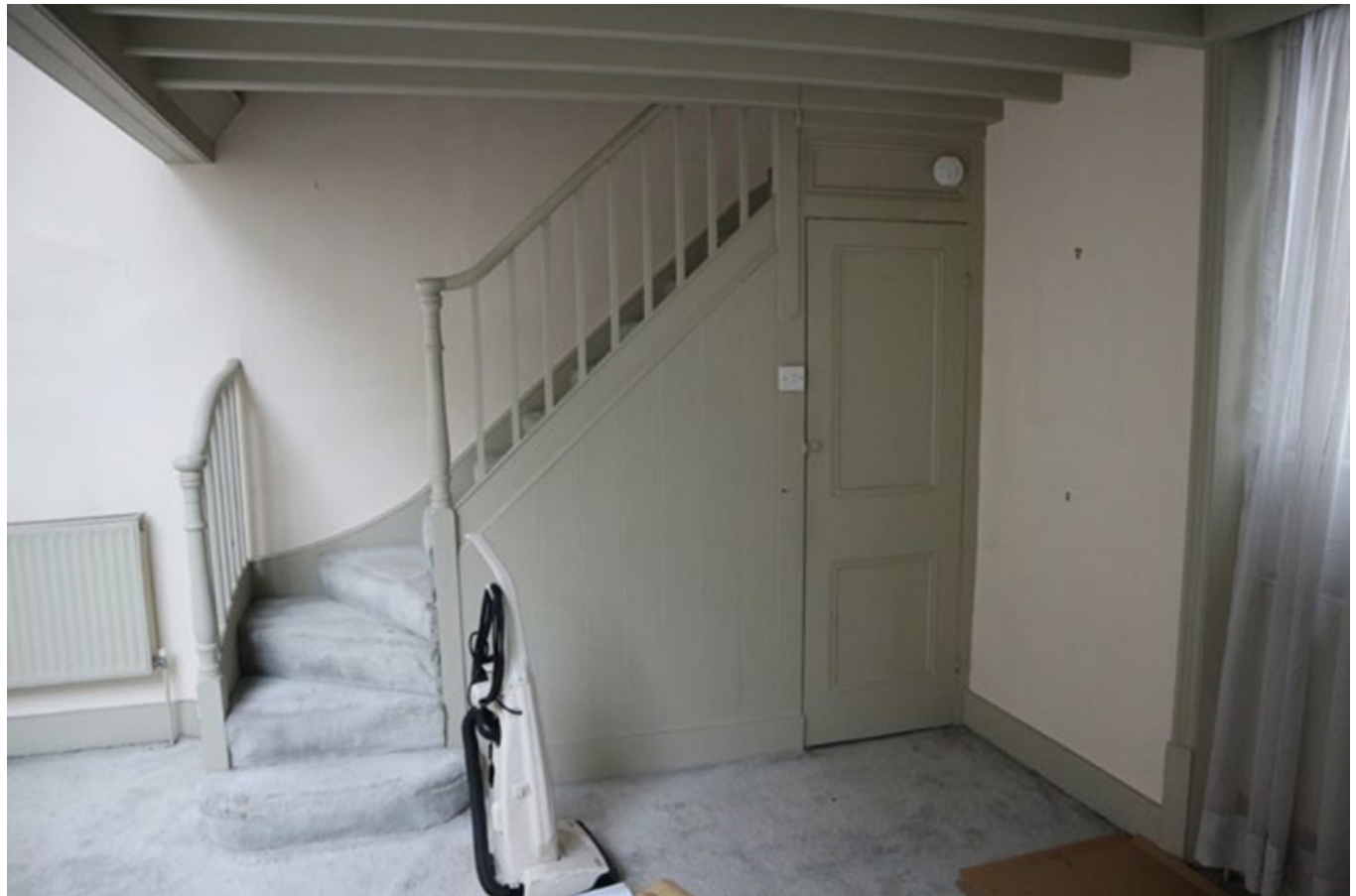
Large window to west wall of the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).

SITE DESCRIPTION

Gallery Mezzanine

The gallery mezzanine extends over the west end of the Painting Room, whereas the identical studios in Nos.9-11 all have galleries at the east end of the studio. It seems likely the mezzanine was rebuilt or relocated to this side of the studio at some point after the building's construction, as it bisects the original window in the west wall and the original double doors in the north wall. The gallery is also accessed via a set of Regency-style timber steps that have been obviously cut and fixed to the top of the gallery with modern metal brackets, which suggests that the staircase may have been reused from elsewhere. The panelling and doors to the underside of the staircase are however of a different style and look to be early-20th century in date, which may suggest that the mezzanine was inserted at this time.

The mezzanine itself appears to be supported by a series of beams fixed into the west wall. The gallery level has the same modern carpeting and skirting as the rest of the Painting Room. The ceiling cornice also continues along the walls. To the west wall is the continuation of the original large window architrave, which is bisected by the mezzanine leaving two fixed panes of opaque glazing. Above this, separated by the cornice, is a smaller early-20th century two-over-two timber sash window in a moulded architrave, which was presumably inserted when the mezzanine was relocated to this side of the studio. To the south side of the gallery is a modern four-panelled door to the staircase and a modern fitted cupboard with reflective sliding doors. The east side of the gallery is protected by a modern steel-framed balustrade with Georgian wire glazed panels.



Repurposed staircase to the mezzanine gallery over the west end of the Painting Room in 12 Primrose Hill Studios, 2021 (Insal).

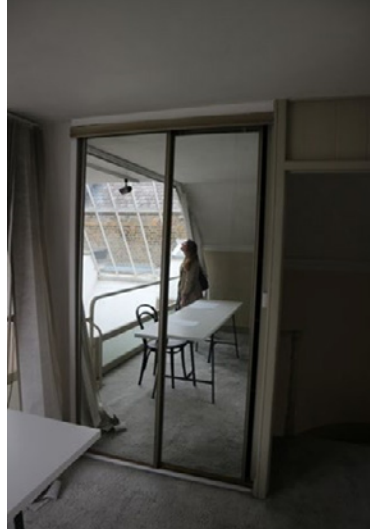
SITE DESCRIPTION



Bracket to mezzanine stair, 2021 (Insall).



Upper portion to the large west window and a smaller additional and later window at the mezzanine gallery level of the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).



Doorway and fitted cupboard to mezzanine gallery level of the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).



Modern balustrade to mezzanine gallery level of the Painting Room in 12 Primrose Hill Studios, 2021 (Insall).

SITE DESCRIPTION

2.4.2 13 PRIMROSE HILL STUDIOS

The Lodge likely would have originally comprised a very simple two up and two down planform. Over the course of the 20th century, the planform has been altered and the interiors modernised, largely due to a significant rebuild following bomb damage, to create a more contemporary living space and there are few historic fixtures and fittings surviving.

GROUND FLOOR

Entrance hall

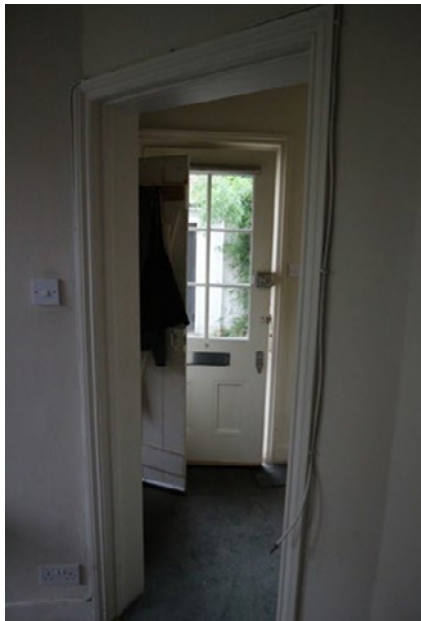
Accessed from the main entrance on the east side of the building, which is part of a post-war extension. Door comprises a modern part-glazed timber panelled door in a moulded timber architrave. Modern carpet and plain skirting throughout. Door openings to the north-east and south-west provide access to the living room and kitchen-dining room respectively. To the west, on axis with the entrance, is the staircase to the first floor which is enclosed by plastered brick partitions on either side. These partitions appear to be modern as they are of stretcher bond to the underside of the stair. The steps are covered in modern carpet and a modern timber handrail is fixed to the north wall. At ground floor, the stairs appear to have been extended beyond the compartment, indicating the original staircase may have been shorter or set out in a different arrangement. On the north side of the hall is a modern plank and batten door with a glazed overhead, which leads into a modern utility room constructed as part of the post-war extension. There are modern plasterboard ceilings and downlighters throughout.

Living room

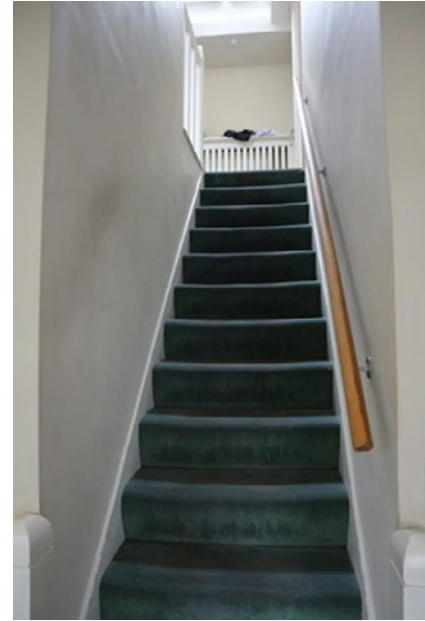
Occupies the north half of the ground floor. Accessed from the hall via a moulded architrave opening. Original chimneybreast to west wall has been infilled and the fireplace removed. Original canted bay window and modern moulded architrave to north wall, now fitted with modern casement windows and fixed side and overlights. Modern timber radiator cover underneath. Former entrance doorway to east of the canted bay, now a modern

casement with fixed overlights in a moulded timber architrave. Large opening in southwest corner where the walls beneath the staircase have been removed to allow access into the kitchen. All other fixtures and fittings are modern.

Small area under the stairs now used for storage. Walls to staircase appear to be in modern brick in a stretcher bond, but the majority has been covered with plasterboard linings.



Entrance hall to 13 Primrose Hill Studios, 2021 (Insall).



Main staircase to 13 Primrose Hill Studios, 2021 (Insall).

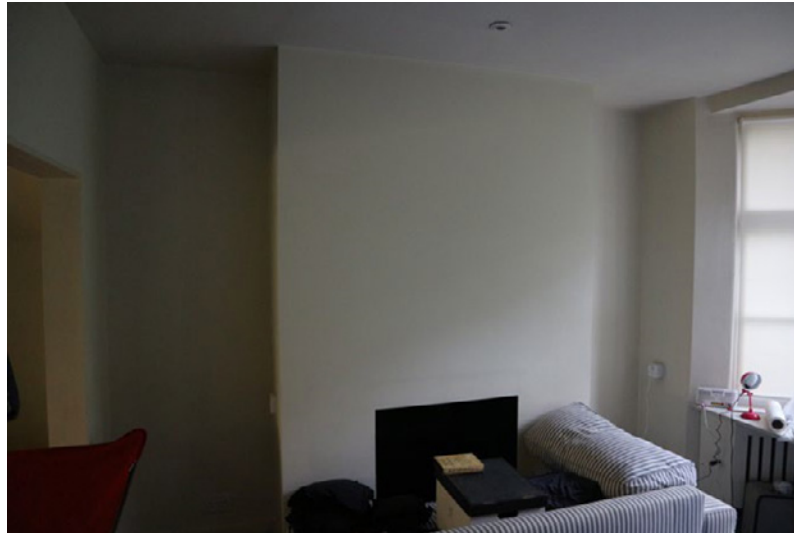


View of the utility room, 13 Primrose Hill Studios, 2021 (Insall).

SITE DESCRIPTION

Kitchen-Dining Room

Occupies the south half of the ground floor. Former entrance porch shown in early-20th century drainage plans has been demolished and replaced with post-war extension to make a larger single room with French doors opening onto the eastern courtyard. Original chimneybreast in the south wall was demolished post-war. Modern carpets throughout and sections of tall timber skirting. Modern fitted kitchen units and timber panelling to south wall. Large modern timber-framed French doors to east wall with casement side and overlights, all in a modern timber moulded architrave flanked by modern timber radiator covers. All other fixtures and fittings are modern.



General view of living room, 13 Primrose Hill Studios, 2021 (Insall).



Windows to living room, 13 Primrose Hill Studios, 2021 (Insall).

SITE DESCRIPTION

FIRST FLOOR

Landing

The first floor comprises two bedrooms and a bathroom, all accessed from a small landing at the top of the very steep staircase. This landing has carpet floor throughout and a modern timber radiator surround to the west wall. Above the landing is a modern skylight. Modern moulded timber architraves and a mixture of plain and panelled modern doors provide access to the adjacent rooms.

Large bedroom

Occupies the north half of the first floor and has a dual-aspect. Modern carpet and plain timber skirting throughout. Large original window opening to north wall now fitted with late-20th century timber-framed window with a mix of fixed panes and casements. Modern timber radiator cover beneath. Unsympathetic modern projecting dormer to east wall with a large timber-framed mid-20th century casement window. Modern fitted cupboards and joinery to west wall which conceal chimneybreast. South wall is plain. All other fixtures and fittings are modern.

Small bedroom

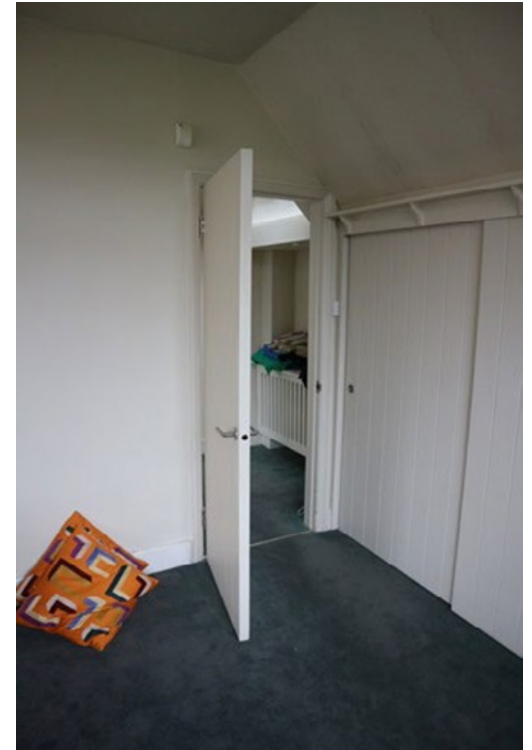
Occupies the south-east portion of the first floor. This appears to have originally been a larger room, but it has been truncated by the insertion of a partition wall on the west side to create an upstairs bathroom. Modern carpet and plain timber skirting throughout. Modern projecting dormer to east wall with a large timber-framed late-20th century casement window and modern radiator beneath. All other fixtures and fittings are modern.

Bathroom

Occupies the south-west portion of the first floor. Appeared to have been created by sub-partitioning the south bedroom during the second half of the 20th century. Now accessed via a modern doorway from the central landing. All fixtures, fittings and sanitary ware are modern. Modern centre-pivot skylight to ceiling. Modern plaster ceilings and downlighters extend across all rooms.



General interior of the large first floor bedroom, 13 Primrose Hill Studios, 2021 (Insall).

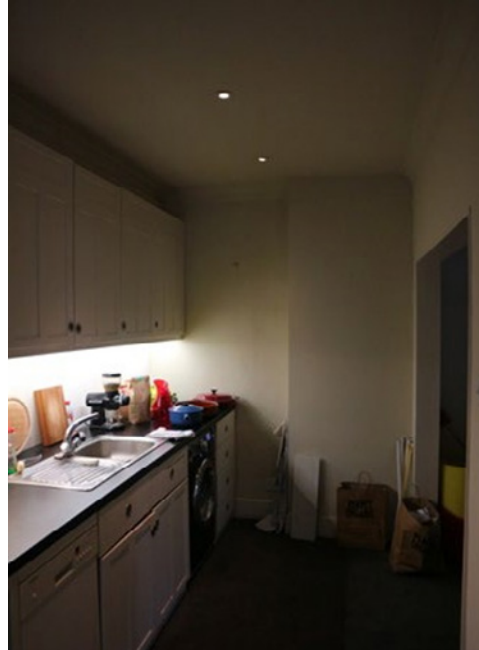


Doorway and fitted joinery in large first floor bedroom, 13 Primrose Hill Studios, 2021 (Insall).

SITE DESCRIPTION



Storage area under the main staircase, 13 Primrose Hill Studios, 2021 (Insall).



Kitchen-dining area, 13 Primrose Hill Studios, 2021 (Insall).



French doors and windows to the kitchen-dining area, 13 Primrose Hill Studios, 2021 (Insall).

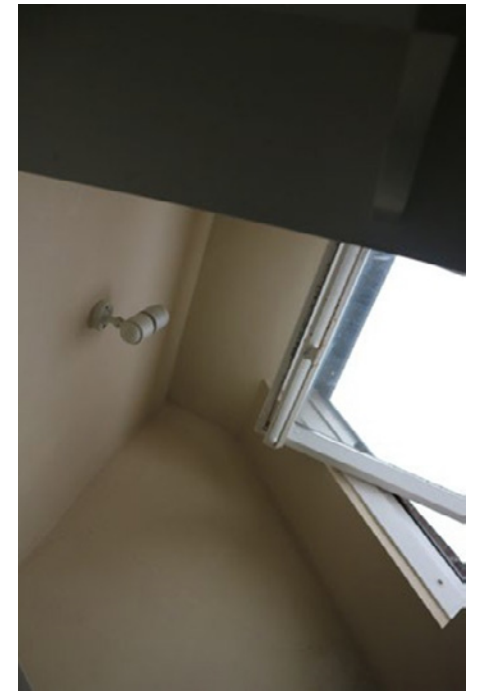
SITE DESCRIPTION



General interior of the small first floor bedroom, 13 Primrose Hill Studios, 2021 (Insall).



Interior of modern bathroom at first floor, 13 Primrose Hill Studios, 2021 (Insall).



Modern skylight to first floor bathroom, 13 Primrose Hill Studios, 2021 (Insall).

SECTION 3.0

HISTORICAL BACKGROUND

3.1 THE DEVELOPMENT OF PRIMROSE HILL

3.1.1 EARLY HISTORY

Primrose Hill is a predominantly residential district in north London. From the medieval period until the 17th century, this area remained rural, comprising open fields separated with small lanes. The name Primrose Hill dates back to the 15th century and relates to the 56m hill which dominated the surrounding landscape. Land ownership was irregular and largely defined by field boundaries and small streams. Historically, the three principal landowners were Lord Southampton, Eton College and the Crown Estate.⁰¹ By the late 1600s a small tavern had opened next to Lower Chalcot farm, which was sited on a lane leading west from Hampstead Road. From c.1800 this tavern was known as the Chalk Farm Tavern and was renowned for its large entertainment room and pleasure gardens, which occupied the area now bounded by Berkley Road, Sharpleshall Street and Regent's Park Road.

3.1.2 DEVELOPMENT OF A RESIDENTIAL DISTRICT

It was not until the mid-19th century that extensive development of the area began, in response to the expansion of London as both a trade centre and fashionable place to live.⁰² The first major development was the Regent's Canal, which linked the Grand Junction Canal at Paddington and London Docks. In the 1830s, the London and Birmingham Railway line was built to connect the Midlands with the capital. Initially, a railway terminus was located at Chalk Farm but the line was subsequently extended to Euston Grove in 1834 to be closer to central London. The railway line extension to Euston ran directly through part of Lord Southampton's land and had to negotiate a steep incline.

The completion of the canal and railway was followed by proposals to develop Lord Southampton's land for housing. In 1840, the Southampton Estate was sold in freehold portions for development and a plan of the same year shows a grand estate consisting of large semi-detached and detached villas located in large gardens, with wide and generously curving roads. The newly-planned estate was bound by the Regent's Canal to the south, the railway line to the east and north, and the fields of Primrose Hill, including the hill itself, to the west. These fields became Crown property in 1841 and were subsequently secured as public open space, Primrose Hill Park, by an 1842 Act of Parliament. The purchasers of the new Southampton Estate comprised speculative builders, wealthy citizens and Crown commissioners. Development occurred sporadically throughout the 1840s. Initial development was concentrated around Regent's Park and Camden Town, with smaller developments including a pair of semi-detached villas completed at the north end of Fitzroy Road and a villa terrace at the north end of Regent's Park Road.

As the importance of the railway grew throughout the 19th century, more powerful train engines were bought into use and large railway sheds were erected alongside Gloucester Avenue.⁰³ A number of businesses were also established within easy distance of the railway, which also had access to Gloucester Avenue. The increased railway activities presaged an increase in noise, vibration and smoke pollution, which had a significant impact upon the physical layout and environmental quality of the area. Instead of grand villas, simple terraces and railway cottages were erected in Gloucester Avenue and adjoining streets close to the railway line. By 1860, the development of villa style properties had extended westwards along Regent's Park Road, opposite Primrose Hill Park. Elsewhere, however, the large villas had been abandoned for more formal terrace compositions following a variety of styles. The

new layout included symmetrical terraces, St George's Terrace and Chamberlain Street, a formal square, Chalcot Square, and a sweeping crescent, Chalcot Crescent. Such variety of layout reflects changes in architectural taste during this period, whilst the compromises to layout may indicate competitiveness between the architects and conflict between the new landowners, or a desire to increase the number of houses and ground rents, as the population continued to expand through the 19th century.⁰⁴

Manufacturing and the arts played a large part in the development of Primrose Hill. The rows of mews secluded behind the main streets of the Southampton Estate housed a mixture of private carriage livery stables, artisans' workshops and light industry. Other uses incorporated into the area in the 19th century included a boy's home, located on the corner of Regent's Park Road and Ainger Road, St. Marks Church in St. Mark's Square, Primrose Hill Primary School in Princess Road and various shopping parades to Regent's Park Road, Gloucester Avenue, Princess Road and Chalcot Road.

By 1875, development of the new, mixed suburb of Primrose Hill was almost complete, save for two square plots, and the present street pattern had been established. The wide roads of the original villa layout were retained, but the density of subsequent development was higher than originally intended, particularly near to the railway line. The Chalk Farm Tavern gardens had been built upon and the large circular garden space to the centre of the estate was lost. Further streets and mews buildings were introduced to the planned layout, such as Kingstown Street (then Fitzroy Place), Edis Street (then Eton Street) and Egbert Street, which featured regular terraces of townhouses. The area attracted residents from across the social scale. Charles Booth's 1889 'Descriptive Map of London Poverty' identifies the larger houses of Primrose Hill as

⁰¹ London Borough of Camden, Conservation Area Statement: Primrose Hill (December 2000), p.6.

⁰² Camden, Conservation Area Statement: Primrose Hill, p.6.

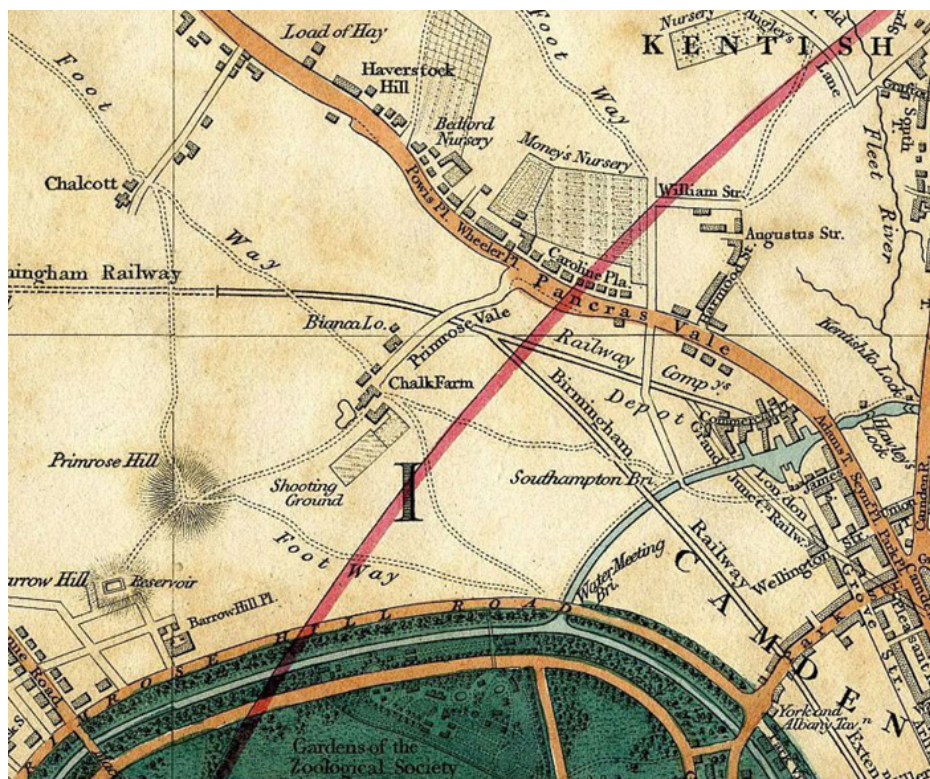
⁰³ Camden, Conservation Area Statement: Primrose Hill, p.8.

⁰⁴ 'The Story of Primrose Hill', Primrose Hill History, http://primrosehillhistory.org/?page_id=8 [accessed October 2021].

HISTORICAL BACKGROUND

'upper middle and upper class, comfortable to wealthy, the servant-keeping class'. Others were 'well-to-do, lower middle class, one or two servants'. Yet others were 'higher class labour, working class comfort, good ordinary earnings'.

In the 20th century, the estate experienced a number of changes. Bomb damage during the Second World War required substantial repairs to a number of buildings, whilst others were completely destroyed.⁰⁵ Redevelopment of bombed sites occurred throughout the latter half of the 20th century and included 10 Regent's Park Road, redeveloped in 1954-6 as a block of flats and studios; Auden Place, former railway workers cottages, redeveloped in 1970 as housing; and Waterside Place, off Princess Road, redeveloped as housing. Other sporadic developments occurred throughout the 20th century.⁰⁶ However, many of the buildings located close to the railway had fallen into disrepair during this period, as the poor state of the environment had discouraged investment. This was a trend that was only reversed on electrification of the railway line in the 1970s. Today, Primrose Hill is considered an archetypal example of a successful London urban village, due to its location and the quality of its socio-historical development. The area retains its mixed-use character, and is popular amongst artists, musicians and creatives as a place to both live and work.



Cary's New Plan Of London and its Vicinity 1837.

⁰⁵ Lawrence Ward, *The London County Council Bomb Damage Maps 1939-1945* (Thames & Hudson: London, 2015).

⁰⁶ Camden, *Conservation Area Statement: Primrose Hill*, p.10.

HISTORICAL BACKGROUND

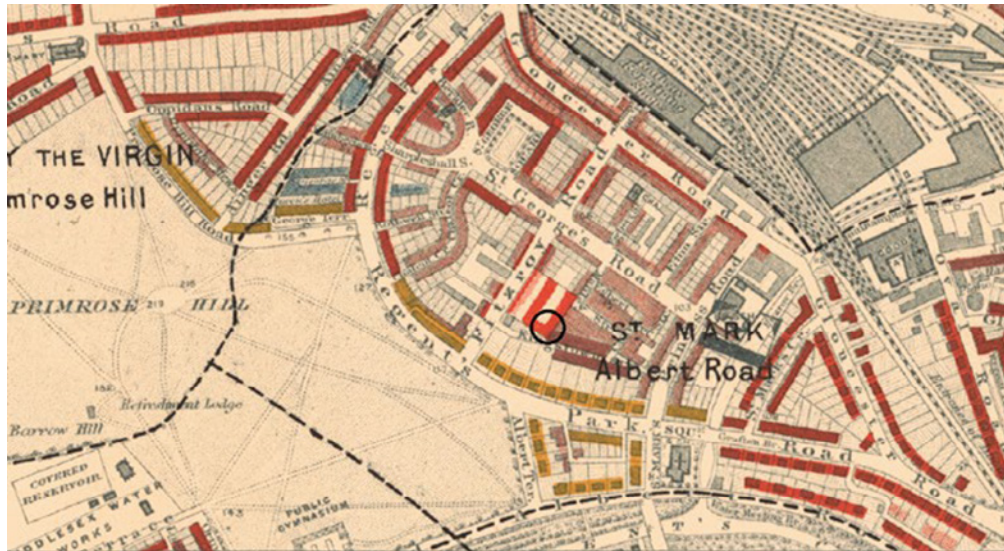


Plan of the estate in the vicinity of the Regent's Park &c, being a portion of the freehold ground-rents of the Lord Southampton, 1840 (British Library).



Development of Primrose Hill as shown in the 1875 Ordnance Survey map.

HISTORICAL BACKGROUND



The social make up of Primrose Hill as depicted in Charles Booth's *Maps Descriptive of London Poverty*, 1898-9 (LSE).



Second World War damage to Primrose Hill depicted in the London County Council Bomb Damage Maps, 1939-45.

HISTORICAL BACKGROUND

3.2 PRIMROSE HILL STUDIOS

Primrose Hill Studios were built in two phases during 1877-82 by the builder, Alfred Healey, of Healey and Baker builders, and comprised a group of 12 artists' studios. In 1877, Healey had completed ten terraced houses (Nos.31-49, odd) on a previously undeveloped plot on the east side of Fitzroy Road. Behind this, he reserved a large area for 12 terraced studios and a lodge, which were to be accessed via a narrow passageway between 39 and 41 Fitzroy Road and reusing an existing access point off Kingstown Road which on completion provided service access to the studio complex via the Porter's Lodge. Construction traffic must have been done from Fitzroy Place/Kingstown Street, which then provided service access via the Porter's Lodge. Completed by 1882, the studios represented the last major phase in the 19th century development of Primrose Hill.

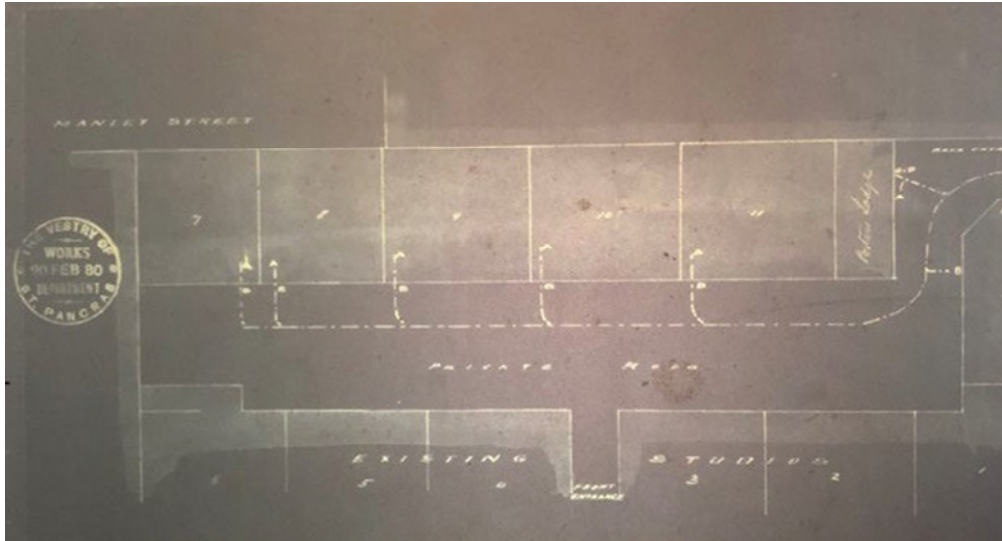
By the 1870s, the artists' studio was emerging as a distinctive building typology across London.⁰⁷ The professional status and conditions for artists had changed significantly since the turn of the 19th century as social change, combined with improved wealth of a booming population, had provided a market for all manner of consumer goods including works of art. The status of art had also improved considerably during this period due to a 'pro-art' political climate, supported by Disraeli, Gladstone and the Royal Family, combined with the publication of periodicals and magazines, the founding of a significant number of public galleries and the establishment of art schools.

The change in social and financial status allowed artists more choice in the form and location of studio accommodation. The fringes of central London were generally preferred, as they were still relatively cheap, more secluded, and less congested, while the form of studio accommodation could range from single studio houses, extensions, ancillary studios, multiple studios, and terraced and courtyard based studios. The more successful artists could afford to custom-build their own studio homes, and often commissioned renowned architects to design them. But, for every custom-built studio in London there would have been another two or three speculatively built ones that could be rented from a landlord. During the latter decades of the 19th century, speculative studio development evolved to take advantage of the generated demand for this form of accommodation. It proved attractive to artists who wished to have the right address, but could not afford to build their own studio, which was the case for the Primrose Hill Studios.

Primrose Hill Studios is an example of an early speculative, terrace-based studio development and comprised four studio-house types arranged around a rectangular courtyard. The studios were built in two phases between 1877 and 1882. An 1880 drainage plan shows a completed row of six studios (comprising Nos.1-6) on the west side of the courtyard, which are labelled as 'existing studios'. The drainage plan shows the outline of a second row of studios (Nos.7-12), on the east side of the courtyard, and indicates that they were in the process of being constructed. However, the 1880 drainage plan shows an alternative arrangement on the east side of the courtyard; a smaller, rectangular 'Porter's Lodge' is shown at the south end of the east range of studios (on the site of the present Studio 12), and a larger Studio 12 is shown at the south end of the courtyard (on the site of the present Porter's Lodge). A back entrance was positioned off Kingstown Street (originally Fitzroy Place), connecting to a small yard in the south-east corner of the development, while stables were positioned at the rear of the intended Studio 12, fronting onto the street.

⁰⁷ Kate Orme, 'Artists' Studios Supplementary Planning Guidance' (London Borough of Kensington and Chelsea, 2004).

HISTORICAL BACKGROUND



Drainage application for Primrose Hill Studios (unbuilt), 1880 (Camden Archives).



1880 plan showing Studio 12, unbuilt.

HISTORICAL BACKGROUND

It appears as though the plan for the east range of studios and the Porter's Lodge was changed during the course of construction, sometime between 1880 and 1882. The earliest depiction of the layout of the studios as completed is the 1895 Ordnance Survey map which, unlike the 1880 drainage plan, closely reflects the present plan and arrangement of the studios. This provides further evidence that the layout as shown on the 1880 drainage plan was not implemented, as to have altered the buildings so soon after construction would have required extensive redevelopment, as well as additional cost. Although slightly later, the Goad Insurance Plan from 1900 provides greater detail relating to the original layout and design of the studios, including the height of the buildings, location of skylights and materiality. This reveals that Studio 12 was built as part of a group of four studios, Nos.9-12, which had matching footprints. The Lodge was built at the south end of the complex and provided service access from Fitzroy Place/Kingstown Street.

Unfortunately, no original plans of the studio interiors have survived, but the earlier units had 'double pile' plans and were much roomier than the studios in the later row, which were principally skylit and had no gardens. In 1881 the larger end studios, Nos. 7-8, cost £20 more than any in the later row at £65 p.a. rental.⁰⁸ The Lodge building at the south-west end of courtyard was built to provide porter's accommodation for the entire studio complex. It is marked on Goad's insurance map with a 'D' for dwelling, and was clearly used as a house for a porter, rather than as an artist's studio. Despite the variation in design, all of the studio buildings were built using stock brick with red-brick dressings and prominent slate roofs. They were designed in a vernacular Queen Anne idiom, a picturesque style that was popular amongst artists during the final decades of the late 19th century.

It is likely that the interiors would have followed a general plan, devised from similar terrace-based studio developments and available house patterns, but in some cases this layout was adjusted by Healey to suit his chosen building type and the individual requirements of the first tenants. According to Goad's plan, the majority of the studio buildings were a single storey in height. Studios 7 and 8 were one storey over a basement, and The Lodge, now No.13, was two storeys. The most important and defining element of the artists' studio would have been the studio or Painting Room itself, which had to be of a substantial, albeit proportional, size in order to utilise lighting effectively, assess works from varying distances, and accommodate tall windows and large sculptures or paintings. Studios were also often used as entertainment and sale rooms, and had to be large and impressive enough for these purposes. As such, it is likely the majority of these single-storey buildings would have been taken up by the studio room. As a result, some of the first tenants had family homes elsewhere and used their studio for work only, while others chose to live in their studio.⁰⁹

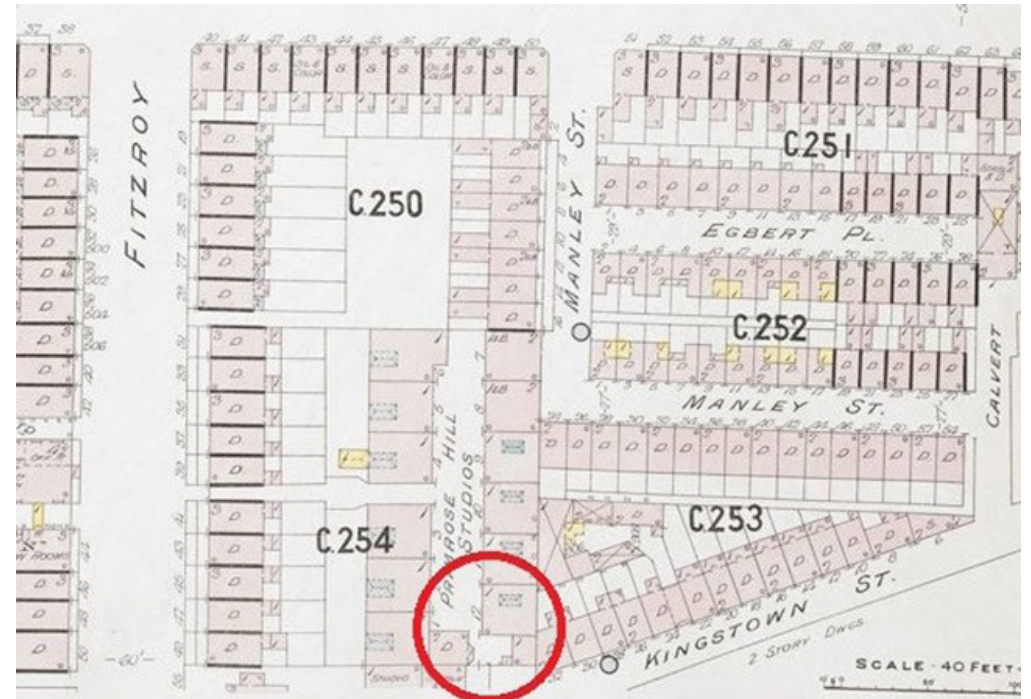
⁰⁸ Giles Walkley, *Artists' houses in London 1764-1914* (Scolar Press: 1994), p.148.

⁰⁹ Walkley, *Artists' houses in London 1764-1914*, p.148.

HISTORICAL BACKGROUND



Primrose Hill Studios depicted in the 1895 Ordnance Survey map.



Primrose Hill Studios depicted in the Goad Insurance Plan, 1900 (British Library).

HISTORICAL BACKGROUND

The handling of light within the studios was crucial.¹⁰ North light was preferred as it provided a consistent even light for painting throughout the day. Many studios were consequently served by large north-facing windows with limited numbers of glazing bars to enable sufficient light to permeate. Cills to studio windows would also sometimes be raised in order to ensure that natural levels of light entered the room through the oversized windows. Where possible, overhead lighting was utilised in order to balance light within the studio. Primrose Hill Studios were fairly compact and enclosed on all sides by taller townhouses. Goad's plan shows that the majority of the studios featured a north-east facing skylight. Studios 7 and 8 did not benefit from a skylight, presumably because they had larger west or north-west facing windows. Similar windows to the other studios would have interfered with their privacy. All of the studios are said to have had electric lighting from the outset.

In order to respect Victorian propriety two forms of access were usually required to a studio.¹¹ One access was for the artist and his clients while models often used a separate entrance or the servants' entrance. A second staircase was sometimes also used to provide access to an easel room or painting store. The main access to the studio was often grand in order to impress visitors and possible clients. A floor slit or trap door enabling the removal of canvasses from the upper floor studios to the floor below, without the need to navigate staircases and normal sized doors, would sometimes feature in larger studios. However, this was not necessary at the predominantly single-storey Primrose Hill Studios. Adjacent rooms which provided storage space or a changing area for models were also common. A gallery over the studio area was also a popular feature. They were used to provide living accommodation, for storage of canvasses and materials, or were added as a later decorative element which could be used by visitors to view works.

The first tenants at Primrose Hill Studios included the painters John Dawson Watson (No.1), Joseph Wolf (No.2), John William Waterhouse RA (No.3), John Charles Dollman (No.5), P. M. Feeney (No.7), Charles Whymper (No.8) and Lawrence George Calkin (No.10).¹² Arthur Rackham lived at No.3 in 1905-6, when some of the illustrated books for which he is best known were published, and at No.6 after 1920 when his main home was in Sussex. Subsequent tenants have included Maurice Greiffenhagen, Reginald Cleaver, Lord Methuen RA, Patrick Caulfield and John Hoyland. Sir Henry Wood, musician and conductor, also lived here. Charles Booth's 1889 'Descriptive Map of London Poverty' shows that the early tenants of Primrose Hill Studios were 'Middle class. Well-to-do.'

3.3 12 PRIMROSE HILL STUDIOS

Number 12 Primrose Hill Studios was constructed as part of the second, later, row of studios (Nos.7-12) on the east side of the courtyard. These studios had smaller footprints than those on the west side and no gardens. Along with Studios 9-11, Studio 12 formed part of a distinctive grouping within the development, both in terms of external appearance and internal layout, which together exhibit one of the four different building types used by Healey.

No original plans of Studio 12 have been found in the archives and as discussed above, the configuration shown in the 1880 drainage plan does not appear to have been built. However, a 1910 drainage plan shows the layout of No.9 and includes an annotation stating that the internal arrangement of No.9 was repeated across Studios 10-12. According to the plan of Studio 9, the south half of Studio 12 was occupied by the studio or Painting Room, which featured a central fireplace on the north side and a large window on the west side facing the internal courtyard of the complex. This plan makes no indication that the large studio rooms had a mezzanine

gallery levels, as is the case now, though the gallery in No.12 is at the west end of the studio, whereas those in Nos. 9-11 are at the east end, which suggests that they may have originally been built on the east side and the gallery in No.12 has been altered. This idea is borne out in the fabric of the mezzanine which comprises a (repurposed) stair and stylistically later mezzanine platform and railing which cuts the window to the courtyard elevation. The 1900 Goad Insurance Plan indicates that additional light to the studio was originally provided by a skylight. The north partition wall of the studio featured two openings, on either side of the fireplace which remain in situ. The north-west opening was off an entrance hall and is likely to have been used by clients, while the north-east opening connected to a rear room, which may have been used by models as a changing room, or a bedroom for the artist or for the storage of materials if not in residence. The north half of Studio 12 comprised a central entrance hall and small partitioned rooms; at the front of the building there was a small W.C off the entrance hall and a separate, narrow coal store, while a kitchen was presumably in the centre with a sink. At the rear there was a larger room, the bedroom or models changing room as discussed above, with a fireplace. A thesis written on the studio complex by M.E.E Bordass, also, notes that all of the studios had one large north-facing skylight in the studio, which was opposite a smaller skylight on the south side that could be opened for ventilation. These rooflights are also present in Studios 9 and 10. The rear room was lit by a pyramidal rooflight and the central room by a further flat rooflight, the original openings for which survive at No.12 albeit the frames and glazing have been replaced.

¹⁰ Orme, 'Artists' Studios Supplementary Planning Guidance'.

¹¹ Orme, 'Artists' Studios Supplementary Planning Guidance'.

¹² 'PRIMROSE HILL STUDIOS', Historic England, <https://historicengland.org.uk/listing/the-list/list-entry/1390876> [accessed October 2021].

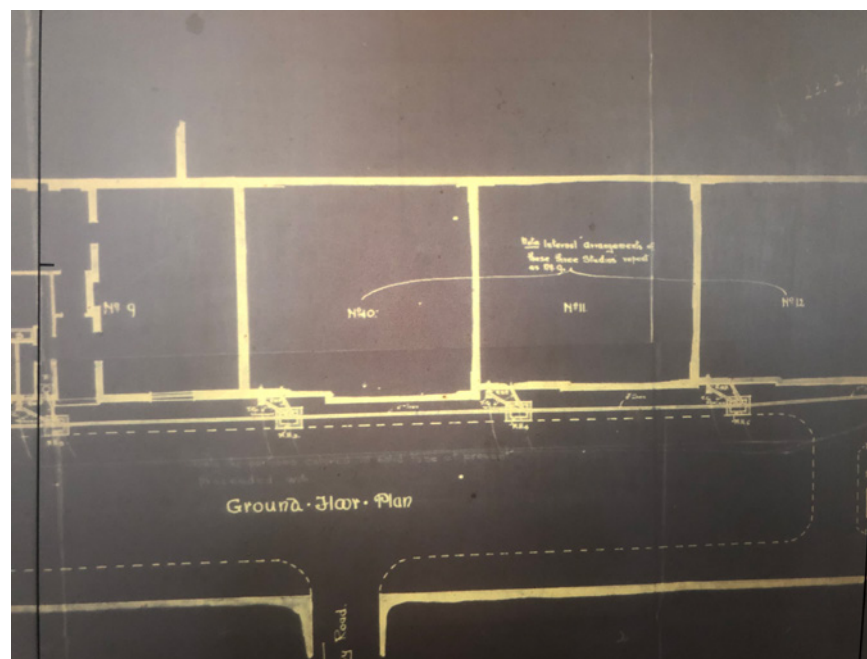
HISTORICAL BACKGROUND

The earliest known tenant of Studio 12 was a landscape and portrait painter, Henry Gibbs (1819-1907), who was first recorded living here in 1883. Little is known about Gibbs' life and work and he appears to have relocated to Sussex by 1889. The next recorded tenant at Studio 12 was another landscape painter, Charles l'Anson (1849-1907), who was first recorded as living here in 1889. A relatively unknown artist today, Charles l'Anson appears to have enjoyed a certain reputation as a painter during his own lifetime

as his works were shown at exhibitions of the Royal Academy, the Royal Society of British Artists, the New Water-Colour Society, the New English Art Club, and other institutions. l'Anson was still a tenant of Studio 12 when he died in 1907. An advert in the *Hampstead & Highgate Express* from 20 July 1907 reveals that the late artist's surplus furniture and effects were subsequently sold by auction.¹³ This would suggest, then, that Charles l'Anson may have lived and worked in Studio 12.



Detail of drainage plan showing interior layout of Studio 9, 1910 (Camden Archives).



Drainage plan showing the continuation of the interior layout of Studios 9-12, 1910 (Camden Archives).



Drainage plan showing The Lodge and adjoining yard, 1910 (Camden Archives).

¹³ 'Sales by Auction', *Hampstead & Highgate Express* (20 July 1907).

HISTORICAL BACKGROUND

From 1907 onwards, census and directory records reveal that Studio 12 was occupied by a series of tenants, who either rented the studio on their own or as a couple (see Section 2.5.1). Very little is known about the life and work of these successive tenants. However, it is clear that the studio was not large enough to accommodate entire families. There is also very little documentary evidence relating to additional alterations to the studio building for much of the 20th century.

According to the London County Council Bomb Damage Map, Studio 12 was 'Seriously Damaged – Doubtful if Repairable', as indicated by the red colour. That said, a photograph from 1983 showing the principal elevation of the studio reveals that it was subsequently repaired. The extent of this rebuild is unsubstantiated but sections of brickwork in the principal elevation (to the communal courtyard) and the secondary elevation to the private courtyard have clearly been replaced. The south half of the building (the studio) was covered by a half-hipped roof which was punctuated on the west side by a high level, four-pane sash window which cut through the eaves. This window is not repeated on Studios 9-11, and its interruption of the original architecture marks it out as a later addition, likely inserted to bring light to the non original mezzanine when inserted. The window itself appears to date to the early 20th century.

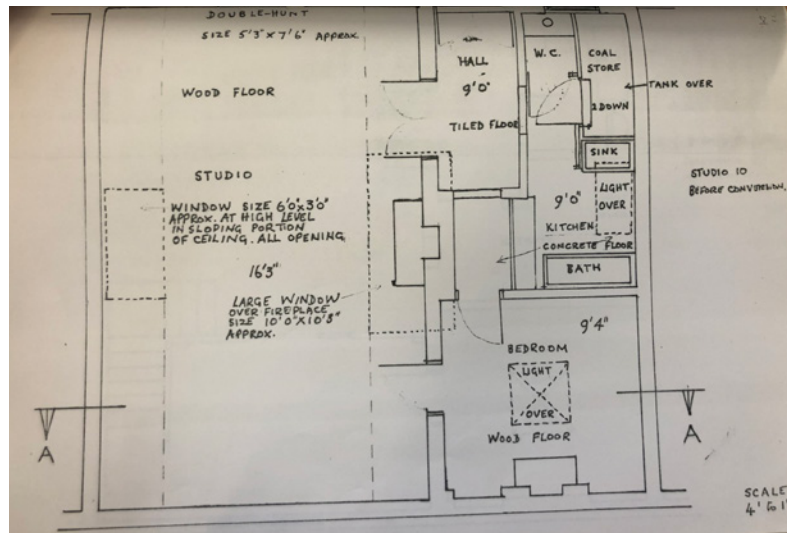
Comparison with the 1910 plan also shows that further alterations were made to No.12, including the removal of the coal store and small W.C to create a larger bathroom, and the creation of an open central kitchen, which required the removal of the corridor wall. No documentary evidence survives to explain when these alterations were undertaken, but they are likely to have been carried out in the mid-to-late-20th century when central heating gradually began to replace coal. Bordass notes that similar alterations took place in Studio 10 in 1961. These are illustrated on existing and proposed drawings of Studio 10. The proposed drawing broadly reflects the present layout of No.12, which may suggest that the alterations were undertaken at a similar time.

Studio 12 was group-listed Grade II along with the rest of Primrose Hill Studios in 2004. By this time, the building appears to have been in exclusively residential use. Since 2010, there have only been two recorded planning applications. In 2010 listed building consent was granted for replacing the skylight and in 2017 planning and listed building consent was granted for repairs to windows and rainwater pipes, re-roofing, and upgrading electrical wiring, but it is understood that these works were never carried out which has resulted in a further deterioration in condition.

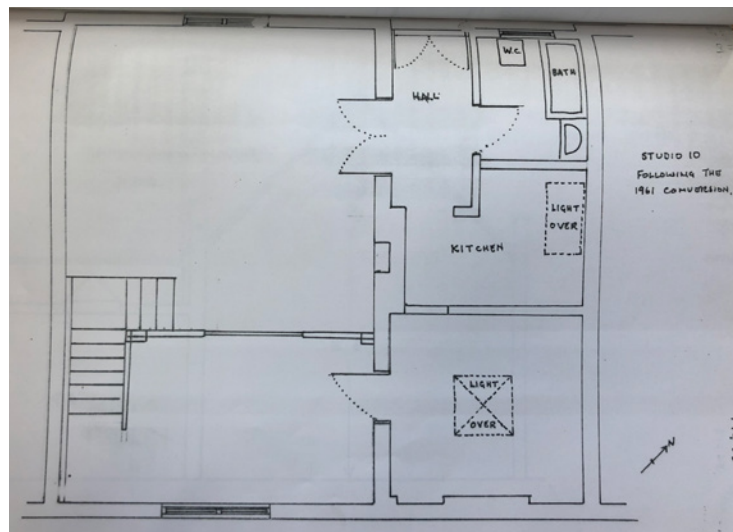
HISTORICAL BACKGROUND



Photograph showing the exterior of Studio 12, 1983 (Camden Archives).



Studio 10 before conversion



Studio 10 after 1960s conversion

HISTORICAL BACKGROUND

3.4 'THE LODGE', 13 PRIMROSE HILL STUDIOS

Number 13 Primrose Hill Studios was built as part of the second phase of the development, but it differed from the design of the studios in terms of size and intended use. No.13 was built as a Porter's Lodge and it is annotated as such on the 1910 plan, and was located at the south end of the communal courtyard. The 1895 Ordnance Survey map shows the building had a smaller, more irregular footprint than the neighbouring studios, as remains the case today, with a bay window to the north elevation and a canted projection to the east elevation. The Lodge adjoined a small yard, with a single gateway providing access into the communal courtyard and a double gateway providing a back entrance to the studios from Kingstown Road then called Fitzroy Place. According to Bordass, a set of iron gates at the front entrance facing Fitzroy Road were locked in the evening, and anyone wishing to access the studios after this time would have to enter the lodge gate under the watchful gaze of the porter.¹⁴ This assertion is somewhat corroborated by the 1910 drainage plan, which labels the Fitzroy Road entrance as 'Front Entrance' and the Kingstown Road entrance as the 'Back Entrance', with what appears to be a projecting porch or porters lodge facing onto this rear entrance. According to the 1895 Ordnance Survey map, this yard appears to have had a series of ancillary structures from an early stage, one of which was presumably a coal store for the complex. Bordass also notes that one of the outbuildings was the W.C for the Lodge, which presumably did not benefit from an indoor toilet or bathroom.

No original plans of No.13 have been found. However, Goad's 1900 Insurance Plan reveals that the main building was originally two storeys, built in brick and had a slate roof. Unlike the neighbouring studios, No.13 is specifically identified by Goad as a dwelling (labelled 'D' on the plan) which makes sense if this building was in use as a Porter's Lodge. Goad's plan reveals the ancillary yard buildings were also built of brick and were one storey in height. There is, however, some discrepancy between the 1895 Ordnance Survey map and Goad's 1900 Insurance Plan, as the latter map shows no bay window to the north elevation.

That said, the 1910 drainage plan shows the footprint of No.13 as depicted on the 1895 Ordnance Survey map, indicating that these early discrepancies were simply due to a difference in late-19th century cartographic techniques. The 1910 plan shows an opening adjacent to the bow window on the north elevation at the location of the current window, while the canted projection to the east elevation appears to have functioned as a porch with a second entrance and small window opening onto the adjacent yard. According to this plan, the ancillary buildings comprised a large block on the east side of the yard, which featured a small window, and a series of smaller blocks extending along the south side of the yard. The plans give no indication of the interior layout of the lodge, although the current plan form and inserted wall partitions suggests significant remodelling.

The first inhabitant of the 'Porter's Lodge', 13 Primrose Hill Studios, was William White, a 36 year old widower whose occupation according to the 1891 Census was 'porter at artists' studios'. It is thought that the Lodge played an important function during the first years of the studios. From it, domestic services for all of the studios were conducted and main meals were prepared in the lodge kitchen.¹⁵

In his 1890 novel, *By Order of the Czar*, Joseph Hutton described the Lodge as 'a general portal, which had its gates and hours on the principle of an old-fashioned College or Inn'.¹⁶ While the first porter at Primrose Hill Studios appears to have lived alone, the next known inhabitant, William Stuart, lived there with his wife and three children. According to the 1901 Census, William Stuart was a domestic gardener while his wife, Elizabeth, was the housekeeper. The census also records two domestic servants as being present at the Lodge in 1901, Ethel Bennet and Freeda Strant, but it is unclear whether they lived with the Stuarts full-time. The next inhabitant of the Lodge was Alfred Fenney, who lived in the Lodge from at least 1907. He was recorded in the 1911 census as 'caretaker of studios' and lived with his wife Mary, two children, and a servant called Nelly Barrett. Following Alfred's death, subsequent directories reveal that Mary Fenney continued to live at the Lodge until 1924.

Alfred Fenney appears to have been the last inhabitant of the Lodge to serve as a porter for the studios. By 1928, Albert William Stephens had moved in and lived here with his family until the mid-1940s. A plan of drainage improvements dating from 1932 reveals that the footprint of The Lodge had not substantially changed at this date (the interior arrangement is not shown), but the single-storey porch to the east appears to have been rebuilt or extended with a longer and deeper footprint abutting the gated entrance off Kingstown Road – perhaps to create additional accommodation. During the Second World War, while the Stephens family were in residence, bombs destroyed the neighbouring buildings to the south and west and caused 'irreparable' damage to The Lodge itself (LCC Bomb Damage Maps).

¹⁴ M.E.E Bordass, 'Primrose Hill Studios 1877-1883: To What Extent Do They Reflect Their Period?', unpublished thesis (1981).

¹⁵ Bordass, 'Primrose Hill Studios 1877-1883: To What Extent Do They Reflect Their Period?'.

¹⁶ Quoted in Bordass, 'Primrose Hill Studios 1877-1883: To What Extent Do They Reflect Their Period?'.

HISTORICAL BACKGROUND

A pair of photographs printed in Bordass' thesis show the extent of bomb damage to the stable block to the rear of The Lodge on Kingstown Street.¹⁷ These photographs show the damage that was caused to the south party wall of the Lodge, and also show the east elevation of No.13 before the elevation was rebuilt and dormers were inserted at first floor level. At this time, the ground floor porch featured a simple sash window and flat-arched doorway, where the present French doors are, with what appears to have been a narrow window further north. At first floor there was a single small sash window, which cut into the eaves cornice, located towards the south end of the east elevation.



Untitled showing bomb devastation to the adjacent stables and damage to the porters lodge.



Untitled 1 showing bomb devastation to the adjacent stables and damage to the porters lodge.

¹⁷ Reproduced in Bordass, 'Primrose Hill Studios 1877-1883: To What Extent Do They Reflect Their Period?'.

HISTORICAL BACKGROUND

After the war, extensive alterations were made to the Lodge, including the apparent reconstruction of the east elevation. Indeed, comparison between the 1932 plan and the 1953 OS map shows that the footprint was extended with a projecting bay, while the canted corner shown on the 1932 plan was removed to create a stepped elevation. Further comparison between the 1940s bomb damage photos and the current elevation shows that the projecting bay was rebuilt with French doors and a hipped slate roof, while the elevation further north was provided with a single door and rendered lintel. At first floor level, the brick elevation was partly removed and replaced with a large dormer window to the south, which is shown in a 1980s photo but a second dormer appears to have been added later, which effectively replaced the original brick elevation and altered the roofline.

On-site inspections have also shown that partition changes have taken place within the interior of the Lodge, including an opening underneath the staircase to link the front and rear ground floor rooms, and what appears to have been the insertion of a bathroom at first floor level. The staircase itself has also been extended and may have been entirely rebuilt, as the walls flanking the staircase appear to be in modern stretcher bond. Indeed, when taking into consideration the buildings original narrower plan and footprint, and the fact a wall is shown over the position of the staircase in the 1910 plan, it may be that the staircase has been completely rebuilt in a new location within the building. It's current central location makes sense given the location of the former fireplaces, but it could have also been positioned against the side elevation, directly behind the front entrance.

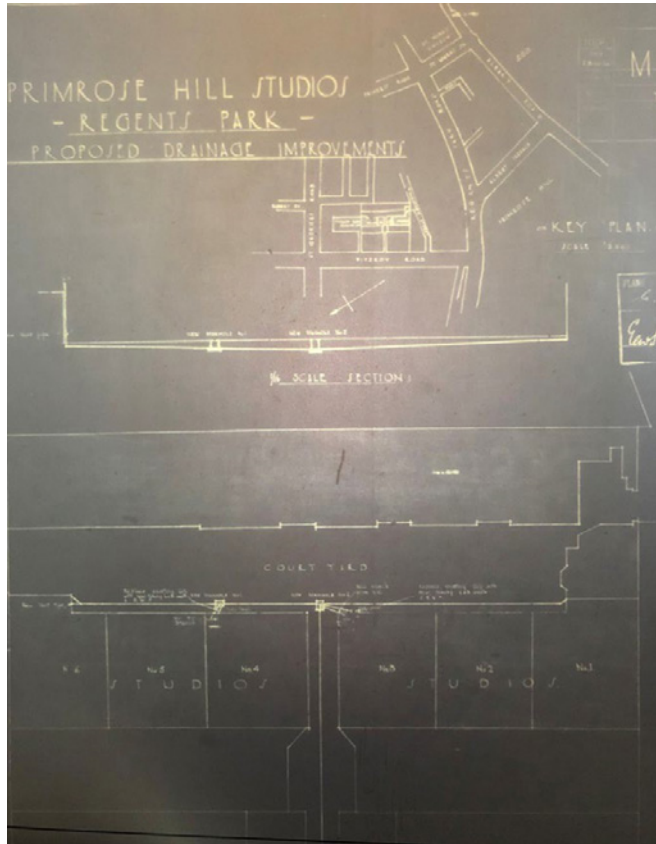
In 1953, the former outbuildings in the yard adjacent to the Lodge were cleared away and replaced by a new single-storey brick block containing two garages. Throughout the post-war period, the Lodge remained in residential use. Very little is known about these later occupants, other than that Muriel Berguist, who lived at the Lodge during the 1950s with her husband, worked at the Cunningham Telephone Exchange and once entered the Interflora Telephone Personality Girl competition, but was eliminated in the early rounds.¹⁸ A pair of photographs from 1983 show the Lodge had retained much of its original late-19th century character despite extensive post-war repairs. It is clear from these photographs that all of the original windows had been replaced, but an ornamental iron gateway into the private yard appears to have survived until the 1980s at least. At some time during the late 20th century, a second dormer was added to the east elevation at first floor level.

The Lodge was group-listed Grade II along with the rest of Primrose Hill Studios in 2004. Since 2013, there have been a series of planning and listed building consents (see Section 2.6.1) for the construction of a modern link structure and first floor extension over an adjacent 1950s garage building to the south, in order to provide additional living space.¹⁹ However, none of the consented schemes have been implemented, although the latest has been on site.

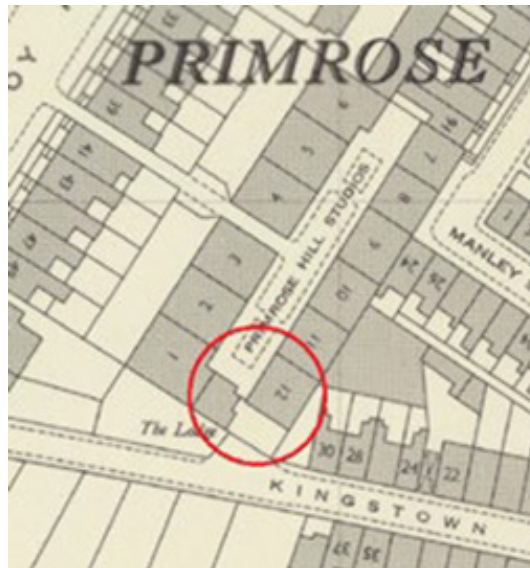
¹⁸ 'Sergeant major's daughter seeks title', Marylebone Mercury (14 April 1961).

¹⁹ Donald Insall Associates | 12 and 13 Primrose Hill Studios, London, NW1

HISTORICAL BACKGROUND



Plan of drainage improvements showing footprint of The Lodge, 1932 (Camden Archives).

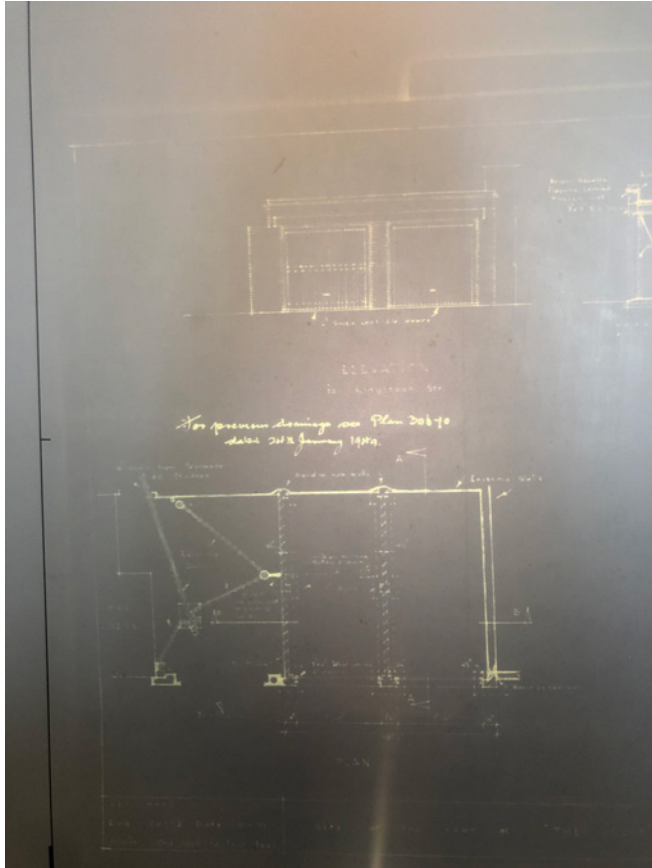


The Lodge and adjoining yard depicted in the 1953 Ordnance Survey map.



Photo of the east elevation of No.13, c.1980.

HISTORICAL BACKGROUND



Plan for a pair of garages in the yard adjacent to The Lodge, 1953 (Camden Archives).



Photograph showing the exterior of The Lodge, 1983 (Camden Archives).



Photograph showing the gateway between the main courtyard of Primrose Hill Studios and the yard adjacent to The Lodge, 1983 (Camden Archives).

HISTORICAL BACKGROUND

3.5 OCCUPANCY

The following occupancy records have been obtained from a selection of census records and available contemporary directories. Due to the nature of these records, it has not been possible to obtain a complete chronological record of the occupants of 12 and 13 Primrose Hill Studios. Where possible, multiple dates have been compiled where the same occupant appears multiple times.

3.5.1 12 PRIMROSE HILL STUDIOS

1883-1886	Henry Gibbs, painter
1889-1907	Charles l'Anson, artist
1914	Robert Bower
1915-1928	Robert Bower; Gerald Stratford Murray Lane
1932	Robert Bower; Gerald Stratford Murray Lane; Reginald Herbert Peters
1935	Gladys Mary Hall; Percy Egerton Hall
1938	Peter Hall
1939	Adrienne Valerie Williamson
1946	Arthur W. Rossiter; Margaret D. Rossiter
1953-1959	John J. Astrop; Priscilla A. Astrop
1965	Charles W. Brooker; Rhoda L. Cohen

3.5.2 'THE LODGE', 13 PRIMROSE HILL STUDIOS

1889-1891	William White, porter at artists' studios
1901	William Stuart, Domestic gardener; Elizabeth Stuart, wife and housekeeper; Edward Stuart; Florence Stuart; Mary Stuart; Ethel Bennett, nurse domestic servant; Freeda Strant, general servant domestic.
1907-1914	Alfred Fenney, caretaker of studios; Mary Fenney; Alfred Fenney; Dorothy Mary; Nelly Barrett, servant
1922-24	Mary Fenney
1928	Albert William Stephens; Lucy Stephens
1932-1935	Albert William Stephens; Lucy Stephens; Eva Stephens
1939	Albert William Stephens; Lucy Clara Stephens; Patricia Stephens
1946	Albert W. Stephens; Muriel Stephens
1953-1959	Leslie R Berguist; Muriel L Berguist
1965	Gerald B Stillit

3.6 THE BUILDER: ALFRED HEALEY²⁰

Alfred Healey, the builder of Primrose Hill Studios, was the son of a Yorkshire builder, George Healey (1791-1866) who started a family business in London in 1820 by taking out building leases on Crown Lands to the east and north of Regents Park. The Firm greatly expanded its activities in the 1840s by becoming advisers to the developers of the Squares and Terraces to the north of Bayswater Road. Alfred Healey became a Partner in his father's business in 1860. It is unclear whether he obtained any architectural training, but he would have been used to working with architects and been aware of prevailing architectural tastes and patterns at the time. The Healeys were local to Primrose Hill and had offices in Princess Road. Alfred purchased the plot in Fitzroy Road with the intention of building a row of superior terraced houses along with his speculative venture into artists' studios. Alfred remained a Partner at Healey & Baker until his death in 1915.

²⁰ Based on information obtained from Bordass, 'Primrose Hill Studios 1877-1883: To What Extent Do They Reflect Their Period?'

HISTORICAL BACKGROUND

3.7 RECENT PLANNING HISTORY

The following documentation of relevant planning history has been gathered from the London Borough of Camden's online planning portal, unless stated otherwise.

3.7.1 12 PRIMROSE HILL STUDIOS

2017/1062/L **7 March 2017** **Granted**

Repairs to windows and rainwater pipes, re-roofing and upgrade to electrical wiring.

2017/0607/P **2 March 2017** **Granted**

Repairs to windows and rainwater pipes, re-roofing, and upgrade to electrical wiring.

2010/2162/L **24 May 2010** **Granted**

Replacement of roof lantern light to residential flat (Class C3).

3.7.2 'THE LODGE', 13 PRIMROSE HILL STUDIOS

2019/2138/L **1 May 2019** **Granted**

Details of fixing new link structure to main dwelling as required by Condition 4 of listed building consent dated 08/02/2019 ref. 2018/1156/L for First floor extension over existing double garage and single storey link to main dwelling at ground floor.

2019/2137/P **1 May 2019** **Granted**

Details of windows and facing materials (render/timber) as required by Conditions 5A & 5B of planning permission dated 2018/0191/P for First floor extension over existing double garage and single storey link to main dwelling at ground floor.

2018/1156/L **5 March 2018** **Granted**

First floor extension over existing double garage and single storey link to main dwelling at ground floor.

2018/0191/P **5 March 2018** **Granted**

First floor extension over existing double garage and single storey link to main dwelling at ground floor.

2013/3435/L **9 September 2013** **Granted**

Erection of a first floor extension above the existing garage, partial conversion of existing garage to habitable room to provide accommodation and an infill extension linking the main dwelling with the garage(Class C3).

2013/3127/P **26 June 2013** **Granted**

Erection of a first floor extension above the existing garage, partial conversion of existing garage to habitable room to provide accommodation and an infill extension linking the main dwelling with the garage(Class C3).

SECTION 4.0

ASSESSMENT OF SIGNIFICANCE

4.1 INTRODUCTION

This section sets out the significance of 12 and 13 Primrose Hill Studios articulating what makes them special and those characteristics which contribute most to this significance. This statement of significance has been used throughout the design process to guide and steer the proposals to ensure the design responds to and enhances the special significance of the place. The statement of significance has then been used in turn to test and assess the impact of the scheme on the Listed Buildings and the Conservation Area in Section 5.

The statement of significance begins with a general summary of the building's significance followed by a more detailed discussion of the two buildings. For clarity and to aid the assessment of impact within the ensuing section, the various elements of the buildings are then assessed according to a sliding scale of significance, reflecting the extent to which they contribute to the special architectural and historical interest of the listed buildings and conservation area.

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

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

The assessment has been informed by English Heritage's Conservation Principles (April 2008) and Historic England's Managing Significance in Decision Making in the Historic Environment (March 2015). The concept of 'significance' lies at the heart of Conservation Principles, it is a collective term for the sum of all the heritage values that society attaches to a place. Understanding who values a place and why provides the basis for managing and sustaining those values for future generations. Heritage values can be arranged into the following four groups:

Evidential Value: the potential of a place to yield evidence about past human activity.

Historic Value: the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.

Aesthetic Value: the ways in which people draw sensory and intellectual stimulation from a place.

Communal Value: derived from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

ASSESSMENT OF SIGNIFICANCE

4.2 LEVELS OF SIGNIFICANCE

The following approach to defining the levels of significance set out by Historic England in Conservation Principles (2008) is proposed:

High Significance

Attributable to a theme, feature, building or space which has a high cultural value and forms an essential part of understanding the historic value of the site, while greatly contributing towards its character and setting, as well as its local, regional and national importance. Large scale alteration, removal or demolition should be strongly resisted.

Neutral Significance

Themes, spaces, buildings or features which have little or no cultural value and neither contribute to nor detract from the character or appearance of the site. Considerable alteration or change is likely to be possible.

Moderate Significance

Attributable to a theme, feature, building or space which has some cultural importance and helps define the character and appearance of the site. These features are generally of local or regional value. Efforts should be made to retain features of this level if possible, though a greater degree of flexibility in terms of alteration would be possible.

Intrusive Significance

Themes, features or spaces which actually detract from the values of the site and its character and appearance. Efforts should be made to remove these features. The significance plans provide a level of significance for both the physical fabric and the spatial characteristics of internal areas.

Low Significance

Attributable to themes, features, buildings or spaces which have minor cultural importance and which might contribute to the character or appearance of the site. These features are generally of local value. A greater degree of alteration or removal would be possible than for items of high or medium significance, though a low value does not necessarily mean a feature is expendable.

ASSESSMENT OF SIGNIFICANCE

4.3 ASSESSMENT OF SIGNIFICANCE

Nos.12 and 13 Primrose Hill Studios were constructed in 1877-82 to designs by the builder Alfred Healey, of Healey and Baker builders. The buildings form part of a group of 12 speculative, purpose-built artists' studios, including No.12, and an associated Porter's Lodge and dwelling, No.13. The studios were collectively listed Grade II in 2004.

Evidential Value

The evidential value of the buildings lies in their potential to reveal future evidence of their construction, use, materiality and historical associations. In terms of the fabric, the buildings are of simple uniform construction, the internal layout of No.12 survives while and where there has been change to ancillary spaces these have been well understood and documented. The interior layout of No.13 has been much altered although the extent of this alteration is not fully resolved, there is evidential value related to the opportunity for further information on the historic layout to be revealed through future opening up works of development.

Research undertaken in the course of this commission has revealed evidence of the occupants of the studios, there is an evidential value relating to as yet unrevealed stories associated with the studios which could be evidenced through future research.

In general the building typology and its associated history are well understood and while some opportunity for evidential value is acknowledged, this is limited, accordingly, the building is afforded a low evidential value.

The layout of the studio complex provides evidence of the pre-existing street layout. The studios were designed to fill an existing gap between the mid-19th century terraced development, reusing an existing access point from modern Kingsdown Street which is retained in the current access route adjacent to the Lodge and through the private courtyard.

Evidential value relates to the potential of the buildings to yield currently hidden information that may add to understanding in the future.

However, it must also be stressed that the visible layout, construction and form of No.12 in particular, visibly evidence and demonstrate their intended function as an artist's studio.

Historic value

The significance of Primrose Hill Studios resides principally in its historical use as a purpose-built artist studio complex, as well as its architectural character as an early example of a speculative studio development. The Primrose Hill Studios were built at a time when the artist's studio was beginning to emerge as a distinct building typology, in response to a growing appreciation of art in British society and the growing status of British artists during the second half of the 19th century. As such, Primrose Hill Studios has architectural and historic interest in relation to the development of this distinctive building typology and what it reveals about the status of artists in British society during the late 19th century, as well as the ways in which they lived and worked. Further historic interest can be derived from the associations between individual studios and former tenants, who in some cases were famous artists that made specific contributions to British art and cultural history. The historic occupation of the studios by working artists lies at the core of its heritage significance.

Aesthetic Value

Architecturally, Primrose Hill Studios is a well-preserved example of a speculative late-19th century terrace and courtyard artist studio development. The central courtyard space which the studios face onto, is of high significance to the setting of the listed group although its landscaping and concrete finish are modern and of neutral significance. It provides an intimate enclave, a place for artistic introspection where resident artists were encouraged to focus on their work through collaborative endeavour, the architecture promotes this spirit.

The external elevations are executed in a varied and picturesque cottage version of the Queen Anne Revival style, which was popular during the late-19th century, and are clad in stock brick with simple red- brick detailing and prominent slate roofs with half and whole hips featuring decorative clay finials. The fenestration was carefully placed to maximise the amount of light to the interiors and this alongside the double height (single storey) appearance of the studio gives the buildings their studio character. Many of the windows across the complex including to the courtyard elevation and studio rooflight to No.12 and to the south elevation of No.13 have been replaced or adapted which has affected the character of the set piece and presents the opportunity for enhancement. The aesthetic quality of the courtyard facing elevation of the Lodge is distinctly residential in its presentation and is marked out as different from the more function studios, stylistically and in its location at the extremity of the courtyard complex. The east elevation of the Lodge and the rear courtyard are currently compromised aesthetically from their intended form. The late 20th century east elevation rebuilt following war time bomb damage is wholly inappropriate to the historic building in terms of scale and appearance. The over scaled dormer has obliterated the roof eave and slope, a key defining feature across the complex and the fenestration is at odds with the 'cottage' style. The aesthetic quality of the east elevation of the lodge and the courtyard (south elevation) of No.12 are further aesthetically compromised by wall mounted services which serve the entirety of the complex.

ASSESSMENT OF SIGNIFICANCE

Communal Value

The complex as a whole has a moderate communal value, in its historic use, drawing together an artistic community for collaborative endeavour, but also in the present day, by way of its courtyard architecture which creates an enclave for those that live in and experience the complex as visitors to the internal courtyard. In this way, its communal value is selective and intimate in its experience. The Lodge although residential (and therefore private in its function), nevertheless historically performed a communal role in that it facilitated the collective management and upkeep of the studio complex and is therefore a key building historically in managing communal use via access from Kingstown Street, and maintaining aesthetic consistency across the building complex. Its visual difference from the studios marks out its otherness.

From outside the complex, the use and visibility of the buildings is most apparent from the south-east corner of the the complex which affords views of the flank wall of No.12 and the east elevation of No.13. While the form of the studio and its associated function is tangible at this corner and provides the passer by with a glimpse of its historic communal use, this is currently compromised by the poor aesthetic and historic quality of the east elevation to the lodge and the modern garage doors within the boundary wall. This presents a specific opportunity to enhance the communal, aesthetic and historic value of the Nos.12 and 13 through sympathetic renewal and the contribution the buildings make to the conservation area and visitor's experience of it.

ASSESSMENT OF SIGNIFICANCE

Studio 12 - Discussion of Significance

Studio 12, which was one of four different studio types that Healey designed within the complex, was originally identical in plan and elevation to adjacent Studios 9-11. These studios were of a single storey, with large studio-Painting Rooms to the south lit by north-east facing skylights and a secondary sash window to the west facing onto the internal courtyard.

The studios had mezzanine galleries situated against the east wall (not the west wall as currently survives at No.12), which allowed artists to paint from different perspectives and to view works of art at a distance. The studio itself was flanked by a series of small, cellular rooms to the north, which included a small W.C. and coal store at the front of the building, a central kitchen and rear top-lit bedroom or models' changing room. These spaces facilitated the use and openness of the main studio volume and are ancillary in nature and as such are of lower significance than the adjacent studio.

The primary significance of No.12 lies in its historic use and original design as a late-19th century artists' studio, which is principally expressed through the unique composition, designed to provide natural, even light for the artist through north-facing skylights into the large internal Painting Room.

Externally, the original composition of the studio survives fairly intact and the front elevation and roof slope is of high significance, and also contributes to the wider design and composition of the identical run of Studios at Nos. 9-11. There is a clear hierarchy between the larger Painting Room to the south and the single-storey ancillary support rooms to the north, which is reflected in their different scale and pattern of fenestration.

The windows are however mostly modern replacements (although the openings themselves are largely original) that have no particular interest, and the large, altered sash window to the studio is of a poor-quality and visibly detracts from the appearance of the building. The inserted early-20th century window at first floor level of the studio's west elevation also detracts from the original composition, and has an awkward relationship with the original hipped roof.

The side elevation faces onto the rear courtyard adjoining No.13 and has been altered by the addition of modern render and a pair of 1953 garages that abut the south-east corner, which are of a poor-quality and visually detract from the appearance of this elevation and the wider setting of the building, particularly in regards to the roof-level fencing. This elevation is therefore of lesser significance and its setting and appearance could be improved. The rear elevation is of plain brick, as it was originally designed, and is of moderate significance.

Internally, the original layout broadly survives within No.12 and there remains a clear separation between the Painting Room and the functional ancillary spaces to the north, which is an important distinction that defines the studio as a working space. The studio is the most significant room within the building and retains its impressive double-height volume and configuration of windows, which reflect how an artist would have worked with even, north-facing light and ventilation through the smaller windows to the south and west. As noted above, all of the windows are however later, modern replacements that have no individual significance.

Whilst the studio is of high significance overall, considerable alterations appear to have been carried out in the early-20th century including the potential reconstruction and relocation of the original mezzanine gallery at the communal courtyard side of the room. Indeed, the gallery has clearly been repositioned as it cuts across the top of the original double entrance doors to the north, and it also bisects the original sash window and architrave in the front elevation. There is no documentary evidence to suggest when the gallery was relocated, but the under-stair panelling and cupboard appear to date to the early-20th century, together with the inserted sash window on the mezzanine. The staircase is conversely in a Regency style, but has clearly been taken apart and reassembled with modern metal brackets and screws, which suggests that it may have been reused from elsewhere. The gallery is not therefore original and in some respects it detracts from the original plan and features of the building, particularly in regards to the front sash, but it is nevertheless of some age and still reflects how the studios were originally used, so in this respect it has some moderate significance.

The cellular layout to the north of the studio has also been altered and is generally of lesser, moderate significance. At the front of the building the original partition between the W.C and coal store has been removed to create a larger modern bathroom, and a door connecting the bathroom and kitchen has also been removed, together with the corridor wall that originally separated a small central kitchen from a corridor. The fittings are predominately modern throughout, but original doors, architraves, cornices and skirtings survive to the main entrance to the studio and to the rear room, together with two chimneybreasts, and these hold some localised low to moderate significance.

ASSESSMENT OF SIGNIFICANCE

No.13 The Lodge-Discussion of Significance

Number 13 Primrose Hill Studios, which is known as The Lodge, was originally built as a Porter's Lodge for the studio complex, with combined living accommodation for the porter and their family. The building was purposely positioned at the back entrance of the studio off Kingstown Street, previously Fitzroy Place, in order to oversee access to the studios, as well as the movement of works of art and supplies. The Lodge was originally of two storeys, unlike most of the single-storey studios, but was architecturally similar with Queen Anne Revival detailing and a rudimentary two-up-two-down plan form, the result being a more residential feel.

The primary significance of The Lodge lies in its physical position and relationship to the rest of the studio complex, and what this tells us about how the studios were originally serviced and functioned on a day-to-day basis. Architecturally, this is best expressed through the building's diminutive size and position, and the original composition that broadly survives on the front elevation, which is generally of high significance.

By contrast, the side, east facing elevation has been substantially altered and no longer reflects the original design or function of the building. Indeed, it was originally designed with a small projecting porch providing access to the adjoining yard but this was extended or rebuilt between c.1910 and c.1932 and later replaced as part of a post-war rebuilding of the entire elevation. Following WW2 bomb damage, the ground floor was rebuilt with a deeper extension to the dining room incorporating French doors and a hipped roof, while a separate entrance and utility room was provided to the north-east, creating a stepped back addition alongside the front elevation. At first floor level, the original brick elevation was replaced with two dormer windows, which were added at different times during the mid-to-late-20th century. This rebuilt elevation is therefore of no architectural or historic interest and visually detract from the appearance of the building and the coherence of

the composition. Of particular note are the impact of the dormers on the original roofscape, the low hanging eave and characteristic junction between roof eave and wall have been obliterated by this insertion detracting from the significance and integrity of the elevation.

The external alterations also suggest that considerable changes have been made to the internal plan form. It is clear that a large opening has been made between the ground floor front and rear rooms and the south chimneybreast has been removed. In addition, the staircase has clearly been extended and may have been entirely rebuilt. Indeed, taking into account the original narrower footprint of the building to the east, and the fact a wall is shown over the bottom of the current staircase in the 1910 plan, it would have been in an extremely tight and awkward position in the plan. This could suggest that it has been rebuilt in a new location. At first floor level, a small bathroom also appears to have been carved out of a rear room, and the entirety of the fittings are also modern replacements. Consequently, given the extent of alteration that has taken place within the interior, and the fact it reads as a modern house with modern fittings rather than a late-19th century Porter's Lodge, the interior is generally of low significance.

The Lodge is also flanked by a courtyard to the east, which originally contained a collection of single-storey outbuildings and a wide gate that gave access to the stables and Kingstown Street from the studios. Indeed it is highly probable that Healey constructed the entire studios complex from this large opening to Kingstown Street, building No.13 The Lodge last, and completing the strong corner of the boundary wall, emphasising the full-square site, from the face of the old stables on Kingstown Street wrapping around to the Manley Street elevation. The courtyard partly survives with an open area and access to Kingstown Street, and it does therefore make a modest contribution to the historic plan form and setting of the site. However, its relationship to the rest of

the studios has been altered through its privatisation. In addition, the pair of poor-quality and unattractive 1953 garages detract from its setting, as well as the setting of Nos. 12 and 13 and views of the rear elevation from Kingstown Street.

ASSESSMENT OF SIGNIFICANCE

Significance by Component

The special interest of 12 and 13 Primrose Hill Studios is manifest in their fabric and plan form, which has the following hierarchy of significance.

Of high significance are:

- The original principal communal courtyard (west) elevation of 12 Primrose Hill Studios, not including the altered and inserted sash windows.
- The original principal communal courtyard facing (north) elevation of 13 Primrose Hill Studios.
- The hipped roof ranges to both 12 and 13 Primrose Hill Studios, featuring grey slate and terracotta roof finials (where surviving) not including the modern dormers on No.13. This repetitive roof pattern across differing typologies within the building complex is important to its visual unity.
- The internal open volume of the Painting Room in 12 Primrose Hill Studios, which retains its original proportions and distinction as a working studio, the large roof light forms a distinct part of this character.
- The arrangement of the buildings around a communal courtyard and their interaction with each other, the other studios in the complex and the courtyard space.

Of moderate significance are:

- The rear (south-east) elevation of 12 Primrose Hill Studios including the wall where it extends to enclose the private courtyard.
- The altered cellular planform to the north of 12 Primrose Hill Studios including limited and localised architectural features such as skirtings and chimney breasts.
- A limited number of internal fixtures and fittings within the studio space including the fireplace, secondary studio rooflight and floorboards.
- Secondary window openings into the main studio space and ancillary rooms. This significance relates to the positioning of openings only, the window frames and glazing are modern and hold no heritage value.
- The expression of the perimeter of the original square site at the corner of Kingstown Street sold by Lord Southampton in 1840 and forming the corner of the Primrose Hill Studios.

ASSESSMENT OF SIGNIFICANCE

Of low significance are:

- The rebuilt mezzanine gallery in 12 Primrose Hill Studios as a result of its non-original fabric and positioning. The presence of a mezzanine is significant but its position and altered form in other ways detract from the significance of the building and hold the potential for enhancement through considered re presentation.
- The altered side (south-west, private courtyard facing) elevation of 12 Primrose Hill Studios.
- The heavily altered internal plan form of 13 Primrose Hill Studios.
- The service yard adjacent to 13 Primrose Hill Studios, which has lost its historic relationship to the rest of the studios and had been altered by the unattractive 1953 garages.

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

- The modern windows in both 12 and 13 Primrose Hill Studios, though some windows visually detract.
- Modern interior fixtures and fittings to both 12 and 13 Primrose Hill Studios.
- The obviously modern elements of the planform at 13 Primrose Hill Studios, such as the large opening under the stairs and the extended kitchen-dining room.

Factors which detract from the building's significance are:

- The rebuilt east elevation of 13 Primrose Hill Studios in particular the dormers and their impact on historic roofline. This elevation is also a significant detractor in the conservation area.
- The altered sash window in the west elevation of 12 Primrose Hill Studios.
- The visually unattractive render to the south return elevation of 12 Primrose Hill Studios.
- Service cabling attached to the buildings in particular to the internal courtyard facing elevation of No.12 and across the rear courtyard.
- The loss of roof finials and broken roof tiles.
- Modern ironmongery to the gate enabling access between the internal and rear courtyards
- General appearance of the rear courtyard internally including the roof-level fencing and in its relationship with the conservation area and surrounding streetscape.
- The deteriorating condition of the buildings as detailed in the Condition Survey.
- The poor condition of the cracked Victorian sewers that service the entire studio complex.

ASSESSMENT OF SIGNIFICANCE

The Conservation Area: Primrose Hill Conservation Area

The primary significance of the Primrose Hill Conservation Area resides in its historic origins as a mid-19th century inner London suburban development intended to attract the middle classes. The conservation area is predominantly residential in character, but exhibits a range of building types and styles which are characteristic of 19th century development. These are predominantly arranged around a linear street pattern with discreet infill development of which the Primrose Hill Studios are an example. Although largely tucked away from view, Primrose Hill Studios formed part of the initial phase of speculative suburban development in Primrose Hill and the attractive Queen Anne-style of the studios are typical of late-19th century residential design. The Studios are glimpsed from the wider character via the sign on Fitzroy Road and along Kingstown Road where the rear and side elevations of the Studios and Lodge are visible.

As such, Primrose Hill Studios makes an overall positive contribution to both the residential and artistic character and 19th century appearance of the Primrose Hill Conservation Area, however the altered elements of its exterior including the east elevation of the Lodge, modern garages and high-level fence detract from the character of the conservation area and offer significant opportunity for enhancement through good contextual design.