

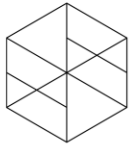
The  
Heritage  
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Heritage Appraisal  
6 Gainsborough Gardens, London NW3 1BJ

December 2022

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## 1 Introduction

1.1 The following Heritage Appraisal has been prepared to support an application for listed building consent at no.6 Gainsborough Gardens, London NW3 1BJ.

1.2 The building dates from 1885 and is Grade II listed as well as located within the Hampstead Conservation Area.

1.3 This appraisal will describe the proposed works to the building. It should be read in conjunction with drawings and supporting information prepared by Kirkham Sheidow Architects.

1.4 In line with paragraph 194 of the National Planning Policy Framework, the purpose of this appraisal is to define the significance and special architectural and historic interest of the listed building and the contribution of the building to the surrounding conservation area. This assessment utilises the heritage values set out in Historic England's 'Conservation Principles' (2008).

1.5 Desk based and archive research, combined with a visual assessment of the site and wider area have been utilised in order to produce this appraisal. Consideration has been given to the relevant national and local planning policy framework as well as an analysis of the building, its setting and wider context.

1.6 This appraisal has been prepared by Hannah Walker (BA (Hons) Oxon MSc IHBC) who has extensive experience in dealing with proposals that affect the historic environment. She has 15 years of local authority experience, including 10 years as a Principal Conservation & Design Officer at the London Borough of Camden. She also has experience in the private sector, preparing heritage statements and appraising the significance of historic buildings. She has trained as a historian, has a specialist qualification in historic building conservation and is a full member of the Institute of Historic Building Conservation (IHBC).

1.7 Historical research for this report was undertaken by Dr Ann Robey FSA, a conservation and heritage professional with over twenty years of experience. She has worked for leading national bodies as well as smaller local organizations and charities. She is a researcher and writer specialising in architectural, social and economic history, with a publication record that includes books, articles, exhibitions and collaborative research.



## 2 Site location and description

2.1 The following section provides a brief overview of the location, context and character of the application site.

2.2 Gainsborough Gardens is situated in the heart of Hampstead and forms part of the residential streets located between Hampstead Heath and the main commercial centre on Hampstead High Street and Heath Street. Gainsborough Gardens is laid out in a rough circle, tracing the shape of the pond which originally formed part of the pleasure gardens to the 17<sup>th</sup>/18<sup>th</sup> century spa on Well Walk. The Gardens are accessed via two short spur roads, running from Well Walk in the west and Heathside in the east.

2.3 The road is lined with large houses, some of which are detached, alongside a number of semi-detached pairs. Nos 11-13 form a short, terraced group. Gainsborough Gardens was laid out and developed between 1882 and 1895 by the Wells Charity Trust and were influenced architecturally and in townscape terms by the development of Bedford Park in Chiswick a decade earlier. The eclectic Vernacular Revival and Queen Anne inspired houses, set amidst mature trees and facing onto the circular garden in the centre of the composition creates a spacious and informal character to the road.

2.4 No.6 Gainsborough Gardens was constructed in 1885 for Thomas Clifford to the design of Henry Legg. The building is a substantial, detached single family house, of high-quality red brick, tile hanging and red Mansfield stone. A more detailed assessment of the significance of the application building can be found at section 5 of this Appraisal.

### Heritage designations Statutory Listing

2.5 No.6 Gainsborough Gardens was Grade II listed on 23 April 2008. The statutory

listing description is very long and detailed, providing extensive information regarding the interior and exterior of the listed building. The full description is reproduced at Appendix B. The listing provides a summary of the reason for designation which are as follows:

*No. 6 Gainsborough Gardens has special interest as a detached villa of 1885 designed by H.S Legg in a Vernacular Revival style as part of the influential Gainsborough Gardens development. It is designated at Grade II for the following principal reasons:*

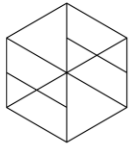
- *Quality of design and materials*
- *Good survival of internal plan and features of note, including chimneypieces, tiling and stained glass*
- *Strong group value with other houses in Gainsborough Gardens*
- *Strong contribution to the overall planning interest of Gainsborough Gardens*



Figure 1: Map denoting designated assets. Statutorily listed buildings are shown with a red dot; Hampstead conservation area is light green and designated open space dark green.

### The Hampstead Conservation Area

2.6 The application site is located within the Hampstead Conservation Area which was first designated in 1968. The designation is large and includes the historic core of Hampstead village, swathes of surrounding residential development from the 18<sup>th</sup> and 19<sup>th</sup> centuries and more isolated pockets of housing situated on Hampstead Heath itself, such as North End and



Vale of Health. The document summarises the character of the conservation area as follows:

*Hampstead is a Conservation Area of considerable quality and variety. A range of factors and attributes come together to create its special character. These are principally; its topography; the Heath; the range, excellence and mix of buildings; the street pattern and Hampstead's historical association with clean water and fresh air. The Conservation Area stretches beyond the village itself to include South End Green, Frognal and Rosslyn Hill and offers many fine and interesting examples of the architectural development of London.....The Urban Grain map highlights the diversity of the urban form of Hampstead, from the dense cluster of streets and alleys around the High Street to the grid of the Willoughby Road area to the expansive open spaces of Oakhill. All of these are set against the backdrop of Hampstead Heath and the outlying areas of the Conservation Area (page 3).*

*Hampstead has an exceptional combination of characteristics that provide the distinct and special qualities of the Conservation Area. The variety of spaces, quality of the buildings, relationships between areas, all laid upon the dramatic setting of the steep slopes are described below. The contrast between the dense urban heart of Hampstead and the spaciousness of the outer areas is one of its major characteristics. It also demonstrates its historic development with the 18th century village still evident, adjacent to the streets created in the Victorian era, as well as many 20th century contributions. The Conservation Area character is therefore derived from the wide range of areas within it, each of which makes an important and valuable contribution to the Conservation Area as a whole (page 12).*

2.7 The Hampstead Conservation Area Appraisal and Management Plan was adopted in 2002. This includes an analysis of the history and development of the conservation area as well as the features which contribute towards its special character. Due to the size and variety of

the conservation area it is divided into a number of character based sub-areas. The application site forms part of Sub Area 2: Christchurch/Well Walk which is then broken down into six character zones. Gainsborough Gardens is located in the Gainsborough Gardens character zone.

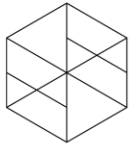
2.8 Gainsborough Gardens is specifically described in the Statement, with it noting at page 25 that:

*"Gainsborough Gardens was laid out in 1882 on the site of the old spa buildings and their pleasure grounds with a fine group of Arts and Crafts villas of red brick enriched by tile hanging and white painted woodwork encircling the mature, well-maintained gardens in the centre. Nos.3&4 (listed) are by EJ May (1884). No.6a 'Cottage on the Heath' has a Staffordshire blue brick crossover with elegant red brick piers with plinths and Coade Stone red terracotta octagonal caps. There are timber gates to the Gardens. Surrounding the gardens is a low wall topped with segmental-arch capping of Staffordshire blue engineering bricks. The gardens are listed in the London Squares Preservation Act 1931 and in the UDP as Wooded Private Open Space."*

#### Other heritage assets

2.9 There are a number of statutorily listed buildings and structures in the area surrounding the application site. Taking account of the physical and visual relationship between the buildings/structures and the application site, as well as the degree of intervening vegetation, the following statutorily listed buildings/structures are considered to form part of the setting of the application site.

- Heath Side, Heathside – Grade II
- 5 Gainsborough Gardens – Grade II
- 7 & 8 Gainsborough Gardens – Grade II
- 9 & 10 Gainsborough Gardens – Grade II
- 9a Gainsborough Gardens – Grade II



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- 11, 12 & 13 Gainsborough Gardens – Grade II
- 14 Gainsborough Gardens – Grade II
- The Cottage on the Heath, Gainsborough Gardens – Grade II

2.10 There are no locally listed buildings in the vicinity of the application site which form part of its setting.

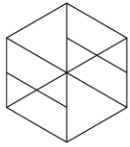
### 3 Relevant planning history

#### 1996

Planning permission (P9602438) was granted on 2 October 1996 for 'Conversion from 3 flats into one single dwelling house.'

#### 1950

Planning permission (TP55215) was granted in 1950 for 'The conversion of no.6 Gainsborough Gardens, Hampstead, into one maisonette and two flats.'



## 4 Historic development of the site and area

4.1 This section provides a general overview of the historical background to the application site, in so far as it is relevant to an understanding of the building, its site and historic context. It is not the purpose of this Appraisal to create a detailed historical narrative of the area, but to provide historical information regarding the building which is sufficient to *“...identify and assess the particular significance of any heritage asset that may be affected by a proposal”* (paragraph 195 of the NPPF 2021). Additional historical detail is contained at Appendix C of this Appraisal.

4.2 Until the beginning of the 17<sup>th</sup> century Hampstead was a rural village situated on the rising ground to the north of London. Gradually the area began to attract members of the gentry and merchant class who built villas and large houses on the slopes to the east and west of Hampstead village, allowing them to take advantage of the clean air and views, whilst still within easy reach of London.

4.3 The Wells Charity Trust had been established in 1698 when six acres of land were donated for the perpetual benefit of the poor of the Parish of Hampstead by the Earl of Gainsborough, taking its name from the Chalybeate Well, built to commemorate the bequest. The Campden Charity dates back to 1642 when Lady Campden, also a member of the Gainsborough family, made a bequest of £250 to buy land in Child’s Hill, with the income from this land benefitting the needy of the Parish of Hampstead as well as providing apprenticeships for poor boys in the same parish. <sup>1</sup>

4.4 During the late 17<sup>th</sup> and early 18<sup>th</sup> centuries, following the discovery of a chalybeate spring which rose in Well Walk, Hampstead flourished as a spa, with a pump room, assembly

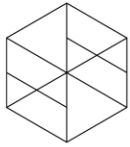
room and pleasure garden situated around the spring. The commercial exploitation of the spa stimulated fashionable development within Hampstead village, as inns, shops and lodging houses emerged to cater for visitors. At the eastern end of Well Walk, on the Wells Charity Estate, there was a Long Room for dancing, shops, stables and Wells House, constructed by 1722 for gambling. The popularity and fashionability of the spa declined relatively quickly due to the impact of day trippers on its exclusivity and the Long Room was converted to a chapel in 1725. Nonetheless, by 1762 the buildings had expanded to include three houses, a cottage, Wells House, the chapel, the Green Man public house and various outbuildings.<sup>2</sup>

4.5 As late as the 1866 Ordnance Survey map Hampstead village remained relatively compact and densely developed, with buildings lining Hampstead High Street and Rosslyn Hill running south east towards Belsize Park. To the east, Downshire Hill and Keats Grove had been laid out with elegant housing in the early 19<sup>th</sup> century, however large tracts of land to the west of this remained open. Whilst the heart of the village was densely packed with lanes and alleyways, the grain loosened to the NE, with larger houses set on more spacious, landscaped plots.

4.6 In 1875 the decision was taken by the Wells Charity Trust to demolish the spa buildings and develop the land for housing, with Henry Legg was appointed Surveyor to the Trust. Gainsborough Gardens was laid out from 1882-1895 and its shape and position were defined by the former pond within the spa’s pleasure gardens. The houses were developed individually and speculatively, with their designs closely scrutinised by the Trust and Legg. The development was influenced by Bedford Park in Chiswick, developed from 1875 as an early example of a garden suburb, characterised by its

<sup>1</sup> The Hampstead Wells and Campden Trust website.

<sup>2</sup> [A History of the County of Middlesex: Volume 9, Hampstead, Paddington](#). Originally published by Victoria County History, London, 1989.



informal layout, the retention of mature trees and eclectic mix of Queen Anne Revival houses.



Figure 2: The 1866 Ordnance Survey map showing the spa buildings on the left and the pleasure gardens with ornamental pond.

#### Development of the application site

4.7 The house was built in 1885 and the site contained the main house and a detached stable/coach house as seen on the 1885 lease plan at Figure 3. The property was let on a 99 year lease.

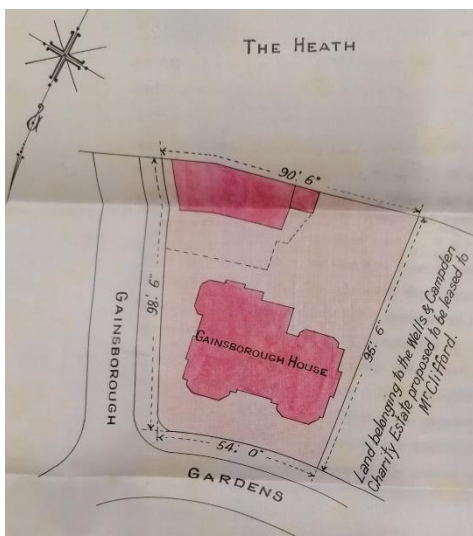


Figure 3: The lease plan for no.6 Gainsborough Gardens dated 1885.

4.8 Analysis of the subsequent 1912, 1934-36 and 1952 Ordnance Survey maps show that the external footprint of the building has not changed over time.

4.9 The interior of the building has been subject to some limited change over time, in terms of the use of the spaces. Planning permission was granted in 1950 for the conversion of the house to a maisonette and two self-contained flats. One of the flats was situated in the basement, with a second smaller flat within the eastern rooms at ground floor level. The main staircase and rooms at 1<sup>st</sup> and 2<sup>nd</sup> floor were occupied as a large maisonette.

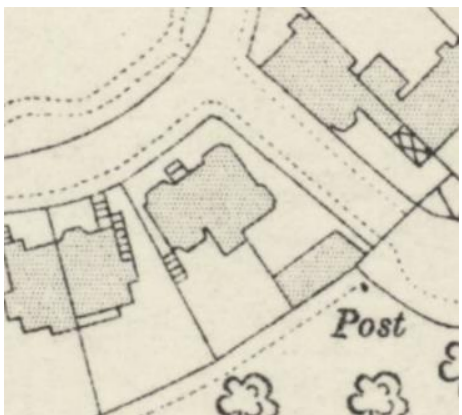
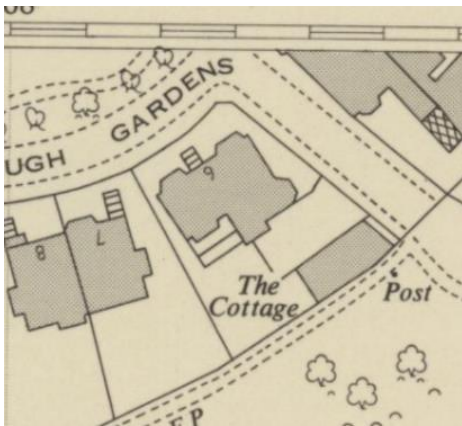
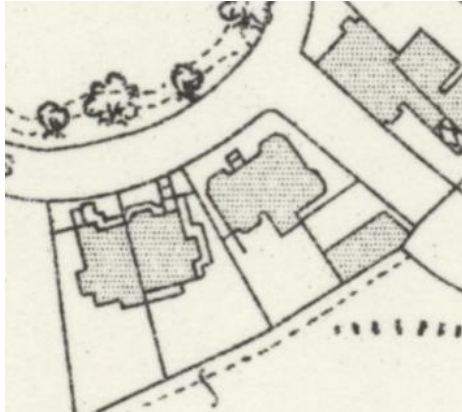
4.10 The stable block was sold in 1979 to a Miss Simon and became a separate, freehold dwelling, now known as Cottage on the Heath.

4.11 In 1984 changes were made to the front entrance porch, with the decorative gable which can be seen in the 1970s image at Figure 4 removed and replaced with a mono pitch section of roof. This was undertaken in order to improve rainwater drainage from the porch.



Figure 4: A photograph of the building taken in the 1970s showing the original porch in place.





Figures 5 – 7: Details of the 1912, 1934-36 and 1952 Ordnance Survey map showing the layout of the site.

## 5 Significance of the site

5.1 The National Planning Policy Framework Annex 2 defines significance as “*The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.*”

5.2 A heritage asset is defined as “*A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).*” In this case the designated heritage assets are the Grade II listed building at no.6 Gainsborough Gardens and the Hampstead Conservation Area.

5.3 Historic England’s document ‘*Conservation Principles – Policies and Guidance for the sustainable management of the historic environment*’ (2008) identifies a series of values that can be attributed to a heritage asset and which help to appraise and define its significance. Paragraph 3.3 of the document outlines that:

*“In order to identify the significance of a place, it is necessary first to understand its fabric, and how and why it has changed over time; and then to consider:*

- *who values the place, and why they do so*
- *how those values relate to its fabric*
- *their relative importance*
- *whether associated objects contribute to them*
- *the contribution made by the setting and context of the place*
- *how the place compares with others sharing similar values.*”

5.4 In assessing the significance of no.6 Gainsborough Gardens it is therefore necessary to examine its origins, form, architectural design,



materials and relationship with surrounding buildings. In making this assessment, consideration has been given to its intrinsic architectural merit, its completeness, the extent of any alterations and their impact, the contribution of the building to the character of the area and the degree to which the building illustrates aspects of local or national history. In line with the National Planning Policy Framework this assessment is “...*proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance*” (para 194) and to enable the local planning authority to “...*identify and assess the particular significance of any heritage asset that may be affected by a proposal*” (para 195).

5.5 Given its fairly recent statutory listing in 2008 there is a very detailed listing description for the building. This describes the internal and external architectural features of the building in some detail and can be found in full at Appendix B of this Appraisal. However, as an overview, the character of the building and the features which contribute towards its special interest have been assessed and described below.

5.6 No.6 Gainsborough Gardens was constructed in 1885 in a Vernacular Revival/queen Anne style, influenced by Norman Shaw’s work at Bedford Park in Chiswick of the 1870s and 80s. Its facades are eclectic in style and exuberant in the range of architectural motifs and features which are employed. The building is faced in high quality red brickwork with areas of red clay tile hanging in both plain and scalloped tiles. Red Mansfield sandstone is used as lintels, dressings and embellishment. To various gables there are areas of painted roughcast and applied timber cladding.

5.7 The front façade of the house faces onto Gainsborough Gardens and is broadly symmetrical with a centrally placed entrance door, flanked by projecting bays at lower ground and ground floor levels. The central bay has an open porch with a modified mono pitch roof and stained glass windows adjacent to the main

entrance door. The eastern and western bays are broadly similar in form, with large gables at roof level supported on timber brackets, but with a differentiated architectural treatment and use of materials. The eastern bay has a simple canted projecting bay with a balcony at 1<sup>st</sup> floor level and a roughcast gable with timber framing. The western bay has a more unusual arrangement with an oversailing 1<sup>st</sup> floor supported on stone corbels, bullseye windows to the shallow canted ground floor bay and tile hanging to the gable.

5.8 The eastern flank elevation is highly visible in the streetscene, facing onto the short section of Gainsborough Gardens which runs SE to connect with Heathside. Here the façade is asymmetrical with a prominent external chimneystack with brickwork detailing rising from eaves level to terminate in a series of oversailing brickwork courses. There is a secondary stack with similar detailing. An attractive timber projecting gable covers a 1<sup>st</sup> floor balcony which is bounded by a timber balustrade. Tile hanging and a stone relief panel to the lower section of the chimneystack add rich detail and texture to the façade.

5.9 The rear elevation was designed to be visible in long views from Christchurch Hill to the south, across the intervening section of Hampstead Heath. This façade is similar in character to the eastern flank, with a large external chimneystack and a gabled projecting bay at the opposite end of the composition. This mirrors some of the detailing of the front facade, with roughcast panels and timber framing to the gable and 1<sup>st</sup> floor façade, and the same stone corbels and bullseye windows to the ground floor bay.

5.10 The fenestration throughout is of painted timber, with windows in a huge variety of styles and configurations, some of which are relatively plain and others with stained glass or subdivided upper panes.

5.11 Clearly the building has a high degree of architectural and aesthetic value, utilising a good quality palette of materials to create



texture, articulation and visual interest. Given its position on a prominent corner site the building has a high degree of townscape value.

Particular attention has been given to the architectural detailing of the rear and flank elevations, which would normally be secondary in character and status, due to their visibility from surrounding streets.

5.12 The building also has a high degree of group value with the other late 19<sup>th</sup> century houses on Gainsborough Gardens. Whilst each site was developed separately and speculatively, the layout of the road and the quality and detail of the houses was closely controlled by the Wells Charity Trust and their Surveyor, Henry Legg, who was responsible for the design of no.6. The planned layout of Gainsborough Gardens and the relationship of the houses with one another, as well as with the circular open gardens in the centre of the composition is of notable architectural and historic interest. The importance of mature trees and soft landscaping, particularly in the central garden and to the end of the rear gardens of the houses on East Heath Road create a spacious, verdant and informal character. The statutory listing description notes that *"The outcome is a scheme of significant historic and architectural importance and particular aesthetic quality, based on a fine balance between building and open space both of which survive almost intact."*

#### Interior

5.13 The interior of the building has a wealth of original features, including decorative floor tiles to the hallway, stained glass windows, chimney pieces and decorative plaster work. Historic joinery survives throughout, with deep skirtings, panelled timber doors and embellishment such as picture rails and a fine staircase.

#### Values and significance

5.14 As referenced at paragraph 3.16 above, Historic England's 'Conservation Principles' identifies four values that can be

attributed to a heritage asset. These have been examined in turn below.

#### 5.15 Evidential Value

This value is derived from the potential of a place to yield evidence about past human activity (para 35) and is generally closely associated with archaeological sites and remains, with age being a strong indicator of evidential value.

In this case the building provides little evidential value in an archaeological sense due to its construction date in the late 19<sup>th</sup> century. What evidential value it does possess relates to its survival as a large house, aimed at the affluent middle classes, which survives relatively intact.

#### 5.16 Historical value

Paragraph 39 of the Conservation Principles document outlines that *"Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative."*

The house dates from the late 19<sup>th</sup> century and is consequently of age and historical value. It forms part of the historic local scene in this part of Hampstead and has been a feature of the townscape for around 150 years. The building demonstrates, to a small degree the evolution of the area from a compact village in the 18<sup>th</sup> and early 19<sup>th</sup> centuries to part of suburban north London by the end of the century.

The house is of interest for its contribution to changing attitudes towards the suburbs, in terms of its layout, levels of greenery and the architectural character of the houses, with the influence of significant developments such as Bedford Park increasing its historic and architectural interest.

The history of Gainsborough Gardens also has links to the movement for the protection of open spaces in London, as the suburbs rapidly spread outwards during the second half of the 19<sup>th</sup> century - C.E Maurice who built and lived at no. 9A was married to the sister of Octavia Hill,



philanthropist and founder of the National Trust, and was involved with the preservation of Parliament Hill Fields.

The shape of the gardens is intimately linked to the former pond and pleasure gardens, and the importance of Hampstead as a spa in the late 17<sup>th</sup> and early 18<sup>th</sup> centuries, although this historical detail is not readily appreciable to the casual observer.

Henry Legg, who designed and built the house was a local resident and a minor architect who worked in London. The house has not had any highly influential or well-known residents, the most important however was Sir John Cecil-Williams, who initiated the publishing of the first Dictionary of Welsh Biography.

#### 5.17 Aesthetic value

Aesthetic value is defined as “...*the ways in which people draw sensory and intellectual stimulation from a place.*”

The facades of the house are of high significance and are good quality examples of the Vernacular Revival/Queen Anne style, utilising an attractive palette of complementary materials, including red brick, red sandstone, red tile hanging and roughcast.

The building has high townscape value due to its prominent corner position and three of its four facades are built with high levels of detailing and articulation reflecting the degree to which they were intended to be visible within the streetscene.

The house has group value with the other buildings on Gainsborough Gardens, mutually reinforcing each other’s significance as part of this influential and highly regarded planned suburban development.

#### 5.18 Communal value

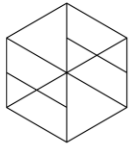
This value is derived from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience of memory. In this case, any communal value would be ‘social’, defined at paragraph 56 as “...*places*

*that people perceive as a source of identity, distinctiveness, social interaction and coherence.”*

The building has communal value in so far as it has been part of the local scene for around 150 years and has thus featured in the day to day lives of those who live, work and pass through the area. Although the house is privately owned, its location means that it contributes to the wider quality and interest of ‘place’ at a local level in a very minor way. This communal value however is local in its focus and the building does not have any particular regional or national symbolism or value.

#### Conclusion

5.19 In this case the significance of the building is derived from a combination of historic and architectural factors, relating to the expansion of Hampstead during the 19<sup>th</sup> century, the original use of the site as part of the Well Walk spa and its planned layout as a spacious, green and architecturally distinctive suburban development at the end of the 19<sup>th</sup> century.



## 6 Assessment of the proposals

6.1 The following section will describe the proposals and assess their impact upon the listed building. The proposals will then be assessed against the relevant section 16 duty as well as the applicable national and local policy framework.

6.2 The proposals are for very minor internal works as part of a sensitive refurbishment and upgrade of the building.

### Internal works

#### Basement

6.3 Underfloor heating will be installed at this floor level. This will be laid over the existing solid floor and will have no impact upon historic fabric.

#### Ground Floor

6.4 A new door opening will be created between the NE reception room and the adjacent hallway. This will be fitted with a pair of doors which match the other panelled doors at ground floor level. The opening will be proportionate in scale to the size of the partition and to the grandeur of the house at principal floor level, matching the height of other door openings at this floor level. A generous downstand will be retained above the doors and the cellular quality of the ground floor rooms will be maintained.

6.5 As part of the refurbishment works the kitchen will be situated in the NE reception room. Servicing has been carefully considered in order to avoid impact upon historic fabric. Pipe runs and ducting will utilise existing voids within the fabric of the building and drainage will exit the building to connect into existing downpipes on the eastern flank of the house.

6.6 An opening will be created between the NE and SE reception rooms to provide improved connectivity between the new kitchen and an adjacent snug area. This will retain appropriately

scaled nibs and a downstand positioned at the same height as the picture rail, thus maintaining a clear distinction between the two spaces and avoiding harm to the cellular spatial quality of the building.

6.7 Within the SE reception room a narrow storage area and small lobby will be removed to create a better proportioned and more practical room, with an opening created in the main wall between the spaces only up to picture rail height. The door from the lobby area into the main room will be relocated to the opening from the rear hallway area. The works will impact upon secondary partitions in a back of house area and their removal will have no harmful impact upon the key spaces at ground floor level.

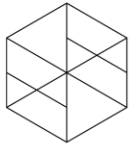
6.8 The existing carpeted finish will be lifted and the original parquet floors beneath will be revealed and restored. This will enhance the internal character of the listed building.

### 1<sup>st</sup> floor

6.9 The existing rear bathroom will be removed, and a dressing room will be installed in its place. The bathroom will be moved to the adjacent bedroom. The fire surround in this room will be retained in situ. Overall, the proposed works here will have a neutral impact.

6.10 The second bathroom in the centre of the plan will be reconfigured to provide a separate WC area for the main bathroom and a store. This will require the installation of a partition which is a reversible feature and will have no harmful impact upon this area of low significance. The servicing for the bathroom will be run within existing voids and beneath bathroom fittings, exiting the building to connect into the existing SVP on the flank wall of the building.

6.11 A new single leaf door opening will be created between the bathroom and WC area. This will reuse the door from the ground floor small store at the rear of the house. This is a minor intervention given the overall scale of the



house and the opening will be of an appropriate size and proportions.

### **Assessment of the proposed development against the statutory, national and local policy framework**

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

6.12 The proposed works are considered to satisfy the requirements of the s.16 statutory duty.

6.13 The proposals are considered to preserve the special architectural and historic interest of the listed building. The internal works are modest in scale and involve minor changes the layout of the building and the creation of connections between rooms in order to provide for a more practical, attractive and coherent flow to the accommodation.

#### **National Planning Policy Framework 2021 (NPPF)**

6.14 The NPPF requires the significance of heritage assets that are affected by a proposal to be identified, described and assessed, with this taken into account to avoid or minimise conflict between proposals and a heritage asset's conservation (paragraphs 194 & 195). This Heritage Appraisal has analysed the significance of the building and the features which contribute towards its special interest. The proposals will not affect the exterior of the building which will maintain its positive contribution to the streetscene on Gainsborough Gardens. Internally the building will be retained as a single-family dwelling, with its series of grand spaces and attractive architectural features preserved. The minor changes to the layout and flow of accommodation are not considered to detract from the defined significance of the listed building.

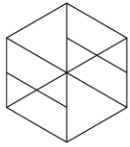
6.15 Paragraph 199 requires that great weight should be given to the conservation of the heritage asset when considering the impact of a

proposed development. This Heritage Appraisal has provided a thorough analysis of the significance of the listed building and the relative contribution of the various parts to its special architectural and historic interest. The proposals will avoid any harm to this defined significance or value, with minor changes to adapt the building to modern standards.

6.16 It is not considered that paragraph 202 of the NPPF is invoked, as no harm is caused to the significance of the listed building, and therefore no public benefits need to be demonstrated. However, the National Planning Policy Guidance 2019 (NPPG) outlines at paragraph 020 that public benefits do not always have to be visible or accessible to the public in order to be genuine public benefits and can include both sustaining or enhancing the significance of a heritage asset as well as securing the optimum viable use of a heritage asset in support of its long-term conservation. The NPPG also indicates at paragraph 015 that *"The vast majority of heritage assets are in private hands. Thus, sustaining heritage assets in the long term often requires an incentive for their active conservation. Putting heritage assets to a viable use is likely to lead to the investment in their maintenance necessary for their long-term conservation."* In this case, the creation of better connected and more practical space within the listed building will enhance the attractiveness of the house without demonstrable harm whatsoever to the listed building or surrounding conservation area, reinforcing the appellant's commitment to the property and investment in its ongoing repair and maintenance.

#### **London Borough of Camden Local Plan 2017**

6.17 **Policy D2 – Heritage** outlines that the Council will preserve, and where appropriate enhance the borough's rich and diverse heritage assets, including conservation areas and listed buildings. In conservation areas, development is required to preserve or where possible, enhance their character or appearance. With regard to listed buildings, the Council will resist proposals to alter or extend them where this would cause



harm to their special architectural or historic interest and setting.

6.18 The proposed alterations are considered to strike a careful balance between the preservation of the listed building and minor adaptations to its layout and the connectivity of its spaces to suit the requirements of its new owner. The proposed works are considered to comply with the relevant sections of the London Borough of Camden's Local Plan 2017.

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

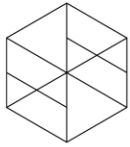
6.19 The proposals are also considered to comply with the adopted London Plan (2021). The thrust of Policy HC1 - Heritage conservation and growth is that heritage assets should be valued, conserved and re-used and that development should be sympathetic in terms of their form, scale, materials and architectural detail. The proposals preserve the key significance of the listed building and the main features which contribute to its special architectural and historic interest. The form, scale and materials to be used are sympathetic and appropriate.

## **7 Conclusion**

7.1 This Heritage Appraisal has been produced to accompany proposals for internal works to the Grade II listed building at no.6 Gainsborough Gardens.

7.2 The proposals are modest in their scale and scope and are focused upon the interior of the listed building where minor reconfiguration of spaces and connectivity will take place. The works will avoid harm to the listed building and are considered acceptable.

7.3 The proposals are considered to fully comply with the relevant statutory requirement of the Planning (Listed Buildings and Conservation Areas) Act 1990, the adopted London Borough of Camden Local Plan 2017 and the provisions of the National Planning Policy Framework 2021.



## Appendix A – Relevant historic environment policy

### National Planning Policy & Legislation

A1 Section 16 of the Planning (Listed Buildings and Conservation Areas) Act 1990 requires that:

*“In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.”*

A The revised National Planning Policy Framework 2021 (NPPF) sets out the Government’s planning policies and how these are expected to be applied. There is a general presumption in favour of sustainable development within national planning policy guidance.

#### Paragraph 194

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary.

#### Paragraph 195

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

#### Paragraph 199

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

### Local Planning Policy

A3 Camden’s Local Plan was adopted on 3 July 2017 and sets out the Council’s planning policies, replacing the Core Strategy and Development Policies planning documents that were adopted in 2010. The Local Plan will cover the period 2016-2031 and will play an essential role in the delivery of the Camden Plan, which sets out the Council’s vision for the borough.

A4 **Policy D2 – Heritage** has relevant parts and is clear that:

*“The Council will preserve and, where appropriate, enhance Camden’s rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.*

#### **Designated heritage assets**

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

#### **Listed Buildings**

*Listed buildings are designated heritage assets and this section should be read in conjunction with the section above headed ‘designated heritage assets’. To preserve or enhance the borough’s listed buildings, the Council will:*

- i. resist the total or substantial demolition of a listed building;*
- j. resist proposals for a change of use or alterations and extensions to a listed building*





*where this would cause harm to the special architectural and historic interest of the building; and*

*k. resist development that would cause harm to significance of a listed building through an effect on its setting.”*

#### **The London Plan**

A5 The London Plan 2021 is the Spatial Development Strategy for Greater London. It sets out a framework for how London will develop over the next 20-25 years and the Mayor’s vision for Good Growth. Policy HC1 Heritage conservation and growth part C is relevant.

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



## Appendix B – Statutory listing description for 6 Gainsborough Gardens

REASON FOR DESIGNATION DECISION No 6 Gainsborough Gardens is designated at Grade II for the following principal reasons:

- \* Quality of design and materials
- \* Good survival of internal plan and features of note, including chimneypieces, tiling and stained glass
- \* Strong group value with other houses in Gainsborough Gardens
- \* Strong contribution to the overall planning interest of Gainsborough Gardens

II Detached villa, 1885 by HS Legg for Thomas Clifford, leasee, as part of the development of Gainsborough Gardens between 1882 and 1895. Subsequently divided into flats, but restored to a single house mid-1990s.

**MATERIALS:** The ground floor and stacks are of red brick, the first floor tile hung with alternate bands of plain and dentilled tiles. Roofs are plain tiled. Dressings are of red sandstone, red brick, plaster and pebbledash render, and applied timber framing. Windows are timber casements some with finely moulded architraves. **PLAN:** Three asymmetrical bays, the entrance to the centre, between outer gabled bays which are set forward. Three storeys and attics, the lower storey is a semi basement at the front and at ground level at the rear. Tall external stacks, simply detailed, frame the building at sides and rear.

**EXTERIOR:** Tiled steps within brick parapet walls with stone copings lead to a timber porch under a single tiled roof with a broad arched opening on turned shafts, and with moulded spandrels to the archway. To left is a tripartite window with small panes to the side lights and smaller panes to the fanlight and with a deep moulded cornice. Under the porch is a tripartite pedimented window in a moulded architrave again with small panes to the side lights. All with coloured glass, some replaced when the house was refurbished mid 1990s. Pair of doors under plain overlight;

the lower section of each has a raised and fielded panel, the upper panels are glazed, the glass replaced. First-floor tripartite window with two-light central section, all with small panes. The architrave has a deep moulded frieze and small feet. Above, is a continuous scroll moulded cornice. Three-light attic dormer has a small pediment above the central light. The upper section of each light is small paned.

The gabled left-hand bay breaks forward with a further canted bay to ground floor and basement, articulated by moulded stone bands. These windows are stone dressed. Those in the basement have upper small panes, those at ground floor are single-paned. The iron balustrade to the flat roof forms a balcony to the first-floor room. This has a four-light mullion and transom timber window with plain lights. The gable breaks forward supported on moulded timber brackets and is rendered with applied timber framing on a brattished base. Tripartite casement has small paned upper lights, in a moulded architrave with a dentil cornice. Eaves have simple moulded bargeboards.

The gabled right-hand bay has similar ground floor and basement. The first floor extends over the bay forming a tile hung skirt to the first-floor window, which wraps round the bay, supported on moulded stone corbels. The bay is filled by a timber framed window of six mullion and transom lights across the front, one to each return, all with plain glazing. The gable advances further, supported on timber brackets and is decorated with tile hanging in alternate plain and dentilled bands. Window is of four lights with heavy moulded glazing bars, and small panes in the upper section. Eaves have simple moulded bargeboards.

First-floor tile hanging wraps round left and right returns. Tall external stacks are plainly treated until triple vertical moulded strips which rise from eaves level to caps. Stacks link to the main roof with a lower tiled bridge and have moulded collars and caps. There is a tall narrow round headed alcove to rear of right hand stack. Left-hand stack bears a small pedimented first-floor



and gabled attic floor windows. The south-east angle has a gabled first-floor bay, over canted ground floor. The bay has a timber balcony with moulded balustrade and shafts supporting rendered gable with applied timber facing, and with deep moulded eaves. Behind is a large window opening onto this terrace.

The asymmetrical rear, designed to be seen from Christchurch Hill has a right hand bay in brick with a tall external stack treated the same as the side stacks, breaking through the apex, and also with a shield. The lower left-hand bay has a rendered upper floor and gable with applied timber facing.

**INTERIOR:** Vestibule and hall have polychrome tile floors. Vestibule windows are glazed in coloured glass, some replaced mid-1990s. Central figure carries plaque inscribed Gainsborough House. Small alcove opposite entrance. Fine open well closed string stair rising from hall to attics. The soffit is panelled with moulded ribs. Turned balusters are linked by moulded brackets (also used at Nos. 7 and 8). Newels have square bases and turned shafts, with moulded finials and drop finials. Finials to lower flight are gadrooned. Moulded polished rail. Basement stair is similar but with smaller mouldings, some elements replaced. Dining room has rectangular-panelled ceiling with moulded ribs, drawing room ceiling is similar with lozenge panels. Dining room has very fine mottled dark- grey marble chimneypiece with hefty polished brackets, cast iron fireplace with fine polychrome glazed tiles depicting flowers. Study chimneypiece in moulded dark-grey streaked marble also has cast-iron fireplace with rust red and ochre tiles depicting fruits.

Drawing room windows have side lights with grisaille glass. Coloured glass to cloakroom windows. Ground floor doors are all of six-panel with fretted brass door furniture. Basement chimneypiece is in grey marble with cast iron fireplace and pomegranate tile slips. First-floor grey marble chimneypiece has cast-iron fireplace with yellow floral tile slips and hearth. Deep window mouldings are particularly noticeable in

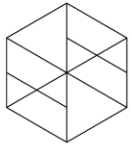
attic rooms where panes are small, concentrating the light. Upper floor doors are four-panel.

**HISTORY:** Gainsborough Gardens was laid out between 1882 and 1895 on land belonging to the Wells and Campden Charity Trust. Plots were developed speculatively under the close scrutiny of the Trust and their Surveyor H.S Legg. The development adopted the newly-heralded ethos shown at Bedford Park Chiswick, developed from 1875, where different styles of building cohere informally in a planned, leafy environment. E.J May, recently appointed as principal architect at Bedford Park designed the first building, Nos. 3 and 4 Gainsborough Gardens, in 1884. Both architecturally and historically, this was a significant step in changing attitudes towards the emerging suburbs.

This is set against the background of steps to limit expansion onto Hampstead Heath and the preservation of Parliament Hill Fields, an achievement attributed to C.E Maurice who built and lived at No. 9A. He was married to the sister of Octavia Hill, philanthropist and founder of the National Trust.

The history of Gainsborough Gardens is prominent in the history of the protection of open spaces, particularly in Hampstead where the seeds of national awareness were sown. The whole scheme and individual houses are well documented, giving an important record of the development of the Gardens. The outcome is a scheme of significant historic and architectural importance and particular aesthetic quality, based on a fine balance between building and open space both of which survive almost intact.

**REASONS FOR DESIGNATION DECISION:** No. 6 Gainsborough Gardens has special interest as a detached villa of 1885 designed by H.S Legg in a Vernacular Revival style as part of the influential Gainsborough Gardens development. It is designated at Grade II for the following principal reasons:



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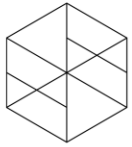
Heritage Appraisal  
6 Gainsborough Gardens, London NW3 1BJ

December 2022

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\* Quality of design and materials \* Good survival of internal plan and features of note, including chimneypieces, tiling and stained glass \* Strong group value with other houses in Gainsborough Gardens \* Strong contribution to the overall planning interest of Gainsborough Gardens

SOURCES London Suburbs, English Heritage, 1999 Gainsborough Gardens Hampstead and the Estate of the Wells and Campden Trust. An account of their development with houses, 1875-1895, David AL Saunders, 1974 Proof of Evidence, Public Inquiry, No 9A Gainsborough Gardens and land Adjacent, London NW3, Victor Belcher, December 2006



## Appendix C – Supplementary historical information Prepared by the Architectural History Practice (October 2022)

Henry Simpson Legg (1831-1907) was the son of the London architect George Legg and both Henry and his brother Charles were pupils of the successful City architect Sir William Tite. Henry worked in Tite's office for fifteen years from 1850-1865 and then set up in practice with his brother. In the 1870s he was appointed District Surveyor for Mile End Old Town and Surveyor to the London school Christ's Hospital. Thenceforward his practice was a mixture of residential, commercial, charitable buildings, mostly in London.

Legg's earliest identified works include a shop in St Paul's churchyard in 1871, a large villa near Farnham in the Norman Shaw style 1874, the East London Hospital for Children in Shadwell 1877 and Holy Trinity Church Finchley Road 1878 (now demolished). In matters of style Legg was an eclectic. His churches and charitable buildings were mostly in some kind of Gothic, his houses were usually in a slightly over-elaborate version of the Queen Anne style associated with the architect Norman Shaw.

Legg had strong local connections with Hampstead. As a young man he and his brother had lodgings in St John's Wood. By 1871 Henry was living with his wife and family in Boundary Road Hampstead and by 1881 he had moved to Alexandra Road. The census for that year shows that his father George Legg, then in his eighties, was living in Christchurch Hill. As Surveyor to the Wells and Campden Charitable Trust Legg designed for the trustees a large tenement block which still survives in Oriel Place off Hampstead High Street (completed 1876), a building containing baths and washhouses in Flask Walk (completed in 1888, now converted to flats) and oversaw the development of the land south of Well Road, including Gainsborough Gardens, from the late 1870s onwards.

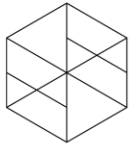
Legg's initial scheme for the land south of Well

Road proposed a new east/west road across the centre of the site with houses on either side, but this provoked much local opposition and was soon abandoned in favour of building new houses in Well Road, Well Walk and Christ Church Hill and on the open land in the angle of these two roads in a layout dictated by the circular pond in the centre; this new development was named Gainsborough Gardens.

Many of the houses in Well Walk were erected by C B King, a successful Hampstead builder but the early houses in Gainsborough Gardens were all architect designed. The first to be built were numbers 3 & 4 designed by E J May, who had recently been appointed as principal, architect at Bedford Park, the new 'artistic' suburb at Turnham Green on the western edge of London which pioneered the kind of informal development patterns followed at Gainsborough Gardens

Next was Gainsborough House (later number 6 - the street numbers were assigned in 1903) which was designed by Henry Legg for Thomas Reeves Clifford. The ninety-nine year lease from the trustees to Clifford is dated 25 July 1885. The house was illustrated and described in *The Builder* magazine for 23 May 1885, but it does not appear that any early plans of the house exist. The application to connect the house to the main sewer is dated 1 June 1885 so the building was evidently finished by the time the lease was signed. The description in *The Builder* noted that,

*This villa as shown by our illustration is now being erected and is nearly finished....It has four floors, and contains the usual accommodation of a gentleman's residence of moderate size, having a tolerably large hall with staircase in the centre. It has also balconies arranged at the east and south fronts, under overhanging roofs, on purpose for the views....The lower part of the walls and the chimneys are all executed in the best red brick of a dark colour. The upper parts of the walls are tiled with ornamental tiles...the mullions and lintels (where the latter are needed) are all of best red Mansfield stone. Most of the internal joiner's work is of pitch pine. The roofs are covered with Broseley tiles.*



The lease shows Thomas Clifford living in St Mary's Square Paddington but he is otherwise a shadowy figure. It seems that he never lived in the house, which may have been built as a speculation. He also leased the land to the west of Gainsborough House, on which was built in 1888 a pair of semi-detached houses designed by Legg, now numbers 7 and 8. After this there was an interval of some years until more houses were erected in the mid-1890s, some by built by C B King and some designed by Horace Field.

The first occupant of Gainsborough House appears to have been Eliot Pye-Smith Reed, a stockbroker, who was certainly resident by 1891. The census returns show that by 1901 the occupier was Benerice Ambrumenil a marine insurance broker, who lived in the house with his wife, son and six servants. The lease of the house was offered for sale in The Times 21 Feb 1903. From 1912 the occupier was Henry Clare Kirkpatrick, a lawyer who spent most of career in India, eventually as Reporter to the High Court in Calcutta. He retired in 1904 at the age of sixty and lived in Gainsborough House with his four sisters until his death in 1929. The last surviving sister, Annie Kirkpatrick, died in the house in 1948.

The next significant occupant was Sir John Cecil-Williams a solicitor, Secretary of the Honourable Society of Cymmrodorion and a driving force behind the publishing of the Dictionary of Welsh Biography. Before his death in 1964 his widow Lady Olive let off the basement as a separate self-contained flat and by 1970 much of the first floor was also sub-let as a separate dwelling. It does not appear that any significant structural divisions were made to the interior of the building and from 1971 to the 1980s the house was occupied by a Mr J H Simon and later his son Daniel Simon apparently without alteration but as a single house. During this period the stable block was sold (to Mr Simon's daughter) as a separate dwelling and both properties were