

44 – 46 Hampstead Lane
London
N6 4LL

HERITAGE STATEMENT

Volume 1 – Background and Significance Assessment

To accompany a planning application



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44 – 46 Hampstead Lane, Heritage Statement

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1 INTRODUCTION

1.1 Aim of this Report

This report has been prepared by Heritage Architecture Ltd (SLHA) on behalf of the applicant. The intention of this 'Heritage Statement Volume 1 – Background and Significance Assessment' is to provide a baseline assessment of the current condition of the subject site and the heritage assets within the vicinity, to accompany a planning application for the proposed development at 44 – 46 Hampstead Lane [subject site]. A subsequent report 'Heritage Statement Volume 2 – Impact Assessment and Policy Consideration' shall be issued at a later date, pending the commission of a set of verified views.

The subject site is located within Sub-area 7 – 'Bishops' in the Highgate Conservation Area in the London Borough of Haringey (LB Haringey). Neither 44 nor 46 Hampstead Lane are statutory nor locally listed.

The heritage statement assesses the subject site, describes the proposal in the context of the subject site's setting, giving careful consideration to the conservation area and neighbouring properties and demonstrating that the proposed development has been informed by an understanding of the significance of the Highgate Conservation Area and of sub-area 7 – Bishops, in particular.

The assessment includes:

- Assessment of the site/historic context in compliance with the National Planning Policy Framework (NPPF);
- Assessment of the significance of the heritage asset/s that might be affected by the proposed works;
- Assessment of the property's contribution to the conservation area

This document is to be read in conjunction with the planning drawings and design and access statement prepared by Wolff Architects and other supporting statements included in this planning application.

1.2 Summary

44 and 46 Hampstead Lane are located in the Bishop's sub-area of the Highgate Conservation Area. The Highgate Conservation Area covers areas of both the London Borough of Haringey and London Borough of Camden. The subject buildings are presently two detached buildings built c.1930-1938 on two separate sites. The two buildings were built after the development of the area to the north and northwest by the Quennell brothers, but the design of 44 and 46 Hampstead Lane were not by CHB Quennell or any associated architects. The two buildings are less faithful to the Arts and Crafts style which is predominant in the Bishop's sub-area, lacking in some of the more typical detailing and presenting a more cuboid building form.

The significance of the subject site has been assessed as part of this report and was deemed to have **low** artistic and architectural significance as the buildings appear un-refined attempts at Arts and

Crafts style houses, much inferior to others in the Bishop's sub-area. Furthermore, the buildings have been substantially altered so that any integrity they may have had has been eroded due to inconsiderate extensions and alterations which have undermined the overall building form. The buildings are recognised in the Highgate Conservation Area Character Appraisal and Management Plan ('HCACAMP') as making a neutral contribution to the conservation area (Figure 3). It was also concluded that two properties had **low** archaeological significance, due to the lack of archaeological potential in the area, and significance and **low** historic significance, as there are no known personages or events associated with the two properties. This is expounded in section 6.3: Significance Appraisal.

In the assessment in section 6.5: Appraisal of the Contribution of the Subject Site to the Conservation Area, it is concluded that the contribution that the property makes to the conservation area is **neutral**.

1.3 Authorship

This heritage statement has been prepared by Stephen Levrant Heritage Architecture Ltd, which specialises in the historic cultural environment.

- Stephen Levrant [RIBA, AA Dip, IHBC, Dip Cons (AA), FRSA] – Principal Architect
- Maida Kaiser [Dipl.Ing.Arh, Mr. Arh] – Senior Architectural Conservation Associate
- Cath Layton [MA (Edin), MA, PG Dip- – Historic Building Consultant

1.4 Methodology Statement

This assessment has been carried out using desk-based data gathering and fieldwork. The methods used in order to undertake the study were the following:

1.4.1 Literature and Documentary Research Review

The documentary research was based upon primary and secondary sources of local history and architecture, including maps, drawings and reports. This report has been developed using online and documentary resources and using previous knowledge and expertise gained from working on similar schemes in the area.

1.4.2 Area Surveying

A site visit was conducted on 5th October 2020. Access to the front and rear exterior areas of both 44 and 46 Hampstead Lane was granted. A further site walk included the surrounding conservation area and potential views from nearby designated heritage assets in Kenwood Park.

1.5 Planning Policy Guidance and Legislation

The assessment of the alterations on buildings in a conservation area has been prepared taking into account the information contained in:

- *National Planning Policy Framework (NPPF)*, 2019

- *Planning Policy Guidance (PPG), 2019*
- *Draft London Plan, 2019*
- *Haringey Development Plan DPD, 2017*
- *Highgate Neighbourhood Plan, 2017*
- *Highgate Conservation Area Character Appraisal and Management Plan, 2013*
- *Historic England Good Practice Advice Note 1: Conservation Area Appraisal, Designation and Management, 2019*
- *Historic England Good Practice Advice Note 2: Managing Significance in Decision-Taking in the Historic Environment, 2015*
- *Historic England Good Practice Advice Note 3: The Setting of Heritage Assets, 2017*
- *Historic England Good Practice Advice Note 12: Statements of Heritage Significance, 2019*
- *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment, English Heritage, 2008*

2 GENERAL INFORMATION

44 – 46 Hampstead Lane are located in the Bishop's sub-area of the Highgate Conservation Area, LB Haringey. Hampstead Lane itself forms the southernmost boundary of LB Haringey. Kenwood Park, which stands opposite the subject site, is located in the London Borough of Camden. The subject site is also located in the most westerly part of the LB Haringey and, as already stated, the Highgate Conservation Area is partly contained within the jurisdiction of the London Borough of Barnet and Hampstead Lane itself extends westwards into LB Barnet.

The subject site is presently two separate sites with a detached residential building on each. The buildings were both built c.1930-1938 in a style influenced by the Arts and Crafts style houses already constructed in the area.



Figure 1: The location of the subject site, two red lines indicating approximate boundaries of the two currently separate sites - Nos. 44 (right) and 46 (left).

2.1 Statutory sites

The site forms part of the Highgate Conservation Area (Figure 2: Highgate Conservation Area Map (the subject site outlined in red). Figure 2), which was designated in 1967. Originally, the conservation area comprised of the Bishop's wood area, the Gaskell estate and an area between Southwood Lane, Jacksons Lane, Archway Road, Muswell Hill Road and Wood Lane. It was significantly extended in September 1990 to include all of Archway Road and the streets off it on both sides. In 1994 the Conservation Area was further extended to include properties on Shepherds Hill, up to the border of the Crouch End

Conservation Area. Today, the conservation area sits across the boundary of the London Boroughs of Haringey and Camden with the subject site sitting on the London Borough of Haringey side.

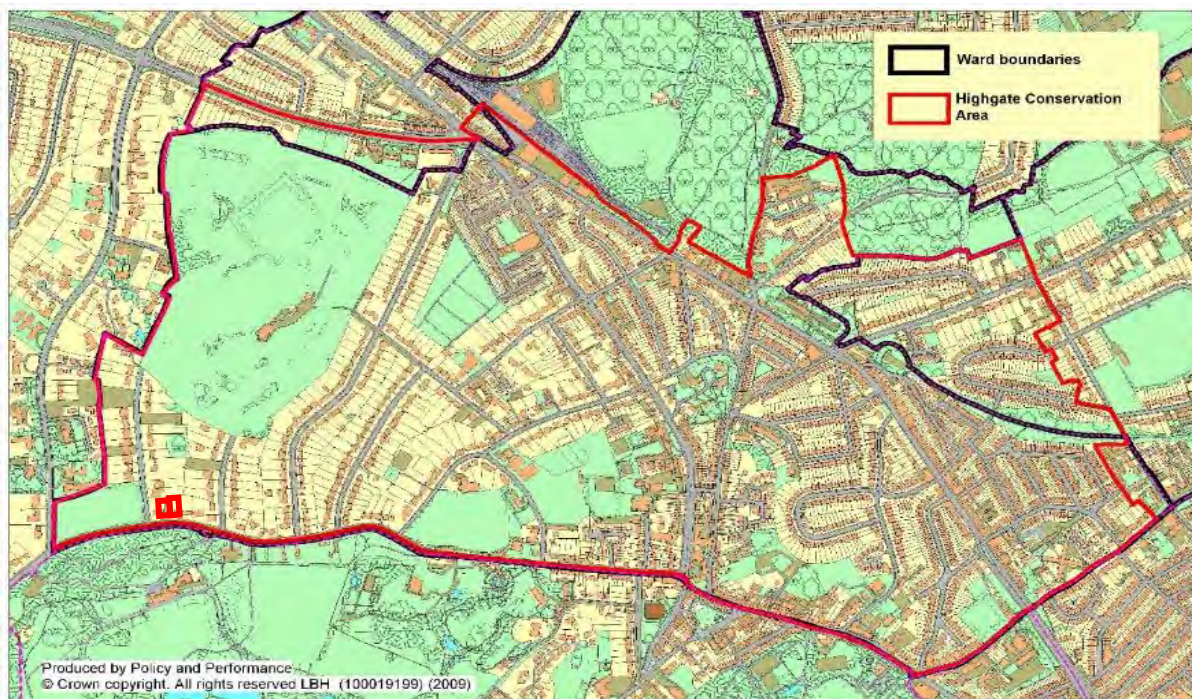


Figure 2: Highgate Conservation Area Map (the subject site outlined in red).

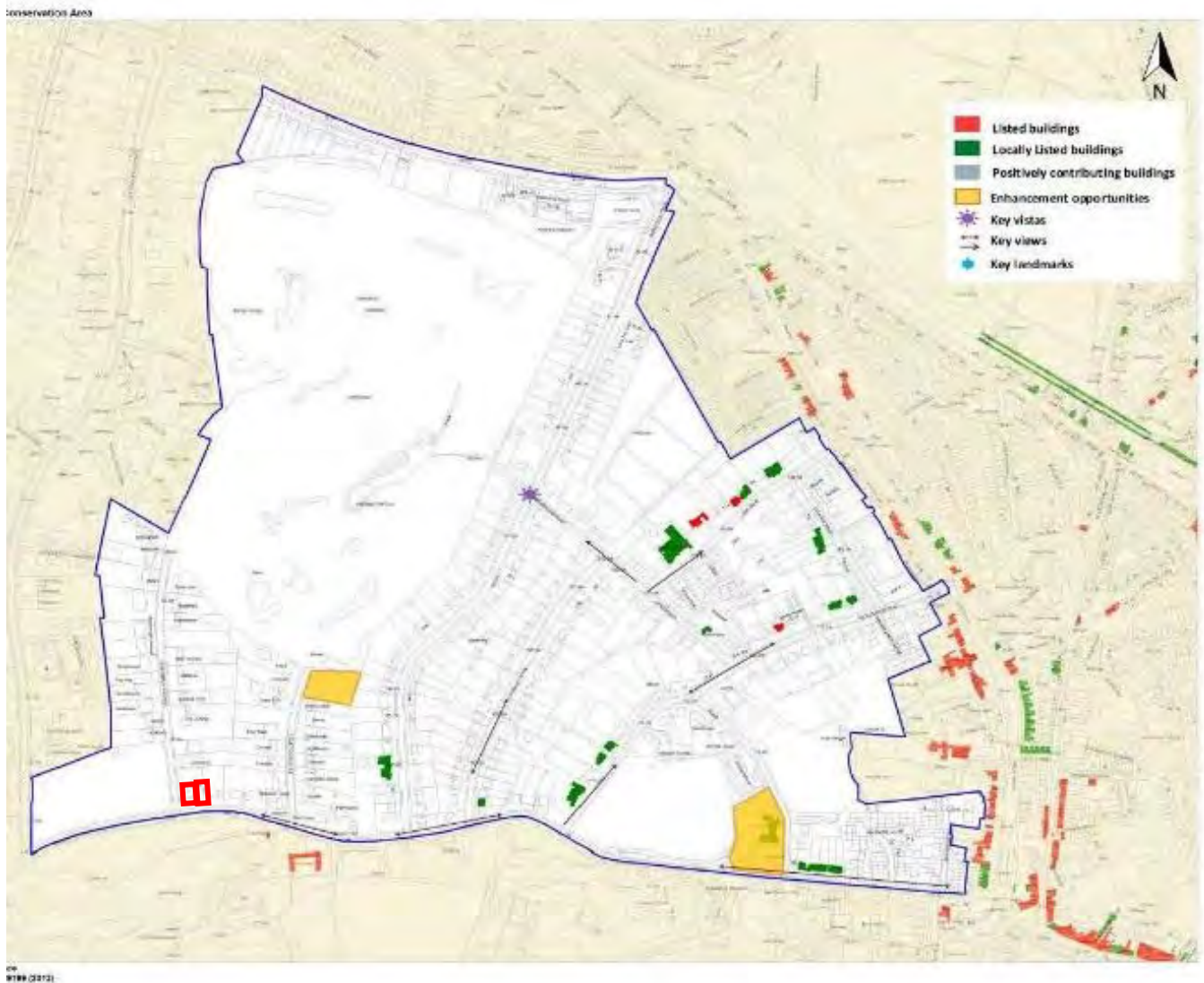


Figure 3: Map of Sub-area 7: Bishop's in Highgate Conservation Area (the subject site outlined in red)

The chapter on the Bishop's sub-area, in which the subject site sits, in the *Highgate Conservation Area Character Appraisal and Management Plan, 2013* (HCACAMP) has a section entitled "Positive Contributors" which states that: "10.8.1 Most of the existing buildings contribute to the homogenous character of the sub-area". This is somewhat of a discrepancy however as the map on the Bishop's sub area in the same document, HCACAMP does not reflect this. On the map, neither 44 nor 46 are marked in grey (the colour assigned to buildings that make a positive contribution)(Figure 3). As a result, they are considered to be identified as neutral contributors to the conservation area.

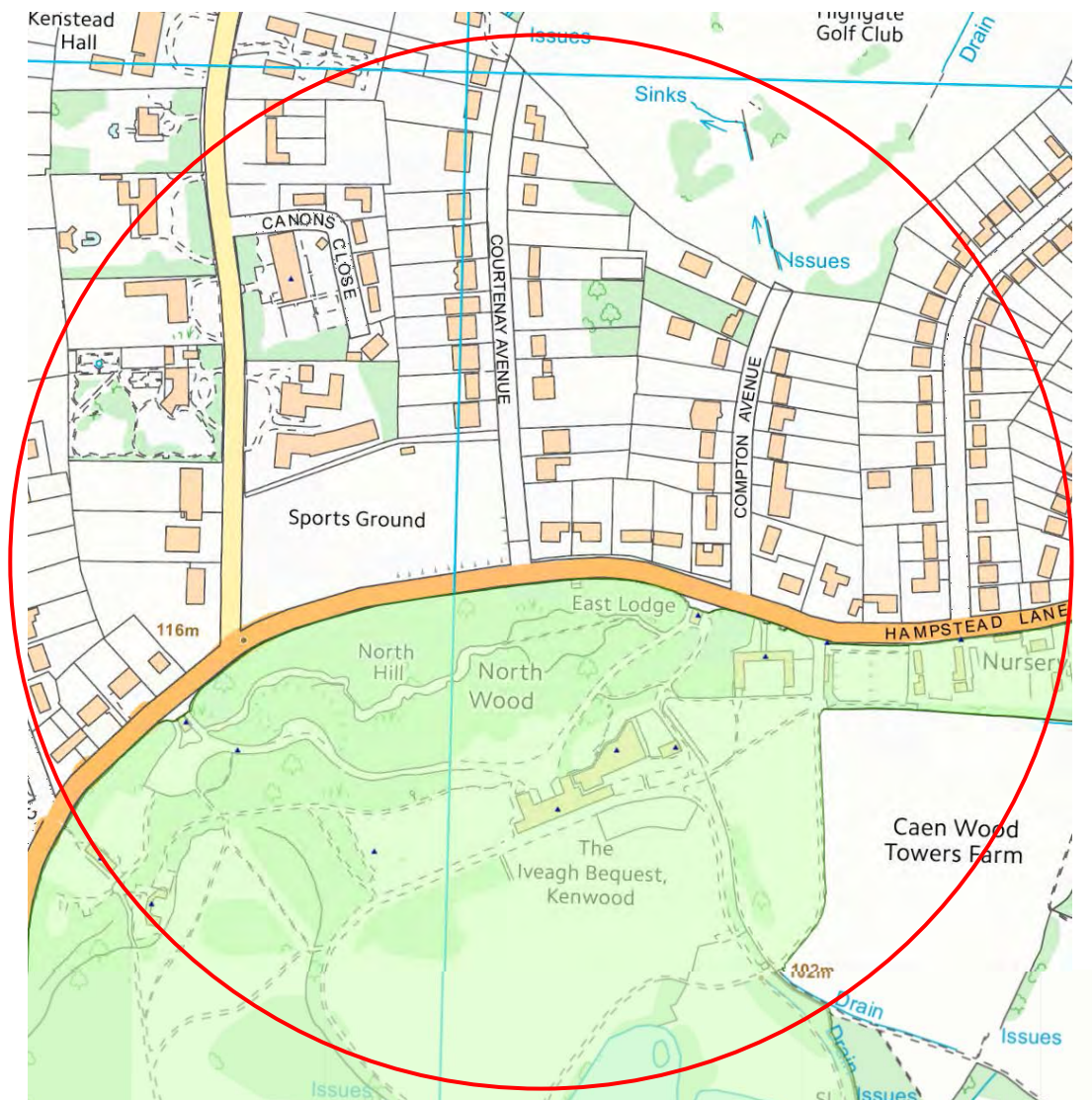


Figure 4: Statutory listed buildings within approximately 500m of the subject site (subject site outlined in red) (source: Historic England)

There are no locally-listed buildings in the vicinity of the site. The statutory listed buildings that are closest to the site are set out below.

Kenwood House Park and Garden

To the south of the site is Kenwood House Park and Garden. The Park and Garden itself is grade II* listed and Kenwood House which stands in the centre is a grade I listed 17th century stately home, remodelled by Robert Adam in the mid-18th century. There are numerous other ancillary buildings and structures associated with the house and gardens within the parkland as well which are listed:

- Kitchen garden walls to Kenwood nursery (grade II)
- Park Flats (grade II)
- East Lodge to Kenwood House and attached gateways (grade II)
- The Lodge House to Kenwood House and adjoining garden wall (grade II)

- Service Wing and outbuildings to Kenwood House (grade II*)
- Monolith (Empyrean) sculpture in grounds of Kenwood (grade II)
- Kenwood West Lodge with flanking gates and gate piers (grade II)
- Gate piers and Kenwood House
- Sham Bridge to south of Kenwood House (grade II*)
- Former Dairy Buildings to West of Kenwood House (grade II)
- Kenwood Farm (grade II)

Other Statutory Listed Sites

The only other statutory listed buildings and structures in the vicinity of the site are a telephone kiosk on Hampstead Lane (grade II) and a suburban house, East Weald (grade II), which stands 450m north west of the site on Bishop's Avenue.

3 HISTORIC BACKGROUND

3.1 The Origins and Development of the Area

Highgate originated as a hamlet at the south eastern corner of the Bishop of London's estate in the medieval period. Once part of the diocese of London, it was later divided between the parishes of St Pancras and Hornsey. There is evidence of buildings in Highgate village dating from the 15th century. In the 16th century it became a popular location for the wealthy to build their country retreats.

Highgate's main period of development was during the 18th century and in the 19th century, during which time it continued to attract people looking for healthier country living. However, over time Highgate Hill became too difficult and hazardous congested with traffic. In response to this, a by-pass was created, forming the Archway Road, which was originally intended as a tunnel under Hornsey Lane to the northeast of Highgate Hill. However, the tunnel collapsed during construction, and was converted into a cutting spanned by a bridge, which became a local landmark. This was later replaced by the present bridge with a much wider span to allow widening of the Archway Road.

The opening of Highgate (GNR) railway station in 1867 extended Highgate's boundaries to the south, east and north, to connect with the neighbouring communities of Muswell Hill and Crouch End. By the 1890s, the Miltons area in the southern part was constructed. Shepherd's Hill became a road instead of a bridle path and substantial houses began to appear on its south side by 1882.

Hampstead Lane is thought to date back to the middle ages and is believed to have run through the Bishop of London's park. In the early 20th century the south side was monopolised by the wealthy, and a series of isolated mansions were built; Beechwood, Kenwood and Caenwood Towers remain to this day. It was not until after the First World War that the lane became busy, with new streets being laid off it with new housing.

The area where Courtenay Avenue is located was formerly the Bishop's Wood, owned by the Bishop of London who used it as his hunting park. The Ecclesiastical Commissioners started developing the ancient Bishop's Wood from c.1900 to 1930. The Bishop's Wood became a suburb of large detached houses on large individual plots overlaid on a landscape with many oak trees and relics of earlier hedgerows and field boundaries. The building leases from the Ecclesiastical Commissioners stipulated plot size, prime cost and sometimes the rate of development, all of which ensured the quality and nature of the streetscapes.

Developer Walter Quennell (brother of architect CHB Quennell, one of the leading practitioners of the "free style" movement in Hampstead) was a well-known developer within the Bishop's Wood area and throughout Hampstead. Walter Quennell laid-out much of the Bishop's sub-area and Charles (CHB) designed and built several of the houses. CHB Quennell's style was free English domestic style, influenced by the dialect of the late Arts and Crafts and the restrained classicism of Neo-Georgian, which also influenced other architect's designs within the area. The area was laid out and largely developed between 1914 – 1930.

Hampstead Lane itself originated as a country lane, connecting Highgate with Hampstead. It retains its country lane feel as it winds along the rolling topography. Today, it forms the boundary of LB Haringey and Camden.

3.2 Historic Development of the Site

The site consists of two detached houses- No. 44 (Lydbrook) & No. 46 (The Garth). Both buildings date from the early 1930s and are first seen in the 1936 Ordnance Survey Map and 1938 aerial photograph but are absent in the 1928 aerial map over the area.



Figure 5: 1928 aerial view showing Kenwood House in the foreground with its grounds and part of Hampstead Heath. Courtenay Avenue is seen to the rear. The subject site remains undeveloped but a clearing is seen on the adjacent site.

It is likely that Hampstead Lane and Courtenay Avenue were planned around the same time as the construction of these buildings.



Figure 6: The subject buildings are seen in the 1938 aerial photograph and their planform bears resemblance to their current form. The half timbered protruding gable, Arts & crafts windows, steep pitched roof and chimneys are seen in this view.

Both Lydbrook and The Garth are designed in a restrained Arts & Crafts Style with red brick faced elevations, half timber gables, modillion cornice with dentils and some leaded windows. They are less impressive as compared to other more prominent examples of their style and type in the area.

Existing archival records do not conclusively attribute the buildings to a particular architect, however they may be the work of Slackford Brothers (refer to Pre-app response PRE/2020/0098 dated 24-06-2020). No information regarding the Slackford Brothers is available at present, and any link of these figures with the buildings, is at best tenuous. It is likely that the houses were part of the pattern book design.

3.3 Map Progression

The following maps show the development of the area from 1915 to the present day. The area marked in red shows the exact or approximate location of the subject site.

The following maps have been used in this section:

- 1915 OS Map
- 1936 OS Map
- 1950 OS Map
- 1989 OS Map
- Contemporary OS Map

1915 OS Map

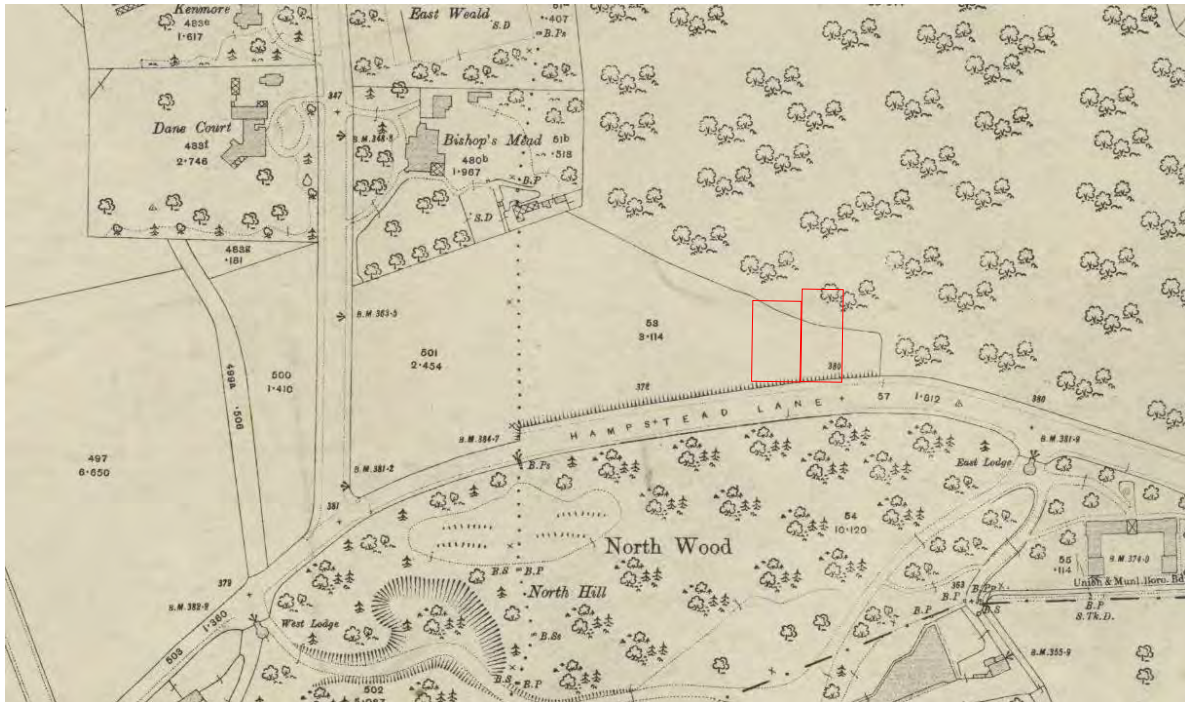


Figure 7: The site was undeveloped and continued to be a northern extension of the heath in the early 20th C. Bishop's Road was developed by this time and is seen in the image, as is Winnington Road on the extreme left.

1936 OS Map



Figure 8: This OS Map from 1936 is the earliest map showing the properties and it is likely that they were built few years prior. By this time, the present (contemporary) street pattern in the area had been established and a number of detached houses were built. Both buildings are situated within generous garden plots, and show some outbuildings (sheds, garages, etc). The area to the west of the site is occupied by a sports ground

This is a detailed historical map of a residential area, likely from the early 20th century. The map shows a grid of streets including Avenue, North Avenue, and Lane. Numerous buildings are labeled, such as 'The Rydges', 'The Garth', 'Ladbroke', 'Oakley', 'Kewood Gate', 'East Lodge', 'Park Place', 'Lans', 'The Gray House', 'The Gray House Cottage', 'Kewood', 'The Gray House', 'The Gray House Cottage', 'The Gray House', 'The Gray House Cottage', 'The Gray House', 'The Gray House Cottage'. A red rectangle highlights a specific area containing 'The Garth' and 'Ladbroke'. The map also shows 'North Wood' and 'Nurse'.

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Contemporary OS Map



Figure 11: The contemporary OS Map shows the area's current layout. In terms of street pattern, this is largely in keeping with the 1930s layout, however a number of c.1930s buildings have been redeveloped. Additionally, previously vacant plots, such as the plots immediately north of the site were developed in the mid-20th C and are seen in this map.

4 CHARACTERISATION APPRAISAL

4.1 Introduction

Highgate Conservation Area has a varied townscape and character; accordingly, it has been divided into seven sub-areas based on historical patterns of development of the settlement, land ownership, and the architectural styles of the buildings within them. The subject site sits within the Bishop's sub-area (sub-area 7). Although NPPF 189 requires that the conservation area as a whole is considered for development proposals, the sub-area will be the area considered in this assessment.

The Bishop's sub area lies between Highgate's historic town centre and the boundary of the London Borough of Haringey to the west. This sub-area comprises predominantly of high-quality buildings by a group of architects, most notably Charles Henry Bourne Quennell who designed largely in the Arts and Crafts style.

The area has a lot of greenery due to the large amounts of planting on the private plots and the playing fields near to 46 Hampstead Lane, on the otherside of Courtenay Avenue. A sense of rural greenery is enhanced by grade II* listed parkland of Kenwood which stands opposite the subject site, and has densely planted mature trees at this point.

4.2 Townscape Character

The streets within the Bishop's Area of the Highgate Conservation Area are an excellent example of high-quality residential development of the early 20th century. The streets are wide with gentle curves or gradients and so there are several important views and vistas within the streetscapes. There are traditionally low boundary enclosures to the streets and gap views between buildings to rear gardens, which together with mature street trees, are valuable features to the green character of the streets.

The area is dominated by substantial residential buildings set within large plots. The buildings are, according to Pevsner, in "a free English domestic style". CHB Quennell's style has set the tone of the Bishop's sub-area, he was one of the leading exponents of the "free style" of architecture at the beginning of the 20th century and is best-remembered for his extensive work on moderate-sized country and suburban houses. Quennell is recognise for his fine detailing design of well-proportioned buildings which appear balanced and refined from the exterior whilst also having interior layouts designed for optimum functionality (Figure 12 and Figure 13). Over the years many of the original houses, including some designed by Quennell, have been replaced with modern, larger houses. The replacement buildings are generally much larger houses of different architectural influence varying from contemporary to classical styles as well as being built closer together, filling their plots to a greater degree than the original houses once had.



Figure 12: A pair of semi-detached houses in Hampstead in a more classical style – illustrated in Quennell's own book *Modern Suburban Houses* (1906).



Figure 13: A pair of semi-detached houses in Hampstead in an asymmetrical classical style – illustrated in Quennell's own book *Modern Suburban Houses* (1906).

Hampstead Lane

The description of the character of Hampstead Lane in the Bishop's sub-area section of the HCACAMP states that: *"The road has a changing character, fronted by houses built in a variety of styles at different periods of time. The western section of the road is abutted by nos. 26 – 46, typically very large houses in substantial plots, many containing large trees from the original Bishop's Wood. Many have recently been substantially altered or rebuilt in a grander scale."*

The changing character identified in the HCACAMP is an asset to the street. There are still several buildings that are of Arts and Crafts and/or neo-Georgian influence, but these are much more varied in their design, with one neo-Georgian house with a convex protrusion, whilst another house is much more Arts and Crafts with a single protruding wing, and overhanging eaves. Several buildings are fully rendered in white or cream with raised parapets or gables, in one case a front-facing ornate gables of a more Flemish tradition. Some of the houses are largely concealed behind high boundary walls and solid gates, which is unfortunate, but in most cases a sense of the houses are visible above. In any case, the boundary treatments also vary, with some houses have transparent gateways, some walls and some hedges, which contribute to the eclectic feel of the area.

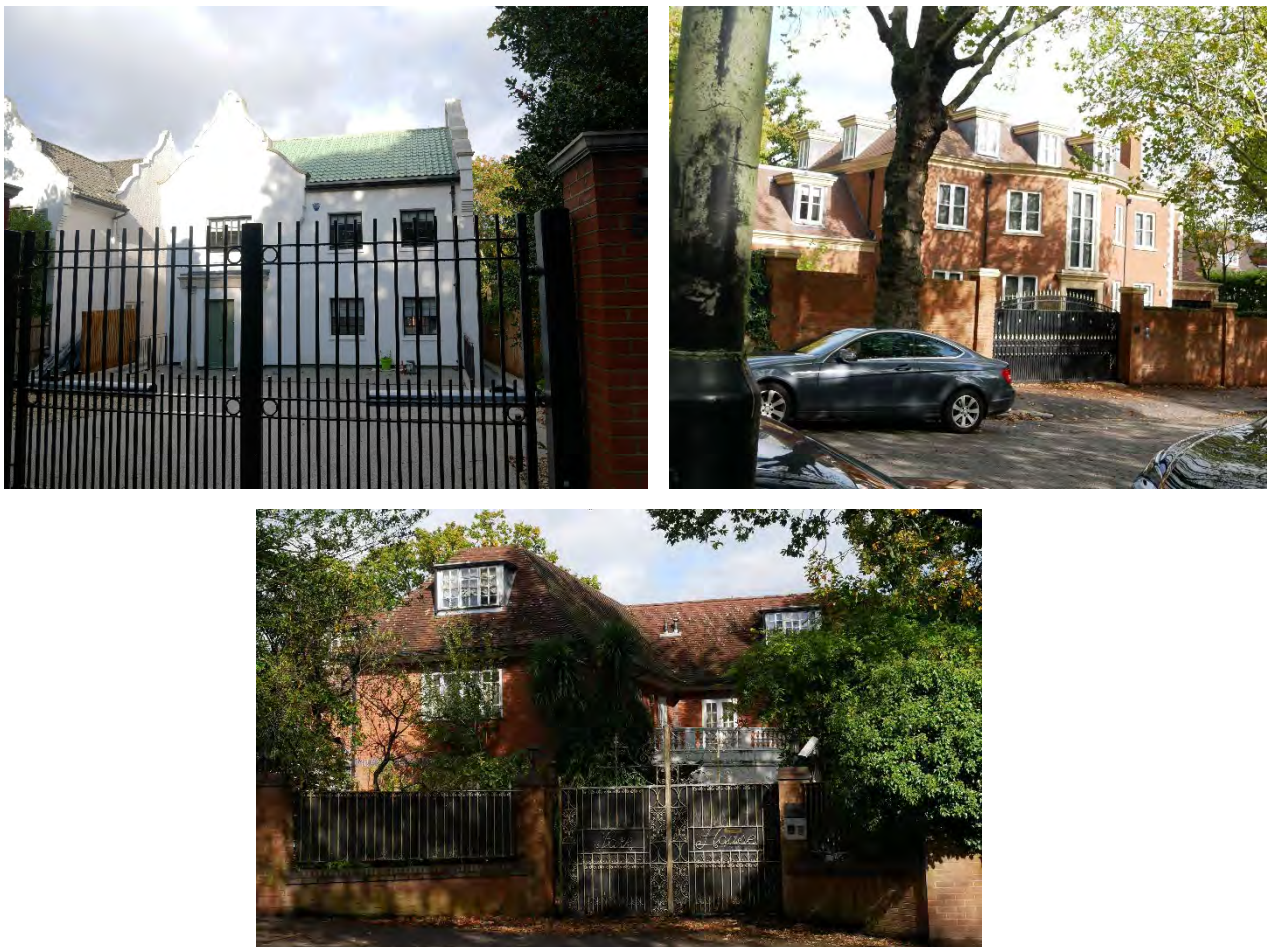


Figure 14: Houses on Hampstead Lane with different boundary treatments and varying design approaches



Figure 15: Houses on Hampstead Lane with different boundary treatments and varying architectural language, as well as bulk and mass approaches to design

42 Hampstead Lane 'Oakleigh', neighbours 44 Hampstead Lane to the east. It is an attractive house which is built in a style that is more faithful to the Arts and Crafts style, with overhanging eaves and bay windows, articulated detailing in different coloured brick. It is more akin to some of the Quennell-houses found on Courtenay Avenue, in its size, proportions and detailing. Permission was granted for its demolition in 2017 (ref, HGY/2017/1710) and there is another extant permission sought for demolition with a new scheme (ref, 2019/2944).



Figure 16: 42 Hampstead Lane 'Oakleigh', approved for demolition in 2017 (HGY/2017/1710)

Sheldon Avenue

On Sheldon Avenue, the adapted or rebuilt houses are numerous, and have a sense of overt uniformity presenting as single blocks of two storeys with an attic storey and often five main bays in a style which could be broadly attributed as neo-Georgian. Features that are consistent include hipped roofs, often with over-hanging eaves; centrally placed entrances with protruding porches or porticos; dormers, often three evenly spaced or one, centrally-placed and neo-Georgian windows. Variant features, such as the varying colours of brick, appear to be somewhat arbitrary when the building forms are so homogenous overall. Many of these buildings are of architectural merit when considered individually, but the effect is that the area has an overly standardized aesthetic. This is disconcerting and conversely results in an overall lack of character.

On Courtney Avenue, which 46 Hampstead Lane backs onto, over half of the original buildings have been demolished and replaced with a similar approach, with the neo-Georgian/Arts and Crafts style being strictly adhered to, albeit in an enlarged form.



Figure 17: A selection of houses on Sheldon Avenue both modern and historic, the overall design appears to be consistent

Bishopswood Road, Broadlands Road, Denewood Road and View Road

On the smaller roads in the Bishop's Sub-area, the style of houses varies much more considerably than on the longer streets. On Bishopswood Road the variety is produced by the various school buildings which date from different eras and serve different functions. As on Sheldon Road and Hampstead Lane, Denewood Road and View Road consists entirely of residential houses, many of them detached. These roads exhibit much more exploratory designs, which does them a great service. Many more modern buildings have strayed quite significantly from the overriding Arts and Crafts/neo-Georgian

language, such as the late 20th century that are found on Denewood Road (Figure 20), which reference the Victorian townhouse typology found on Bishop's wood and Broadlands Road (Figure 18), presenting with front facing gables and steeply pitched roofs and a more vertical building form extending up to three main storeys. Another property on Denewood Road references the Arts and Crafts/ neo-Georgian style by including articulated brick quoins, hipped roofs and overhanging eaves and centrally placed windows with white frames (although not with typical small window lights), yet the form is vertical, similar to that of its neighbour, and the height extends to three storeys. Buildings such as these display a playful exploration of the motifs and features found in the local architectural language and are much more interesting than the overly uniform pastiche found on Sheldon Avenue. Overall, the architectural variety of buildings on these roads makes for a very rewarding experience.



Figure 18: Victorian Buildings on Bishop'swood Road (left and centre) and Broadlands Road (right), the central building is in use as part of Highgate Pre-preparatory School



Figure 19: Modern buildings associated with Highgate School on Bishop'swood Road



Figure 20: Modern buildings of a variant style on Denewood road, some reference Arts and Crafts and neo-Georgian features, whilst others represent a greater departure, referencing only the pitched roofs and overhanging eaves. These are all examples of buildings which extend three or four storeys, more akin to the Victorian townhouse form on Bishop'swood Road.

It is contended that the HCACAMP underplays the positive role, which is indeed a positive role in many cases, of the modern replacement buildings in the Bishop's sub-area. This is likely because some buildings have received consent and been built following the publication of the document, but it is also because the emphasis of the analysis appears to be focused on the historic character and appearance as opposed to the present. There has clearly been an attempt in recent years to only permit demolition and replacement of buildings if they adhere to a somewhat strict cadre of features, as found on Sheldon Road and Courtney Avenue. This serves to overlook key aspects of the character of the area which are more eclectic and interesting, offering genuine variety such as those on Denewood Road which are in turn influenced by other historic buildings in the conservation area. These buildings shape the character just as much as the Quennell-style buildings and the modern adaptations that are replacing them. The variety and influence of all these styles on new schemes would help to prevent an overly-homogenised area.

4.3 The Contribution Made By Open Spaces and Other Natural Elements

Within the Bishop's Area, the street trees and trees within gardens form a very important part of the suburban character and appearance of the area. The sports facilities associated with the Highgate School and the Highgate Golf Club are the only major large open spaces, which are important in creating the setting for Highgate Village and maintaining a sense of separation from the surrounding urban area. Whilst it stands outside of the conservation area, Kenwood Park, which borders the conservation area, opposite the subject site has a large amount of mature green trees and helps to shape the character of the area.

The spacious private house plots provide an attractive landscape setting to the area. These are generally not accessible to the public, but contribute to the character and appearance of the Conservation Area due to the presence of mature trees which form the backdrop and setting for the residential areas and relate to this history of the formerly wooded area. Gardens help to separate different areas of urban development by forming green corridors that break up the built-up areas and provide valuable habitats and routes for wildlife.

4.4 Local Details and Materials

The predominant building material within the area is brickwork, usually red bricks but there are also examples of yellow and dark London stock bricks. Stone or stucco is found in places for architectural dressings and porches. The detailing is mainly classical in terms of porches and porticos, but there are examples of Regency Italianate and Gothic alongside Arts and Crafts details such as timber framing and tile hanging.

The windows are equally varied. The majority consist of painted timber double sashes, mostly though not exclusively with glazing bars; many are set within canted bays or even Venetian windows. Most buildings possess dormer windows at attic storeys. Hipped and gable roofs are finished in clay tile roofing, some in slate, and frequently feature tall brickwork chimneys.

4.5 Negative Factors

The negative factors are attributed within the HCACAMP to the loss of features, and the remodelling or complete demolition and rebuilding of houses that are not in keeping with the character of the area. This assertion is contended in this report, as stated above, the "character of the area" is defined by a continuous process of change with buildings from a variety of periods and in a number of different styles.

As previously stated, the erection of high front walls and gates, such as on Hampstead Lane, creates an enclosed effect within an otherwise open streetscape. The extending of properties right up to the plot boundaries, as shown on Sheldon Avenue, and the creation of front-garden parking has a negative impact on the green and wooded character of the area.

5 DESCRIPTION OF THE SITE

5.1 Overview

The buildings on site date from the early 20th century, c.1930-1938. Whilst the two houses are detached, they are mirrored to one another, with only a very small passageway on either side of each boundary that passes between them and as such, should be considered as a pair. This is extenuated in the way that both buildings have chosen to extend towards one another in recent years, with wing-like extensions, both lower in height, but still two-storey extending towards their shared boundary. Whilst this has helped to retain their similarities, these extensions alter the original building form making them both very much more horizontal in form than they were originally intended. It also serves to detract from the main cell of the building, this is especially the case with 44, which has extended in both directions off the main cell, whereas 46 has only extended eastwards.

Both houses have rather indelicate half-timbered stud work to the front facing gable, in a mock-Tudor style. Whilst this is a feature found on Arts and Crafts houses, it is not something that appears elsewhere in the Bishop's sub-area and is somewhat atypical, therefore. Both houses have hipped roofs with clay tiles and small overhanging canopies above the front door and front bay. The buildings are rather sparsely detailed, the only notable feature being a protruding cornice of coursed bricks running between ground and first floor.



Figure 21: Photographs showing numbers 44 (right) and 46 (left) from the approximate position of the site boundary

5.2 44 Hampstead Lane



Figure 22: Front elevation, viewed from the western entrance gate

5.2.1 Front Elevation

The front garden has more trees and hard landscaping dating from the early 20th century, although the forecourt is all tarmacked. The garage extension as it is presented now, is believed to date from 1988 (Ref HGY: 40077), although there has evidently been some more recent pointing carried out, which has been poorly executed.

The first two storey element on top of the garage is slightly recessed in an odd manner, with lead flashings, was proposed and executed in 1998, HGY: 056960, (following the 1988 application HGY: 46267). The garage doors themselves are inappropriate and unattractive and in no way appropriate to a house of this style (Figure 23).



Figure 23: Garage extension which dates in part from 1972 and 1988 although thought to have been re-pointed more recently. First floor, recessed extension above was proposed and executed in 1998, HGY: 056960, (following the 1988 application HGY: 46267)

The date of the wing to the east of the building is not known. Following the application to construct a garage on this side of the building in 1972 (ref: 1533/44/4), a building the full depth of the main house appears on the Ordnance Survey Map, as issued as part of the 1989 planning application (Figure 10). Yet this building is marked as standing separately to that of the main building, so it is assumed that this wing was re-constructed either in 1989 or in 1999 when the two phases of works were undertaken. In any case, the extension is an overly large horizontal form which intersects the two existing protruding side gables and chimneys in an unnatural manner. The French doors on parliament hinges also appear somewhat misplaced, opening as they do onto a driveway (rather than a terrace or patio, which would be more appropriate).

Indeed, the single storey elements on either side of the main building (Figure 23 and Figure 24) give the front elevation a low-lying horizontal overall form, which is quite inappropriate for a building which originally intended to reference the Arts and Crafts style buildings in the area. The result is something that looks like the hybrid of a Frank Lloyd Wright-inspired prairie house rather than something that is intending to emulate the British suburban developments of the late-19th century.



Figure 24: Single-storey extension to the east of the building, formerly a garage, believed to date from 1990s.



Figure 25: Steps and landscaping which clearly pre-dates the construction of the boundary wall (1989 ref - HGY: 40077), as the boundary wall obstructs the top of the steps, rendering them redundant.

The front door has been replaced with an inappropriate, solid replacement in wood of a light-coloured finished and full-height glass panel of obscured glass. The doorstep has been fully replaced with marble (it is presumed to have originally been tile, based on the finish at 46), which is also inappropriate. Positive features include the lantern to the right of the door and wooden brackets supporting the tiled canopy.



Figure 26: Front door showing replacement door, glass panel and marble doorstep, all inappropriate.

5.2.2 Rear Elevation



Figure 27: Rear elevation as viewed from the tarmacked yard at the north of the site.

What can be seen of the overall rear elevation (partially obscured by the large evergreen tree) indicates that there is a sense of balance than to the front elevation, but here also alterations have introduced inappropriate features that have undermined the original integrity of the building.

The protruding bay window on the ground floor is appropriate but, like the fenestration above it, lacks glazing bars that one presume would have been in place (46 retains leaded lights in many windows,

which most likely would have been in place on 44 as well). The larger double sliding doors to the kitchen, on the right of the building are overly large and have been executed with similar poor quality pointing to the alterations on the front elevation (Figure 28).

Fenestration to the gym, inappropriate UPVC sliding doors with “Georgian Bars” – false glazing bars set between the two double glazing panes. The opening appears to have previously been timber as timber frames remain (Figure 30 and Figure 30).

Faux stones (brick) in flower beds and concrete tiles to the terrace, all poor quality and attractive. A deck is in place on the eastern side of the terrace, but this sits on top of the paving, which clearly runs underneath. Joins to extensions are not of good quality and different coloured brick is also noticeable here (Figure 28).



Figure 28: Left, poor choice of brick matching to modern extension; centre, overly large double sliding doors to kitchen; right, fenestration lacking or with inappropriate glazing bars



Figure 29: Sliding doors to the garage extension (now a gym) with modern, double-glazed uPVC sliding doors installed into the original timber frames. Glazing bars are false "Georgian Bars", set between the two panes.



Figure 30: Detail of sliding doors to the garage extension showing false "Georgian Bars", set between the two panes.

The back garden features a stepped terrace with raised flower beds, responding to the sloping topography of the site. At the bottom is a flat lawn, tarmacked yard with floodlights and a swimming pool by the eastern boundary.

Many elements of the back garden are unattractive or outdated and inauthentic with regards to the original gardens of the early 20th century Arts and Crafts inspired houses in the area. Such elements include the tarmacked yard and floodlights, the concrete tiles (which are the main paving material of the top terrace) and cast concrete blocks near the eastern boundary with a fleur de lis pattern.



Figure 31: Above left, fleur de lis concrete blocks on eastern boundary; above right, decking placed on top of cement terrace tiles; below, view of lawn and tarmacked yard with floodlights

5.3 46 Hampstead Lane – ‘The Garth’



5.3.1 Front Elevation

The overall main building is very box-like, built in a mainly square form, with the features too enlarged to appear authentically Arts and Crafts. These features include the front facing, tall gable with exposed timber and white render and the protruding box window on ground floor level. Similarly, the gables overhang, but not to a sufficient degree to denote authentic Arts and Crafts style. The overhanging clay tile canopy is appropriate but relates oddly to the pronounced window, beneath. The front door appears highly inappropriate in design and wood finish being in a pale, yellow wood colour with a glass panel to the right. The entrance porch retains attractive pillars with pronounced quoins which are interesting feature as well as the original clay tiles on the floor and the bell-pull on the right of the front door. The coursed brick detail that runs across the building between ground and first floors is an attractive feature.



Figure 32: left; inappropriate front door with pillars that features articulated quoins, centre; authentic bell-pull, right; obscured glass in the right hand window of the two at first floor in the front gable

The two extensions wings which extend eastwards off the main house are blocky and cause the building to lack overall symmetry. The extensions have inauthentic windows with faux-leaded lights which are inferior to those on the front façade, although the right hand window on the façade has obscured glass rather than leaded lights, which looks out of place. The extensions themselves are poorly joined with obvious variations in brick colour and pointing the windows are inauthentic with PVC double glazing in places and two sets of double French doors on parliament hinges opening onto the front driveway.

The driveway itself is of no significance and is entirely tarmacked with a low modern wall that retains the flowerbeds.



Figure 33: View of the extension to the right showing two sets of double French doors with parliament hinges



Figure 34: top left; join between later extension and main building, top right; inappropriate windows with UPVC double glazing; bottom; poor quality false leaded lights.

5.3.2 Rear Elevation

From the rear, the protruding element of the extension ruins the symmetry of the main building, which would once have appeared in-proportion and balanced, but with some quirks, appropriate to the Arts and Crafts style, such as the off-set protruding bay and dormer. The pronounced brick coursed cornice which was a positive feature on the front façade, serves to over accentuate the overly large width of the building at the rear.



The ground floor glazing has been replaced with overly large inappropriate openings which are too numerous and too similar in scale. On the first floor the windows have lost the leaded lights in the lower panes (although these are retained in the upper panes). When viewing the rear elevation from the garden, the windows in the extension part of the building appear too numerous to have any balance. As with the front the side extension is poorly joined with different coloured brick.



Figure 35: left; windows in the main part of the building, top lights are leaded but lower ones are not, right; over-sized and overly numerous windows in the side extension



Figure 36: poorly joined extension with different coloured brick and messy pointing

The rear landscaping is ill-conceived. There is a step which runs the entire width of the building made of brick, with three steps which is oddly joined to the house. The paving has many dis-joined sections and odd walkways which are of poor quality and are in a state of disrepair, buckling and falling downhill. Crazy paving runs underneath tiling which dates from a later date.



Figure 37: odd step adjoined to rear of the building



Figure 38: modern, elevated walkway with decking adjoining side extension

5.3.3 West Elevation

In some ways, the most attractive elevation with Arts and Crafts references is the west elevation, which fronts onto Courtenay Avenue, with its small leaded lights, which have been painted over at ground floor. Yet it is still overly symmetrical and box-like to feel authentic and is intersected by a modern garden wall, which has been added at a later date.



Figure 39: left; ground floor window, painted over, right; modern garden wall and gate dividing the front and rear of the property

6 SIGNIFICANCE APPRAISAL

6.1 Introduction

The NPPF (Para 189) 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 also be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on that significance.”*

Significance is defined by Historic England as “The sum of the cultural and natural heritage values of a place, often set out in a statement of significance”.

A significance assessment has been provided to ascertain historical development of the property and its contribution to the conservation area. It outlines the findings of the background research, based upon visual inspection of the building and its setting, and primary and secondary sources of local history and architecture, including maps, drawings and reports.

The appraisal of significance is the result of desktop research and analysis and a site visit conducted in October 2020 in order to inform the significance of 44 and 46 Hampstead Lane.

Significance is determined on the basis of statutory designation and professional judgement. Our approach for determining significance builds upon our professional experience and the guidelines contained in two main national documents: the DCMS ‘Principles of Selection for Listing Buildings’ (November 2018) and in the Historic England’s ‘Advice Note 12: Statements of Heritage Significance’ (October 2019).

The first document states that the special interest of a building is determined based on its Architectural and Historic Interest, assessed through the principles of Age and Rarity, Aesthetic Merits, Selectivity and National Interest. Historic England identifies three potential points of interest that can be held by heritage assets; artistic and architectural, historical and archaeological.

6.2 Assessment criteria

This descriptive appraisal will evaluate the significance of the subject site as a locally listed heritage asset against Historic England’s criteria outlined in the aforementioned Historic England’s ‘Advice Note 12: Statements of Heritage Significance’. These points encompass the following points of interest and are in line with the statutory definitions set out in the NPPF:

- **Archaeological interest** There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
- **Architectural and artistic interest** These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the

design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

- **Historic Interest** An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

In order to determine the significance of a certain component of a heritage asset the sum of its artistic and architectural, archaeological or historic interest needs to be disaggregated and determined.

The grading of values is considered using three categories: **low, medium and high.**

6.3 Significance Assessment

Archaeological interest

Archaeological Priority Areas (APAs) were created in the 1970s and 1980s across Greater London as a means of identifying areas with high archaeological potential. Historic England is in the process of updating these assessments in coordination with each of the London Boroughs. Haringey's APA is due to be updated in the next five years, but the previous assessment of the area has not found Hampstead Lane to hold any potential for archaeological interest. The only area identified by the APA in the general area is Haringey's APA 3: Bishop's Lodge, medieval moated hunting lodge, Highgate Golf Course. Yet this area is more than a kilometre away from the site and is not considered to have any bearing on the site's archaeological potential. As a result, the site has **low** archaeological interest.

Artistic and architectural interest

Both 44 and 46 Hampstead Lane were built between c.1930-1938, but most likely the early years of the 1930s. This means that they were constructed after the Ecclesiastical Commissioners developed the ancient Bishop's Wood and after the Quennell brothers laid out the area to the north and northwest. The fact that these buildings post-date those of CHB Quennell, Cooper and were designed by a different hand is quite clear. Even though their original form has been greatly eroded by the extensions and alterations in subsequent years, the original form of the buildings was stocky and block-like, the details, for the most part, unrefined and inelegant. Even in their original form they do not hold the same charm, balance and attention to detail of the Quennell buildings cited previously in this document (Figure 12: **A pair of semi-detached houses in Hampstead in a more classical style – illustrated in Quennell's own book *Modern Suburban Houses* (1906).**Figure 12 and Figure 13).

In addition to this, the original forms have been undermined substantially by the alterations carried out to the buildings, with the extensions on completely changing the buildings' form. This is particularly the case with 44, which is now has an overall horizontal profile with sprawling wings presenting almost like a Frank Lloyd Wright-inspired prairie house with sprawling extending east and west in a manner most inappropriate for these suburban London houses.

46 has retained slightly more of a semblance of vertical proportion on the front façade with the extension to the east having two storeys instead of one, and due to the fact that they have not extended beyond the original building line to the west. Yet, the extensions are poorly joined with mismatched brick and poor-quality pointing (Figure 34). At the rear elevation the stepped-out protrusion undermines any sense of balance. The result is an overly dense block when viewed from the rear. In both houses, the rear fenestration is inappropriate, the windows are either too numerous (46) or too large (44) and missing leaded lights and/or glazing bars and both have replaced the front door, the main focal point of the front façade with a highly inappropriate modern door and unattractive inappropriate glass panel to the side (Figure 26 and Figure 32).

The rear landscaping is in a sorry state on both properties, where it is original it has fallen into disrepair and cracks are exhibiting due to failing retaining walls, mid-century landscaping additions such as concrete cast blocks and cement paving are unattractive (Figure 31), both properties have added decking, either as a strange elevated walkway (46, Figure 38) or set on top of the existing paving (44, Figure 31). Furthermore 44 has a large tarmacked area with floodlights, which must be visible from neighbouring properties on Hampstead Lane and Courtenay Avenue (Figure 31).

Overall, the architectural and artistic interest of both of these properties is considered to be **low**.

Historic interest

44 and 46 Hampstead Lane do not have any known historical links of any significance. As mentioned previously, they are not associated with the Quennell's laying-out of the nearby area, nor are the buildings known to be designed by CHB Quennell or any associated architects. The Slackford Brothers, to whom the buildings appear to be attributed are relatively unknown architects. As there are no other personages or events known to be attached to the properties, the historical interest of both of these properties is considered to be **low**.

6.4 Summary of Significance

As has been ascertained in this section, the area where the subject site stands is not understood to have any archaeological potential. Similarly, there are no known personages or events associated with either 44 or 46 Hampstead Lane. Therefore, the archaeological and historic interest of the properties are both considered to be **low**.

The architectural and artistic interest has been considered, both in terms of how the buildings were originally (as far as can be understood in the absence of original drawings) and also in terms of how the buildings present now. It is considered that these buildings were never of great architectural or artistic interest and did not have the integrity of proportions and fine detailing of the buildings in the area that were built by more notable architects in the preceding decades. It is also concluded that the inconsiderate additions and alterations to the buildings were carried out without consideration for the exterior aesthetic and whatever small amount of stylistic or architectural integrity the properties may have had in the first place, has now been eroded. As a result, the architectural and artistic interest of the buildings is also **low**.

6.5 Appraisal of the Contribution of the Subject Site to the Conservation Area

The following questions contained in the Checklist “*Conservation Area Designation, Appraisal and Management*” (Historic England Guidance, 2016) might be asked when considering the contribution made by unlisted buildings to the special architectural or historic interest of a Conservation Area. A positive response to one or more of the following **may** indicate that the unlisted building makes a positive contribution provided that its historic form and values have not been eroded.

‘Is the building the work of a particular architect of regional or local note?’

Response: No, the Slackford Brothers are relatively unknown.

‘Does it have landmark quality?’

Response: No.

‘Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?’

Response: Overall no, whilst the original buildings could have been said to reflect the style and age of the buildings in the area, the buildings as they present now have been altered quite substantially so that, with the exception of red brick (which is ubiquitous in London) features can only be said to reference those in the area and do not accurately reflect the style.

‘Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?’

Response: No, the adjacent heritage assets are Kenwood House and associated buildings. As demonstrated in the Townscape Character Area Assessment (Section 4), the Bishop’s Sub area of the Highgate is a great mix of buildings so all buildings relate to the Conservation Area to a certain extent. 44 and 46 Hampstead Lane, as they stand now (substantially altered from their original form), do not relate in any significant way.

‘Does it contribute positively to the setting of adjacent designated heritage assets?’

Response: No. As defined in the HCACAMP, 44 and 46 are neutral contributors, the significance assessment in section 6, agrees with this.

‘Does it contribute to the quality of recognisable spaces including exteriors or open spaces with a complex of public buildings?’

Response: No.

‘Is it associated with a designed landscape e.g. a significant wall, terracing or a garden building?’

Response: No.

‘Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?’

Response: No. 44 and 46 are not thought to have been part of the original designed layout of the area and were built at a later date.

‘Does it have significant historic association with features such as the historic road layout, burgage plots, a town park or a landscape feature?’

Response: No.

‘Does it have historic associations with local people or past events?’

Response: No.

‘Does it reflect the traditional functional character or former uses in the area?’

Response: No, the former use (prior to the present building) was open land associated with either arable farming or the historic Bishop’s Wood Estate. The residential development on these sites in the 20th century was the first time the area’s function became residential.

‘Does its use contribute to the character or appearance of the area?’

Response: No. As defined in the HCACAMP, 44 and 46 are neutral contributors, the significance assessment in section 6, agrees with this.

6.6 Summary of Contribution to the Conservation Area

In undertaking the above assessment of a non-statutory listed site within a Conservation Area, no wholly positive answers have been provided in response to the checklist.

As such, the assessment of contribution to the conservation area in this section has also found that 44 and 46 Hampstead Lane offer a **neutral** contribution to the conservation area.

As ascertained in the significance assessment (section 6), there is no particular interest in the design of the buildings as they stand today and the architectural and artistic significance of the buildings is considered to be **low**.

In consideration of the significance assessment, the criteria set out by Historic England which constitute positive contributors and as a result of the assessment made in this section, the properties could be considered to have a **neutral contribution** to the conservation area overall.

7 CONCLUSION

This heritage statement has undertaken detailed documentary research and a visual analysis of the subject site in order to establish the significance of 44 – 46 Hampstead Lane, according to the values set out by Historic England and the tenets of national, regional and local planning policy and guidance.

The assessments carried out in this report have found that both properties are of **low** archaeological and historic significance (section 6.3) due to their low archaeological potential within the area, and the lack of historic associations with any person or event of interest. Both properties had an unrefined original design and the inconsiderate extensions and alterations have resulted in an overall **low** artistic and architectural interest. It was assessed in section 6.5 that 44 – 46 Hampstead Lane makes a **neutral** contribution to the Bishop's sub-area of Highgate Conservation Area.

The site has limited visibility from any heritage assets in or around Kenwood Park due to the topography and abundant presence of trees, both within Kenwood Park, on Hampstead Lane and within the boundaries of the properties themselves. It is considered that replacement building on the site would be unlikely to have an impact on any of the listed buildings and would have a limited or reduced impact on the conservation area, as a result of these trees, although a proper impact assessment will be conducted at a later stage.

It is also noted how the character appraisal has explored how the character of the Bishop's Sub area has been altered due to many of the buildings in the area now having been re-built or replaced. This has been done to varying degrees of success, which is not reflected in the HCACAMP.

It is considered, therefore, that there are reasonable grounds for demolition of the existing buildings on the site, and that there is an opportunity to redevelop the sites of both of these buildings with a scheme of superior design quality.

A full impact assessment of the proposed scheme shall follow in Volume 2 of the Heritage Statement: 'Impact Assessment and Policy Consideration'.

8 APPENDICES

8.1 References

Collins, R. *'In search of an Edwardian Master'* in Context Journal No. 89, Institute of Historic Building Conservation (May 2005)

8.2 Planning History

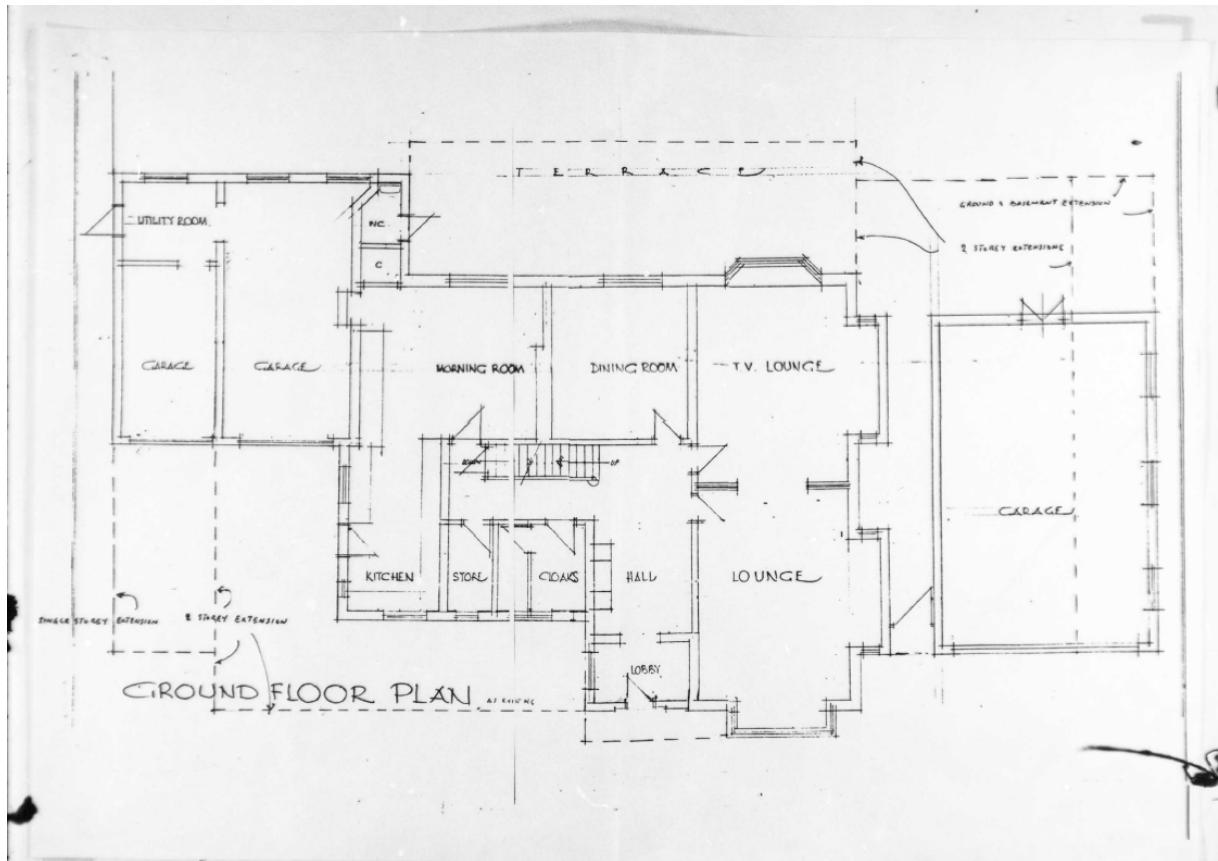
44 Hampstead Lane

Planning Ref	Date	Description	Decision
OLD/1971/0331	1971	Formation of additional vehicular access	Granted
OLD/1972/0405	1972	Retention of double garage and single storey extension to existing garage	Granted
OLD/1988/0524	1988	20/4/88 Erection of two storey and single storey front extension with rear roof over space, additional rooms in the roof space. Erection of a part 2 storey/part single storey rear extension with roof terrace. Erection of first floor.	Granted
OLD/1989/1173	1989	23/12/88 Erection of two storey front portico and alterations to elevations.	Refused
HGY/1989/0899		Erection of boundary wall and gates.	Granted
HGY/1993/0045	1993	Renewal of planning permission HGY/37190 for the erection of a two storey and single storey front extensions with new roof over including additional rooms in roof. Erection of part 2 storey part single storey rear extension with roof terrace and erection of first floor side extension over garage.	Refused
HGY/1993/0108		Erection of covering building to existing swimming pool.	Granted
HGY/1999/0165		Erection of 2 storey side extension with roof carried over and alterations. Erection of first floor side extension with roof carried over and associated 2 storey rear extension with flat roof.	Withdrawn
HGY/1999/0928		Erection of three storey rear extension and first floor side extensions. Remodelling of bay to sitting room with	Granted

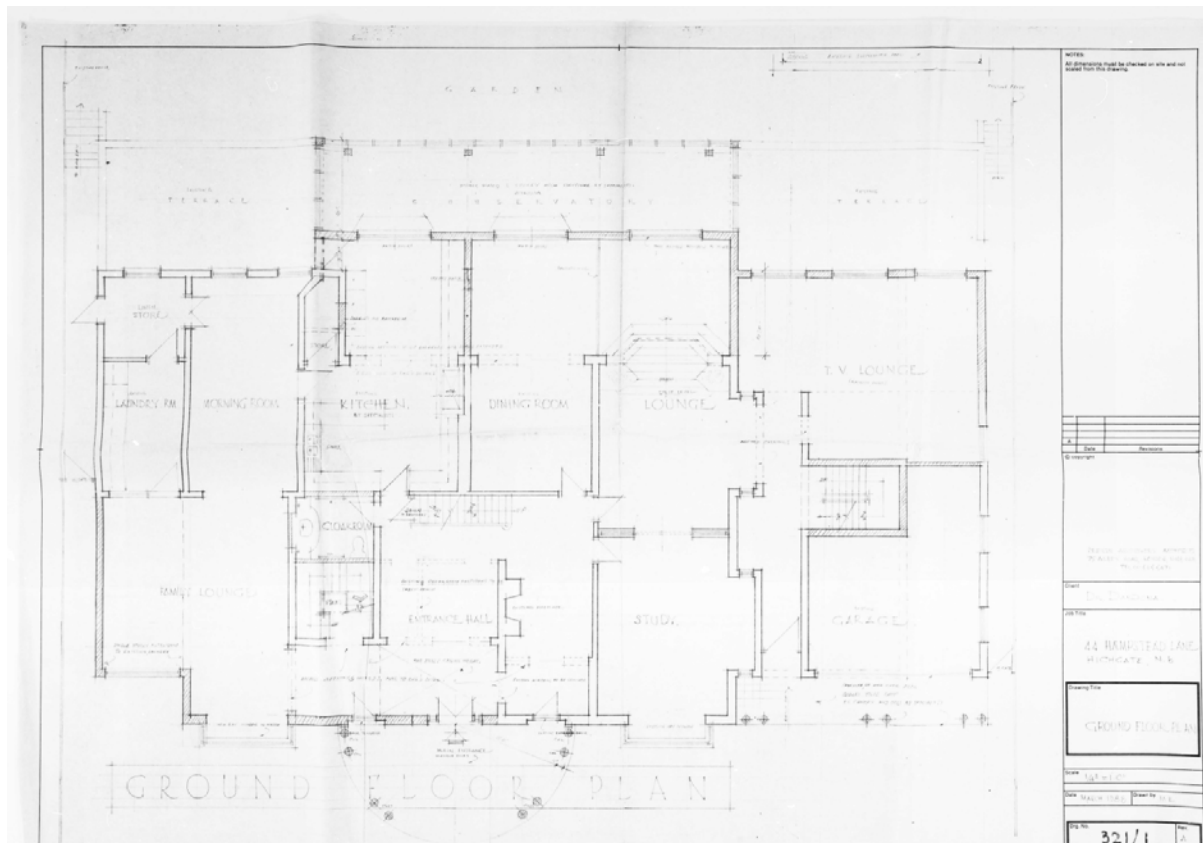
		extension of basement under existing terrace and associated alterations.	
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Points of note:

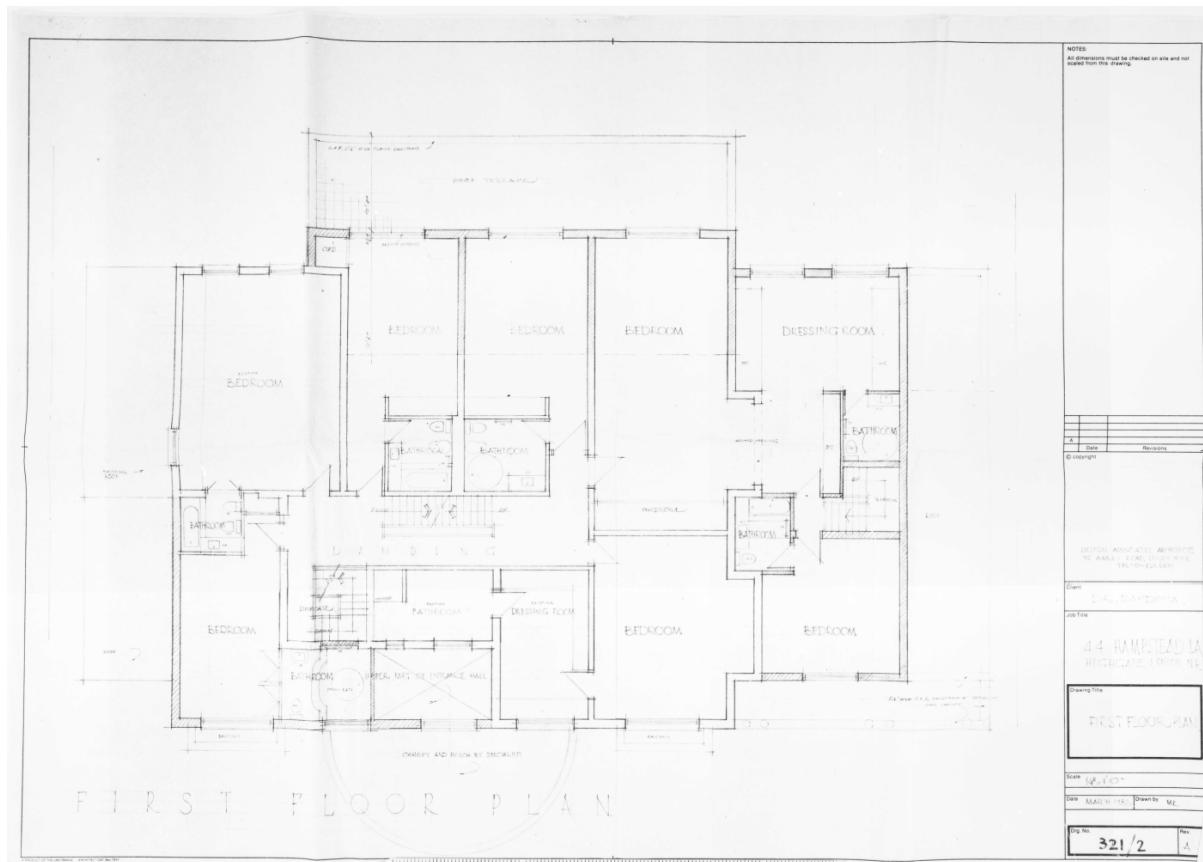
- Garage extension first appeared as a 'car port' extension to the existing garage (1972, 1533/44/4) but which was ultimately excluded from that planning application.
- Works granted consent in 1988 were not fully enacted (as evidenced in later correspondence during 1993 planning application, Ref HGY: 46267) specifically pertaining to the swimming pool cover.
- Front boundary wall was constructed following permission in 1989, (Ref HGY: 40077).
- Erection of three storey rear extension and first floor side extensions. Remodelling of bay to sitting room with extension of basement under existing terrace and associated alterations.
- Letter dated 9th November 1999 from Stuart Cooke, Principal Planning Officer to Haringey Legal Department states that:
- *"Current policy does not allow first floor extension in this sort of position. The client is saying that he has commenced the 1988 permission by building the ground floor part of the extension ... I have negotiated reductions in the other extensions that are included in the current application which would be swamped by what was approved in 1988. I would not want the whole of the 1988 planning permission to be implemented."*
- The application brought forward in July 1999 (HGY: 056960) did modify the extensions but the first floor side extension was, by 1999, contrary to policy, but the applicant wished to persist (the ground and first floor rear extension were still valid).
- A subsequent letter on 1st December 1999 from Stuart Cooke to the applicant states that:
- *"I have not received comment back from our Legal Service. They advise that sufficient works have been carried out to constitute a commencement of the development granted planning permission in 1988."*
- An undercroft and large basement was also proposed at this time, but these works were not carried out.



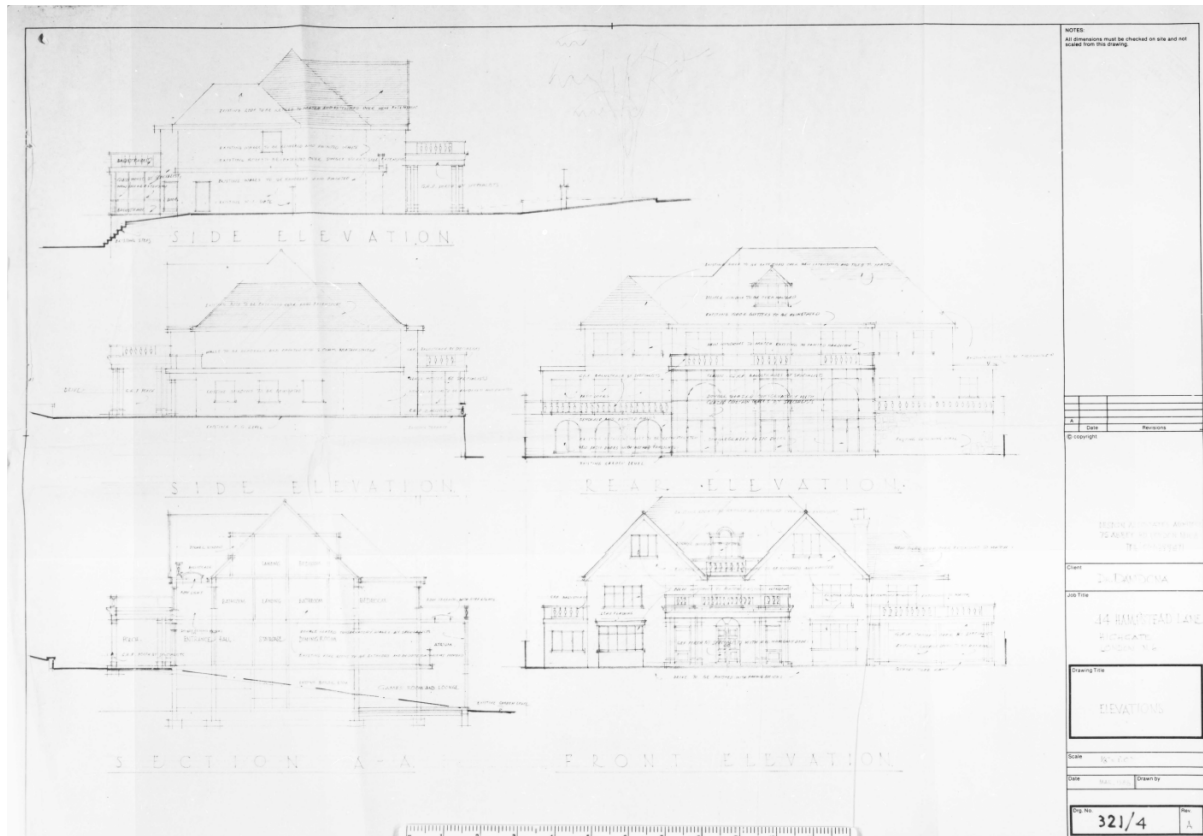
Existing Ground Floor Plan, OLD/1988/0524



Proposed Ground Floor Plan, OLD/1988/0524



Proposed First Floor Plan, OLD/1988/0524



Proposed Elevations, OLD/1988/0524

46 Hampstead Lane – ‘The Garth’

Planning Ref	Date	Description	Decision
OLD/1981/0508	1981	Erection of two storey side extension.	Granted



Proposed drawing, 1981 Planning application showing side extension