



# 98 High Street, Hornsey. N8 7NT

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HERITAGE/ CONSERVATION STATEMENT IN SUPPORT OF RESTORATION OF FRONT FAÇADE; LOFT CONVERSION AND ERECTION OF REAR DORMER; CONSTRUCTION OF MEWS HOUSE TO REAR; RECONFIGURATION OF EXISTING 2 X FLATS WITHIN A CONSERVATION AREA.

Section 73 Application revision.  
July 2026

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## HERITAGE STATEMENT FOR 98 High Street, N8

The existing building is neither a Statutory Listed Building nor a Locally Listed Building. The current Hornsey High Street Conservation Area (14a) does not have an adopted conservation area appraisal.

It is visually clear the parade is of architectural significance, this statement will look to consolidate some understanding of the historical & communal importance that this property has, using evidential terms and historical context.

### 1. Introduction:

This document is in support of a planning application for 98 High Street, N8 7NT. The proposal is to renovate the existing building, conserve the architectural features of the façade, reintroduce a new access to the residential units and the addition of a loft conversion as well as make. It is worth noting, the rear outrigger will be revealed and the brickwork restored. Further, a 2-storey mews house is proposed at the end of the rear yard.

Our building sits nestled in a terrace of similar style properties, twinned with a terrace across Hill Rise Road.

### 2. Description of the Heritage Asset:

98 High Street (built in 1863) is a 3 bay wide 3 story high brick, slate roofed building very typical of its type. It is situated midway within a very pretty terrace of seven similar buildings.

Each property also consists of a substantial outrigger, offering in terrace form, a vernacular 'light well' type property; using mirror layouts to get accommodation stock but continue the ingress of natural light.

The ground floor commercial space has an aluminium framed full width glass facade with a single door width entrance to the left-hand side; the first floor "Piano Nobile" is accentuated with tall elegant windows. Each window is constructed with solid stone cill, jams & head and has an embellished arched tympanum with various frieze features. At the second floor/ clerestory level the windows are still substantial showing their late Victorian roots and have detailed dentil patterns around the windows. Another notable feature is the subtle tall square column at the boundary line, with quoin supports at first floor level.

These façade features do not follow any known classical order but are a neo-classic interpretation of Roman and Greek architecture.

Our buildings parade is part of the wider collection of heritage assets to be found within a short distance. Of note, St Marys Tower dominates. This Heritage Listed Grade II building holds local cultural events and contributes not just aesthetically but actively in the community in which it exists. Opposite the parade we have buildings of a similar age and character associated with the old Smithfield storage depot which once stood nearby.

## *Additions*

Clearly the roof tiles have been replaced relatively recently and by reviewing the structure we deduce new rafters were also introduced.

Other than the insertion of the more modern aluminium shop front, very few alterations can be seen to the front façade. The rear aspect is of brick and again quite vernacular; the main alteration of note is it has been painted.

The front façade includes shop signage and utility pipes and conduits; we will look to remove/re-route these to reveal a confident renovated façade. New windows are proposed; uPVC would be preferred due to maintenance issues going forward BUT wood lookalike is a minimum spec to maintain the visual connection with the historic truth of the façade.

### 3. Significance of the Heritage Asset:

The wider context of Hornsey boasts a history allegedly going back several thousands of years.

By the Domesday Book (1086), Hornsey was a thriving agricultural community under the ownership of the Bishop of London. The medieval period saw the construction of St. Mary's Church, the tower still standing today as a testament to Hornsey's long history.

The narrative relative to the heritage asset is much more contemporary. During the time of industrial revolution and urbanisation, the 19th century, brought significant changes to Hornsey. The arrival of the railway and development of industries transformed Hornsey from a rural area to a bustling suburb. Hornsey experienced rapid growth, leading to the construction of numerous Victorian terraces and public buildings probably including the two terraces we discuss here. Hornsey remained a distinct entity until 1949, when it was incorporated into the London Borough of Haringey. Despite becoming part of a larger borough, Hornsey retains its unique character and heritage.

Nowadays, this history is visually confirmed through Hornsey's diverse architectural landscape; with periods ranging from Georgian and Victorian to Edwardian and modern. The specific area around 98 High Street appears to be predominantly composed of mid- to late-Victorian terraced houses, likely constructed between the 1860s and 1900s.

These houses are typically characterized by red or yellow brick facades, sash windows, and decorative details like quoins and bay windows. The chromatic effect of stone and brick typical of High Victorian developers exploring different materials.

## 4. Impact of the Proposal:

Generally speaking, the whole parade is in a poor state of repair. The unsympathetic rear additions add to the lack of attention this parade has been given by ruthless owners and the like.

Renovation of the main building will only enhance the façade in which much of the aesthetic asset lies. Development of the modern accommodation to the rear will introduce a juxtaposed thought as an enabling aspect, funding the restoration of the heritage asset.

The Mews being independent will reveal the outrigger leaving the original building to stand proud.

The rear ginnel/Brendon Place is poorly lit and in a bad state of repair. The neighbouring buildings have been extended with very poor architectural input and offer no benchmark for future developing. This proposal will change that.

The revealing of the outrigger and by not connecting our new mews structurally to the old building offers the viewer an opportunity to see the historic building complete, as it was built.

## 5. Mitigation Measures:

### *Front façade*

The front brick work is scheduled to be cleaned and re-pointed with any damaged bricks replaced. The frieze and stucco embellishments will be cleaned also; repair will be considered, if necessary, but a varnish protection layer will be added for future proofing.

All visible chimney pots will remain. Any extraneous aerial or similar recent addition will be removed.

### *Rear façade*

In conjunction with replacement of the existing windows, the rear brick façade will be cleaned of the paint which is clearly a more recent addition. We note the bricks are in poor condition and will consider a focused attempt to restore and renovate the facade.

## 6. Conclusion:

How to balance the old and the new is a cyclical argument of the late Anthropocene. Dismissal of the past will mean making the same mistakes but not looking to the future could mean lethargy and stagnation of humans.

The development respects and protects the heritage by bringing opportunity to repair and rebuild visual aspects that front the highway. The rear extension will be modern, although pay respects to the immediate surrounding with sympathetic massing, geometry and materials, it will not try and mimic the heritage asset.

# Conservation Schedule and Renovation Strategy



Attic  
storey

Broken  
column

Upper  
floor

Piano Nobile

Commerci  
al

## Attic

We are aware the roof was replaced 20 years or so ago, but on removal, we realised in what bad condition both the tiles and purlins where so we have replaced the roof in order to give the property another 50 years plus of life. Installation of 2no heritage roof lights by Fakro (or similar) will not interfere with the current ventilation system.

Our proposal would see restoration of the front facade, cleaning and repair only, and a thorough review of the mortar pointing to the upstand/ parapet on boundary walls, and chimney brickwork.

The chimney pots seem to require cowlings to be placed for weathering reasons. Flaunching, pointing and flashing to the chimney stack will be reviewed and a plan of repair outlined.

**Task One** – Review roof slates and ridge tiles.

Approach – Any hand loose tiles to be removed and/or secured.

Resolve – Using an approved carpenter/ roofer for replacement works

**Task Two** – Review flaunching/ pointing general and hogging associated on the parapets.

Approach – Any hand loose mortar to be removed and mechanically agitated to ensure remaining mortar is stable and secure.

Resolve – Produce an approved sample for each areas prior to re-mortar to ensure close colour and material match.

**General** – The windows will be replaced with similar like for like hardwood windows.

# Conservation Schedule and Renovation Strategy



Attic  
storey

Broken  
column

Upper  
floor

Piano Nobile

Commercial

## Upper floor

The upper floor façade has a poorly kept stone head, transom, jamb and cill details which will be stripped back to stone and repaired then re-protected with a proprietary paint finish. The Flemish bond brick work either side will be reviewed for any major damage to either brick or mortar and renovation considered.

The decorative dentals that threshold between the attic storey and the upper floor look in good condition, but they will be treated as the stone window surround.

**Task** – Review pointing generally.

**Approach** – Any hand loose mortar to be removed and mechanically agitated to ensure remaining mortar is stable and secure.

**Resolve** – Produce an approved sample for each areas prior to re-mortar to ensure close colour and material match.

**Task** – Review stone surround to the window.

**Approach** – Using light acid paint remover, continue application until substantial paint is removed to expose the stone behind.

**Resolve** – After neutralizing, embark on stonemason process or repair and re-sculpture and major dents or damage. When renovated to a good level, re-paint white.

**General** – The windows will be replaced with similar look alike hardwood framed.

# Conservation Schedule and Renovation Strategy



Attic  
storey

Broken  
column

Upper  
floor

Piano Nobile

Commerci  
al

## Piano Nobile

The green man /foliate head has a long history spanning pre-classic to contemporary culture. As well as Judo/Christian connections, foliate head has strong roots in late European Iron Age culture and often depicts rebirth and represents the cycle of new growth that occurs every spring.

In architecture, without dismissing the root meaning, foliate head was often used as a decorative architectural ornament/motif. In the form of a mascarón. Early use on ecclesiastical buildings considered these mascarons to frighten away evil spirits; but over time the concept was adapted to become purely decorative.

Either side we have cornucopia, set in and around scroll detailing & presented in what could be considered pulvinated friezes, to celebrate good health. Celebratory reliefs like these are both popular and encouraged. We will look to restore and

**Task** – Review pointing generally.

Approach – Any hand loose mortar to be removed and mechanically agitated to ensure remaining mortar is stable and secure.

Resolve – Produce an approved sample for each areas prior to re-mortar to ensure close colour and material match.

**Task** – Review stone surround to the window.

Approach – Using light paint remover, continue application until substantial paint is removed to expose the stone behind.

Resolve – After neutralizing, embark on stonemason process or repair and re-sculpture any major dents or damage. When renovated to a agreed level, re-paint and seal white.

**General** – The windows will be replaced with similar like for like hardwood windows.

# Conservation Schedule and Renovation Strategy



Attic  
storey

Broken  
column

Upper  
floor

Piano Nobile

Commerci  
al

## Broken Column

The inflection given by these concentrations of details to compliment each floor of decoration adds context to connect each dwelling and produces a harmonious visual form of strength, holding up the ornate entablatures found going up the building.

These stucco reliefs pass the school of thought and education from which generations have understood the meaning of dwelling houses. The motifs offer comfort through familiarity; interest through various broken entablature pieces with corning and column heads

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**Task** – Review stone surround to the window.

Approach – Using light acid paint remover, continue application until substantial paint is removed to expose the stone behind.

Resolve – After neutralizing, embark on stone mason process or repair and re-sculpture and major dents or damage. When renovated to a good level, re-paint white.

**General** – The windows will be replaced with similar like for like hardwood windows.

