

**Sproughton
No. 22 Courtenay Avenue
London
N6 4LP**

HERITAGE STATEMENT

To accompany a Full Planning Permission Application



November 2023

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Sproughton, Courtenay Avenue, Heritage Statement

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Issue: November 2023

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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 to accompany a full planning permission application for the proposed demolition and replacement of Sproughton, No. 22 Courtenay Avenue [subject site] which is located within Sub-area 7 – ‘Bishops’ in the Highgate Conservation Area in the London Borough of Haringey (LB Haringey). Sproughton is neither statutorily listed, nor locally listed; it is not identified as a positive contributor to the Conservation area and is not aligned with a key vista¹ as prescribed by the London Borough of Haringey.

This heritage statement assesses the subject site, giving careful consideration to the conservation area and neighbouring properties and demonstrating that the proposed replacement of the house 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
- An outline assessment of the potential impact of the proposed works upon the significance of the identified heritage assets

1.2 Summary

Sproughton is located at the northwest end of Courtenay Avenue in the Bishops sub-area of the Highgate Conservation Area. The Highgate Conservation Area, designated in 1967 (Haringey) straddles both the London Boroughs of Haringey and Camden, with the subject site located in the former of the two. The subject building, Sproughton, No. 22, Courtenay Avenue, by Christopher Cooper, a draftsman who also designed other houses on the road, alongside predominantly Charles Henry Bourne Quennell and his developer brother, Walter. Its contribution to the Conservation Area is considered to be neutral, and it is neither statutorily designated nor locally listed or identified in the conservation area character appraisal.

The significance of the subject site has been assessed as part of this report: Sproughton has been altered over time both internally and externally, with the addition of a conservatory to the garden side of the house, a new portico, and the extension of the garage and accommodation annexe by the 1960s

¹ London Borough of Haringey, *Conservation Area No. 1, Highgate Conservation Area – Character Appraisal*, 2013, p157; Bishops Sub-Area No. 7 Map

(post-dating 1938) and again in 1983 to its west. As a result, it is deemed to have **low** artistic and architectural interest. It is also assessed to have **low to medium** archaeological interest and **low** historic interest, as elaborated in section 5 Significance Appraisal. It is also concluded the contribution that the property makes to the conservation area is **neutral**.

Over recent years significant changes have taken place to the character of Courtenay Avenue, with many of the new houses introducing contemporary architectural language and interpretation of the traditional neo-classical design. The proposed scheme seeks to reflect the stylistic features and changes that have taken place in Courtenay Avenue in recent years. Sproughton's **low** significance and its **neutral** contribution to the conservation area, is weighed against the proposed scheme that seeks to demolish the building and replace it with a modern interpretation of an appropriate style to the area and its character and the highest possible environmental sustainability performance.

Following a pre-application consultation with the LPA and several design iterations discussed with the officers the design team has arrived at the current scheme that received a positive supportive response from the officers that stated: *"The design and appearance of Sproughton it is accepted is of limited architectural and artistic interest.... The lack of significant heritage or architectural interest associated with the existing building means that the demolition and re-build could be acceptable..... Insofar as the design of the proposed dwelling, it is accepted the amendments to the scheme are viewed to be successful and respectful of the chosen design approach, specifically addressing concerns about proportions. The siting, form and massing of the proposed building would also be respectful of landscape features important to the character of the site."* (ref PRE/2023/0018)

It is considered, therefore, that the proposed new dwelling has an appropriate architectural language, scale and materials, and will preserve the street scene and the character and appearance of the Bishop's Sub-Area and the Conservation Area. The loss per se of the existing house which makes an arguably neutral contribution to the character and appearance of the Conservation Area – causes "no harm" when replaced by a development of a similar quality.

Furthermore, the mature landscaping will be retained which means that the site and the road will retain its verdant character and as such it is considered the proposed scheme will preserve the character and appearance of the road, the Bishops sub-area and the conservation area as a whole.

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.Arth, Mr. Arh] – Senior Architectural Conservation Associate
- Lucy Denton [BA (Hons), MA, FRSA FRGS FRHistS] – Architectural Historian

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 in November 2021.

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), 2023*
- *Planning Policy Guidance (PPG), 2021*
- *London Plan, 2021*
- *Haringey Development Management Policies, July 2017*
- *Haringey Strategic Policies, 2013 with alterations July 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

Sproughton is located at the furthest northwest corner of Courtenay Avenue, a private cul-de-sac of twenty-two 'large, detached mansion houses'² laid out in the early 20th century broadly on a north to south axis within what is now the Bishop's sub-area of the Highgate Conservation Area, in the London Borough of Haringey. Sproughton post-dates 1925 (it is unmarked on the Borough Map of Hornsey; see figure 13) but was extant by 1927 and is shown on an aerial view of 1929 (see figure 23) as a compact model of the Neo-Georgian style which architects like C.H.B. Quennell and others favoured in their first-class suburban developments. The creator of Sproughton is less known Christopher Cooper, a draftsman who worked alongside Quennell on Compton Avenue, Courtenay Avenue and Denewood Road mostly in the 1920s. He produced mini-country houses in a suburban setting, although Courtenay Avenue, like Denewood Road, 'has no formal pavements, just verges, which give it a slightly rural feel.'³

Courtenay Avenue leads northwards from Hampstead Lane towards Highgate Golf Course, created in 1904 on a portion of land formerly in the possession of the Ecclesiastical Commissioners and which was used as part of the mediaeval hunting grounds of the Bishop of London. Sproughton is on the west side of the road at its northern limit built within its own large plot of land, set back further than other buildings on Courtenay Avenue, and facing broadly south instead of flanking the sides of the street on an east-west axis, an atypical layout which results in Sproughton being isolated and not relating to any of the surrounding houses and the street.



Figure 1: The location of the subject site (approximate boundary outlined in red).

² London Borough of Haringey, *Conservation Area No. 1, Highgate Conservation Area – Character Appraisal*, Consultation Draft October 2012, p105

³ London Borough of Haringey, *Conservation Area No. 1, Highgate Conservation Area – Character Appraisal*, 2013, p144

2.1 Statutory sites

The subject site at Sproughton, No. 22 Courtenay Avenue, is located within the boundaries of the Highgate Conservation Area (*see figure 3*), which was designated on 21st December 1967. Initially, the Haringey-designated Highgate Conservation Area comprised the main village of Highgate, Bishopswood area, the Gaskell estate and an area enclosed by Southwood Lane, Jacksons Lane, Archway Road, Muswell Hill Road and Wood Lane as far as Queen's Wood. It was substantially extended on 27th September 1990 to include the upper and lower parts of the Archway Road, as well as the Miltons and Shepherd's Hill sub-areas. In 1994 the Conservation Area was further extended to include properties on Stanhope Road. The Highgate Conservation Area straddles the boundaries of the London Boroughs of Haringey and Camden: the subject site located within the limits of the London Borough of Haringey.

There are relatively few statutorily designated heritage assets within the vicinity of the subject site; there are also few locally listed buildings close by – and none on Courtenay Avenue. The Conservation Area Character Appraisal of 2013 notes that 'most of the existing buildings contribute to the homogenous character of the sub-area'⁴ and contribute positively to the significance of the Area.

To the southwest of Sproughton, in The Bishop's Avenue, is the Grade II Listed East Weald, a sizeable house of *circa* 1910 by the combined hands of Henry Victor Ashley and Francis Winton Newman, and a clever amalgamation of the Arts and Crafts and historicist citations, all in red brick with decorative tile embellishments and sculptural stone panels. Considered to be one of the 'best houses in The Bishop's Avenue'⁵, it also 'embodies the affluent domestic taste of the Edwardian period.' Further to the south is the Kenwood Estate, formerly in private ownership and transferred to English Heritage in 1986 from the London County Council, to whom it had been bequeathed by Lord Iveagh in 1928. There are several formally recognised heritage assets within its boundaries, including not only the Grade I Listed mansion with its 1616 core and later additions made in the mid-18th century by the renowned Adam brothers, the Grade II Listed East Lodge and the Grade II Listed Park Flats, originally a second stable block to Kenwood built in *circa* 1795, but converted to apartments in the 20th century.

⁴ London Borough of Haringey, *Conservation Area No. 1, Highgate Conservation Area – Character Appraisal*, 2013, p157

⁵ Historic England, List Entry No. 1389513, 20th November 2001



Figure 2: Sproughton, identified, with the Highgate Golf Course to the east, and mostly modern rooflines to north, west and south

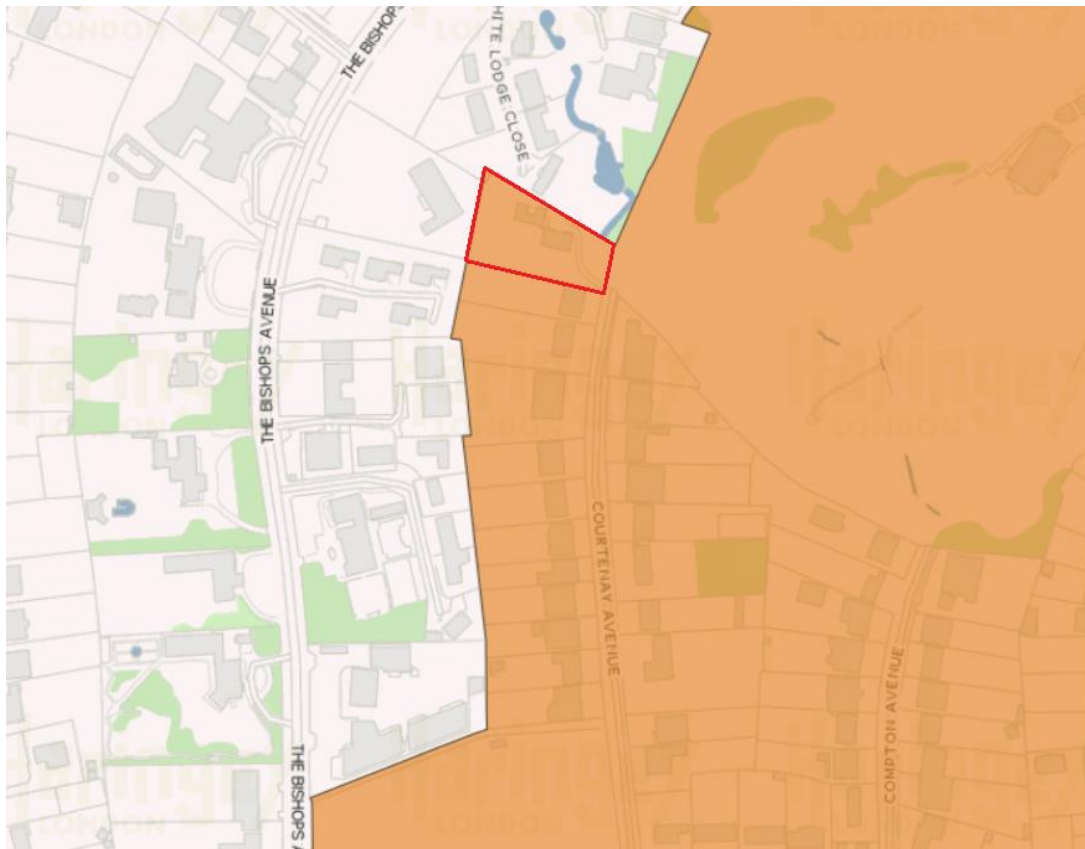


Figure 3: Highgate Conservation Area Map, showing the subject site outlined in red forming the boundary Haringey Council, November 2021



Figure 4: Map of Sub-area 7: Bishops in Highgate Conservation Area (the subject site outlined in brown, upper left, forming the western and part of the northern boundary)
London Borough of Haringey Council



Figure 5: Boundary of the Hampstead Garden Suburb Conservation Area – The Bishop's Avenue, with the subject site identified in green
London Borough of Barnet Council

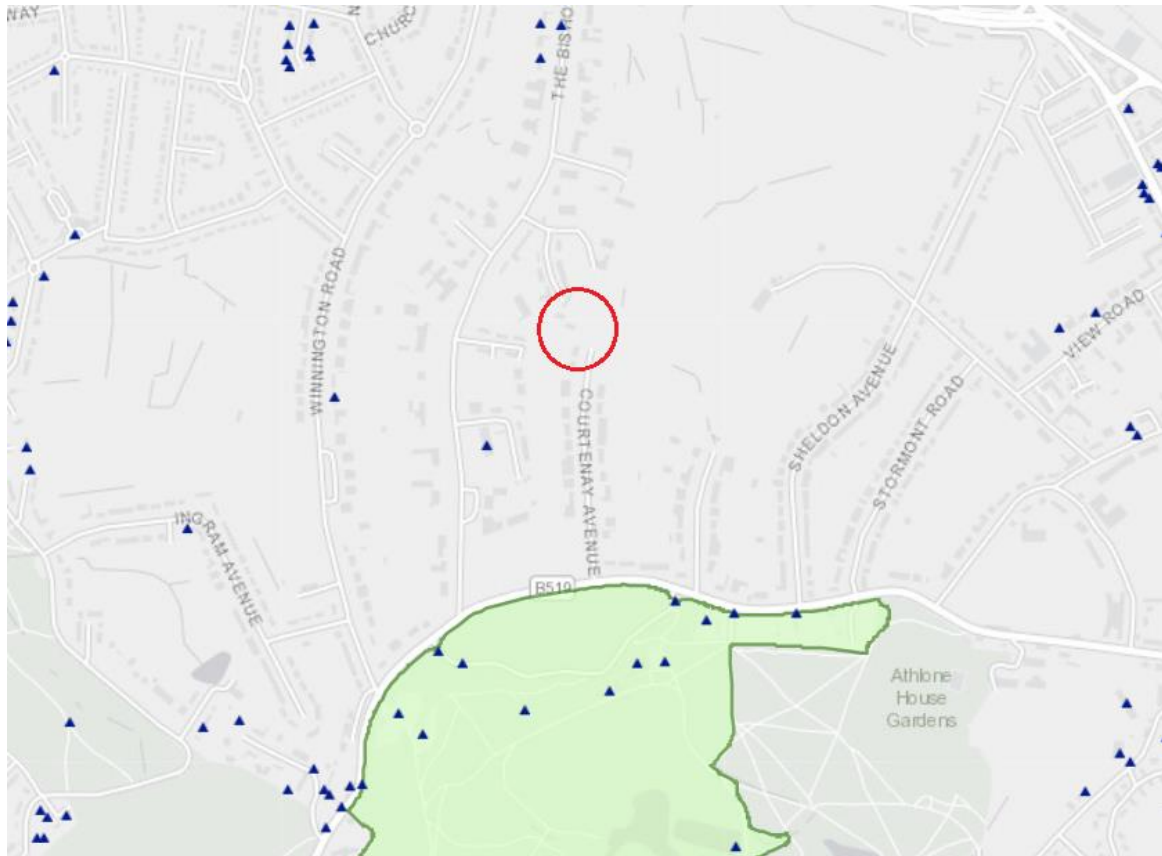


Figure 6: Proximate heritage assets, with the subject site identified in red; Kenwood's Grade II* Registered Park and Garden is to the south

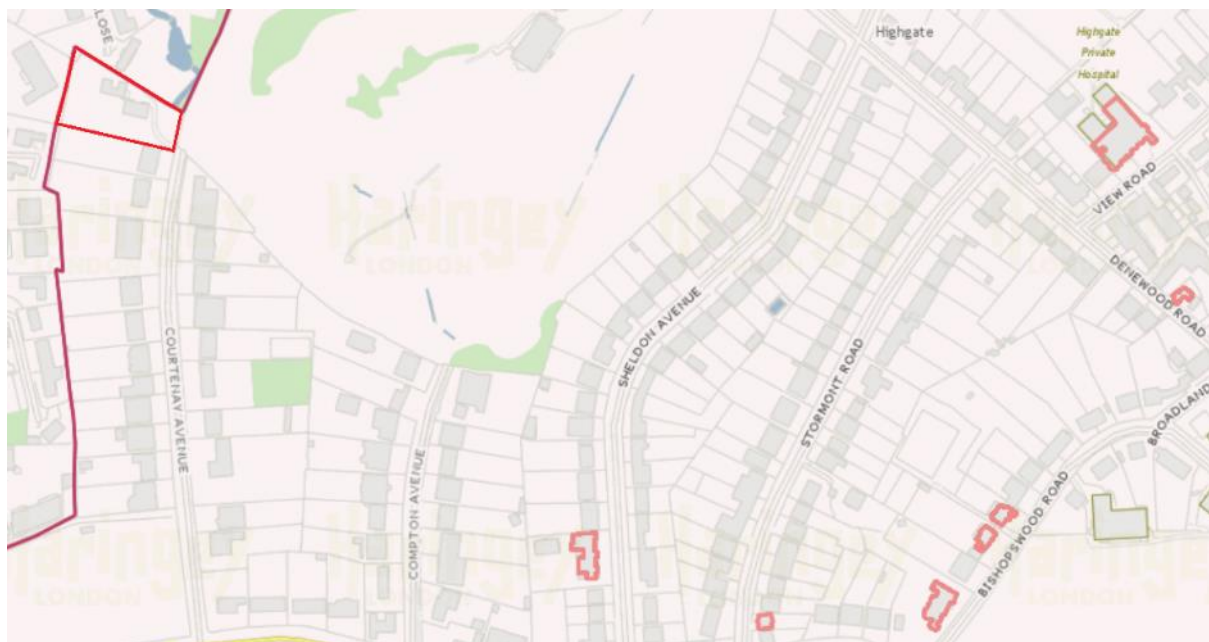


Figure 7: Locally Listed Buildings identified in pink; the subject site is outlined in red, upper left
London Borough of Haringey Council, 2021

3 CHARACTERISATION APPRAISAL

3.1 Introduction

Highgate Conservation Area is replete with diverse ranges of architectural styles – defined as ‘eclectic’ in the Conservation Area Character Appraisal, and which are consequently divided into seven sub-areas based on historical development of the settlement, land ownership and patronage, and prevailing architectural styles. The whole of Courtenay Avenue including Sproughton is located within the boundaries of the Bishops sub-area (No. 7). Although NPPF Paragraph 194 requires that the Conservation Area as a whole is considered for development proposals, the sub-area will be considered in this assessment, along the Courtenay Avenue character and appearance. The Bishops sub area lies between Highgate’s historic town centre and the boundary of the London Borough of Haringey to the west.

The area is defined by sizeable houses in spacious verdant plots where early 20th century development intentionally incorporated vestiges of the mediaeval landscape in mature trees planted in private back gardens. This openness with additional, extensive green spaces including the Golf Course located to the northeast of Courtenay Avenue which is designated Metropolitan Open land, augments the sense that these houses and historic topography are symbiotically matched.

3.2 The Origins and Development of the Area

Sproughton is located between the villages of Highgate and Hampstead just south of a section of land which was part of the hunting lands of the Bishops of London with a mediaeval lodge (remains extant on Highgate Golf Course within Archaeological Priority Area⁶, although it was described as ruinous as early as 1593) which might have been reached via Hampstead Lane which ‘ran westward from the Gatehouse [in Highgate] by 1677’ and which was recorded in 1774 as ‘Caen Wood Lane’⁷. This terrain has an early mediaeval provenance having been in the possession of the Bishops of London as early as the 13th century, and in whose ownership it remained until the Interregnum when it was briefly acquired by Sir John Wollaston.

The development of Highgate – the toponymy of which refers to the installation of a gate at the top of the steep toll road along the modern Highgate Hill opened by the Bishops in 1386 – is not properly documented until the 15th century when ‘the structure of at least one mediaeval jettied building is known in the High Street... There was some ribbon development along Highgate Hill in the 16th and 17th centuries. It became a popular spot for the wealthy to build their retreats’⁸ enticed by the health benefits of fresh air beyond the City: ‘in 1450, an hospital for lepers was established near Highgate, and in 1665 another for children on the Hill, both avowedly to partake of the blessings of this clear and exhilarating atmosphere.’⁹

⁶ Greater London Historic Environment Record, No. 080313/00/00

⁷ Baggs, A.P., Bolton, Diane, K., and Pugh, R.B., Hornsey, including Highgate: Highgate, in *A History of the County of Middlesex*, Volume 6, Friern Barnet, Finchley, Hornsey with Highgate, 1980, pp125-133

⁸ London Borough of Haringey, *Conservation Area No. 1, Highgate Conservation Area – Character Appraisal and Management Plan*, 2013, p19

⁹ Prickett, Frederick, *The History and Antiquities of Highgate*, Middlesex, 1842, p2

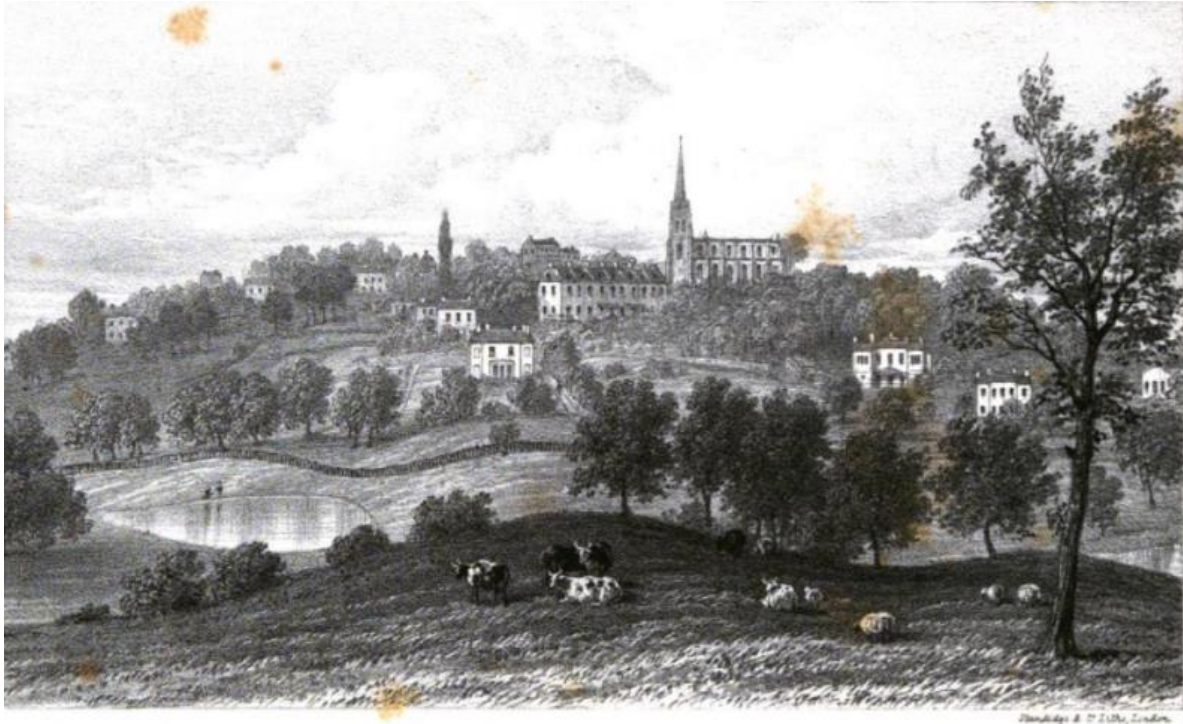


Figure 8: View of countryfied Highgate, late 18th century



Figure 9: 'Plan of the Grounds about Kenwood House' in 1793, with 'Bishop's Wood' immediately to the north of the house, and 'New Road' (part of Hampstead Lane) beyond. 'Wood Land' to the very north was 'belonging to the See of London' British Museum, 1880,1113.5593

Several mansions in their own grounds were also built close to Highgate including Beechwood (built on Hampstead Lane in 1840 by George Basevi), Kenwood (also Hampstead Lane, originally 17th

century, extended in the 18th and 19th centuries for the Earls of Mansfield) and Athlone Towers (formerly Caen Wood Towers, built in 1872), and each survives, although open prospects were obliterated when, in 1868, the manor was acquired by the Ecclesiastical Commissioners who 'bought out the lessees' rights'¹⁰, a move which triggered the interest in commercial development of not only the Bishop's Avenue in the late 19th century, but the gradual spread of house-building eastwards on Hornsey Manor land. Large houses in substantial garden plots, as determined by the Commissioners, were built to designs predominantly by C.H.B. Quennell working alongside Walter Quennell, his developer brother. It is suggested that Christopher Cooper, not a registered architect but a draftsman, worked for Walter Quennell in the 1920s as his in-house architect.

3.3 Map Progression

The following maps show the development of the area from 1761.

1. 1761 John Rocque's Correct Plan of the Cities of London...
2. 1895 Ordnance Survey
3. 1912-1915 Ordnance Survey
4. 1925 Plan of the Borough of Hornsey
5. 1935-1938 Ordnance Survey

¹⁰ Hinshelwood, John, *The Manor and Sub-manor of Hornsey*, Hornsey Historical Society, online edition



Figure 10: John Rocque's A Correct Plan of the Cities of London, Westminster and Southwark, 1761 (approximate site indicated by red circle)

John Rocque's map of 1761 captures the Georgian milieu around 'Ken Wood House', including the unexpected eradication of sizeable sections of mediaeval woodland, including close to the extant subject site (identified), and the relative progress of development of this rural periphery of the capital. Roads shown by Rocque, since mostly obliterated or 'moved' (a plan of Kenwood of 1793 delineates the 'New Road' laid out further north from the house), and the arrangement of buildings in the mostly bucolic landscape suggest the 18th century environment was more advanced than might be indicated by later Victorian maps.



Figure 11: 1895 OS (approximate site indicated by red outline)

In 1895, the Bishop's Avenue had been laid out to the west, although the intense development of the built suburban landscape was not yet underway, and much of the woodland terrain was still intact with the exception of a broadly rectangular clearing to the immediate south west of the subject site. The road shown by Rocque in 1761 traversing the Bishop's Wood from west to east seems to have gone (*see figure 10*), and the section of open land shown close to the later plot of Sproughton apparently reforested. Several footpaths or trackways cut through the woodland scene by the late Victorian period, including through the subject site, although these appear to have been mostly obliterated after houses were built in the early 20th century.

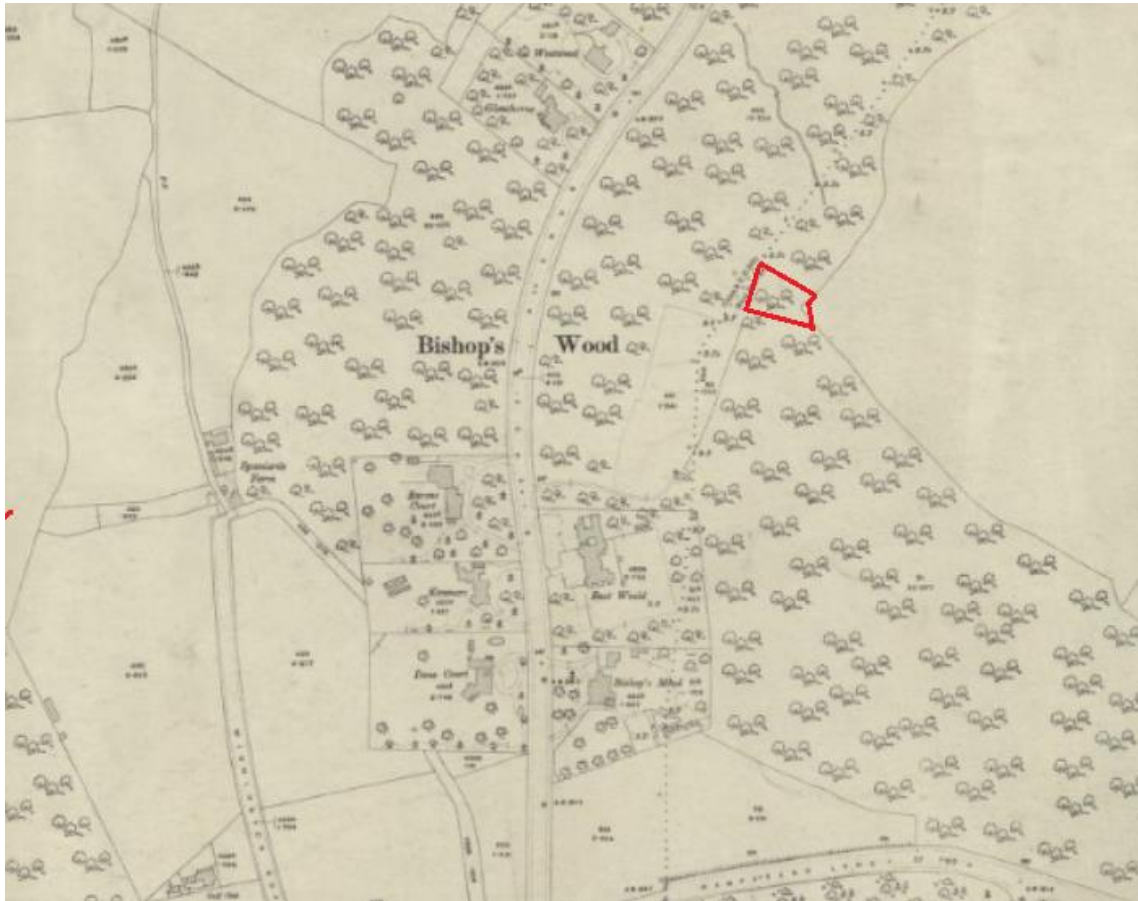


Figure 12: 1912-1915 OS Map (approximate site indicated by red outline)

By 1915, development along The Bishop's Avenue had begun towards its southern end, with East Weald and Bishop's Mead delineated to the east side of the road, and Barons Court, Kenmore and Dane Court to the west, each of these mini-mansions on substantial footprints constructed in large plots with glasshouses and the remnants of the ancient woodland incorporated within garden boundaries. Courtenay Avenue – along with Compton Avenue and Sheldon Avenue – were yet to be laid out, and there is no indication yet of their routes which would incise through the woods to the north east; Spaniards Farm, with a farmhouse of *circa* 1814, was extant to the west of Barons Court, although several changes in boundaries as a result of lease arrangements meant that its associated landholdings were increasingly confined as the Hampstead Golf Club to its west expanded in the early 20th century.

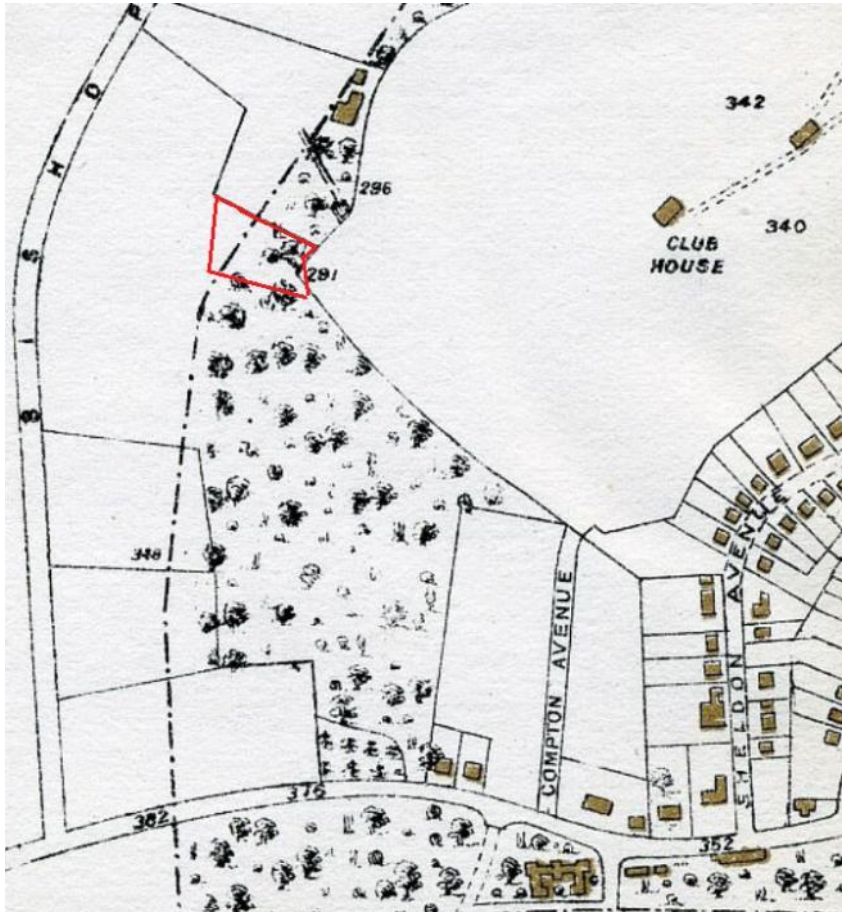


Figure 13: Plan of the Borough of Hornsey, 1925, with the approximate location of the site outlined

The 1925 Plan of the Borough of Hornsey reveals that although Compton and Sheldon Avenues had been laid out, with most of the houses constructed to the latter, Courtenay Avenue is not delineated: the site endures as a residual patch of woodland, although White Lodge to the north of Sproughton had been built, and the boundary between the two established. Compton Avenue had just been set out as a roadway – minus any dwellings except those scattered to the southern end of the road facing Hampstead Lane, close to the large U-plan stable block of Kenwood House. Nothing of Courtenay Avenue is shown: no section of its roadway has been assembled; not even the entrance from Hampstead Lane, the western edge of which is marked by the small enclosure of fir trees, with building plots on The Bishop's Avenue mapped out beyond this to the north and west. The plan suggests that Sheldon Avenue was characterised by quite closely-spaced buildings in often slim garden plots, laid out according to the curve of the south eastern end of the Golf Course; several larger edifices set in generous grounds have been constructed on the lower end of Sheldon Avenue where the road is straighter, albeit smaller than those on The Bishop's Avenue.



Figure 14: 1935-1938 OS (site boundary of Sproughton marked in red)

Sproughton is shown for the first time on the 1935-1938 OS map – which also demonstrates the extant of suburban development which had taken place in the intervening two decades. Most of the mediaeval woodland formerly belonging to the See of London had been felled to make way for numerous houses in their extensive garden plots, including not only the most substantial on The Bishop's Avenue, but more compact dwellings built flanking Sheldon Avenue, Compton Avenue and Stormont Road further to the east, each spatially aligned with the Highgate Golf Course to the north, either leading to its boundary forming the extent of the cul-de-sac, or running alongside its margins to its south east. The 1938 OS map reveals the difference in spatial arrangement of The Bishop's Avenue – with houses set in larger gardens – and Courtenay Avenue, with its dwellings built relatively close to each other, with the exception of Sproughton laid out on a different axial layout altogether. What the 1938 OS map also shows is that the house was initially built with a rectilinear range to the north west corner, which was only later rebuilt on an L-plan.

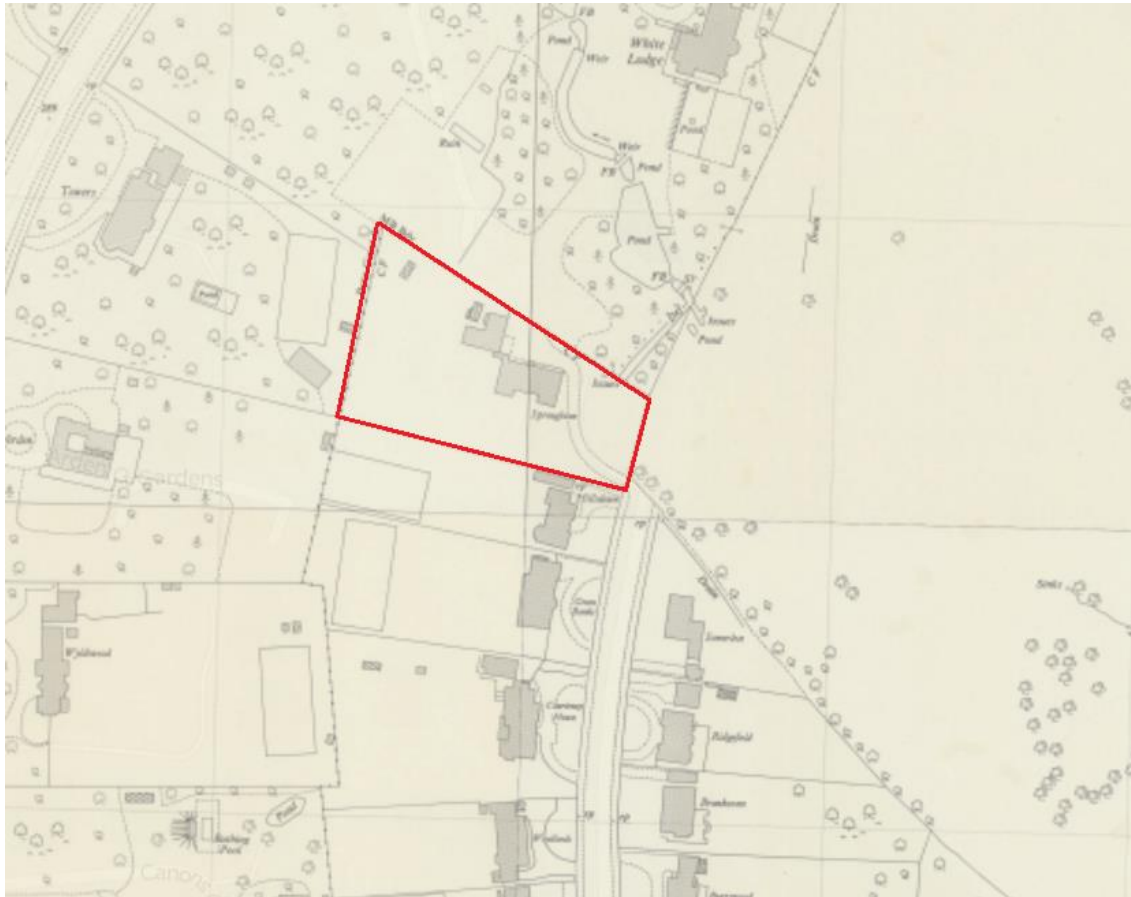


Figure 15: 1960 OS (site boundary marked in red)

By the 1960s, there appear to have been few changes to the layout of Courtenay Avenue: houses including The Rydings and High Birch to the southern end of the road are delineated on the same plan as in the 1930s. Sproughton, however, had been extended – to its garage and guest and service annexe to the north west corner of the main house, creating an L-plan replacing the original rectilinear format – in addition to two glasshouses to the north west, one close to the principal residence, the other further towards the garden boundary.

Modern maps, nevertheless, reveal substantial modification or replacement of the dwellings here, causing significant fragmentation: only six of the twenty-two houses are 'original' examples, and the demolition of Ridgfield was consented as recently as 2013, along with Somerlese in 2016, Branksome in 2021 and a façade retention at Guildens in 2021, all replaced by more substantial edifices changing the spatial arrangement, as well as articulation, but reflecting the historic massing and form in the street views, with significant extensions at the back.

Plan of Courtenay Avenue showing the extent of modern redevelopment



The above diagram and the following list demonstrate the extent of redevelopment on the road:

1. **High Birch** - the original house is thought have been designed in 1928 by C.H.B. Quennell. The first house was demolished in 1990 and a new house built in place with a substantially larger footprint. The new design has symmetrical brick composition with adoptions of Neo-Georgian components.
2. **Red Gables** - the original house is thought have been designed in 1930 by Christopher Cooper. This was demolished in 1994 and a new house built in place with a symmetrical new front with a northern wing incorporating a garage.
3. **Heathways** - the house was designed in circa 1929-1930 by architects Meakin Archer & Co in brick with a tiled roof. The house reflected a number of familiar C.H.B. Quennell's details from his commissioned work in the Templewood Avenue area before WW1. Original house demolished in 2006 and new Neo-Georgian house built on site (HGY/2006/0270 and HGY/2006/2411).
- 4&5. **Three Oaks (with White Lodge)** - the house has now been demolished but was originally a Christopher Cooper design. White Lodge is extant.
6. **Ridgemount** - the house was designed by T. M. Wilson FRIBA, architect, in 1928 and has since been

demolished, with a new house built on the site.

7. **Oakbank** - the house was designed by Christopher Cooper in 1928; it has since been demolished and replaced by a house which is an “Arts and Crafts” imitation that follows a footprint comparable to that of Ridgemount.

8. **Woodlands** - Woodlands was designed by Browett Taylor & Co., a firm of surveyors. However, the original building was demolished, and the site was redeveloped in 1997.

9. **Courtenay House** - the house was designed and produced in 1929 by C.H.B. Quennell. The plot is the largest on the street, and the house was once the most unspoilt and handsome of original houses in Courtenay Avenue. The house was demolished recently, and a new large Neo-Classical house built.

10. **Greenbanks** - the house is another example of Christopher Cooper work, designed in 1929.

11. **Hillsdown** - a house designed by Christopher Cooper in 1929; however, it was altered beyond recognition and has since been demolished.

12. **Sproughton** - a house designed by Christopher Cooper in 1927; the house is set back beyond the end of the avenue and therefore cannot be seen from the street; it was purportedly the earliest to be designed, however it is isolated and does not relate spatially to the rest of the street.

13. **Longwood** - the house is fairly modern; the site was vacant till the 1980s. The design is simple, clean and not driven from the developments of the original Courtenay houses.

14. **Fouzia** - the plot was vacant with the new house being developed relatively recently. The design has no links to the “Arts and Crafts” movement but deploys Neo-Classical design elements.

15. **The Rydings** - the house was designed in 1928, by T. P. Bennett & Sons. The house is concealed from public view as a result of dense planting.

16. **Bracken Knoll** - the house was designed in 1928 by Christopher Cooper. Consent was granted in 2017 for demolition behind the façade as an exact copy of a previously consented scheme from 2013-2014 (HGY/2013/2486), but it was not implemented, and the changes to front and rear elevations undertaken in *circa* 1990 remain extant.

17. **Guildens** - the house was designed by C.H.B. Quennell in 1928, although it is by no means his most successful design. Application for the façade retention scheme approved at the Appeal in 2021.

18. **Blue Orchard** - the house was designed by C.H.B. Quennell in 1928; it is a simple design – however, externally has been altered very little and therefore one of Quennell’s most original buildings to have survived on the street.

19. **Beaulieu** - the house was designed in 1930 by Christopher Cooper. Consent (2006/1910) was granted for demolition and reconstruction with a large Arts and Crafts house which is now complete.

20. **Branksome** - the house is a low-cost scheme, designed by an in-house draughtsman in Quennell’s estate office, in 1930. The house is heavily concealed behind high hedges. Consent was granted for demolition and replacement house in 2021.

21. **Ridgefield** - consent was granted in 2013 for its demolition and reconstruction as a Neo-Classical house, which was recently completed (HGY/2013/0131).

22. **Somerlese** – consent was granted on appeal in May 2016 for its demolition; September 2019 (HGY/2019/1481) for the construction of a new replacement house with garage currently under construction and in November 2020 (HGY/2020/2062) for the construction of a link between the house and the garage.

3.4 Townscape Character



Figure 16: No. 1, Stormont Road in circa 1915, with Hampstead Lane to the right, looking east; demonstrating the early built environment, intentionally mingled with the historic natural setting

The milieu of the built landscape between Highgate and Hampstead was originally aesthetically coordinated as a broadly collaborative effort on the part of the Ecclesiastical Commissioners and principally the Quennell brothers, but Walter as developer. Several associated draftsmen, including Cooper, who joined this early 20th century collective, worked on a development which was at least part influenced by the architectural genetics expressed in C.H.B. Quennell's publication of 1906, *Modern Suburban Houses*. As a result, there is a rhythm and scale, albeit changed somewhat by later 20th and early 21st century developments, to the houses on Courtenay Avenue, Sheldon Avenue and Compton Avenue, and a certain visual theme adhering to Quennell's ideals in combining history 'with a search for efficiency and design appropriate for the modern world'¹¹.

Hence, there would have been a proliferation of intriguing architectural forms reviving earlier elements and styles in often elaborate domestic expression – although many of these have been altered with additions, weakening the consistency of the overall composition. Some of the aesthetic and spatial insight of these high standards modern homes can be found here on Courtenay Avenue, Sheldon Avenue and others.

Interest in the 'sociological implications of architecture'¹² as well as standardisation of domestic buildings, which is manifest in the developments in Hampstead – although any relative uniformity

¹¹ McKellar, Elizabeth, C.H.B. Quennell (1872-1935): Architecture, History and the Quest for the Modern, in *Architectural History*, Volume 50, 2007, pp211-246, online extract, Cambridge University

¹² McKellar, Elizabeth, C.H.B. Quennell (1872-1935): Architecture, History and the Quest for the Modern, in *Architectural History*, Volume 50, 2007, p211; citing *The Times* obituary

which would have been prevalent at first has been altered and new additions and replacement houses have often been built in modern style – including on Sheldon Avenue, where a relatively new grey-brick, two storey edifice with large windows and pared back, geometric façade contrasts with red-brick examples along the street, several of which have been built using a more coherent material palette including clay tile roofs. Despite changes, there is a certain uniformity to the scale of many of these houses, as there is on Stormont Road: eaves levels frequently follow the same line as neighbouring properties, and several replacement properties have been built to a good architectural standard, reiterating classical motifs of their predecessors.



Figure 17: Rear elevation of a Type VIII House by C.H.B. Quennell
Taken from *Modern Suburban Houses*, 1906

Where Courtenay Avenue presents a varied built environment; Denewood, with houses initially mostly designed by Cooper, also features examples of a familiar style comprising red-brick, detached dwellings alongside strangely Hampshire-esque iterations of the half-hip roof (Courtyard House) and modern constructions deviating from the prevailing material palette, instead utilising yellow brick and generic fenestration which bears no relation to the early aesthetic.

In any case, these broad streets exemplify the ambition, characterised by attention to views, gradients, and pleasing bends in the road, creating an overall artistic ensemble which originally merged town and country at the suburban periphery of the city.

There is variation in topography which has led to pleasing visual contrasts: the houses on the west side of Courtenay Avenue are higher than those on the east. The incorporation of pre-existing ancient woodland within the grounds of houses adds to the sense of age, as well as uncluttered streets which enhances the sense of space. The frontages of houses are also defined by low boundary enclosures to the streets and gap views between buildings to rear gardens which are valuable features in enhancing the verdant character of these roads, although consented development in recent years of much larger replacement edifices has compressed the tempo of intentional interludes in the street-scene, creating somewhat a denser, built environment.



Figure 18: No. 32, Hampstead Lane in 1927 – called ‘Wood Edge’ as it marked the eastern periphery of what was the Bishop’s Wood, mostly wiped out by the developments of Courtenay Avenue, The Bishop’s Avenue and Sheldon Avenues in the 1920s and 1930s EXTANT?

The Conservation Area Management Plan of 2013 Plan notes that greater variety of styles augments an eclectic mix and architectural diversity¹³ more broadly within the Conservation Area, although more houses have been demolished or altered since the Appraisal was adopted in 2013.



Figure 19: No. 18, Sheldon Avenue

¹³ London Borough of Haringey, *Conservation Area No. 1, Highgate Conservation Area – Character Appraisal and Management Plan*, 2013, p6



Figure 20: Flat-roofed examples of modern residences on Denewood Road

Several of these replacement buildings on Courtenay Avenue and on the streets nearby could be considered accomplished iterations of the classical idiom and relate well to the historic and evolving street-scene, character and appearance of these early 20th century developments. Both Courtenay Avenue and Compton Avenue are short, private cul-de-sacs, and are broadly inaccessible to the general public. There is a manned security barrier at the entrance and the combination of this with its sloping down away from Hampstead Lane, verges rather than footpaths and that the houses are set well back from the road behind mature planting, means that it is visually self-contained – it is only seen in its own context. Its appearance is visually independent of the rest of the Conservation Area.

It is considered that Courtenay Avenue now derives a large part of its character and appearance from the continuing process of development, which constitutes both the historic and emerging characteristic of this Sub-Area of the Conservation Area. There has always been a mixture of styles on Courtenay Avenue, but there is no longer a recognisable "historic estate" or period to the street. 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 than the original layout. The rebuilt houses generally have a substantially deeper footprint than the original houses and many have crown roofs.

In the recent allowed appeal decision for Guildens on Courtenay Avenue (for demolition of existing dwelling with retention of front façade) Ref: APP/Y5420/W/19/3243272, dated 23 December 2021, the inspector concluded the following about the street's current character and appearance: *"Its character and appearance has fundamentally changed as a result of these developments and the previous uniform and homogenous character of the road no longer exists. The character and appearance of the road as a whole and its contribution to the overall historic significance of the CA has lessened over time."*



Figure 21: Courtenay Avenue now presents substantial variation in styles and age of buildings, with uniformity only in building line and height; the replacement buildings are generally substantially larger in scale and depth than the original or early buildings.

3.5 The Contribution Made By Open Spaces and Other Natural Elements

Sub-area 7 is characterised by the retention of mature trees within often extensive garden boundaries – the Ecclesiastical Commissioners stipulated plot size – and wide roads which define the suburban character and appearance of the area. Additional substantial green space including Highgate Golf Club – across which there is a view from the northern end of Courtenay Avenue – and the grounds of Kenwood House to the south of Hampstead Lane are vital components in contributing to the setting of Highgate village, as well as to the character and appearance of the road, and associated side streets. The sports facilities associated with Highgate School also contribute to the open green space.

The generous garden plots to private houses, where visible via side elevations, mostly add to the character of the Conservation Area, although many houses have been rebuilt closer together, obscuring these views, many of which are inaccessible to the public in any case (private roads). The retention of mature trees, however, represent the significant historical provenance of what was formerly the Bishop's Wood and the land ownership of the See of London. 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.

3.6 Local Details and Materials

On most of the roads within Sub-area 7, the use of brick as a building material is prevalent, usually red brick, but there are deviations from the norm, including grey to a modern property on Sheldon Avenue, pale pink, as well as yellow and dark London stock bricks. There are also examples of modern pantile, alongside more traditional versions of plain clay tiles and slate. There is some stone and stucco used for architectural dressings and porches, although the predominant theme is brick; there are one or two examples of the use of render to contemporary properties. Detailing to houses includes examples of small porticos with classical columns, as well as porches, but there are also examples of Regency Italianate and Gothic alongside Arts and Crafts details such as timber framing and tile hanging – replicated to the pool house extension of 1983 at Sproughton. Sheldon Avenue also exhibits models of contemporary design, as well as modern interpretations of the Arts and Crafts, produced via the aesthetic prism of a semi-Rennie Mackintosh theme.

As such, there are variations in fenestration and roof lines: most windows are painted timber double sashes, mostly though not exclusively with glazing bars; many are set within canted bays or even Venetian windows (No. 20 Sheldon Avenue). Many houses are characterised by dormer windows at attic storeys – including Sproughton. Roof types include hipped and pitched, and even examples of flat roofs – and an instance of the half-hip, usually found to vernacular structures, and especially in the south of England, including Hampshire.

3.7 Negative Factors

Negative factors outlined in the Conservation Area Management Plan relate to 'incremental changes... to architectural features, materials and details of domestic properties' the most noticeable of which are 'removal or alteration of timber sash windows, timber panelled front doors... decorative timber

porches... chimney stacks and pots, ridges tiles and finials and decorative plasterwork'¹⁴. Most significant, however, is the inappropriate rebuilding and extension of houses in styles which deviate from the architectural genetics of what was an early 20th century development – losing 'views between houses and the open leafy character of the streets'¹⁵ and, where boundary walls have been built too high with large gates, creating an 'overly enclosed effect.' Courtenay Avenue has lost much of its early aesthetic constancy and should be seen as now exemplified by fragmentation of the initial style, and an ongoing persistent change incorporating the modern idiom. The gatehouses at the entrance to both private roads, Courtenay Avenue and Compton Avenue, are also seen as negative contributors to the character and appearance of the Conservation Area.

4 ASSESSMENT OF THE SITE

4.1 Background

Courtenay Avenue had been laid out on the north side of Hampstead Lane by the late 1920s along with Sheldon and Compton Avenues when the 'period between the World Wars saw the last fields and woodland along the north side of Hampstead Lane give way... A few large houses thus linked Highgate with the eastern part of Hampstead...'¹⁶ Aerial photography verifies the expansion: *figure 23* shows Sproughton, built in *circa* 1927, emerging from a verdant panorama in a relatively isolated position at the north westernmost end of the road in 1929; earlier views of 1920 (*see figure 22*) demonstrate that the road had yet to be constructed, despite assertions that it had been laid out by 1920¹⁷. Map evidence suggests that its inception came between 1925 and 1928, and that Sproughton and other houses, including Oakbank and Bracken Knoll, were among the earliest to appear. The remainder of The Bishop's Wood to the west of the Golf Course was still in existence as a densely-planted grove, albeit bisected by The Bishop's Avenue by this date, although newspaper reports on Courtenay Avenue only begin in *circa* 1929 – including fleeting reference to the occupants of The Rydings and their business interests in G and R Cinemas.

The architectural derivation of Sproughton, with its Neo-Georgian language, is attributed to Christopher Cooper, a draftsman who, by all accounts, was professionally subordinate to the Quennell brothers, who laid out most of the houses here between 1906 (especially after 1914) and the 1930s. Amid their output of 'houses... in a free English domestic style, paler versions of [Quennell's] work around Redington Gardens, Hampstead'¹⁸, the work of Cooper goes mostly unacknowledged, including by Pevsner *et al* who also omits Courtenay Avenue altogether in his assessment of the area, while taking in Stormont

¹⁴ London Borough of Haringey, *Conservation Area No. 1, Highgate Conservation Area – Character Appraisal and Management Plan*, 2013, p6

¹⁵ London Borough of Haringey, *Conservation Area No. 1, Highgate Conservation Area – Character Appraisal and Management Plan*, 2013, p156

¹⁶ Baggs, A.P., Bolton, Diane, K., and Pugh, R.B., Hornsey, including Highgate: Highgate, in *A History of the County of Middlesex*, Volume 6, Friern Barnet, Finchley, Hornsey with Highgate, 1980, pp125-133

¹⁷ Baggs, A.P., Bolton, Diane, K., and Pugh, R.B., Hornsey, including Highgate: Highgate, in *A History of the County of Middlesex*, Volume 6, Friern Barnet, Finchley, Hornsey with Highgate, 1980, pp125-133

¹⁸ Cherry, Bridget, and Pevsner, Nikolaus, *The Buildings of England – London 4: North*, 2002, p413

Road and Sheldon Avenue, where the suburban architectural environment is ‘much diluted since’¹⁹, although both early and later examples respectively survive in both these streets.

Although Cooper is recognised as the author of several houses on these roads, his repertoire is not well known beyond the immediate locality of this part of north London, and there are apparently no formally designated examples of his buildings, nationally. There are few newspaper reports from the period which relate to the construction of dwellings on Courtenay Avenue in the early 20th century, and no references to Cooper’s career at the RIBA Library. Only one drawing appears to survive at the London Metropolitan Archives for a property in Mill Hill, Hendon – Down House – for which ‘G. Christopher Cooper’ submitted plans in 1937 as one half of the partnership of Phillips and Cooper²⁰; and records held at the Bedfordshire Archives and Record Service relate to a possibly different Cooper designing carriage, wicket and wooden gates in collaboration with C.H.B. Quennell for The Pyghtle Works²¹ of *circa* 1910.

¹⁹ Cherry, Bridget, and Pevsner, Nikolaus, *The Buildings of England – London 4: North*, 2002, p413

²⁰ London Metropolitan Archives, LMA/4070/03/A06686; Phillips and Cooper were recorded as builders of Stanmore

²¹ Bedfordshire Archives and Record Service, Z 764/5



Figure 22: Aerial view taken in 1920: Courtenay Avenue is yet to be laid out, although the Golf Course (and Golf Club House) and The Bishop's Avenue, top left, are extant, with White Lodge already shown to the north east of the future site of Sproughton
Historic England, EPW005115

Within the vicinity of the Hampstead Garden Suburb, and the development of The Bishop's Avenue and other streets laid out following the granting of land leases via the Ecclesiastical Commissioners more than a century ago, the Cooper's endeavours are potentially identifiable in several built manifestations of which No. 22, Courtenay Avenue – Sproughton – is one. Cooper's aesthetic style is sometimes confused with Quennell's, including at the former Three Oaks of 1928 on the west side of the same road,

although Cooper's design for Sproughton is more muted in its expression embodying a more classical format.

It is also not known for whom Sproughton was built – whether as a speculative venture or direct commission – but among its early inhabitants was a significant benefactor of the arts, Harold Hyam Weingott, probably descended from or related to Russian Jews who emigrated en masse between 1880 and 1920 predominantly to the United States, but also Europe and Great Britain (the National Archives holds several Home Office Naturalisation records for Weingotts of *circa* 1903²²), and who later anglicised his surname as Wingate.



Figure 23: Sproughton in 1929 – apparently one of the earliest houses on Courtenay Avenue, identified; to the lower right is White Lodge

Historic England, EPW028177

Wingate, born on the 22nd January 1901, was a barrister of Middle Temple recorded in 1932 living at No. 4, Green Lane, Hendon – so he was not the initial occupier of Sproughton – but by 1937 the house had indeed been acquired by 'Harold H. Weingott' – also compellingly recorded in *The Stage* making financial contributions to Town Theatres Ltd. – the 'objects are to carry on the business of theatre, opera house, music hall, cinemas etc'²³. By the 1939 Register, in which it was confirmed he was 'barrister-at-law', he had changed his name to 'Wingate' and was living at Sproughton along with Frederick and Mary Freegard, chef and parlour maid respectively; he was married, although his wife was not documented at the property when the survey was made. Other houses on Courtenay Avenue were occupied at the time by a surprisingly mixed demographic of the professional middle classes and enterprising proprietors of small businesses, including Hanse Weiss at Somerlese, an Investment Trust Director, alongside Gerald Gibbons at Oak Bank, Office Manager, and Henry Billen at Woodlands, Window Cleaning Contractor. Other dwellings were lived in by a serving domestic staff in the absence of their employers, made up of chauffeurs, maids, and a lone cook, Alice Sans, living at Branksome. The Oppenheim family had taken up

²² National Archives, Home Office, HO 334/35/13452, Harry Weingott, from Russia, resident in London, 1903

²³ *The Stage*, 14th October 1937

residence at Hillsdown, and the Blackmans – with their own gown factory – were at Ridgefield; Bernard Slowe, Managing Director of a tobacco company, was head of the household at Burnswood.



Figure 24: Sproughton in 1938 – with tennis court to the north west
Historic England, EPW056796

Photographs held by Historic England show the formerly forested terrain of this part of Highgate in a more open state, less thickly planted in 1938 (*see figure 24*) with Sproughton standing in grounds made up of formal lawns, a series of ponds, and mature trees flanking its garden boundary, relics of the Bishop's Wood which, compared with a view of 1929 (*see figure 23*) suggests that the woodland landscape had been intentionally thinned out. What is meant to be perceived as organic development, despite the simulation, is clear from the spatial arrangement set out by Cooper, rotating Sproughton away from those nearby properties built facing Courtenay Avenue so that it is laid out on a different axis, fabricating a retreat in every sense from the custom model pursued elsewhere, and adding to the sense of longevity via the resuscitation of a traditional style of architecture. It is suggested that Sproughton was the first to be constructed on Courtenay Avenue – the aerial view of 1929 certainly shows the property in a solitary spot with no further houses on the visible section of the road – and its orientation in very different mode to other homes augments the theory that this was the initial structure, or at the very least, the transition between the formality of the roadside houses, and the looser arrangements on The Bishop's Avenue and White Lodge.



Figure 25: Sproughton in 1938
Historic England, EPW056795



Figure 26: Sproughton in 1938, lower left, with White Lodge to the right
Historic England, EPW056793

Sproughton	"	132	1	Wingate Gordon	M	22 Jan	01	N	Daenaker-ah Law
"	"	"	2	Frederick Lusk	M	12 Jan	01	N	Chief Domestic Duties
"	"	"	3	Frederick Mary L.	F	4 Jan	10	N	Farleam

Figure 27: Section from the 1939 Register, showing Sproughton and its occupancy of three, headed by Harold H. Wingate



Figure 28: Sproughton in 1948, identified
Historic England, EAW014550



Figure 29: Sproughton in August 1952 (identified)
Historic England, EAW014552

Aerial photography shows that in 1948, there were relatively few changes to the house (*see figure 28*) and that the conservatory was not yet constructed to its garden side; the three dormer windows to the south elevation were extant. The shot must have been taken in autumn or winter given the lack of leaves to the trees, revealing the suburban landscape, and the spatial relationship between houses: dwellings flanking the east and west sides of Courtenay Avenue were located in linear garden plots, but Sproughton was, and is, an anomaly in the street-scene as an irregular arrangement, relating more closely to the residences to the north, set at angles to the Bishop's Avenue, often behind mature planting. A later photograph of 1952 (*see figure 29*) shows the house in summertime and the densely

leafy panorama defining the milieu of Courtenay Avenue: most of the properties here are concealed, although the 1960 OS map confirms few changes to Sproughton, at least on plan.

For how long Wingate was resident at Sproughton is not known – he died in 1979 in France while registered at a property in Westminster rather than Highgate – but his social legacy appears to be of some interest via his establishing the Wingate Scholarships Foundation in 1960 (not then formally known by that name), a charity which still exists to benefit educational studies, especially performing arts, music, and medicine. He had definitely left Sproughton by the 1970s: in 1971, it was the home of the Osband family, including Richard Osband, restaurateur, in 1976. By 1986, Sproughton was owned by the President of the United Arab Emirates, H.H. Sheikh Zayad bin Sultan Al-Nahyan, as part of a wider property holding used by ‘the Presidential Household’²⁴ and several changes occurred during his tenure, including extension of the service annexe in 1983.



Figure 30: OS Map, 1960, showing Sproughton and neighbouring properties

4.2 Sproughton

Sproughton is a relatively little-changed two storey house with attic level by Christopher Cooper of *circa* 1927. It is set at a different angle from the other houses on Courtenay Avenue, and within its own grounds which are close to the Highgate Golf Course to the east, the modern houses on White Lodge Close, and White Lodge, the Locally Listed early 20th century house to the north. Originally built with a rectilinear garage to the north west corner, this service annexe was later extended on an L-plan by the 1960s, and expanded again in 1983; a conservatory has also been added to the house to its garden side, similarly in the later 20th century. The garden of Sproughton borders the plot of No. 7,

²⁴ London Borough of Haringey Planning Ref. OLD/1986/0223

White Lodge Close to the north, as well as the southern extent of the garden associated with White Lodge.

Sproughton is a compact house to a design by Cooper, a little-known draftsman. Inside, several residual details confirm his input – including the bulky, semi-Baroque staircase, but there have also been changes such as the installation of modern floor tiles to the principal hallway and ground floor rooms, and the addition of the portico to the main entrance in the 1980s.

4.2.1 Front Elevation



Figure 31: Main façade of Sproughton

The front elevation of Sproughton – of seven bays, facing away from the main entrance from Courtenay Avenue, and looking north towards White Lodge and houses on White Lodge Close – has a large, arched window with brick voussoirs, keystone and springers denoting the main staircase inside, large hipped roof covered with tiles, and tall stacks, although the architectural inheritance of the Arts and Crafts is also present in the irregular elevation with fenestration comprising single openings, casements and dormers to the attic level. The windows to the first floor are placed just under the eaves – and all, except the arched window – have leaded lights.

There are no quoins, but red brick dressings with ‘keystones’; the emphasis is on the entrance which is appended with a clumsy arched portico with attenuated Tuscan columns and glazed fanlight – although a view through to the main door reveals it sits awkwardly with the brick arch above the entrance. Map evidence also reveals it is a later addition of the mid-1980s: prior to this date map

evidence delineates the house minus a portico, but with a low brick wall to its northeast side, extant, but possible rebuilt on a sharper rectangular layout. This contains a short series of steps to a secondary entrance, also of teak and matching the main door, unusually placed to the east of the principal route into the house on the same elevation.

The single storey garage combining service annexe with additional accommodation, with its principal entrance elevation facing broadly east to southeast, has been extended and altered since it was first constructed in *circa* 1927, initially laid out as a single rectilinear range on a broad west-east axis, but after 1939 and before the 1960s revised as an L-plan construction and, as per aerial photography, the style of roof tile was also changed. The structure was augmented again – substantially – with the addition of an extension to the west in 1983. The architectural mode of the building to the ‘courtyard’ side, however, complements the principal house as a composition of dark red brick with leaded light windows – albeit that the garden front has been installed with a number of modern skylights and vertical fenestration associated with the works of the 1980s.



Figure 32: Arched window to the principal elevation



Figure 33: Late 20th century portico with arched canopy, keystone motif, and fanlights



Figure 34: Garaging, since re-roofed and reconfigured

4.2.2 Rear and side elevations

The view of the property from the rear reveals the limit of alterations to the house since it was built in *circa* 1927 with the addition of the conservatory which appeared in the later 20th century. The original south elevation, as shown in a series of aerial photographs taken in the period spanning the 1930s-1950s, did not have a conservatory, and the garden side of the house was composed of the two projecting ranges making up the U-plan dwelling. A side entrance can be seen in 1938 to the western 'range', as well as French doors to the rear elevation, since obscured.

The extension to the garage and service annexe undertaken in 1983, with pool house and accommodation, attempts an Arts and Crafts style to broadly correspond with the principal house, composed of red brick in Flemish bond, but with hanging tiles to the upper storey of the gable end overlooking the swimming pool, and clay tiles to the roof (brighter colour denotes the line of extension). Instead of leaded light in casements, the 1983 works uses French doors instead, creating a subtle vertical emphasis contradicting Cooper's original horizontal, domestic composition of the house, further undermined with modern casement to the gable, and skylights to the west end of the roof – these dilute the overall arrangement of this early 20th century dwelling.



Figure 35: Rear elevation to Sproughton with later 20th century conservatory and modern swimming pool in the background



Figure 36: East elevation



Figure 37: Approach to Sproughton and east elevation



Figure 38: View of the house from the main driveway access



Figure 2: Rear elevation to Sproughton with late 20th century conservatory



Figure 40: Rear elevation to Sproughton with late 20th century conservatory



Figure 41: Pool House at Sproughton and modern swimming pool



Figure 42: Side and rear elevations



Figure 43: Main house and pool house



Figure 44: Modern brick pool house of *circa* 1983, added to the earlier 20th century accommodation annexe

The north elevation of the building continues the theme of the front elevation of hipped roof, disjointed fenestration and windows sited high up close to the eaves line, and mullioned and transomed casements redolent of the 17th century style.

The south elevation of the main house overlooks the modern swimming pool and is characterised by the same variation in fenestration as the principal elevation with taller casements to the ground floor with transoms and mullions, and casements above either with top and side openers, or single mullion without the transom. There is a set of French doors to the ground level with transom window above; the brick-built connection to the service annexe is to the north west corner of the house with 1983 extension further to the west with the same brick and hanging tile arrangement to its west side and clay tiles to the roof. Proposals to enclose the swimming pool in 1986 were granted (OLD/1986/0223), along with extensions to the house with enlarged conservatory and additional rooms at ground floor level, but never implemented in full: the portico appears to have been added at this time.

4.2.3 Greenery and Screening



Figure 45: Gated entrance to Sproughton from Courtenay Avenue with later brick piers – the house is not visible and is only partially glimpsed from the road

The garden is well-maintained and provides almost impenetrable screening from Courtenay Avenue with a mix of remnants of the Bishop's Wood, early elements including a pond, and more recent planting. The setting of Sproughton is different to the other houses on the road with its back turned away from the street and isolated within a large garden plot.



Figure 46: Boundary with mature trees, a relic of Bishop's Wood



Figure 47: Boundary with mature trees and shrubs



Figure 48: Pond – which is shown on early OS maps



Figure 49: More recent planting, not part of the Bishop's Wood, but the suburban garden of the 20th century



Figure 50: Driveway with 'crazy paving'



Figure 51: Entrance gate with pier, apparently later than the original marked



Figure 52: View up Courtenay Avenue with building works to the east side

4.2.4 Conclusion

Overall, Sproughton is not an accomplished design. The porch, that doesn't really help much, was probably added to lift the appearance of the main elevation. The brickwork is very plain and unrelieved, indicating an attempt at restricted economy which belies the situation of the site. The lack of quoins – ubiquitous in CHBQ designs – weakens the strength and breadth of the façade; the window reveals are similarly unadorned, as redolent of the cheapest mass housing of the time.

The taxis of the façade is incoherent and inept – the large arched-head window is “floating” in the elevation and is unrelated to the other windows; it should have been over the front door but because the elevation is restricted in height and thus very cramped, there was not room for it – poor design. This is emphasised by the interior, in how the stair winds up and over a very mean space with pretensions to a grandeur it cannot aspire to.

The fenestration is disparate and ill proportioned, the ground floor windows should be taller to give a balanced hierarchy reflecting the uses and status of the rooms beyond and providing a more satisfactory proportionality and interest in the façade. Strangely, the rear façade is much better articulated in that regard. Both have gauged flat arches, barely perceptible on the front, but the taller rear GF windows give better proportioned elevation. Still not a distinguished work, the house commits the cardinal architectural sin of lacking repose. Compared to contemporaneous houses of the same ilk, this does not measure up.

Its setting and relationship with the street are also unique due to its orientation and set back building line, which is not aligned with the rest of the street. It is also heavily screened by a mature landscape garden and trees, is not visible from the street nor it contributes to the streetscape, as only an oblique partial view could be glimpsed from the gate.

5 SIGNIFICANCE APPRAISAL

5.1 Sproughton

Archaeological

The archaeological significance of Sproughton is **low to medium** as a result of its location at the periphery of the former Bishop's mediaeval hunting grounds to the north, extant by the 13th century, although now transformed partly into the Highgate Golf Club with remains of the hunting lodge, a 'substantial stone building'²⁵ to its north western edge. Although beyond its boundaries, the subject site is within the vicinity of the associated Tier 1 Archaeological Priority Area – Bishop's Lodge, Highgate – as well as within the boundaries of the Tier 3 Hornsey Park Archaeology Priority Area. The former may contain 'kennels, animal traps and other earthworks associated with hunting'²⁶, while the Hornsey Park Priority Area has already yielded a 'Roman lamp, earthwork remains of the park pale, boundary banks and earthwork remains.'²⁷

Architectural and Artistic

The architectural and artistic value of Sproughton is **low** as an example of the work of the very little-known Christopher Cooper. None of his output appears to be statutorily designated, or even Locally Listed, unlike C.H.B. and Walter Quennell, with whom he worked, for the Ecclesiastical Commissioners in the 1920s especially. Sproughton is an unaccomplished manifestation rather mundane, lacking the elan and skill of CHBQ. Its form imbued with the influence of the Arts and Crafts characterised by typical motifs such as deep, hipped roofs, arched windows and casements with mullion and transom has however a disjointed and clumsy proportion of the taxis in the elevations. Sproughton is not a direct reiteration of the 17th century style, but an attempt based on historicism, and the revival of early styles to augment a sense of longevity. We must not overlook that Cooper was a draftsman, not an architect and even in those days before compulsory registration he would not have been entitled to the name. His attributed work is scarce because he would have largely worked anonymously, and he did not have the professional status to warrant the distinction of a noted attribution.

Sproughton has been altered since its inception in *circa* 1927 with extended service annexe in 1983, conservatory, swimming pool and portico, as well as interior features which suggest a late 20th century date, including floor finishes and fanlights. Several more substantial additions were proposed in 1986,

²⁵ London Borough of Haringey and Oxford Archaeology, *Archaeological Priority Area Appraisal*, March 2021, p23

²⁶ London Borough of Haringey and Oxford Archaeology, *Archaeological Priority Area Appraisal*, March 2021, p23

²⁷ London Borough of Haringey and Oxford Archaeology, *Archaeological Priority Area Appraisal*, March 2021, p80

albeit not all implemented – including enclosed swimming pool and extra rooms to the ground floor. Its contribution to the character and appearance of the conservation area is considered to be neutral.

Historical

The historical value of Sproughton is **low** as a surviving model of the early 20th century development undertaken here and it is an illustration of the work of Christopher Cooper. Sproughton has some interest as the home of Harold Hyam Weingott, later anglicised to Wingate, a barrister with a keen interest in the arts, and benefactor who founded a well-known literary award, among whose recipients are Niall Ferguson, and funding opportunities for academic study. Sproughton was also a part of the property holdings of the President of the United Arab Emirates, H.H. Sheikh Zayad bin Sultan Al-Nahyan, in the 1980s.

5.2 The Highgate Conservation Area – Sub-area 7: Bishops

Archaeological

The archaeological value of the Bishops Sub-area is **low to medium** as it is part of the hunting grounds formerly in the possession of the Bishops of London from the 13th century, and of which the former stone-built hunting lodge is partly extant as remains to the north-west edge of the Highgate Golf Course. Much of the Sub-area is located within the Tier 3 Archaeology Priority Area covering Hornsey Park, and where archaeological investigation has yielded find spots of note.

Architectural and Artistic

The architectural and artistic value of the Bishops Sub-area is **medium** as a collective example of aesthetically accomplished works of the early 20th century developed as a broadly coherent scheme via the hands of several architects, including C.H.B. Quennell, about whom surprisingly relatively little is known given his talent for the nifty revival of historic styles in a suburban setting. He had, however, along with his brother Walter, and the Ecclesiastical Commissioners who granted building leases here from 1906 onwards, a significant impact on the built milieu of the Sub-area, albeit that much of the early character has been changed in the recent years with new developments and introduction of the contemporary style in their place. Several of these new constructions are stylistically proficient and reflect the ideology which drove the format, the style, the layout of these wide and verdant side-streets. There are few statutorily designated buildings in the Sub-area, with the exception of a cluster further east closer to the village of Highgate including No. 9, View Road, a Grade II Listed composition of 1899 by Michael Bunney. Further to its south is the Victorian Gothic No. 16, Broadlands Road of the mid-19th century, also Grade II Listed.

Historical

The historical value of the Sub-area is **low to medium** given its early status as part of the See of London's hunting ground, although its significance as a consistent development pursued by the Ecclesiastical Commissioners from 1906 onwards is of considerable note. This is not a model village, but a relatively uniform scheme nevertheless which sought to provide the best housing in a suburban setting where the town met the country – the dividing lines between the two were intentionally blurred. Much of its original form has been weakened via modern intervention and redevelopment.

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

An objective assessment of the qualities and significance of Sproughton has been carried out in accordance with relevant HE guidance - HEAN1 2019 (Historic England Good Practice Advice Note 1: Conservation Area Appraisal, Designation and Management, 2019).

The guidance note is important for its explanation that the buildings which form the conservation area character are not always to be considered “positive” per se. It promulgates that the majority of the buildings that make up a conservation area would not be elevated to “positive,” but contribute by providing part of general character.

Whether an unlisted building makes a positive contribution should be sufficiently assessed according to the HE Advice Note 1, usually by way of the checklist included within the guidance. The guidance caveats the use of the checklist, stating that a positive response to one or more of the listed points may indicate a building is a positive contributor, “provided that its historic form and value have not been eroded”.

The following questions contained in the Checklist of HEAN1 2019 (Historic England Good Practice Advice Note 1: Conservation Area Appraisal, Designation and Management, 2019) 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. Christopher Cooper was a draftsman who also designed other houses on the road and in the area.

- *‘Does it have landmark quality?’*

Response: No. The building contributes neutrally to the overall character and appearance of the streetscape of Courtenay Avenue without having a strong individual presence. The building is not seen from the street or conservation area due to its siting and screening by greenery and trees.

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

Response: Somewhat. Many of the buildings in the Bishops sub-area of the conservation area have been altered or completely reconstructed in recent years so in age this building is somewhat anomalous. Other characteristics could be said to be similar.

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

Response: No. There are no adjacent statutory designated heritage assets or the locally listed buildings.

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

Response: No. There are no adjacent statutory designated heritage assets and this property can at best be described to make a neutral contribution to the conservation area.

- *'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: Somewhat. As previously explored, it is an example of the wave of development that spread across this area in the early 20th century.

- *'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. This was the first property to be built on the site, the area was woodlands prior to this development.

- *'Does its use contribute to the character or appearance of the area?'*

Response: No.

5.4 Summary of Significance

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.

There were only two points in this assessment that delivered anything other than a 'No' answer, although no answers to any questions were wholly positive responses. The first was the point relating to age, style and material of the building in relation to its surroundings. It was once the case that the building had common features and was built in similar form and style and at the same time as its neighbours, but given the substantial rebuilding of properties in the conservation area in recent years, this can no longer be said to be the case.

The second point that did not deliver a 'No' response, was in relation to the property reflecting a phase of development. It is true that this building represents the first phase of development in the area, but this was the only wave of development and is consistent with large swathes of the London Borough of Haringey and indeed of London as a whole, so cannot be considered of any particular significance. As such, the assessment of contribution to the conservation area in this section has also found that Sproughton offers a neutral contribution to the conservation area.

As ascertained in the significance assessment above, there is no particular interest in the design of the building as it stands today and the architectural and artistic significance of the building is considered to be low.

In respect of the integrity of the existing building the HEAN1 2019 (Historic England Good Practice Advice Note 1: Conservation Area Appraisal, Designation and Management, 2019) is fundamental to the evaluation of significance. The guidance note introduced the concept of a positive building being dependent upon "The extent to which their contribution is considered as positive depends not just on their street elevations but also on their integrity as historic structures and the impact they have in three dimensions, perhaps in an interesting roofscape or skyline."

This is not the case with Sproughton. Firstly, the building doesn't have an impact with either its street elevation or in three dimensions, as it was not intended to be seen from the public realm and is without any redeeming architectural quality. Secondly, the integrity as a historic structure has been eroded over the years with changes and additions and various failings of the fabric. Landscaped gardens – the only feature that does contribute to the conservation area will be retained.

Sproughton therefore fails to meet the selection criteria promulgated in Historic England Guidance Note 1 on what constitutes positive contribution to conservation area, as it is clear that the building cannot be of such quality when considered in the round.

Building cannot be considered a "positive" contributor within a Conservation Area, unless it has greater than common attributes. Therefore, a typical building such as this can only be considered a neutral contributor as a result of its lack of attributes or special historic and architectural interest that might elevate it to "positive contributor" status. It is a contributor to the conservation area as an element of the prevailing character, yet it is of no particular or distinctive merit and is therefore not considered to be a "positive contributor". As above, it is concluded that overall, the subject site makes a neutral contribution to the character and appearance of the Conservation Area as a whole.

As ascertained in the Historic England and Haringey's existing APAs, this area has no specific areas of archaeological interest, but due to the proximity of the APA's it is therefore rated **low to medium** for the purposes of this assessment. As explored in the previous section, the property was a design by a draftsman and was not an accomplished design to start with. There is no particular interest in the design of the building as it stands today and along with the piecemeal changes over the years Sproughton is considered to have **low** architectural and artistic interest. There are certain personages of some (low) historic interest associated with the property, as a result the historic interest is also, **low**.

The existing house therefore has no specific design or craftsmanship quality, but very limited contribution as a part of the overall development of the area, as it kept some common and unifying characteristics in terms of its bulk, mass, articulation (including prominent chimney stacks), siting and spatial nature, as well as materiality. However, any contribution of the house to the conservation area are minimal due to its position and orientation within the site as it does not relate with nor contributes to the streetscape of Courtenay Avenue.

In undertaking the above assessment of a non-statutory listed site within a conservation area and its contribution to the conservation area it is considered that Sproughton offers a **neutral** contribution.

6 IMPACT ASSESSMENT

6.1 Introduction

A Design and Access Statement along a series of plans, sections and elevations have been provided by LOKI -Architecture & Development. This information, together with a planning statement by Michael Burroughs Associates gives a detailed indication of the proposed works scope. The following is an assessment of the proposed scheme, and supplements and elucidates the detailed architectural drawings and the Design and Access Statement which are to be regarded as the fully detailed extent of the proposal.

The proposed scheme is for the demolition of the existing property, Sproughton, and replacement with a new single dwelling with associated landscaping works.

The proposed development may have an impact on:

- The character and appearance of the Bishop's Sub-Area and the Highgate Conservation Area as a whole.

The impact assessment on the special interest of the Conservation Area takes into account whether the proposal causes any harm to the identified heritage assets by altering or eroding their authenticity or the heritage values.

6.2 Impact Assessment Criteria

For the purpose of assessing the effects likely to result from the proposed development, established criteria have been employed. The impact of the proposal has been assessed against receptor sensitivities, ranging from:

- **Substantial (high) adverse:** a fundamental change in the appreciation of the resource and its historic context, or setting, involving the degradation of a cultural heritage site of national importance, or the demolition of any grade of statutorily listed building.
- **Moderate (medium) adverse:** a change that makes an appreciable difference to the ability to understand the historic context, or setting, resulting in extensive long-term change to the setting or structure of listed buildings.
- **Minor adverse:** effects which create dis-benefits to the historic fabric of the area, but may also provide benefits. May involve demolition of an undesignated historic building, or, limited encroachment upon a conservation area, or historic parkland, where intrusive views are created or slight impacts upon its integrity would result.
- **Negligible:** the development would not materially affect the status quo.
- **Minor beneficial:** perceptible improvement in the setting of, or structural condition of, or character of listed buildings or conservation areas.

- **Moderate beneficial:** effects which help to explain the significance and history of the site and surrounding area; ensuring the long-term future of Listed Buildings and any other buildings of architectural significance, by providing viable and appropriate uses; resulting in the loss of less significant fabric in the Listed Buildings, but enabling a viable long-term use for the buildings.
- **Substantial beneficial:** effects which ensure the long-term future of the most significant historic fabric by providing viable and appropriate uses and, impacts which improve the setting of a Listed Building or historic parkland and, which repair and conserve the most significant fabric of the Listed Buildings.

6.3 Proposed Scheme

The proposal seeks to replace the existing property, Sproughton, with a new single dwelling – a contemporary interpretation of the neo-classical design that aims to have the highest possible environmental sustainability performance, alongside improved internal accommodation and facilities more appropriate for a house in this area. The design was driven by sustainability, which dictated the selection of materiality and enabled the power strategy to be informed by modern technology. The main principles of the neo classical architectural style inspired the fusion of the old and the new, the timeless architectural expression reflecting the traditional character, but doing this with sustainable principles and innovations in mind.



Figure 53: CGI illustration showing the front/east and south elevations (view from inside the garden by the entrance gate)

Essentially, the new house is proposed to be two stories above ground with a roof space, plus a two-level basement. The hipped form of the main roof is reflective of the predominant roof forms found on Courtenay Avenue, with height variations and dormer windows to give articulation to the volume. The soft white rendered facade is detailed with simple ornamentation in the form of architraves around the windows, a string course to break up the volume and simple cornice moulding that creates a definitive line between the roof and the main volume. Window frames, doors and the fine metalwork on the balconies and pagoda-inspired conservatory are all featured in black to give a fine and elegant, yet striking contrast to the heavier, solid volume. Stone balustrades are featured on the front, south side and rear balconies that sit only atop solid walls, whilst cantilevered balconies and Juliet balconies all have finer black metalwork.



Figure 54: CGI illustration showing the rear/west elevation as viewed from the garden

The new house will provide accommodation and facilities to a higher standard than the existing house in keeping with the increasing area demands. Its ambition is to achieve an absolute Best in Practice regarding its environmental sustainability performance. The location and sitting within the site are broadly similar to the existing building, although the orientation is changed as the sun path was the predominant driver in the design. It would sit on a larger square shaped footprint compared to the current L shape, however it is a more efficient and compact footprint occupying approximately 10% of the site area.

6.4 Impact Assessment

As explored above (chapter 3. Characterisation Appraisal) Courtenay Avenue is a private road with no through-access to vehicles. This feature, combined with the unique aspects of the road layout and character of the road as well as the number of buildings in the new style, has created a pocket that is independent of other areas in the Highgate Conservation Area or the Bishops sub-area. Furthermore, due to its discreet location, position and orientation within the site it does not relate with nor contributes to the streetscape of Courtenay Avenue.

Furthermore, the prevailing character of Courtenay Avenue is the most important matter to consider when assessing impact. Over the recent years significant changes have taken place to the character of Courtenay Avenue, with many of the new houses introducing contemporary architectural language and interpretation of the traditional neo-classical design. The historic character of the street has changed over time and it continues to evolve further. As a result, the loss of the existing house in itself, would not be unduly harmful to the conservation area as a whole.

When considered specifically in this context the new scheme for Sproughton provides an appropriate contribution in terms of its design, bulk and mass and is in keeping with the new prevailing character of Courtenay Avenue. The proposed design aims to reflect and responds to the prevalent architectural language of the street and represents a suitable replacement of the existing building, a neutral contributor with piecemeal extensions and alterations.

It is therefore considered that, in heritage and townscape terms, the proposed building will offer a similar contribution to the road and the conservation area by largely retaining its sitting and orientation within the site but offering a building of a higher architectural merit strongly defined by energy efficiency and innovation reasons. The new building will retain its isolated setting and, similar to the existing house, will not be readily visible from the street, only partially glimpsed from the entrance gate through the dense greenery.

The proposed scheme seeks to reflect the stylistic features and changes that have taken place in Courtenay Avenue in recent years. Sproughton's low significance and its neutral contribution to the conservation area, is weighed against the proposed scheme that seeks to demolish the building and replace it with a modern interpretation of an appropriate style to the area and the highest possible environmental sustainability performance.

Furthermore, the mature garden and landscaping will be retained and improved where needed which means that the site and the road will retain its verdant character and as such it is considered the proposed scheme will preserve the character and appearance of the road and the Bishops sub-area, as well as the conservation area as a whole, and cause no harm.

Conservation Area

As established in chapter 5 above the subject site makes a neutral contribution to the character and appearance of the Bishop's Sub-Area and the Highgate Conservation Area as a whole.

The impact of the demolition of the existing building on the character and appearance of the Conservation Area as a whole can only be considered in conjunction with the replacement dwelling which needs to demonstrate equal or better quality than the existing.

It has been established in a number of recent planning and appeal decisions within the Bishop's Area (including the most recent one for Guildens, as well as those at "Somerlese" on Courtenay Avenue and at Nos. 6 and 18 Stormont Road) that any potential harm caused by demolition within the Conservation Area can be offset by the erection of a replacement dwelling of sufficiently high-quality design which would bring a neutral or positive impact by at least preserving **or** enhancing the character and appearance of the area.

The design of the new proposed dwelling will represent a sympathetic approach respecting the context of the site and its surroundings in order to preserve the character and appearance of the Conservation Area as a whole, in particular the Bishop's Sub-Area.

Although the proposed replacement building will have a slightly larger footprint, height, bulk and mass the generous plot size allows for this increase, meaning the proposed house remains comfortably sited within its historic plot in relation to the nearby buildings and the whole streetscape – essentially it will remain hidden from the public domain, at the end of a private road behind a high perimeter screening of a mature garden.

It is considered that the proposed new dwelling has an appropriate architectural language, scale and materials, and will preserve the street scene and the character and appearance of the Bishop's Sub-Area and the Conservation Area. The loss per se of the existing house which makes an arguably neutral contribution to the character and appearance of the Conservation Area – causes "no harm" when replaced by a development of a similar quality.

The essential architectural characteristics and attractive landscape setting of Courtenay Avenue which contribute positively to the character and appearance of the Bishop's Sub-Area will be sustained by the proposals. The replacement of the existing house with the proposed replacement will not detrimentally affect the significance of the Conservation Area and the character and appearance of the Bishop's Sub-Area will be sustained.

7 POLICY CONSIDERATION

Revised NPPF (2023)-Section 16

The NPPF is the principal policy guidance on the application of the 1990 Act, and the most relevant criteria for testing of applications for the development of heritages assets and other properties within the historic environment. As recommended by NPPF (July 2018), proposals for the alteration or redevelopment of listed buildings or buildings within conservation areas should be considered and based on an understanding of their significance.

Paragraph 189 of NPPF 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’.*

NPPF Para 189

“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. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.”

NPPF Para 190

“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 assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset’s conservation and any aspect of the proposal.”

NPPF Para 192

In determining planning applications, local planning authorities should take account of “The desirability of new development making a positive contribution to local character and distinctiveness.”

Response:

It is considered that information provided with the application and in the above assessment is deemed to be proportionate to the unlisted building’s in the conservation area significance and contribution made by their setting. It sets out the appropriate level of detail sufficient to understand the potential heritage implications of the proposal in the above context, and in accordance with the proportionate approach advocated by national policy.

NPPF Para 197

The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

Response:

It is considered that the proposed development causes “no harm”. The existing building is of low heritage significance and makes at best a neutral contribution to the character and appearance of the Conservation Area.

The design, materiality, articulation and detailing of the proposed new dwelling have been carefully considered in relation to the characteristics and setting of the site and its relationship with Courtenay Avenue character area and of the Conservation Area as a whole. Due cognisance has been taken of the very limited to no views from the public realm and this has influenced and informed the design process.

A leading objective of the proposed design has been to create a modern highly sustainable residential dwelling, whilst respecting the historic significance of the site and the Bishop’s Sub-Area.

Therefore, there is no adverse or detrimental effect caused by the proposal and thus no harm; so that there is no requirement under NPPF for mitigation or an exposition of any other form of “balancing benefit”.

NPPF Para 200.

Local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites, and within the setting of heritage assets, to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

NPPF Para 201

Not all elements of a The HCA or World Heritage Site will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the HCA or World Heritage Site should be treated either as substantial harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the HCA or World Heritage Site as a whole.

Response:

The appreciation of the character and historic values of the subject area have been a key consideration in the design concept of the proposals, driven by an approach aiming at memory and identity, sensitivity and viability. The proposal reflects those elements of the character area that have some aesthetic merit.

It is recognised that heritage assets are an irreplaceable resource and must be conserved in a manner appropriate to their determined significance. Furthermore, English Heritage "Conservation Principles" define ‘conservation’ as the active process of managing change. The Highgate Conservation Area is not a static place, particularly the Bishop’s Sub-Area which has been subject to substantial change and, in order to remain a sustainable, welcome and pleasing place, they will continue to change.

It is considered that the proposed development causes “no harm”. The existing building is of low heritage significance and makes at best a neutral contribution to the character and appearance of the Conservation Area. The Impact Assessment (Chapter 6) shows why the proposed works are appropriate to sustain the subject site’s contribution to the character and appearance of the Courtney Avenue and the character sub area while reflecting and reinforcing elements that contribute to the special interest of the conservation area as a whole. No adverse impact or harm occurs.

Haringey Development Management DPD 2017

Policy DM1: Design

- A. All new development and changes of use must achieve a high standard of design and contribute to the distinctive character and amenity of the local area. The Council will support design-led development proposals which meet the following criteria: a Relate positively to neighbouring structures, new or old, to create a harmonious whole; b Make a positive contribution to a place, improving the character and quality of an area; c Confidently address feedback from local consultation; d Demonstrate how the quality of the development will be secured when it is built; and e Are inclusive and incorporate sustainable design and construction principles.*
- B. Development proposals should relate positively to their locality, having regard to: a Building heights; b Form, scale & massing prevailing around the site; c Urban grain, and the framework of routes and spaces connecting locally and more widely; d Maintaining a sense of enclosure and, where appropriate, following existing building lines; e Rhythm of any neighbouring or local regular plot and building widths; f Active, lively frontages to the public realm; and g Distinctive local architectural styles, detailing and materials.*
- C. Development proposals shall demonstrate how the landscaping and planting are integrated into the development as a whole. The Council will expect development proposals to respond to: a Landform; b Levels, slopes and the fall of the ground; c Trees on and close to the site; d Landscaped boundary and treatments; and e Any other significant biodiversity (including prioritising native over invasive species) on or close to the site.*
- D. Development proposals must ensure a high standard of privacy and amenity for the development’s users and neighbours. The Council will support proposals that: a Provide appropriate sunlight, daylight and open aspects (including private amenity space where required) to all parts of the development and adjacent buildings and land; b Provide an appropriate amount of privacy to their residents and neighbouring properties to avoid overlooking and loss of privacy detrimental to the amenity of neighbouring residents and the residents of the development; and c Address issues of vibration, noise, fumes, odour, light pollution and microclimatic conditions likely to arise from the use and activities of the development.*

Response:

The proposals will be of the highest standard of design that aims to have the highest possible environmental sustainability performance, alongside improved internal accommodation and facilities more appropriate for a house in this area. Careful consideration has been given to the scale, massing and height of the proposed development to integrate the proposal into its setting and local context. The existing building possesses low heritage value and makes a neutral contribution to the character

and appearance of the area. The replacement of appropriate design quality, detailing and use of materials which reflect the character of the conservation area, whilst retaining and reinforcing views of landscape and greenery will preserve and maintain the character and appearance of the area.

Policy DM9: Management of the Historic Environment

- A. Development that conserves and enhances the significance of a heritage asset and its setting will be supported.*
- B. Proposals affecting a designated or no designated heritage asset and its setting will be assessed against the significance of the asset and its setting, and the impact of the proposals on that significance. Applicants are required to submit with their planning application a statement describing the significance of the heritage asset(s) concerned, including any contribution made by its setting, along with an assessment and justification of the impact of the new development on the asset and its setting.*
- C. When considering the impact of proposals on the historic environment, the Council will have regard to: a The priority given to sustaining and enhancing the significance of a heritage asset and its setting; b Character appraisals and management plans or other guidance, where they are available; c The preservation or reinstatement of original or historic form, fabric, function or character of the asset and its setting; d The relationship with adjoining and neighbouring uses, particularly where these are heritage assets of significance in their own right; e The desirability of securing a viable use for a heritage asset consistent with its conservation; f An understanding of and respect for significance of heritage assets as parts of measures to mitigate and adapt to climate change; and g The contribution that the sensitive utilisation of heritage assets can make to sustainable regeneration.*
- D. Conservation Areas - Subject to (A-C) above the Council will give consideration to, and support where appropriate, proposals for the sensitive redevelopment of sites and buildings where these detract from the character and appearance of a Conservation Area and its setting, provided that they are compatible with and/or complement the special characteristics and significance of the area.*
- E. Proposals for alterations and extensions to existing buildings in Conservation Areas should complement the architectural style, scale, proportions, materials and details of the host building and should not appear overbearing or intrusive. Listed and Locally Listed Buildings*
- F. In addition to (A-C) above, the Council will seek opportunities to secure the future of listed buildings particularly those on the 'Heritage at Risk' register, provided they: a Do not lead to substantial harm or total loss of their significance; b Retain and repair existing features and fabric, or, if missing, replace them in a sympathetic manner; 22 Development Management DPD Haringey's Local Plan Chapter 02: Design & C haracter c Do not harm the structural integrity or stability of the building or that of adjoining buildings or structures; and d Extensions are restricted to less significant parts of the building, relate sensitively to the original building and do not adversely affect the internal or external appearance or character of the listed building, curtilage or its setting.*
- G. Subject to (A-C) above, the Council will seek to protect the local distinctiveness of the Borough by sustaining and enhancing the significance of locally listed buildings. Archaeology*
- H. Proposals affecting a designated Archaeological Priority Area will be considered having regard to: a The significance of an archaeological asset and its setting; b The impact of the proposal on archaeological assets; and c The priority given to preserving and managing the archaeological asset and its setting in situ.*
- I. All proposals will be required to assess the potential impact on archaeological assets and where appropriate ensure adequate arrangements for the investigation, recording and*

archiving of assets of archaeological importance and engage with the relevant advisory organisations.

- J. The Council will approve proposals for enabling development where it is demonstrated that: a It is the only viable means of securing the long term future of the asset affected; and b It is the optimum viable use, supported by an appropriate options appraisal; and c The proposals address relevant policies (A-I) above.*

Response:

As stated throughout this report it is considered that the proposed development conforms to the above tenets. It is understood to be a Local Authority objective to preserve or enhance the character and/or appearance of the Conservation Area as an area of special architectural and historic interest. It is considered that the proposed new development achieves a high standard of design that would provide enhancement to the baseline conditions on the site. The quality of design, materials, detailing and execution have been considered essential criteria in the design proposal.

Sustaining design values in the historic environment has been achieved by recognising and reflecting the integrity of the historic design concept and creating clear and coherent architectural dialogue with all the parts of the new work and the surrounding built environment.

The proposed development will value the landscape, architectural and historic assets through a positive response to the context and the special character of the Conservation Area.

Highgate Neighbourhood Plan, July 2017

Policy DH1:

Demolition in Highgate's Conservation Areas Proposals to demolish buildings and structures that are non-designated heritage assets will be subject to a balance judgement with regard to the scale of the loss and the significance of the asset. Any proposed replacement should make a positive contribution to the conservation area.

Response:

The loss per se of the existing building which makes an arguably neutral contribution to the character and appearance of the Conservation Area – causes “no harm” when replaced by a development of similar or superior quality. Its replacement with the proposed new dwelling in an appropriate style, scale and height, using sympathetic materials and exceptionally high-quality design and detailing, would outweigh any potential harm.

The proposal will not appear out of character, but rather will sit comfortably within its specific, discreet and secluded context and add architectural interest on a site which is currently only of low heritage value.

It is considered that the proposal for the new replacement dwelling has an appropriate design and scale and will preserve the street scene and the character of the Bishop's Sub-Area and the Conservation Area as a whole.

8 CONCLUSION

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

Sproughton is a typical example of a suburban house dating from the 1920s and is not particularly distinctive or innovative in terms of its architectural design, plan form, decoration or craftsmanship. It was a design by a draftsman and was not an accomplished design to start with. There is no particular interest in the design of the building as it stands today and along with the piecemeal changes over the years Sproughton is considered to have low architectural and artistic interest.

The existing house therefore has a very limited contribution as a part of the overall development of the area, as it kept some common and unifying characteristics. However, this is minimal due to its discreet position and orientation within the secluded site at the end of a private road, which means that it does not relate with nor contributes to the streetscape of Courtenay Avenue.

Based on the characterization undertaken as part of this heritage statement, there is no prevailing form or architectural style on Courtenay Avenue, with the buildings ranging in date from the 1920s to the present day reflecting a variety of Neo-Georgian, Arts and Crafts, modern and ‘free’ styles; its character and appearance is derived from a continuing process of redevelopment, drawing on the architectural language of a variety of styles whilst always sustaining an exceptional quality of design.

It is considered that Sproughton makes a neutral contribution to the character and appearance of the Bishop’s Sub-Area and have a low heritage value.

It is considered that the design of the new proposed dwelling will represent an innovative and high-quality design approach appropriate to the context of the site and its surroundings in order to preserve the character and appearance of the Conservation Area as a whole, in particular the Bishop’s Sub-Area

Overall, the impact of the proposals on the character and appearance of the Conservation Area as a whole is therefore considered to be negligible – there will be no harm.

It is therefore concluded that the proposed works will be justifiable and consistent with the spirit of local, regional and national planning policies and conservation principles.