

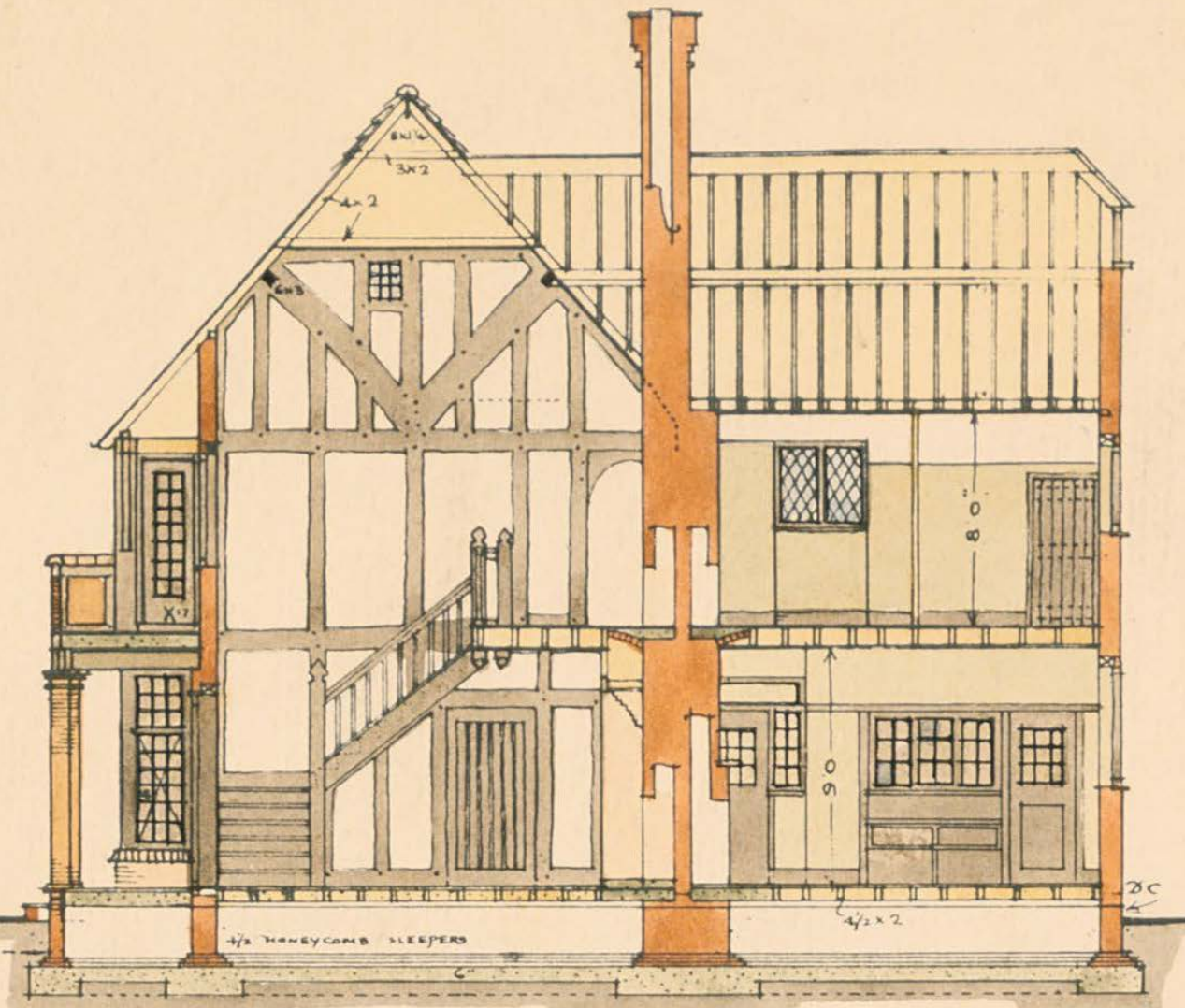


Donald Insall Associates
Chartered Architects and Historic Building Consultants

264 Sheen Lane, London, SW14

Historic Building Report
For William Smalley RIBA

August 2021



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1.0 Summary of Historic Building Report

1.1 Introduction

Donald Insall Associates was commissioned by William Smalley RIBA, in June 2021 to assist them in the preparation of proposals for 264 Sheen Lane, London, SW14.

An illustrated history of the site and building, with sources of reference and bibliography, is in Section 2; the site survey findings are in Section 3. The significance of the building is set out in Section 4 and summarised below. The specific constraints for this building are summarised below. This report has been drafted to inform the design of proposals for the building, by William Smalley RIBA, so that they comply with these requirements. Section 5 provides a justification of the scheme according to the relevant legislation, planning policy and guidance.

1.2 The Building and its Legal Status

264 Sheen Lane is a Grade II-listed building in the Christchurch Road, East Sheen Conservation Area in the London Borough of Richmond. Alterations to a listed building generally require listed building consent; development in conservation areas or within the setting of a listed building or conservation area requires local authorities to assess the implications of proposals on built heritage.

The statutory list description of the listed building is included in Appendix I and extracts from the relevant legislation and planning policy documents is in Appendix II.

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

Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The development plan applicable to the Site comprises the Local Plan (2018) and the London Plan (March 2021).

Policy HC1 Heritage Conservation and Growth of the London Plan (December 2020) stipulates that *'(C) Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets' significance and appreciation within their surroundings.'*

The courts have held that following the approach set out in the policies on the historic environment in the National Planning Policy Framework 2021 will effectively result in a decision-maker complying with its statutory duties. The Framework forms a material consideration for the purposes of section

38(6). The key message of the NPPF is the concept of 'sustainable development' which for the historic environment means that heritage assets 'should be conserved in a manner appropriate to their significance'.

The NPPF recognises that, in some cases, the significance of a designated heritage asset can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. The NPPF therefore states that any harm or loss to a designated heritage asset 'should require clear and convincing justification' and that any 'less than substantial' harm caused to the significance of a designated heritage asset should be weighed against the benefits of the proposal including, where appropriate, securing its optimum viable use.

1.3 Summary of Assessment of Significance

A more detailed summary of significance is provided in **Section 4** of this report. 264 Sheen Lane is of special interest as an example of an early-20th-century Arts and Crafts style vernacular house by local architect Sydney Castle. The building was Grade II-listed in September 2010 and makes a positive contribution to the character and appearance of the Christchurch Road, East Sheen Conservation Area. The significance of the building is primarily derived from its intact architectural elements of the exterior and interior of the house. Of most significance are its elevations as far as they are unaltered, including, solid oak timber-framing, brick and tile-hanging, and metal-framed casements with leaded lights and panes of varying patterns, including stained glass inserts. Internally,

of high significance are the main ground floor rooms, which incorporate Arts and Crafts features including a full-height baronial style staircase-hall, and complete oak joinery throughout and brick and stone fireplaces.

1.4 Summary of Proposals and Justification

The proposals are set out in the drawings prepared by William Smalley Architects, which this Historic Building Report accompanies and are analysed in detail in **Section 5** of this report. The proposals are minor in nature, and would see modest internal and external alterations to allow the building to better function as a modern family house, whilst also preserving, and in some areas, enhancing the building's special interest.

For the reasons outlined in Section 5 of this report, it is considered that the proposals would preserve the special interest of the Grade II-listed building and preserve the character and appearance of the Christchurch Road, East Sheen Conservation Area. As the proposals would not cause any harm to the significance of any of the relevant designated heritage assets paragraphs 201 and 202 of the NPPF, relating to the assessment of harm to heritage assets, are not engaged. Notwithstanding this, it can be helpful to consider what public benefits a scheme could bring under paragraph 202. In this case, any perceived harm identified would be outweighed by the following heritage benefits;

- Lowering of the chimneypiece hearths to make flush with the historic floorboards and the replacement of modern tiles to some hearths with a traditional stone finish;
- Replacement of modern stone floor to the Map room (kitchen) with traditional timber floorboards;
- The replacement of modern door openings to the north and west elevations of the Map room (kitchen) with original window openings;
- The removal of black painted finish to the external window frames to expose the original natural finish, and the replacement of mid-20th century tiles to the south elevation and roofscape with natural clay tiles of varied tones;
- Furthermore, the proposals would help ensure the beneficial long-term and optimum viable use of this building.

Therefore, the proposals comply with the relevant policies of the National Planning Policy Framework, including the requirement in paragraph 189 to conserve heritage assets 'in a manner appropriate to their significance', and with relevant local policies in heritage terms including specifically policies LP1 and LP3 of the London Borough of Richmond upon Thames Local Plan (2018) and Policy HC1 of the London Plan, and are, therefore, considered to be acceptable in heritage terms.

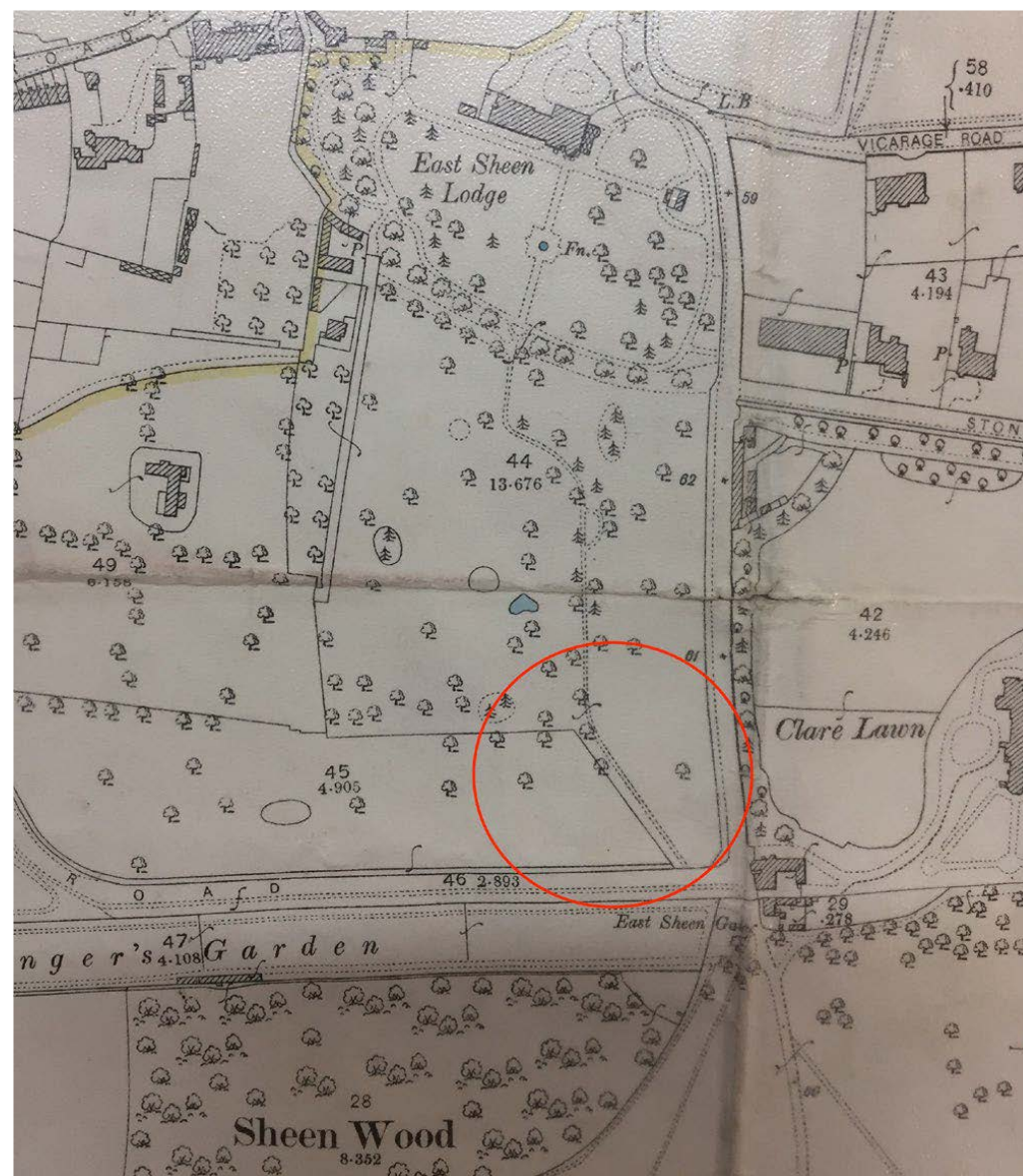
2.0 Historical Background

2.1 The Site prior to Development

East Sheen, a small settlement south of Mortlake, developed late. Neighbouring Mortlake and Richmond (originally West Sheen) were more densely built up by the 18th century, but East Sheen only had a scattering of houses, probably because of East Sheen's location remote from the River Thames and from the Palace at Richmond. However, East Sheen was desirable, located in beautiful countryside [1] and had its own gate into Richmond Park, enclosed by Charles I in 1637.

Before the house at 264 Sheen Lane was built the land on which it stands formed part of grounds south of East Sheen Lodge, a large Georgian house located west of Sheen Lane near its east-ward bend, and which has been lost. The arrival of the railway to Mortlake in 1846 did not bring comprehensive densification in East Sheen. In 1898 [plate 2.1] the area was only thinly developed, and the site itself apparently unlandscaped except for a path leading from East Sheen Lodge towards Richmond Park.

In the early 20th century and inter-war period East Sheen changed from a loosely developed, in places rural area to a densely developed part of London suburbia.



2.1 1898 OS map showing site prior to development

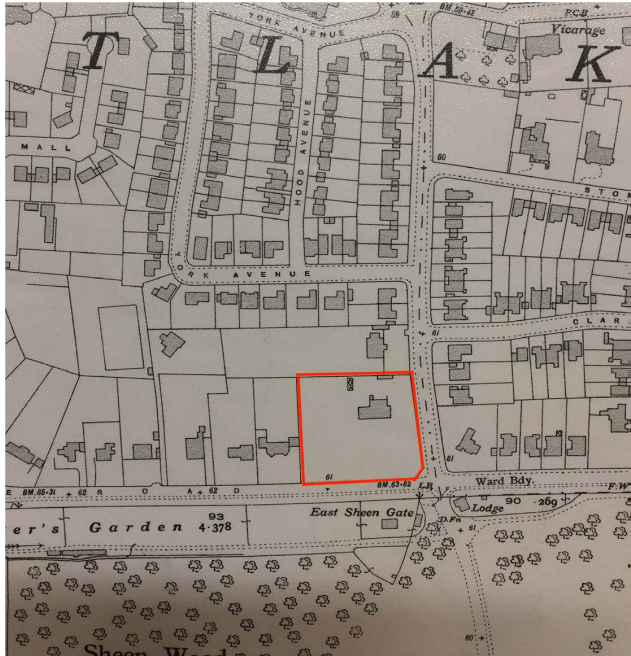
2.2 Sheen Gate

By 1933 East Sheen had changed dramatically, and suburban development had taken place on Sheen Lane and Fife Road. Sheen Lane was lined with demi-detached houses, and Fife Road had been developed with detached houses in somewhat larger grounds, having the better disposition opposite Richmond Park.

The house at 264 Sheen Lane was designed in 1924 by architect Sydney Castle for H.S. Pyne. Originally named Sheen Gate, it was placed on a roughly square-shaped site measuring 270' along Fife Road and 240' along Sheen Lane, set off centre towards the north-east of the site [plate 2.2a]. The building was constructed in the Arts and Crafts style, with asymmetrically arranged elevations faced in brick, with half timbering on the south elevation, and a deep irregularly shaped, tile-hung roof with dormers facing west, east and north-east [plate 2.2b]. The interior had panelled ground floor rooms, oak flooring, a half-timbered stair hall, and carefully detailed solid joinery throughout, following the Arts & Crafts principles of creating hand-made, bespoke details in the tradition of medieval craftspeople. [2]

No comprehensive landscaping drawings of the site survive, but Castle drew details for a small circular pond with a stone putto sculpture and adjoining low brick walls. [3] It is not clear to what extent the grounds were originally landscaped by Castle, and the site plan merely annotates that the house itself was to sit on made up ground [plates 2.3a-b]. The 1933 OS map shows a garage and greenhouse in the garden.

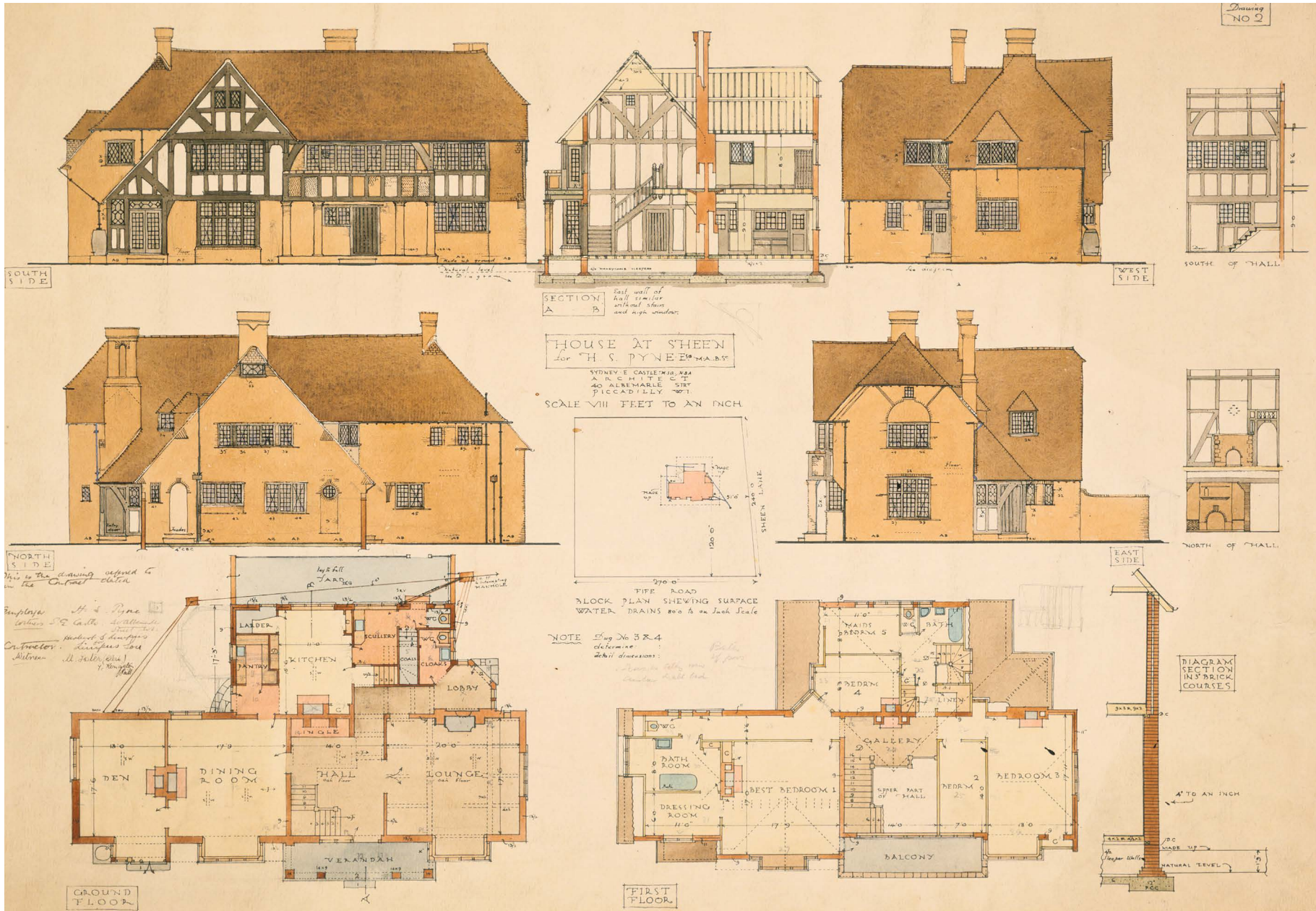
The building's long elevation and main ground floor rooms (hall with staircase, lounge, dining room and den) were designed to face south towards Richmond Park, and the entrance was in the north-east corner towards Sheen Lane. North-facing ground floor rooms accommodated the scullery, kitchen, pantry and cloakroom, along with a secondary staircase to first floor level. This general arrangement, namely to place the master's and family rooms at the south, and the back-of-house areas to the north, was repeated on the first floor, which had the master bedroom with en-suite dressing room and bathroom in the southwest corner of the house, lesser bedrooms to the southeast and north, and the maid's room with its own service staircase to the very north [plates 2.3c-d].



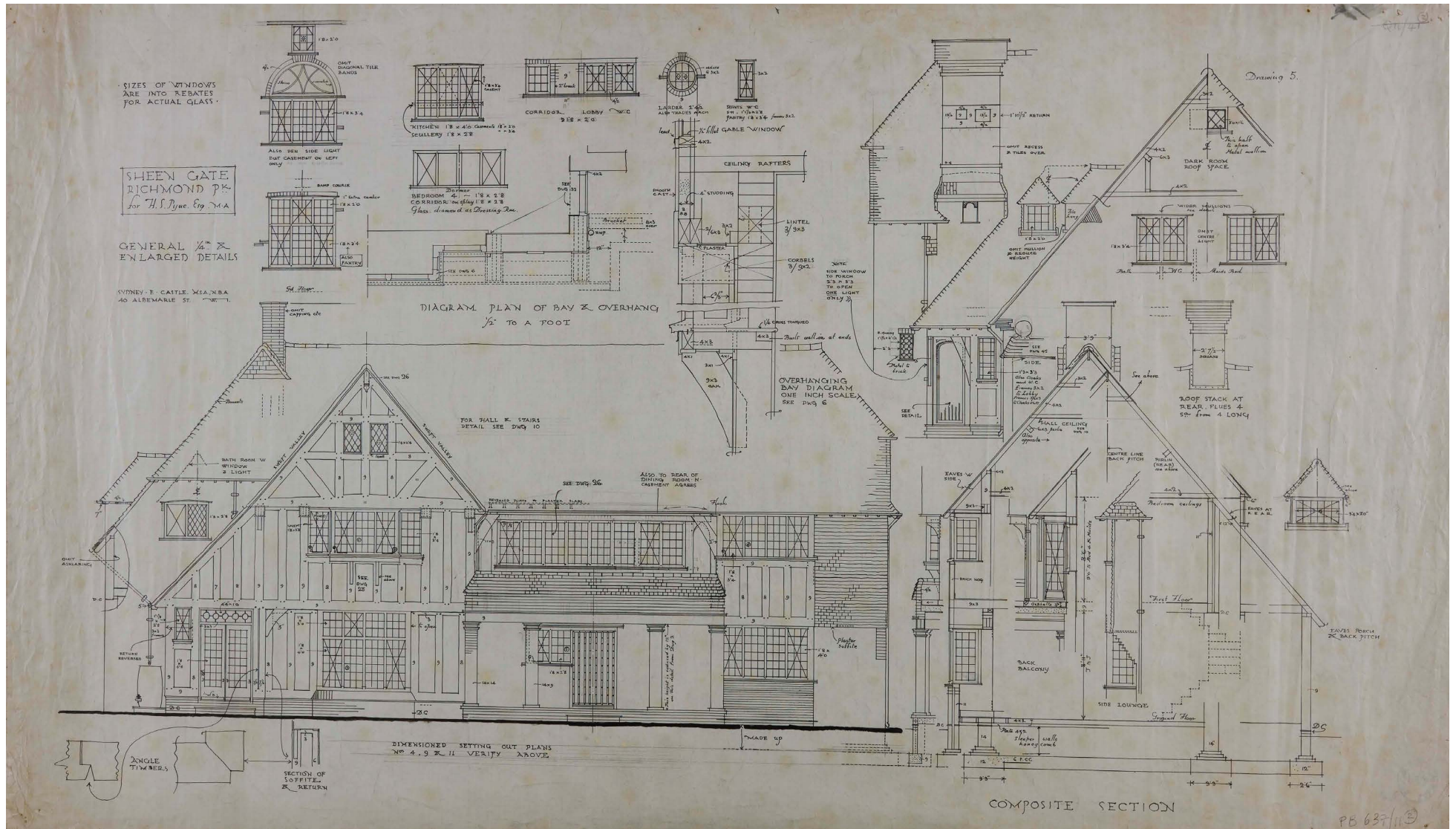
2.2a 1933 OS map showing 264 Sheen Lane in place and before loss of west



2.2b South elevation of 264 Sheen Lane approx c1924



2.3a c1924 drawing of elevations, plans and sections of Sheen Gate (RIBA Collections)



2.3b c1924 drawing of garden elevation and fenestration details of Sheen Gate (RIBA Collections)

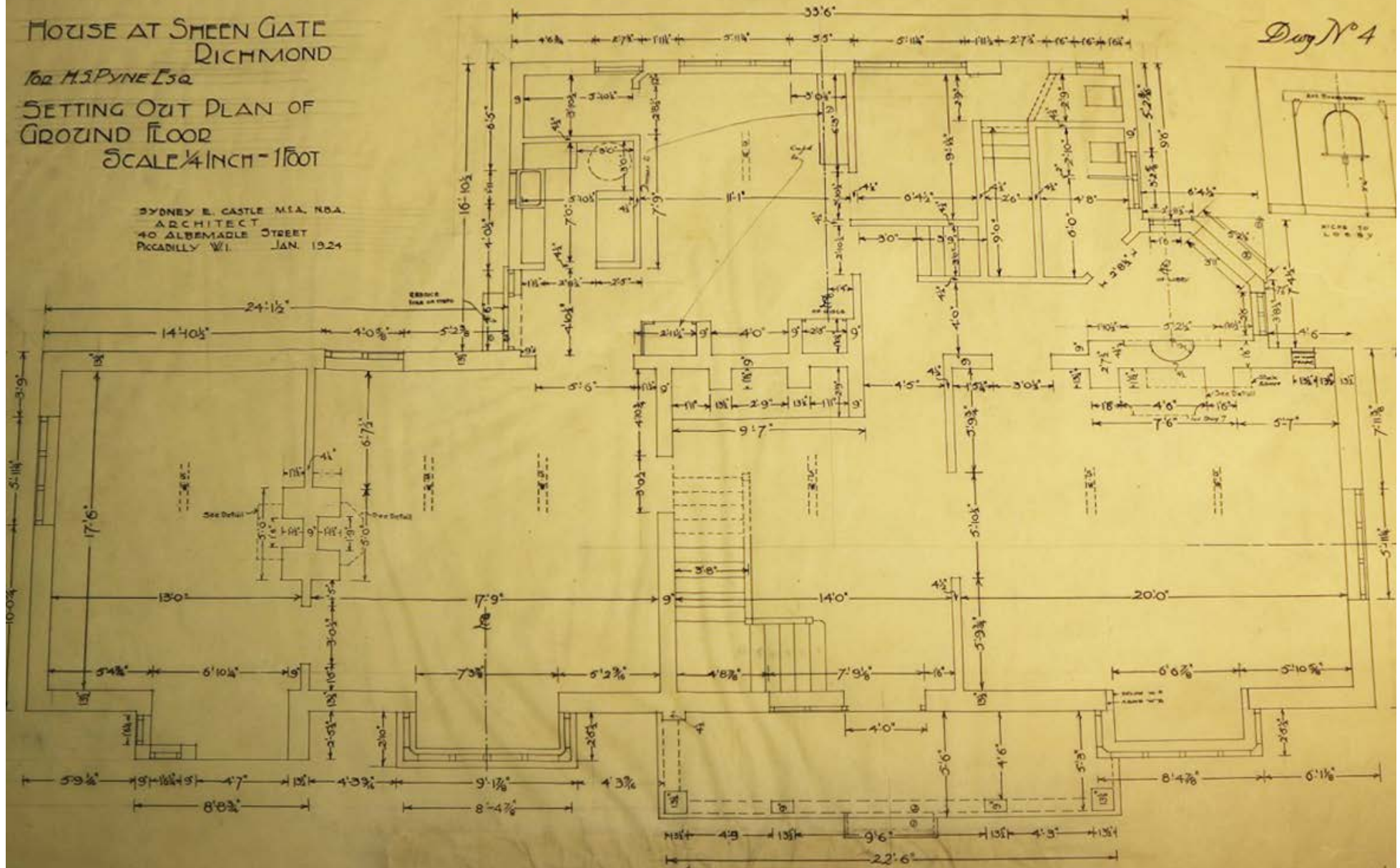
HOUSE AT SHEEN GATE
RICHMOND

For M.S. PYNE Esq.

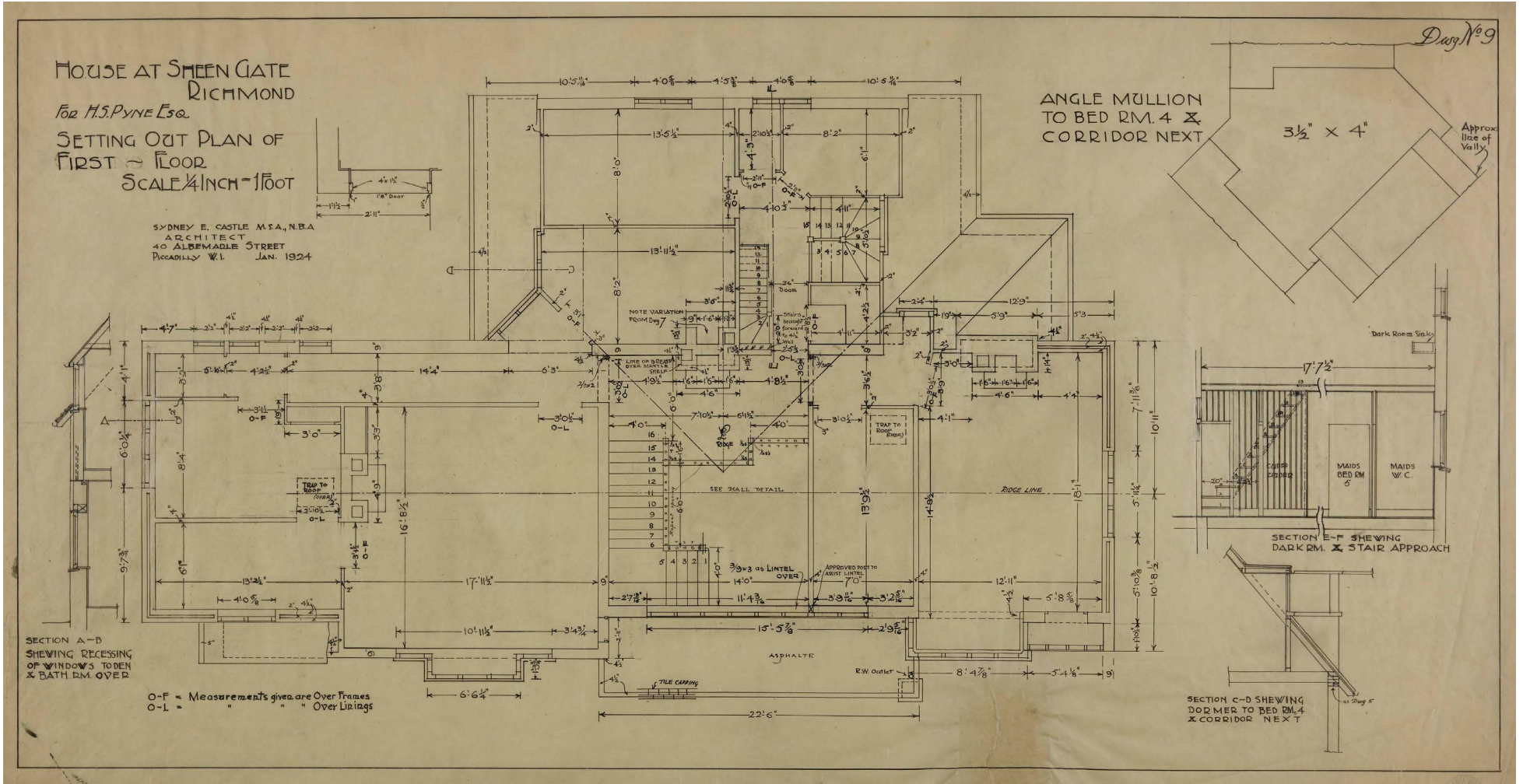
SETTING OUT PLAN OF
GROUND FLOOR
SCALE $\frac{1}{4}$ INCH = 1 FOOT

SYDNEY E. CASTLE M.S.A. R.I.B.A.
ARCHITECT
40 ALBEMARLE STREET
PICCADILLY W.1. JAN. 1924

Plan No 4



2.3c c1924 drawing of ground floor at Sheen Gate (RIBA Collections)



2.3d c1924 drawing of first floor at Sheen Gate (RIBA Collections)

2.2.1 Early Alterations

About a decade after the house was built [4], a maid's room was added on the ground floor [5] adjoining the service wing and attached to the northern part of the west-facing elevation [plate 2.4a].

The site plan included in this drawing also shows a garage in the very north-east corner of the site, and two slim projections to the north of the house at either end of the service wing. These structures were either early additions by Castle, or contemporary with the original building but not shown on the surviving original drawing.

A separate drawing by Castle for a coal shed [plate 2.4b, fn. 5], attached to the service wing, survives, and shows a slim structure in brick and half-timbering, along with a garden wall on the opposite side of the yard, attached to the north elevation of the house.

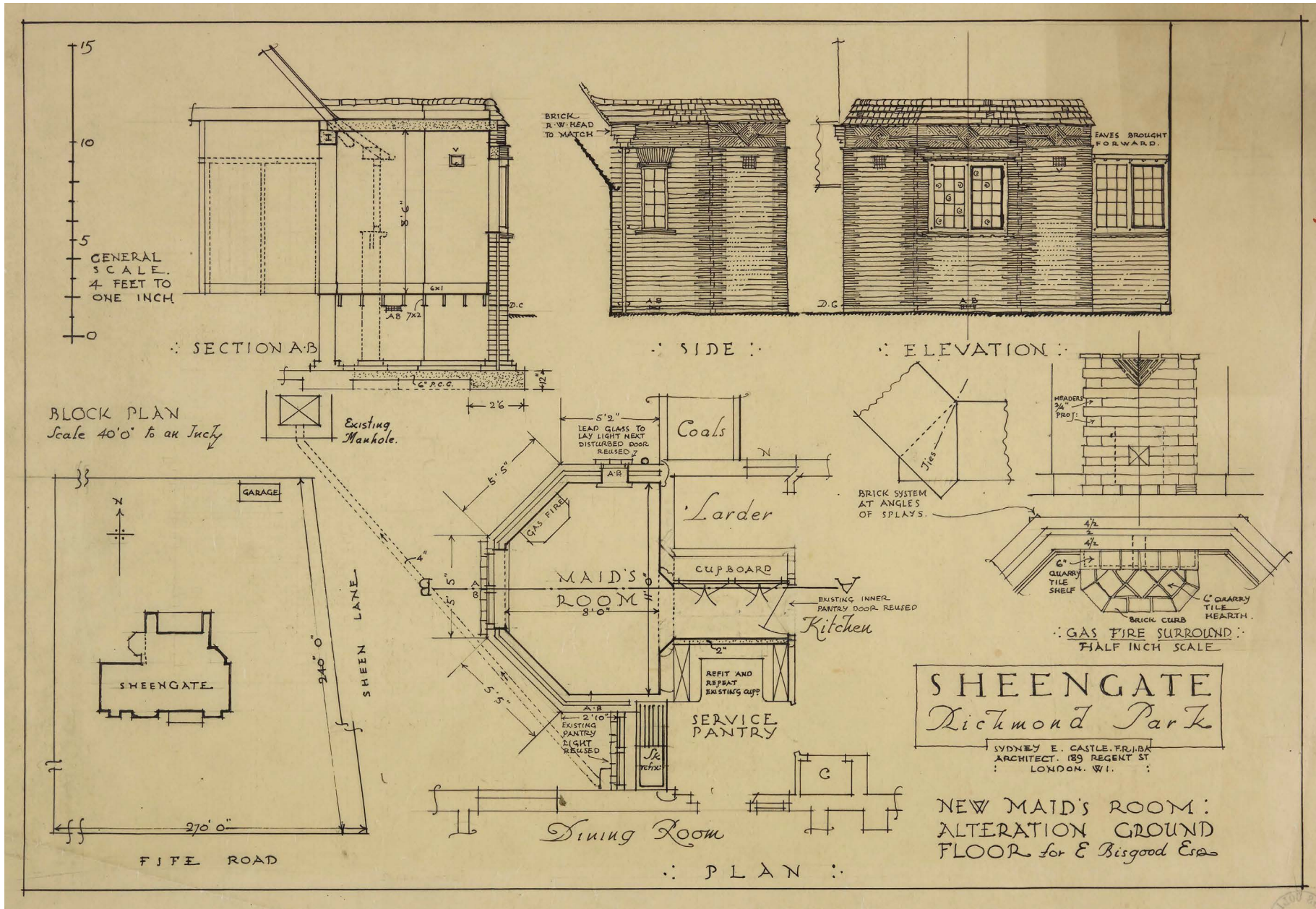
2.2.2 Later Alterations

The plot of 264 Sheen Lane was subdivided in c1979. The western part of the garden was developed and a new house constructed on it. This was the result of a sale in March 1978 when the house was reported in the Richmond and Twickenham Times to have been on the market [6]. In December 1979 planning permission was given for the 'erection of a part single, part two-storey building in the garden to provide two self-contained units as staff accommodation'.

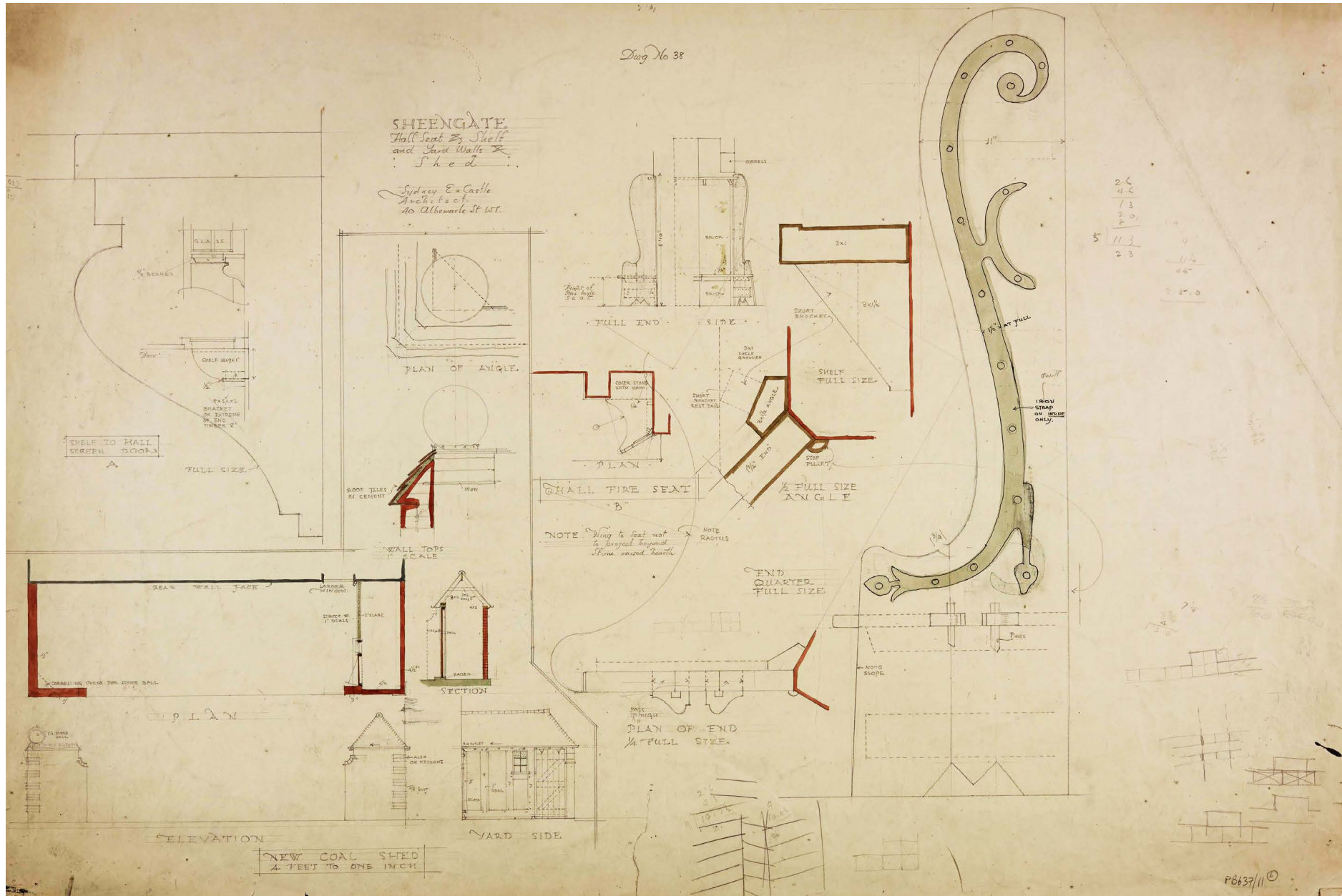
In 2010 planning permission and conservation area consent were sought to demolish the house and its outbuildings and construct two houses. This prompted the statutory listing of the house and resulted in the site being sold, and the applications being withdrawn.

Applications of 2011 for extensions to the house, new outbuildings and internal alterations were granted in May 2012 (Richmond Ref: 11/2783/HOT and 11/2784/LBC). They included: a new ground floor extension to the north in the place of the coal store and yard; a new two-storey plus basement outbuilding linked to this extension, to its northwest; a new extension to the garage in place of the existing additions; new landscaping; and internal changes, including new accommodation in the roof. These proposals were executed in part, though none of the approved extensions and outbuildings were constructed.

Most recently in 2018, applications were granted for new accommodation to be constructed in the northwest corner of the site in the form of a series of single storey buildings with a discreet link to the house. Permission was granted for the modern garage extensions to be replaced with higher quality outbuildings, and the north garden re-landscaped. Internally, much of the consented work was for the reversal of alterations made in the past half-decade, which were consented in 2012, including the removal of poorly executed dormer windows, secondary staircases and second floor modern en-suite bedrooms, and their replacement with more sympathetic and useable features and fabric. These works though have yet to be implemented.



2.4a c1935 drawing of ground floor extension to Sheen Gate (RIBA Collections)



2.4b Undated drawing of coal shed on north side of Sheen Gate (RIBA Collections)

2.3 Relevant Planning History

The following planning application, compiled from the London Borough of Richmond upon Thames, are relevant to this report:

18/3099/LBC & 18/3098/HOT Permitted September 2010

Internal and external alterations to existing building, including demolition of non-original dormers.

18/3101/LBC & 18/3100/HOT Permitted September 2019

Erection of single storey new build extension to west / north-west of existing house, 2 new build outbuildings, and landscaping enhancements.

11/2784/LBC & 11/2783/HOT Permitted May 2012

Internal and external alterations including the removal of partition walls and service stairs, the installation of new staircases, bathrooms, kitchen and cloakroom, the conversion of the existing loft space to include new roof windows to provide bedrooms with en-suite facilities, demolition of existing outbuildings, walls, extension of the existing garage, erection of a new garden room and annexe building. Formation of a new vehicular and pedestrian access, new fencing and landscaping works.

79/0701 Permitted December 1979

Erection part single part two storey building in the garden to provide two self-contained units as staff accommodation.

2.4 The Architect: Sydney Castle (1883-1955)

Sydney Ernest Castle was a prolific architect who was predominantly active in south-west London and Surrey during inter-war years when he designed suburban houses in the Arts and Crafts style. His biography is set out in the list entry as follows:

Sydney Ernest Castle (1883-1955) started as an assistant in the firm of A Jessop Hardwick, an Arts and Crafts architect in Kingston-upon-Thames. With Gerald Warren he won a competition for New Cross Branch Library in 1908. He was in partnership with Gerald Warren between 1908 and 1920 and the practice was chiefly noted for medium-sized country houses and suburban properties in the Arts and Crafts style. In 1914 he wrote a book 'Metal Casements, Old and New' which he also illustrated, promoting metal windows and leaded lights.

During the First World War Warren and Castle designed no houses but were architects for the British Explosives Syndicate for their ammunition factories in Pitsea, Essex [7]. The list entry continues:

In 1920 the partnership was dissolved and between 1920 and 1930 Castle designed 23 individual houses or cottages and an estate of 300 houses at East Sheen, mostly in the Vernacular Revival style. In 1927 he wrote and illustrated 'Domestic Gothic of the Tudor Period'. During the 1930s his commissions declined sharply but he exhibited drawings and watercolours at the Royal Academy. During the Second World War Castle worked for Wandsworth Borough Council, waterproofing Anderson shelters by using quick

hardening cement and later joined the building control division of the Ministry of Works. In 1944 he worked for the Ministry of Education, providing temporary colleges for teacher training and later Adapted Wentworth Castle in Yorkshire as a training college.

Of his architecture, and specifically of designing in past styles, Castle insisted that his historicist designs were modern, and said:

However we imitate the past or follow the same line of inspiration, we cannot eliminate the forces of our environment. [...] We may link up with a spirit, possibly successfully catch it, but we can no more revive what was at one time real, alive, vital and vigorous in that spirit than we can raise the dead. [8]

Castle chiefly designed suburban houses, but also alterations to residential buildings, including new interiors 94 Great George Street and 14 South Audley Street, Mayfair, where he fitted Arts & Crafts interiors in a Tudor style. Locally, Castle designed another house at 33 Fife Road in 1923-4; Little Heath, 46 Sheen Common Drive in 1922-4; two houses in Hertford Avenue, East Sheen; and in 1928-30 300 houses on the Barker Estate on Upper Richmond Road, Clifford Avenue and Warren Avenue. 264 Sheen Lane is the only building by Sydney Castle on the statutory list.

2.5 Sources and Bibliography

Published Sources

Cherry, B and Pevsner, N: The Buildings of England. London 2: South. Yale University Press, 1983.

The Environs of London: Volume 1, County of Surrey. Originally published by T Cadell and W Davies, London, 1792.

Building Design, July 15, 1983.

Thirties Society Journal 4 1984. Article 'Sydney Ernest Castle (1883- 1955) Architect, Author and Illustrator'.

RIBA collections:

Drawings of Sheen Gate

Biographical file

LB Richmond website and archives:

Planning applications database

Press cuttings

Electoral role

3.0 Site Survey Descriptions

3.1 The Site Context

264 Sheen Lane is the southernmost house on the west side of Sheen Lane, and sits on the junction with Fife Road. It is one of the largest houses in this area, but more concealed than most of the houses on Sheen Lane and Fife Road through its large set back and tall fence.

In close views from the pavement it is obscured by a tall modern timber fence. From Sheen Gate in Richmond Park and from longer views along Fife Road the first floor and roof of the building's main, south facing elevation and its east elevation are visible. The north and west elevation, garage and garden are concealed from public view.

The gardens were divided in the post-war era when modern housing was built directly to the west of 264 Sheen Lane. This has created more density on Fife Road, and in the garden is a two-storey detached red brick house which directly adjoins the garden of the site.

3.1.1 Garage and Outbuildings

In the northeast corner of the site is an original garage with tiled roof and timber cladding which has been extended westwards and internally completely refinished, and these extensions and alterations have no significance. The garage has (seemingly historic) battened and studded timber doors and a small original window above [plate 3.1]. Its west elevation has been lost.

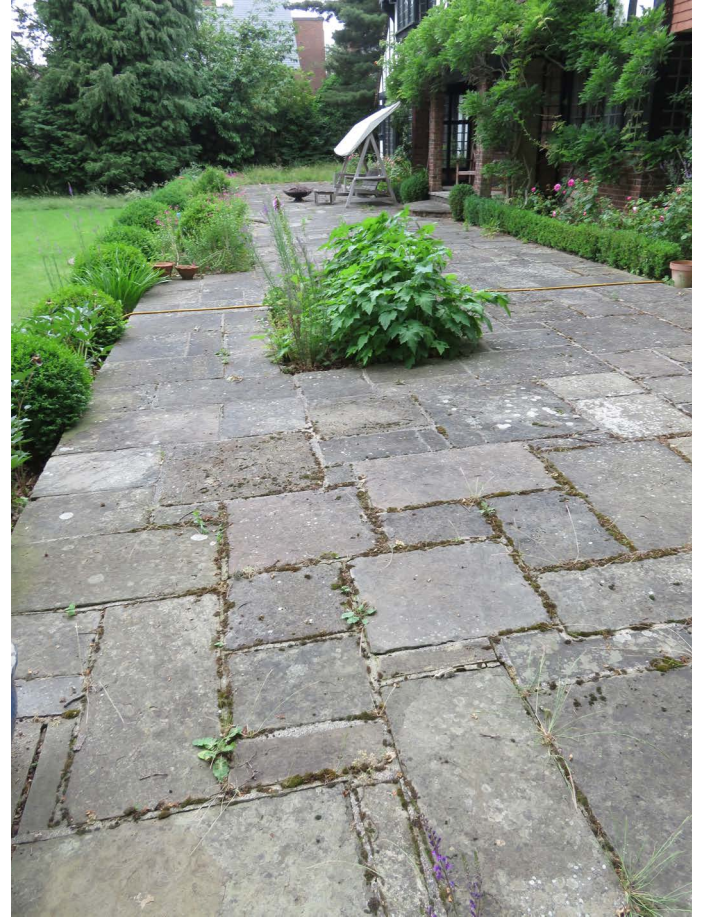
3.1.2 Landscaping

The landscaping around the house has been remodeled, but the raised south terrace outside the house and the stone pool near the south boundary are original, although the York stone paving appears to have been relaid and is possible a later installation [plate 3.2]. The stone terrace on the north side is similar but possibly rebuilt. A series of mature trees to the east, some planted in very close proximity to one another, and other planting are placed near the perimeter of the site, with the south garden given over to a large lawn. The north garden is divided by means of planting from both the south garden and from a parking area which adjoins the garage.

The site is enclosed to the east, north and south by a detracting timber fence with concrete posts. There is modern hardstanding outside the garage which is also of low quality. To the west the garden is enclosed by a modern brick wall in stretcher bond that was built when the site was subdivided.



3.1 Garage, DIA 2021



3.2 Raised south terrace, DIA 2021

3.2 The Building Externally

The building is described in detail in the Historic England list entry, and this remains accurate except for the addition of dormers and a rooflight and changes to the ground floor in the north and west roof and north elevation, and a series of internal alterations which were all effected after the building was listed. The relevant changes are described following the list entry extract, which reads as follows:

The east or entrance front has a projecting chimneystack with plastered tablet with the entwined owners' initials HSP and a corner timber-framed porch with plastered infill and studded oak door set diagonally. The remainder of this front has a steeply pitched roof sweeping down to ground-floor level with dormer windows [plate 3.3].

The south or garden elevation has a brick bay to the west, interrupted by a projecting gable of two storeys and attic, timber framed with plastered infill. The attic floor has diagonal braces and the jetty is supported on carved brackets. The first floor is close-studded and has a five-light oriel window. The ground floor has a mullioned-and-transomed window and French windows with rectangular fanlight with circular panes. The remainder of this front is of two storeys. The adjoining bay is recessed behind a tiled balcony (which probably covers the original timber balcony with plastered infill) and is supported on four brick piers with tile-on-edge capitals [plate 3.4].

The first floor has a large seven-light bay window with stained glass inserts. The ground floor has a casement window with stained glass inserts, decorative octagonal and square panes above and a studded oak door. The end bay has a projecting two-storey square bay with close-studded timber framing between the floors and the end of this front is tile hung.

The wall hung tiles here have been replaced, and have an unnaturally clean finish.

The west front has a first-floor hipped dormer and patterned herringbone brick between it and the three-light ground floor casement window. The north return is of two storeys with plain casement windows, and on the west return the roof sweeps down to ground-floor level. There is one casement window but most of the original ground floor has been replaced by the 1934-5 single-storey extension of brick with tile-on-edge quoins and cornice and flat roof [plate 3.5].

At second floor level there is a modern dormer window with matching tiled roof, sitting above the mid-1930s addition.

The north side service end is of two storeys and attics brick with a half-hipped gable, the only decorative feature an oval window on the ground floor. To the extreme right is a projecting timber-framed larder [originally used as a coal shed, see fig. 2.4a in this report] with ventilation grille to the window and tiled roof. This is not shown on the original architects' drawing but is shown on the 1935 Ordnance Survey map.

Also attached to the north elevation is a low brick garden wall which is located opposite the coal shed. This is shown on drawings of the c1930s by Castle but appears to have been rebuilt, as non-matching brickwork reveals. On the north elevation there are also two tightly spaced modern dormers and a modern velux to the west, a further modern dormer to the east, and a modern dormer in the west elevation of the north gable. The ground floor has a modern folding door into the kitchen and a seemingly historic single timber door into the WC [plate 3.6].



3.3 Entrance front of 264 Sheen Lane, DIA 2021



3.4 South elevation of 264 Sheen Lane, DIA 2021

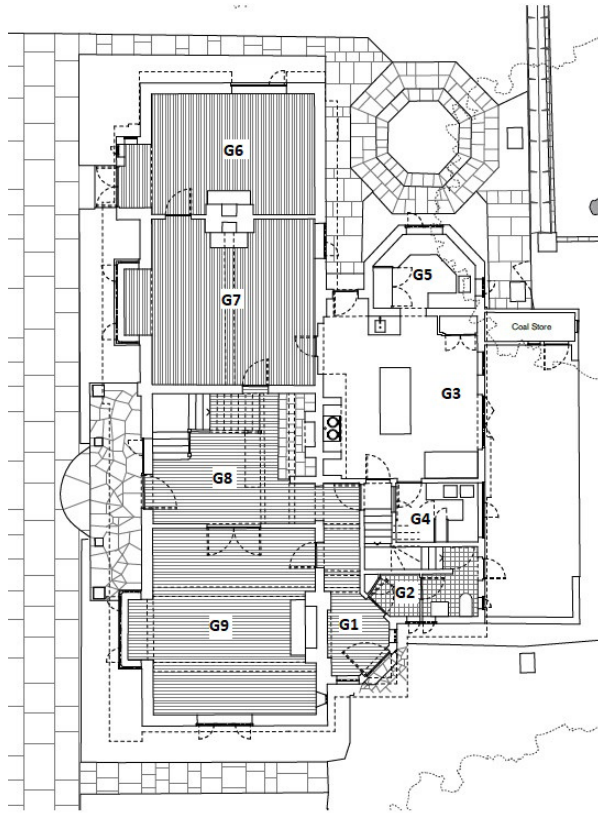


3.5 West elevation of 264 Sheen Lane, DIA 2021

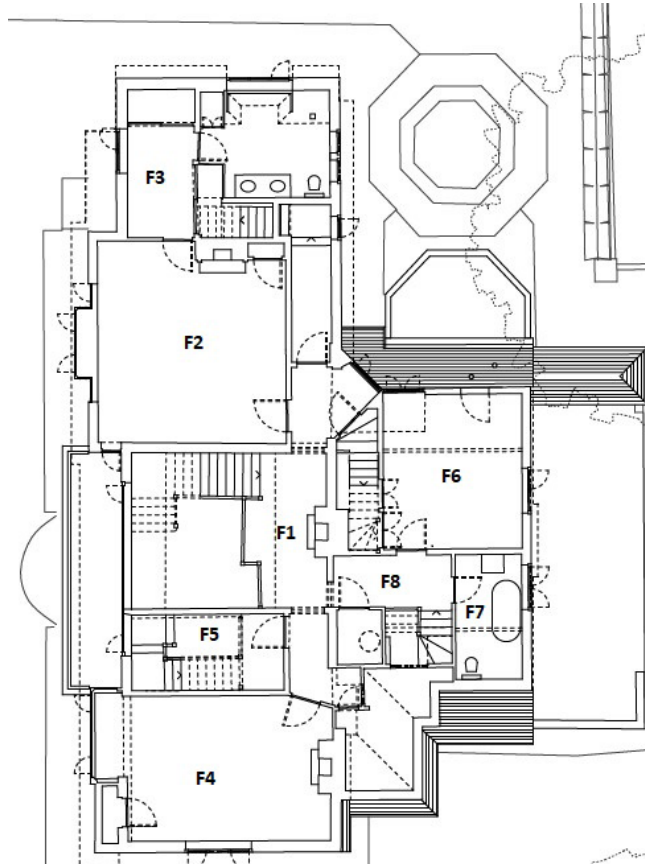


3.6 North elevation of 264 Sheen Lane, DIA 2021

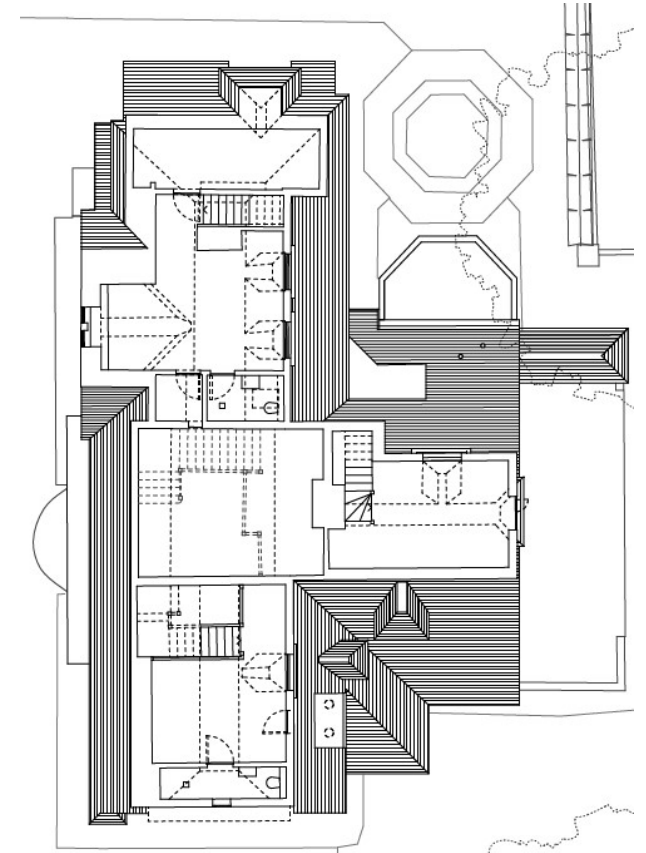
FLOOR PLANS



Ground Floor



First Floor



Second Floor

3.3 The Building Internally

3.3.1 Ground Floor

G1

Lobby: The building is accessed from the northeast via an original timber door which leads to a lobby that is largely intact, with original timber floor, original timber doors with architraves off into all adjoining rooms, and exposed ceiling beams. The walls have a modern paint finish. The small north-facing window west of the front entrance door has modern secondary glazing and original glazing externally.

G2

Cloak Room, WC and steps: These spaces are located immediately to the north of the lobby and have a, seemingly original, quarry tiled floor. Original window to each room, and original timber door between the rooms. There is a, seemingly replica, timber door to the prevailing pattern (vertical planks), leading from the WC to a set of modern concrete steps that lead down to the former coal store; this room has been rebuilt and has a modern concrete floor.

G3

Map room: This is a heavily remodelled space facing north [plate 3.7]. It has a recently inserted stone floor, modern folding doors in the north elevation and modern door in the west elevation, modern plasterboard ceiling, modern built-in kitchen units, modern Aga set into the chimney breast on the south wall, and (possibly replacement) timber plank doors to towards the scullery (now utility room) and lobby; architraves appear original. Original features in this room are the door to the dining room in the south wall, and the lower part of the kitchen cupboard on the east

wall (though built with different dimensions to those shown on the original floor plan) and whose upper wall-mounted element has glazed doors which are apparently replacements [plate 3.8].

G4

Utility room: This is to the east of the Map room. It has the same modern floor finish and modern detail to built-in furniture as the kitchen. Original external window, historic (possibly original) high level internal window towards the staircase.

G5

Breakfast room: This was added in the mid-1930s and has been refitted in recent years to be part of the kitchen; it has the same finishes and fittings that can be found in the kitchen. Original 1930s window.

G6, G7, G8 & G9

South facing ground floor rooms: These are the main reception and living spaces and largely in their original form, with original wall and ceiling finishes and an original timber floor that is continuous with the lobby.

The book room (G6), the westernmost room, is plainer; it has painted plastered walls, a square-edged skirting board and picture rail, a simple original chimney piece and modern tiled hearth, and original windows (low quality aluminium-framed secondary glazing to the west) [plate 3.9].

The music room (G7) has wall panelling to picture rail height, a brick chimney (with poor quality cementitious modern pointing), slim timber ceiling beams, a handsome bay window with leaded lights, and original door joinery to adjacent rooms [plate 3.10].

The garden hall (G8) is magnificent: double height and half-timbered, it has an original brick chimney (poorly repointed) with built-in benches [plate 3.11]. The timber staircase and door joinery into adjoining rooms and the garden are original. Original stained glass to garden-facing windows [plate 3.12].

The study (G9) at the eastern end of this enfilade of rooms has an original stone chimney piece with a raised hearth and painted plastered walls [plates 3.13a & 3.13b]. Exposed original heavy ceiling beams. Original windows and floor finish, as in adjacent rooms.



3.7 Kitchen (G3), DIA 2021



3.8 Kitchen cupboard on east wall, DIA 2021



3.9 Westernmost ground floor room (G6), DIA 2021



3.10 Dining room (G7), DIA 2021



3.11 Hall (G8), DIA 2021



3.12 Hall (G8), DIA 2021



3.13a Easternmost ground floor room (G9), DIA 2021



3.13b Raised hearth to fireplace in easternmost room (G9), DIA 2021

3.3.2 First Floor

F1

Gallery: The primary access to the first floor is from the hall and onto a gallery which is largely in its original forms, overlooking the hall and with a brick chimney piece (again, poorly repointed) [plate 3.14]. Original timber floor finish as on ground floor. Arched original timber openings to the north, west and east.

F2

Master bedroom: This is to the west of the gallery and accessed via a plain corridor which leads to a modern staircase. Walls and ceiling in bedroom finished in plain painted plaster; square edged, presumably original picture rail and skirting [plate 3.15]. Original door joinery into adjacent rooms (in two layers: plank doors, battens on flush panel on reverse). Replacement faux-Regency chimney piece with original timber mantle shelf over, modern tiled hearth. Carpeted floor. Original fenestration.

F3

Dressing room and bathroom (en-suite to master bedroom): Plan form altered. The dressing room has a replica paneled wardrobe on the north wall and historic (original or early addition) paneled wardrobe to the west. Modern floor finishes, original windows, modern plasterboard ceilings. Door between dressing room and bathroom appears historic and may have been relocated.

F4

East bedroom: South facing. Simple painted wall and ceiling finish, original chimney piece similar to that in the ground floor den [plate 3.16]. Apparently original cupboard with batten door in the southeast corner. Original door and window joinery. Modern carpet. Original square edged skirting and picture rail.

F5

Small south bedroom/ stair lobby: Adjacent to the east bedroom. Originally a small bedroom, now lobby to modern replica staircase leading to the second floor. Original door and possibly skirting board, other finishes modern.

F6

North bedroom: Originally two bedrooms. Modern finishes and modern doors to under stair storage. Door into lobby seemingly original and relocated. Original fenestration.

F7

North bathroom: Originally a separate bathroom and WC, now one room. Modern finishes. Modern door joinery with replica batten finish to lobby. Original window.

F8

Rear staircase: Adjacent to north bathroom, leading to ground floor kitchen (originally the servants' staircase). Seemingly original construction with original string, balustrade with square spindles and rounded handrails seemingly a replacement.



3.14 First floor gallery (F1), DIA 2021



3.15 First Floor Master bedroom (F2), DIA 2021



3.16 First Floor east bedroom (F4), DIA 2021

3.3.3 Second floor

This level was heavily extended in 2012. Staircases to this level are modern replica structures, and the finishes and fittings in these rooms are modern and without significance [plates 3.17 & 3.18]. Modern fenestration, where this has been added, has slim double glazing with planted-on glazing bars, and a velux rooflight to the west bedroom. Door joinery generally has a replica planted batten finish similar to the first floor but is flush on reverse.

3.17 *Second Floor east bedroom facing east and modern stair, DIA 2021*

3.18 *Second Floor east bedroom facing west, DIA 2021*



4.0 Assessment of Significance

4.1 Introduction

The purpose of this section is to provide an assessment of significance of 264 Sheen Lane so that the proposals for change to the building are fully informed as to its significance and so that the effect of the proposals on that significance can be evaluated. This assessment responds to the requirement of the National Planning Policy Framework to 'recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance'. The NPPF defines significance as:

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

4.2 Significance

264 Sheen Lane was designed in 1924 as a large Arts & Crafts family home by local architect Sydney Castle for the headmaster of Warwick school, HS Pyne. The building, constructed on previously undeveloped land, was particularly large among the new houses built between the wars on the north side of Richmond Park. It was set deep into its site to address a large garden with its main, south facing elevation. It provided a series of highly decorative ground floor reception rooms facing south, with master bedrooms above, whilst the kitchen, and the servants' and children's

accommodation were at the rear facing north. The house changed hands frequently and in the mid-1930s a small ground floor room was added.

However, relatively few changes were made until the late 1970s when the western part of the garden was sold for residential development. More significant change came in c2012 when consent was granted for new outbuildings (which have not been built), and the construction of a series of bedrooms with dormers in the roof, along with internal changes in lesser areas. The building is significant as the main work of the accomplished Arts & Crafts architect Sydney Castle, and because it survives relatively intact with high quality interiors. Its setting, however, has changed through the development in its garden, the extension of the garage, re-landscaping work to provide car parking, and a new tall fence on the street.

The list entry sets out in summary forms why 264 Sheen Lane has been added to the statutory list, as follows:

** Architectural interest: It is constructed of good-quality materials, including solid oak timber-framing, brick and tile-hanging, has varied elevational treatment and roofline and a principal feature is a full-height baronial style staircase-hall. It is considered to be the most notable of Sydney Castle's Arts and Crafts style vernacular houses and it is comparable with other 1920s houses in this style which have been listed elsewhere.*

** Notable Decoration: it possesses a fine series of metal-framed casements with leaded lights and panes of varying patterns, including stained glass inserts on Arthurian subjects by Francis H Spear, fine and complete oak joinery throughout and brick and stone fireplaces.*

** Intactness: the exterior is intact and the small extension of 1934-5 at the service end was added by the same architect for a subsequent client. It has a complete original interior and the original plan is intact except for the later combination of two small bedrooms on the north side [NB rooms on the west side have also been altered].*

This assessment forms the basis of our own assessment of significance, which adds the following detailed points:

Of primary significance are the intact architectural elements of the exterior and interior of the house. Of most significance are its elevations as far as they are unaltered, and the main ground floor rooms. The first floor rooms are of secondary significance because they do not retain the same intactness as the ground floor rooms.

The coal shed, a modest structure attached to the north elevation, is either a late design change to Sydney Castle's original design, or an early alteration, and whilst sympathetic, it is of secondary significance. The wall opposite the coal shed, also attached to the north elevation, appears rebuilt; it is in the location of a historic (possibly 1930s wall), and has for this reason only some very limited significance.

Recent alterations do not contribute to the building's significance but detract, and these include: additions of modern dormers and a rooflight on the north side; the newly formed spaces on the second floor inclusive of the three modern staircases that lead to this level; alterations to the first floor north bedroom, and changes to the first floor west rooms (which have not been noted in the list entry); and alterations to the building's setting, most importantly the modern fence, hard-standing, and garage extensions.

The building's setting has also been changed and somewhat diminished by the loss of the western half of the original garden which has been redeveloped with taller houses.

5.0 Commentary on the Proposals

5.1 Description of the Proposals and their Impact on the Heritage Assets

The proposals are set out in the drawings prepared by William Smalley RIBA, which this Historic Building Report accompanies. The proposals are minor in nature, and seek to make internal and external alterations to allow the listed building to function better as a modern family house whilst also preserving, and in some areas, enhancing, the building's special interest. The proposals are described below, with the impact on the listed building set out in italics.

5.1.1. Pre-application

The proposals follow on from a pre-application consultation (20/P0377/PREAPP) with the London Borough of Richmond Upon Thames, whereby the principle of altering the modern staircase from first to second floor; creating an opening in the timber panelling between the book room (G6) and the music room (G7), and blocking up on an existing opening were deemed acceptable in principle, subject to further detail as part of the full listed building consent application.

5.2 Internal Proposals

5.2.1 Ground Floor

At ground floor level, it is proposed to install underfloor heating to all rooms and install new secondary glazing throughout (both ground and first floors).

The proposed underfloor heating would be installed sensitively, located in a deep void beneath the original floorboards. It is the intention that the boards would be lifted, pipes, insulation and other necessary elements installed primarily between floor joists, and in such a way that the existing floor level would be retained, and visible manifestations of the underfloor heating avoided. As such, there would be no harm to the special interest of the listed building.

The proposed installation of secondary glazing would be a discreet addition, which would enable the retention of the historic windows and preserve the significance of the building.

To the Hall (G1), it is proposed to remove a small section of the floorboards to lay a flush matwell, and remove the door to the cloakroom. It is also proposed to remove the secondary glazing and security bars to the windows either side of the front door. Within the cloakroom/WC (G2), it is proposed to install a new partition to form a continuation of the west wall, which would see the existing single door opening to the north elevation blocked up from the inside.

The proposed flush matwell would necessitate the removal of a small section of the historic floorboards, however as this would be on such a small scale, it is not considered to cause harm to the overall significance

of the listed building. The removal of the door to the cloakroom would enable a more spacious entrance lobby, and the door would be retained on site (in the garage) to mitigate against loss of fabric and kept available for future re-use. The proposed partition wall to the cloakroom and internal blocking up of the north elevation door is not considered to cause harm to the building's significance, as this is a secondary space, whose layout has been previously altered, as demonstrated by the original 1924 ground floor plan (plate 2.3c).

To the Garden Hall (G8), it is proposed to install a new glazed door to access the garden, with the existing historic door retained and utilised as an internal shutter. The stone hearth to the fireplace would be lowered to be flush with the floor, and a fuel stove would be installed within the brick chimneypiece. The radiator and cover to the west wall would be removed. Similarly, to the Study (G9), the raised hearth would be made flush, with a replacement stove installed within the chimneypiece, and the modern radiators to the west wall would be removed.

The proposed glazed door would enable more natural light into the hall, and would be fitted alongside the historic timber door as to mitigate against any loss of historic fabric. The lowering of the hearths and the installation of a stove within the Garden Hall and the Study would cause no harm to the building's significance, historically the hearths would most likely have been flush with the floor, and there is clear evidence of this to the Study hearth, which sits on a layer of modern concrete (plate 3.13b). Similarly the removal of radiators would cause no harm to

the building's significance, as these fixture are of no significance and would become redundant with the proposed installation of under floor heating.

To the Music Room (G7), a new stove would be installed within the brick chimneypiece, and the modern tiled hearth would be replaced with stone slab. A new single door opening would be created within the timber panelling of the western wall to the north of the fireplace, and the existing single door opening to the south of the fireplace would be infilled, with timber panelling to match the existing.

The installation of a stove within the chimneypiece would cause no harm to the building's significance, and the proposed replacement of the modern tiled hearth with a more appropriate stone slab hearth would be considered a heritage benefit. The proposed creation of a single door opening in the timber panelling of the western wall, and the infilling of the existing opening was supported in principle at pre-application stage (20/P0377/PREAPP). The panelling removed to create the opening would be re-used on the adjacent section of wall to infill the existing opening, as to mitigate against loss of historic fabric. There would be no loss of plan-form, and the impact on the spatial arrangement of these spaces would be negligible, and therefore, there would be no harm to the special interest of the listed building.

To the Map Room (G3), it is proposed to replace the modern stone floor with timber floorboards to match those in adjoining rooms. A new stove would be installed within the chimneybreast. The entrance to the

1930's extension (G5) would be slightly reconfigured and moved northwards by 350mm to align with the 1930s window.

The kitchen is a heavily remodelled space of limited significance. The replacement of the modern stone floor with timber floorboards would be considered a modest heritage benefit. The installation of a new stove, and the slight reconfiguration of the opening to the 1930's extension would cause no harm to the special interest of the listed building.

5.2.2 First Floor

To the master bedroom (F2), it is proposed to replace to modern tiled hearth with a flush stone hearth. To the east bedroom (F4), it is proposed to install a single door opening within the western wall to provide access to a new en-suite, which would replace the heavily altered stair lobby area (F5), with the modern stairs within this area also reconfigured to occupy a smaller footprint to enable the use of the room as an en-suite.

The proposed replacement of the modern tiled hearth with a flush appropriate stone hearth would be considered a modest heritage benefit. The proposed single door opening to the western wall of the east bedroom would result in the removal of historic structural wall fabric, however the removal of such fabric on such a small scale is not considered to cause harm to the special interest of the listed building; the plan form would remain unaltered and the impact on the spatial arrangement of these spaces would be negligible. The proposed reconfiguration of the modern stair between first and second floors was

supported in principle at pre-application stage (20/P0377/PREAPP) and would cause no harm to the building's significance.

5.2.3 Second Floor

At second floor level, it is proposed to remove the partition walls which divide the eastern bedroom and its en-suite, and create a new bathroom to the west of this bedroom, in place of the existing modern staircase/ void. The proposed reconfigured stair would be located adjacent to the proposed bathroom and open up directly into the eastern bedroom. New timber lined boarding would be fitted and new timber floor boards would replace the modern carpet.

The second floor was heavily extended in 2012, and the finishes and fittings in these rooms are modern and without significance. As such, the proposed removal of the partition walls between the eastern bedroom and its en-suite would cause no harm to the special interest of the listed building, and nor would the creation of the proposed bathroom and the reconfigured stair, which were supported at pre-application stage (20/P0377/PREAPP).

5.3 External Proposals

Externally, it is proposed to replace the modern glazing and leaded lights of the circular window to the ground floor north elevation (G3), and also replace the adjacent modern tripartite door with the historic west elevation window of the book room (G6) (which has consent to be removed as part of previous applications; 18/3101/LBC & 18/3100/HOT), and infill with matching brickwork underneath. The modern door to the west elevation of the kitchen (G3) would be replaced with a window, with brick infill to match existing above and beneath, as per the 1935 ground floor extension drawing (plate 2.4a). At roof level, the previously consented roof lights would be reconfigured, with a single new rooflight on the northern roof slope, which would be located to above the proposed first to second floor stair.

The proposed external alterations to the north and west elevations are considered to be modest enhancements to the special interest of the listed building. Replacing the modern tripartite door with the historic west elevation window would reinstate the original appearance of the north elevation, and similarly replacing the modern door to the west elevation of the kitchen with a new window would reinstate the original appearance of this 1930's extension; as such, both alterations are considered to be heritage benefits. The installation of a new rooflight, in addition to the previously consented rooflight, would cause no harm to the building's significance.

It is also proposed to remove the black paint finish to the window frames to reinstate a natural finish. The modern chimney pots would be replaced with traditional clay chimney pots, and it is proposed to replace the modern wall hung clay tiles to the south elevation, and replace the roof tiles which both appear to be later replacements.

When comparing the appearance of the existing elevations to the historic 1930s photograph (plate 2.2b), it is evident that building's elevation and roofscape have undergone alterations, including the painting of the window frames, the replacement of the wall hung tiles at the eastern end of the south elevation, and the removal of all the swept valleys of the roofscape, including the swept ridge where the south gable meets the main roof. The loss of the variation in colour of the roof tiles, which is again noticeable when the existing south elevation to the historic image, suggests that all the roof tiles were replaced at the same time as these alterations, likely in the mid-late 20th century. The proposals seek to reinstate the original appearance of the elevations and the roofscape; the proposed natural clay replacement tiles to both the south elevation and the roof, would reinstate a natural variation in tone as per the historic finish. These alterations, including returning the window frames to a natural timber finish and the installation of traditional chimney pots, would be considered as modest heritage benefits, which would enhance the significance of the listed building.

5.2 Justification of the Proposals and Conclusion

No. 264 Sheen Lane is an early-20th-century, Grade II-listed building that makes a positive contribution to the character and appearance of the Christchurch Road, East Sheen Conservation Area. The significance of the building is primarily derived from its intact architectural elements of the exterior and interior of the house. Of most significance are its elevations as far as they are unaltered, and the main ground floor rooms, which incorporate Arts & Crafts features including a full-height baronial style staircase-hall, complete oak joinery throughout and brick and stone fireplaces.

The proposals are minor in nature, and would see internal and external alterations to allow the listed building to function better as a modern family house whilst also preserving, and in some areas, enhancing the building's special interest.

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision making on applications that relate to the historic environment. Sections 16, 66 and 72 of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and their setting and conservation areas, and to have special regard to the desirability of preserving the special architectural or historic interest of listed buildings and preserving or enhancing the character or appearance of a conservation area.

The National Planning Policy Framework (NPPF 2021) has crystallised previous policy approaches to the historic environment. At the heart of the National Planning Policy Framework is a presumption in favour of sustainable development and it emphasises the need to take account of the pros and cons of any proposal to alter and adapt buildings of 'special' architectural and historical interest.

For the reasons outlined above, it is considered that the proposals would preserve the special interest of the Grade II-listed building and preserve the character and appearance of the Christchurch Road, East Sheen Conservation Area. As the proposals would not cause any harm to the significance of any of the relevant designated heritage assets paragraphs 201 and 202 of the NPPF, relating to the assessment of harm to heritage assets, are not engaged. Notwithstanding this, it can be helpful to consider what public benefits a scheme could bring under paragraph 202. In this case, any perceived harm identified would be outweighed by the following heritage benefits;

- Lowering of the chimneypiece hearths to make flush with the historic floorboards and the replacement of modern tiled finish to some hearths with a traditional stone finish;
- Replacement of modern stone floor to the Map room (kitchen) with traditional timber floorboards;
- The replacement of modern door openings to the north and west elevations of the Map room (kitchen) with original window openings;

- The removal of black painted finish to the external window frames to expose the original natural finish, and the replacement of mid-20th century tiles to the south elevation and roofscape with natural clay tiles.
- Furthermore, the proposals would help ensure the beneficial long-term and optimum viable use of this building.

Therefore, the proposals comply with the relevant policies of the National Planning Policy Framework, including the requirement in paragraph 189 to conserve heritage assets 'in a manner appropriate to their significance', and with relevant local policies in heritage terms including specifically policies LP1 and LP3 of the London Borough of Richmond upon Thames Local Plan (2018) and Policy HC1 of the London Plan. The proposals are, therefore, considered to be acceptable in heritage terms.

Appendix I –Statutory List Description

No. 264, SHEEN LANE

County: Greater London Authority
District: Richmond upon Thames
District Type: London Borough
Grade: II

Date first listed: 15-Sep-2010

Reasons for Designation

264 Sheen Lane, a Vernacular Revival style house of 1925 by local architect Sydney Castle for HS Pyne, a headmaster of Warwick School, is designated at Grade II for the following principal reasons:

* Architectural interest: It is constructed of good-quality materials, including solid oak timber-framing, brick and tile-hanging, has varied elevational treatment and roofline and a principal feature is a full-height baronial style staircase-hall. It is considered to be the most notable of Sydney Castle's Arts and Crafts style vernacular houses and it is comparable with other 1920s houses in this style which have been listed elsewhere.

* Notable Decoration: it possesses a fine series of metal-framed casements with leaded lights and panes of varying patterns, including stained glass inserts on Arthurian subjects by Francis H Spear, fine and complete oak joinery throughout and brick and stone fireplaces.

* Intactness: the exterior is intact and the small extension of 1934-5 at the service end was added by the same architect for a subsequent client. It has a complete original interior and the original plan is intact except for the later combination of two small bedrooms on the north side.

House. Designed in 1924 by Sydney Ernest Castle FRIBA for HS Pyne, Headmaster of Warwick School, incorporating stained-glass inserts on the south side by Francis H Spear. In 1934-5 Sydney Castle also built a small addition on the service end for a subsequent owner, ED Bisgood.

MATERIALS: A mixture of red brick (mainly in Flemish bond but some herringbone), structural timber framing with plastered infill to the east porch, south front and north west projecting larder, and tile-hanging. The tiled roof has variously gables, half-hips, catslide roof to the east and has two tall moulded brick chimneystacks. Windows are metal-framed casements with leaded lights throughout, some with circular or octagonal-shaped panes and there are stained-glass inserts to the staircase hall windows on the south side.

PLAN: Roughly L-shaped with principal rooms facing south and service end to north. The internal plan has a full-height staircase-hall with gallery, lounge to the east, dining room and den (i.e. study) to the west and service rooms to the north. On the first floor the principal bedroom is situated to the west of the staircase hall with a dressing room and bathroom to the west, two further bedrooms to the east, and maids' bedrooms to the north.

EXTERIOR: The east or entrance front has a projecting chimneystack with plastered tablet with the entwined owners' initials HSP and a corner timber-framed porch with plastered infill and studded oak door set diagonally. The remainder of this front has a steeply pitched roof sweeping down to ground-floor level with dormer windows.

The south or garden elevation has a brick bay to the west, interrupted by a projecting gable of two storeys and attic, timber framed with plastered infill. The attic floor has diagonal braces and the jetty is supported on carved brackets. The first floor is close-studded and has a five-light oriel window. The ground floor has a mullioned-and-transomed window and French windows with rectangular fanlight with circular panes. The remainder of this front is of two storeys. The adjoining bay is recessed behind a tiled balcony (which probably covers the original timber balcony with plastered infill) and is supported on four brick piers with tile-on-edge capitals. The first floor has a large seven-light bay window with stained glass inserts. The ground floor has a casement window with stained glass inserts, decorative octagonal and square panes above and a studded oak door. The end bay has a projecting two-storey square bay with close-studded timber framing between the floors and the end of this front is tile hung.

The west front has a first-floor hipped dormer and patterned herringbone brick between it and the three-light ground floor casement window. The north return is of two storeys with plain casement windows, and on the west return the roof sweeps down to ground-floor level. There is one casement window but most of the

original ground floor has been replaced by the 1934-5 single-storey extension of brick with tile-on-edge quoins and cornice and flat roof.

The north side service end is of two storeys and attics brick with a half-hipped gable, the only decorative feature an oval window on the ground floor. To the extreme right is a projecting timber-framed larder with ventilation grille to the window and tiled roof. This is not shown on the original architects' drawing but is shown on the 1935 Ordnance Survey map. Attached to the house on the south and west sides are stone paved paths and steps incorporating two circular features.

INTERIOR: The north-east porch leads into a lobby and passage with several studded oak doors leading into the full-height staircase hall. This has pegged oak timber-framing with square panels and slightly curved windbraces with plaster infill. The north ground-floor wall has a recessed round-headed arched fireplace with tile-on-edge decoration, herringbone brickwork and built-in oak settle. The oak well staircase has alternate twisted and splat balusters and square newel posts with carved finials and pendants. The ground floor south window has stained glass panels depicting King Arthur in Camelot and the battle between Sir Kay and Sir Balamorgineas. The first floor south window has stained glass inserts depicting King Arthur, Merlin and the heraldic devices of Sir Launcelot, Sir Tristram and Sir Kay.

Leading off from the staircase-hall to the west on the ground floor, through a studded door with cockspur hinges, is the dining room. The walls have full-height

oak plank-and-muntin panelling with a plate shelf and in the western wall is a brick fireplace, the upper bricks set in courses diagonally and with some tiles on edge. The ceiling has an exposed chamfered spine beam and floor joists. The adjoining study has a plastered fireplace with round-headed arch with keystone. The lounge is entered through oak studded double doors from the staircase hall and a similar single door from the passage, both with cockspur hinges. It has two moulded chamfered oak axial beams and a four-centred arched stone fireplace. The service end to the north retains the original built-in wooden dressers in the kitchen and pantry, ledged plank doors and the half-winder service staircase.

The first-floor principal bedroom retains the top of a wooden fireplace visible but a 1930s surround has been inserted below it. The adjoining dressing room retains an oak built-in wardrobe with sliding doors. There are two further bedrooms to the east of the staircase-hall, the larger easternmost bedroom has a wooden fireplace with round-headed arch and keystone similar to the one in the study. To the north, adjoining the service staircase were two servants' bedrooms, now adapted into one room.

HISTORY: 264 Sheen Lane, originally called Sheengate, was designed in 1924 by Sydney Ernest Castle FRIBA for HS Pyne, Headmaster of Warwick School. It was erected between February 1924 and March 1925. Stained glass inserts to the windows were supplied by Francis H Spear, who taught at the Royal College of Art. Between August 1934 and January 1935 Sydney Castle also built a small addition to the house at the

north west end for a later owner, ED Bisgood. This extension is the only part of the building not shown on the Ordnance Survey map of 1935.

HS Pyne, a physicist, was headmaster of Warwick School between 1906 and 1928 and the school flourished under his headship. The First World War had a shattering effect on the school, which lost 87 old boys and 2 members of staff. This included the headmaster's own son Eric, and Pyne paid for the chapel gallery and west window as a war memorial. HS Pyne also commissioned Sydney Castle to build him a cottage at West Parade, Hythe, Kent between July 1927 and April 1928.

Sydney Ernest Castle (1883-1955) started as an assistant in the firm of A Jessop Hardwick, an Arts and Crafts architect in Kingston-upon-Thames. With Gerald Warren he won a competition for New Cross Branch Library in 1908. He was in partnership with Gerald Warren between 1908 and 1920 and the practice was chiefly noted for medium-sized country houses and suburban properties in the Arts and Crafts style. In 1914 he wrote a book 'Metal Casements, Old and New' which he also illustrated, promoting metal windows and leaded lights.

In 1920 the partnership was dissolved and between 1920 and 1930 Castle designed 23 individual houses or cottages and an estate of 300 houses at East Sheen, mostly in the Vernacular Revival style. In 1927 he wrote and illustrated 'Domestic Gothic of the Tudor Period'. During the 1930s his commissions declined sharply but he exhibited drawings and watercolours at the Royal Academy. During the Second World War Castle worked for Wandsworth Borough Council,

waterproofing Anderson shelters by using quick hardening cement and later joined the building control division of the Ministry of Works. In 1944 he worked for the Ministry of Education, providing temporary colleges for teacher training and later Adapted Wentworth Castle in Yorkshire as a training college.

SOURCES: Architect's elevations and sections in RIBA Library (12329). Building Design, July 15, 1983. Review of Exhibition on Ernest Castle at Earlsfield Library. Twentieth Century Society Journal 4 1984. Article 'Sydney Ernest Castle (1883-1955) Architect, Author and Illustrator'.

Appendix II - Planning Policy and Guidance

Planning (Listed Buildings and Conservation Areas) Act 1990

The Act is legislative basis for decision making on applications that relate to the historic environment.

Sections 16, 66 and 72 of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

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

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

Similarly, section 66 of the above Act states that:

In considering whether to grant permission for development which affects a listed building or its setting, the local planning authority, or as the case may be the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Similarly, section 72(l) of the above Act states that:

[...] with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area.

Local Policy

London Borough of Richmond upon Thames

The Local Plan was adopted by Council 3 July 2018

Policy LP 1 Local Character and Design Quality

A. The Council will require all development to be of high architectural and urban design quality. The high quality character and heritage of the borough and its villages will need to be maintained and enhanced where opportunities arise. Development proposals will have to demonstrate a thorough understanding of the site and how it relates to its existing context, including character and appearance, and take opportunities to improve the quality and character of buildings, spaces and the local area. To ensure development respects, contributes to and enhances the local environment and character, the following will be considered when assessing proposals:

1. compatibility with local character including the relationship to existing townscape, development patterns, views, local grain and frontages as well as scale, height, massing, density, landscaping, proportions, form, materials and detailing;
2. sustainable design and construction, including adaptability, subject to aesthetic considerations;
3. layout, siting and access, including making best use of land;
4. space between buildings, relationship of heights to widths and relationship to the public realm, heritage assets and natural features;

5. inclusive design, connectivity, permeability (as such gated developments will not be permitted), natural surveillance and orientation; and
6. suitability and compatibility of uses, taking account of any potential adverse impacts of the collocation of uses through the layout, design and management of the site.

Policy LP 3 Designated Heritage Asset

A. The Council will require development to conserve and, where possible, take opportunities to make a positive contribution to, the historic environment of the borough. Development proposals likely to adversely affect the significance of heritage assets will be assessed against the requirement to seek to avoid harm and the justification for the proposal. The significance (including the settings) of the borough's designated heritage assets, encompassing Conservation Areas, listed buildings, Scheduled Monuments as well as the Registered Historic Parks and Gardens, will be conserved and enhanced by the following means:

1. Give great weight to the conservation of the heritage asset when considering the impact of a proposed development on the significance of the asset.
2. Resist the demolition in whole, or in part, of listed building. Consent for demolition of Grade II listed buildings will only be granted in exceptional circumstances and for Grade II* and Grade I listed buildings in wholly exceptional circumstances following a thorough assessment of the justification for the proposal and the significance of the asset.

3. Resist the change of use of listed buildings where their significance would be harmed, particularly where the current use contributes to the character of the surrounding area and to its sense of place.
4. Require the retention and preservation of the original structure, layout, architectural features, materials as well as later features of interest within listed buildings, and resist the removal or modification of features that are both internally and externally of architectural importance or that contribute to the significance of the asset.
5. Demolitions (in whole or in part), alterations, extensions and any other modifications to listed buildings should be based on an accurate understanding of the significance of the heritage asset.
6. Require, where appropriate, the reinstatement of internal and external features of special architectural or historic significance within listed buildings, and the removal of internal and external features that harm the significance of the asset, commensurate with the extent of proposed development.
7. Require the use of appropriate materials and techniques and strongly encourage any works or repairs to a designated heritage asset to be carried out in a correct, scholarly manner by appropriate specialists.
8. Protect and enhance the borough's registered Historic Parks and Gardens by ensuring that proposals do not have an adverse effect on their significance, including their setting and/or views to and from the registered landscape.
9. Protect Scheduled Monuments by ensuring proposals do not have an adverse impact on their significance.

B. Resist substantial demolition in Conservation Areas and any changes that could harm heritage assets, unless it can be demonstrated that:

1. in the case of substantial harm or loss to the significance of the heritage asset, it is necessary to achieve substantial public benefits that outweigh that harm or loss;
2. in the case of less than substantial harm to the significance of the heritage asset, that the public benefits, including securing the optimum viable use, outweigh that harm; or
3. the building or part of the building or structure makes no positive contribution to the character or distinctiveness of the area.

C. All proposals in Conservation Areas are required to preserve and, where possible, enhance the character or the appearance of the Conservation Area.

D. Where there is evidence of intentional damage or deliberate neglect to a designated heritage asset, its current condition will not be taken into account in the decision-making process.

E. Outline planning applications will not be accepted in Conservation Areas. The Council's Conservation Area Statements, and where available Conservation Area Studies, and/or Management Plans, will be used as a basis for assessing development proposals within, or where it would affect the setting of, Conservation Areas, together with other policy guidance, such as Village Planning Guidance SPDs.

Regional Policy

In December 2020, the Mayor published (i.e. adopted) the London Plan. This is operative as the Mayor's spatial development strategy and forms part of the development plan for Greater London. Policies pertaining to heritage include the following:

Policy HC1 Heritage Conservation and Growth

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

National Planning Policy Framework

Any proposals for consent relating to heritage assets are subject to the policies of the NPPF (July 2021). This sets out the Government's planning policies for England and how these are expected to be applied. With regard to 'Conserving and enhancing the historic environment', the framework requires proposals relating to heritage assets to be justified and an explanation of their effect on the heritage asset's significance provided.

Paragraph 7 of the Framework states that the purpose of the planning system is to 'contribute to the achievement of sustainable development' and

that, at a very high level, 'the objective of sustainable development can be summarised as meeting the needs of the present without compromising the ability of future generations to meet their own needs'.

At paragraph 8, the document expands on this as follows:

Achieving sustainable development means that the planning system has three overarching objectives, which are interdependent and need to be pursued in mutually supportive ways (so that opportunities can be taken to secure net gains across each of the different objectives:

a) an economic objective – to help build a strong, responsive and competitive economy, by ensuring that sufficient land of the right types is available in the right places and at the right time to support growth, innovation and improved productivity; and by identifying and coordinating the provision of infrastructure;

b) a social objective – to support strong, vibrant and healthy communities, by ensuring that a sufficient number and range of homes can be provided to meet the needs of present and future generations; and by fostering well-designed, beautiful and safe places, with accessible services and open spaces that reflect current and future needs and support communities' health, social and cultural well-being; and

c) an environmental objective – to protect and enhance our natural, built and historic environment; including making effective use of land, improving biodiversity, using natural resources prudently, minimising waste and pollution, and mitigating and adapting to climate change, including moving to a low carbon economy.

and notes at paragraph 10:

10. So that sustainable development is pursued in a positive way, at the heart of the Framework is a presumption in favour of sustainable development (paragraph 11).

With regard to the significance of a heritage asset, the framework contains the following policies:

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

In determining applications local planning authorities are required to take account of significance, viability, sustainability and local character and distinctiveness. Paragraph 197 of the NPPF identifies the following criteria in relation to this:

a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;
b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and

c) the desirability of new development making a positive contribution to local character and distinctiveness

With regard to potential 'harm' to the significance designated heritage asset, in paragraph 199 the framework states the following:

...great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 200 that:

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

a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;

b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

Where a proposed development will lead to 'substantial harm' to or total loss of significance of a designated heritage asset paragraph 201 of the NPPF states that:

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

a) the nature of the heritage asset prevents all reasonable uses of the site; and

b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and

c) conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and

d) the harm or loss is outweighed by the benefit of bringing the site back into use

With regard to 'less than substantial harm' to the significance of a designated heritage asset, of the NPPF states the following;

202. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

In terms of non-designated heritage assets, the NPPF states:

203. 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.

The Framework requires local planning authorities to 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. Paragraph 206 states that:

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

Concerning conservation areas and world heritage sites it states, in paragraph 207, that:

Not all elements of a Conservation Area 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 Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 201 or less than substantial harm under paragraph 202, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.

Concerning enabling development, it states, in paragraph 208, that local authorities should:

assess whether the benefits of a proposal for enabling development, which would otherwise conflict with planning policies but which would secure the future conservation of a heritage asset, outweigh the disbenefits of departing from those policies.

National Planning Practice Guidance

The National Planning Practice Guidance (NPPG) was published on 23 July 2019 to support the National Planning Policy Framework (NPPF) 2019 and the planning system. It includes particular guidance on matters relating to protecting the historic environment in the section: Conserving and Enhancing the Historic Environment.

The relevant guidance is as follows:

Paragraph 2: What is meant by the conservation and enhancement of the historic environment?

Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in every day use and as yet undiscovered, undesignated buried remains of archaeological interest.

In the case of buildings, generally the risks of neglect and decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used and valued is likely to require sympathetic changes to be made from time to time. In the case of archaeological sites, many have no active use, and so for those kinds of sites, periodic changes may not be necessary, though on-going management remains important.

Where changes are proposed, the National Planning Policy Framework sets out a clear framework for both plan-making and decision-making in respect of applications for planning permission and listed building consent to ensure that heritage assets are conserved, and where appropriate enhanced, in a manner that is consistent with their significance and thereby achieving sustainable development. Heritage assets are either designated heritage assets or non-designated heritage assets.

Part of the public value of heritage assets is the contribution that they can make to understanding and interpreting our past. So where the complete or

partial loss of a heritage asset is justified (noting that the ability to record evidence of our past should not be a factor in deciding whether such loss should be permitted), the aim then is to:

- capture and record the evidence of the asset's significance which is to be lost
- interpret its contribution to the understanding of our past; and
- make that publicly available (National Planning Policy Framework paragraph 199)

Paragraph 6: What is "significance"?

'Significance' in terms of heritage-related planning policy is defined in the Glossary of the National Planning Policy Framework as the value of a heritage asset to this and future generations because of its heritage interest. Significance derives not only from a heritage asset's physical presence, but also from its setting.

The National Planning Policy Framework definition further states that in the planning context heritage interest may be archaeological, architectural, artistic or historic. This can be interpreted as follows:

- **archaeological interest:** As defined in the Glossary to the National Planning Policy Framework, there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
- **architectural and artistic interest:** These are interests in the design and general aesthetics of a place. They can arise from conscious design or

fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.

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

In legislation and designation criteria, the terms 'special architectural or historic interest' of a listed building and the 'national importance' of a scheduled monument are used to describe all or part of what, in planning terms, is referred to as the identified heritage asset's significance.

Paragraph 7: Why is 'significance' important in decision-taking?

Heritage assets may be affected by direct physical change or by change in their setting. Being able to properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals.

Paragraph 13: What is the setting of a heritage asset and how should it be taken into account?

The setting of a heritage asset is defined in the Glossary of the National Planning Policy Framework.

All heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not. The setting of a heritage asset and the asset's curtilage may not have the same extent.

The extent and importance of setting is often expressed by reference to the visual relationship between the asset and the proposed development and associated visual/physical considerations. Although views of or from an asset will play an important part in the assessment of impacts on setting, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust, smell and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places. For example, buildings that are in close proximity but are not visible from each other may have a historic or aesthetic connection that amplifies the experience of the significance of each.

The contribution that setting makes to the significance of the heritage asset does not depend on there being public rights of way or an ability to otherwise access or experience that setting. The contribution may vary over time.

When assessing any application which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the

asset's significance may also damage its economic viability now, or in the future, thereby threatening its ongoing conservation.

Paragraph 15: What is the optimum viable use for a heritage asset and how is it taken into account in planning decisions?

The vast majority of heritage assets are in private hands. Thus, sustaining heritage assets in the long term often requires an incentive for their active conservation. Putting heritage assets to a viable use is likely to lead to the investment in their maintenance necessary for their long-term conservation.

By their nature, some heritage assets have limited or even no economic end use. A scheduled monument in a rural area may preclude any use of the land other than as a pasture, whereas a listed building may potentially have a variety of alternative uses such as residential, commercial and leisure.

In a small number of cases a heritage asset may be capable of active use in theory but be so important and sensitive to change that alterations to accommodate a viable use would lead to an unacceptable loss of significance.

It is important that any use is viable, not just for the owner, but also for the future conservation of the asset: a series of failed ventures could result in a number of unnecessary harmful changes being made to the asset.

If there is only one viable use, that use is the optimum viable use. If there is a range of alternative economically viable uses, the optimum viable use

is the one likely to cause the least harm to the significance of the asset, not just through necessary initial changes, but also as a result of subsequent wear and tear and likely future changes. The optimum viable use may not necessarily be the most economically viable one. Nor need it be the original use. However, if from a conservation point of view there is no real difference between alternative economically viable uses, then the choice of use is a decision for the owner, subject of course to obtaining any necessary consents.

Harmful development may sometimes be justified in the interests of realising the optimum viable use of an asset, notwithstanding the loss of significance caused, and provided the harm is minimised. The policy on addressing substantial and less than substantial harm is set out in paragraphs 193-196 of the National Planning Policy Framework.

Paragraph 18: How can the possibility of harm to a heritage asset be assessed?

What matters in assessing whether a proposal might cause harm is the impact on the significance of the heritage asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset's physical presence, but also from its setting.

Proposed development affecting a heritage asset may have no impact on its significance or may enhance its significance and therefore cause no harm to the heritage asset. Where potential harm to designated heritage assets is identified, it needs to be categorised as either less than substantial harm or

substantial harm (which includes total loss) in order to identify which policies in the National Planning Policy Framework (paragraphs 194-196) apply.

Within each category of harm (which category applies should be explicitly identified), the extent of the harm may vary and should be clearly articulated.

Whether a proposal causes substantial harm will be a judgment for the decision-maker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting.

While the impact of total destruction is obvious, partial destruction is likely to have a considerable impact but, depending on the circumstances, it may still be less than substantial harm or conceivably not harmful at all, for example, when removing later additions to historic buildings where those additions are inappropriate and harm the buildings' significance. Similarly, works that are moderate or minor in scale are likely to cause less than substantial harm or no harm at all. However, even minor works have the potential to cause substantial harm, depending on the nature of their impact on the asset and its setting.

The National Planning Policy Framework confirms that when considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). It also makes clear that any harm to a designated heritage asset requires clear and convincing justification and sets out certain assets in respect of which harm should be exceptional/wholly exceptional (see National Planning Policy Framework, paragraph 194).

Paragraph 20: What is meant by the term public benefits?

The National Planning Policy Framework requires any harm to designated heritage assets to be weighed against the public benefits of the proposal.

Public benefits may follow from many developments and could be anything that delivers economic, social or environmental objectives as described in the National Planning Policy Framework (paragraph 8). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits, for example, works to a listed private dwelling which secure its future as a designated heritage asset could be a public benefit.

Examples of heritage benefits may include:

- sustaining or enhancing the significance of a heritage asset and the contribution of its setting

- reducing or removing risks to a heritage asset
- securing the optimum viable use of a heritage asset in support of its long term conservation

Other Relevant Policy Documents

Historic England: Historic Environment Good Practice Advice in Planning (March 2015)

Historic England: Conservation Principles and Assessment (2008)

Footnotes

[1] The Environs of London: Volume 1, County of Surrey. Originally published by T Cadell and W Davies, London, 1792.

[2] The design of the building is recorded in a number of drawings held at the RIBA collection at the V&A (ref. PB637/11.1-16). Many of the drawings are undated but appear to be largely of c1924 and c1934, and show the original plan, elevations and many of external and internal details, including joinery, brickwork, and setting out, as well as a later addition at ground floor for a maid's room.

[3] RIBA ref PB637/11.10

[4] Date as per Historic England list entry

[5] Undated drawing by Sydney Castel, RIBA ref. PB637/11.15, fig. 4a adjacent

[6] RTT 3 March 1978

[7] RIBA, Biographical file. Typescript: Bruce Castle: Sydney Ernest Castle

[8] Castle quoted from an article in The Illustrated Carpenter and Builder,

January 1938, reproduced in: Thirties Society Journal,
no. 4, 1984, p22

[9] Electoral role

[10] <https://www.oldwarwickians.org>

