

Item	Element	Doc / Dwg ref	EH-CO - HPBC 17.06.2024 COMMENTS	CONSULTANT RESPONSES Mitigation	Client Response	HPBC RESPONSE	Action	Date	Status
[1] - BRANTWOOD - SITE LOCATION & DESCRIPTION									
	[CO]	DAS-1.0							
[5] - BRANTWOOD - SIGNIFICANCE									
A	Significance [CO]	DAS-5.0	<i>...appears to be lackadaisically shortened to an extent, and identified by the 'large house with generous gardens', prolific yet largely forgotten about architect, and ambiguity as to whether the building may or may not relate to others in the area. It is highly likely it does, as alongside the (former) Alison Park Hotel, Greenwood and other Arts and Crafts buildings in Buxton, we have a rare and close collection of this type of architecture, all within our Conservation Areas. Unfortunately, this appears to wash over much of the depth and gravitas earlier appraisals have made, and doesn't expand into anything else.</i>	This document supplements the Statement of Historic Significant and responds to the CO's comments and queries. Refer to item 6.10 below.					
			The historic significance of the property is therefore assessed as being medium, and in terms of a scale and in considering the substantial survival condition, quality and content it is therefore on the high end of a medium. The building would warrant local listing and or Non designated status based on this if not more.	25.06.24 - Adam Dean - Historic England's Midlands Listing Coordinator assessed a HPBC Listing Request: Degree of architectural interest: <i>– A lthough the Scale and design of the house is ambitious. With striking features including jettied gables and a double height bowed window, the design lacks the finesse of the best houses of this style and period.</i> <i>– Despite the survival of interior detailing to principal spaces, such as stained glass and moulded joinery and plasterwork. the quality of this treatment is variable and does not sufficiently raise the interest to meet the high threshold required for listing.</i> Degree of historic interest: <i>While Brantvwood is of good local interest as an individually commissioned and architect designed house forming part of the development of Temple Road, this does net compensate for the shortfall in its architectural merit.</i> CONCLUSION - While Brantwood is of clear local interest, it falls just short of the standard required to list a building of this type and period in the national context.					
[6] - BRANTWOOD - PROPOSED WORK & THEIR IMPACT									

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A	Proposal [CO]	-	Alternations to the existing garage and utility wing may be acceptable in some principle, however to what it is would require further investigation i.e. a much smaller and respectful intervention.	The current resubmitted designs are largely as originally designed by BA in December 2022, and the extension is now significantly reduced in scale from the March 2024 application submission. The existing G10 Utility and G13 WC is 16.5m2. The proposed G10 Kitchen/Dining extension (excluding the existing area) is now 11.4m2 [in lieu of 41.5m2], and its glazed facade is recessed 1.6m behind the quoins of the host building. The proposed G11/G13 garage/gymnasium lobby, staircase and dog-shower is now 7m2 [in lieu of 20.6m2], its southern gable does not project beyond the house southern facade. The areas of the resubmitted extensions are 30% of the March 2024 application extensions, and therefore a much smaller and respectful intervention.			HPBC		
B		-							
[6.1] - EXTENSION									
a	Extension [CO]		"The extensions will have no impact on the character of the conservation areas or neighbouring properties". This feels a throwaway comment and completely ignores the host building. It does not assess the host building, of which will be irreversibly disfigured, as part of the many merits warranting our Conservation Area's a designation.	We note that the proposed March 2024 application extensions were too large.					
[6.2] - GARAGE									
a			L or T shape (seems to be a bit of both) single storey extension housing garaged also in successful cohesion between proportions and materials. This is positive as it is in harmony and subservient.	Noted.					
[6.3] - LEADED LIGHT WINDOWS									
			1. Photograph 29 showing the impressive and highly decorative first floor bay and twin side lights. This is of substantial survival quality and should be commended along with its respective ground floor. However, the proposed shows the opposite, and instead a drastic expansion of this footprint looking to irreversibly harm the original core of the building and therefore its character, by simply infilling the legible break between what is original, and what was later. This is the reason as to why this later wing (and additionally the conservatory) are so successful, as it does not compete with the character of the arts and crafts villa.	Refer to item 6A above. The resubmitted designs are 30% the area of the March 2024 submission.					
			2. Reinstatement of leaded lights and stained glass would need to form a comprehensive windows schedule list . Though, ambiguity surrounding 'works proposed to larger portion of house detail and form lost...'. Too much is potentially mopped up within this in considering its appraisal.	Refer to BA supplementary documents Brantwood - Window and External Door Repair schedule - and normative references: HEAG039 - Traditional Windows: their care, repair and upgrading; Tutton,Hirst,Pearce (2007) Windows, History, Repair and Conservation.			HPBC		

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[6.4] - EXTERIOR SERVICES									
			3. No issues with rerouting service pipes internally. Rerouting services altogether would need marking on plan.	Please can details of the rerouting / renewal of mechanical and electrical services be conditioned - as precise routes will be subject to further investigation, opening up and design. Normative references include: A) Historic England's relevant Advice Guidance [HEAG 18]; B) https://historicengland.org.uk/advice/technical-advice/retrofit-and-energy-efficiency-in-historic-buildings/improving-energy-efficiency-through-mitigation ; C) BS EN 16883:2017 Conservation of cultural heritage - guidelines for improving the energy performance of historic buildings.			HPBC		
[6.5] - CONSERVATORY									
			Later conservatory also very successful in terms of weight, visually it is a transparent and light structure not in competition with the core of the building. In terms of layout and legibility it is also not incongruous nor against the grain of the architecture.	The conservatory is constructed of inappropriate materials: UPVC/Aluminium with polycarbonate glazing. It also partially masks the west elevation of Brantwood and destroyed the ashlar steps. It is proposed to remove the conservatory and reinstate the steps and original fenestration.					
			Removal of conservatory and reinstatement of 'original form' – none of this has really been shown or alluded to. What original form for this portion? I don't believe there has been enough clarity for this. There is a set of three twin door with respective fanlights and joinery for this area, DG10, 11 and 12 (photograph 22) of which two will be lost for instead alien and much later unrelated and perhaps contrived features? 'French doors' have nothing to do with the Arts and Crafts and as such would have an impact on the character of the dwelling, inviting irreversible loss. The building is designed as seen with this matching trio for this part of the floorplan. This has then informed later organic change and development humble to the character of the property. The substantial imbalance of the proposed conditions and proportions again, creates such a discord it sadly looks to erase and harm many historic features forming the quality of the building. I cannot see how sanitising so much, is seen to improve arrangement and open feel to the nature of the building. The later is designed into the existing conditions and the scheme as shown is not in acknowledgement of its origins.	The 'original form' of the west elevation is illustrated on Charles Swain's 30.08.1907 design drawings and comprised cruciform leaded light doors with panelled aprons and fanlights above. The original fenestration was replaced c1992 with a degraded version of the original. In order to provide functionality to the room (reducing the number of doors) it was proposed to renew the c1992 DG.10 door with a leaded light cruciform window. <u>Nevertheless a facsimile reinstatement of the 1907 joinery within the existing door aperture would have greater sensitivity.</u> This is now illustrated on drawing P-543 E along with the reinstatement of the destroyed ashlar plinth to the west elevation. The CO has significantly misinterpreted the design intention here. The proposal is to retain and repair the surviving cruciform frames to DG.11-DG.12, and to reinstate the geometry of the 1907 doors with bolection panelled aprons below the leaded lights.			HPBC		

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			5. Removal of pinched monopitch veranda. Again, is particularly successful in terms of character and design to the building complete with pinched roof, pilasters and window arrangement. It contributes successfully and provides confident design cohesion against this elevation. However – in the proposed drawings it remains. Is only some of it being demolished? Or all of it? Clarity required as it is all marked in red. Its total sanitisation is not supported.	Again the CO has significantly misinterpreted the design intention. The proposal is to retain and repair the veranda, including its terrazzo floor. In c1992 the veranda was enclosed with fenestration on a raised external gritstone plinth creating a narrow claustrophobic space. The proposal is to remove the c1992 works and reinstate the veranda as an open space.			HPBC		
[6.6] - VERANDA									
			There is a set of three twin door with respective fanlights and joinery for this area, DG10, 11 and 12 (photograph 22) of which two will be lost for instead alien and much later unrelated and perhaps contrived features? 'French doors' have nothing to do with the Arts and Crafts and as such would have an impact on the character of the dwelling, inviting irreversible loss.	The CO has significantly misinterpreted the design intention. Refer to items 6.5 and 6.6 above.			HPBC		
[6.8] - BALUSTRADING TO PORCH									
			Going back to photographs of the exterior, in situ are other original features such as half hip decorative geometric railing to front door, cut or cast iron. Front door design perhaps original though stained glass piece itself may be later replacement. Piers and design to porch in successful cohesion with property.						
			Proposed loss of the 1907 original iron geometric balustrading? at the front porch is said to be a positive impact? To be replaced with unsustainable and weak modern Accoya timber – to simply replicate what is already there? This isn't clear. There is no investigation to demonstrate the existing is actually steel either, or what any former designs may have been. There appears to be no material need, nor any substantial difference made if the design is to stay as is. Accoya timber is not traditional, nor is it hard wearing certainly not in the climates Buxton receives. It would be more feasible to simply leave this alone, there is no substantial benefit and appears to be subjective. The degree of annexation may be quite detrimental and therefore substantial disturbance of this is to be avoided. Further to this – the proposed elevation drawing instead shows a wavy dull pattern devoid of any interest or relation to its host - to be a replacement. This is unsupported and again this element is advised to be left alone. There is little to no evidence to support what it may have been in the past, and due to the nature of the architectural movement this building represents, it is unlikely it was something so banal.	The existing balustrade is obviously modern welded mild-steel which replaced a more sophisticated joinery balustrade evidenced from Google street view in 2014 and HPK 2008 0039. The front porch balustrading to the 'Temple Road' elevation is illustrated on Charles Swain's 30.08.1907 design drawings (enclosed), drawing P-542 reinstates Swain's design intent - which correlates with his curvaceous close studding to the gables and snaking ties. 'Splat' balustrading (although eccentric) are illustrated in T. Raffles Davison 1880 Bedford Park Sketches and sometimes in revival (Paxtonesque) Cottage-Orne including the work of Robert Alexander Briggs (1858-1916). Briggs was a successful self-publicist, who published several books illustrating his own designs, the most famous of which was Bungalows and country Residences (1891, etc.). Refer to the Pleasaunce Cottage - Veranda , Dorman's Park - Surrey. We disagree with CO's assessment of Accoya, having specified it for the last 16 years including a fairfaced external lintel to our offices; St John the Baptist Matlock Bath GII* entrance gate [2010] - English Heritage Angel Award; Netherseal Old Hall GII* entrance gate [2008] . The Accoya remains in excellent condition after 16 years.			HPBC		

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[6.9] - ROOFLIGHTS									
			6. Conservation rooflights instead of generic Velux may be acceptable subject to drawings. Replacement of garage doors subject to drawings.	The proposals are to use www.therooflightcompany.co.uk rooflights. Refer to the Brantwood - Windows & External Door Schedule.			HPBC		
			8. Form of roofs to be restored. More clarity required – on the exterior or interior? Or both? Is this linked to conservation rooflights?	Other than valley concealed Velux rooflights [RL3/RL4/RL5] all perimeter Velux rooflights [RL1/RL6-RL9] are to be removed and the apertures made good. RL.1 and RL.6 are to be replaced with www.therooflightcompany.co.uk rooflights.			HPBC		
[6.10] - BRANTWOOD INTERIOR									
			<i>The interiors are not assessed in any detail at all, and this is a loss in considering the overall survival condition of the building. The photographic record provided demonstrates highly significant and prominent features.</i>	The significance of the Brantwood interior is described below - SIGNIFICANCE: the original Swain interior was a simple free design Arts and Crafts house, similar to (but not as refined as) the designs of Edward Prior (1852-1932), Ernest Gimson (1864-1920), C.F.A Voysey (1857-1941), M.H Baille Scott (1865-1945). The principal rooms [G1, G2, G3? G4?] and entrance hall have parquet floors. The service rooms are stretcher-bonded Staffordshire dark-multi quarry-tiled. The entrance hall panelled, with a robust newelled barley-twist balustered staircase with pendants. Cornices comprise of simple but bold ovolo or cyma-reversa moulds with beads and fillets. Doors are panelled with bolection moulds and bronze furniture. Some external doors and windows have leaded-lights with coloured glass depicting flora, included bull's-eyed glass orange trees within the hall bay windows. Bathrooms and Sculleries have glazed wall-tiling. The G1 entrance hall chimneypiece with gritstone surround is a later intervention (as are other fireplaces), the original fire had a semi-circular hearth still evident in the parquet floor. The only original [1909] chimneypieces are in the G2 Dining Room (oak, with overmantel, tall columns/entablature, consoled mantle, mirror, cast-iron grate with tiled inserts); and the F5 bedroom fireplace with 'Adamesque' tile cheeks, tiled hearth and a hooded grate (the chimneypiece appears modern) . Bespoke cast-iron radiators are curved to the geometry of the bay-windows with curved oak curtain pelmets integral with the panelling-frieze. Three Edwardian chained hexagonal 'Boar-Spear' lanterns survive in the G1 Hall. Ascertaining the original decorative schemes and paint finishes is important.			HPBC		
				C20th ALTERATIONS CAUSING HARM: whilst there have been significant and incremental alterations to the interior (including the removal of original fireplaces), the most harmful alterations have been the [2008?] extensive placement of incongruous fibrous plaster moulding throughout the interior ceilings and walls including service areas. Free design Arts and Crafts houses have simple / plain interiors - generally with subdued embellishment. The existing drawings illustrate the removal of these unpleasant mouldings. Before removal, simple cross sectional analysis of the paint layers is required to confirm the provenance of the fibrous-plaster.			HPBC		
			<i>Photograph 22 shows a set of three matching twin door and arch fanlight pairs, complete with decorative timber moulding, decorative ceiling, original cast iron radiator, two of which lead onto the small patio seen in photograph 8 at the south elevation.</i>	Refer to item 6.5 above. The fibrous plasterwork is not original. Original plasterwork is hand run, uneven and cracked and with significant paint buildup. Fibrous-plaster is factory manufactured in lengths, site jointed, even, and bridges historic building movement and cracking.			HPBC		

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			Photograph 24 shows a made to fit cast iron radiator to the decorative bay, stained glass windows each with respective individual clasps, decorative plaster ceiling.	Refer to item 6.10 above. The fibrous plasterwork is not original.			HPBC		
			Photograph 25 irregardless of colours of paint, shows an original characteristic scullery type area. Original Victorian quarry tiling, decorative cornicing and coving, what appear to be original doors. Modern worktops and cupboard fixings. Removals of wall perhaps evident but nonetheless legible. Centre pieces and arrangement to ornate plaster ceilings are demarcation of age and historic uses of rooms. This one perhaps lime however the two areas in central design to lighting do match subsequently would require more investigation in terms of placements of any original walling if this is in question.	Refer to item 6.10 above. The fibrous plasterwork is not original.			HPBC		
			Photograph 26. Against, original joinery and timberwork. Photograph not too clear to decipher nature of ceiling. Photograph 28 . Form and scale of veranda to be expected on this proportion of vernacular dwelling in terms of balance. If later, nonetheless a positive contribution and see no material need to sanitise.	The CO has significantly misinterpreted the design intention. Refer to items 6.5 and 6.6 above. No sanitizing involved only enhancement.			HPBC		
			Photographs 30 and 31. Some ceiling decoration perhaps lost nonetheless the twin 3 light bays and scale of the rooms remain providing legibility and character. Decorative arches to window seats and other timber detailing evident. Perhaps a modern ceiling rose to make up for any lost plaster decoration	Refer to item 6.10 above. The fibrous plasterwork is not original.			HPBC		
			Photograph 33 showing again further panelling, decorative walling cornicing and dado. Photograph 34 showing much of the same again with a more conscious decorative ceiling.	Refer to item 6.10 above. The fibrous plasterwork is not original.			HPBC		
			9. Manoeuvring of first floor bathrooms and related fixtures may be acceptable however due to the lack of clear understanding of the interiors, further clarity is required.	F9 is an original bathroom [Swains designs illustrate a linen cupboard and WC here, with a bathroom at F10], but no original sanitaryware survives. The F9 door is to open into the bedroom in lieu of the bathroom - with the existing arrangement the door can not be partially opened. The 'Pilkington' tiles are to be retained. Bathroom and Dressing Room F3A/B comprises modern partitioning interrupting the F2 cornice, and is to be reordered to form a single shower room. Bathroom F10 and Shower Room F6 are modern. All bathrooms and shower rooms are to have new sanitary ware and plumbing.			HPBC		
Colour Coding: A B C D E HPBC general comments requiring no response. Conservation Officer-HPBC comments. CO-HPBC - response technically inaccurate. HPBC response required supplementary BA justification - now supplied. HPBC Response Awaited. Issue closed or justified.									