



Donald Insall Associates
Chartered Architects and Historic Building Consultants

Exeter College Library

Historic Building Report
For the Rector and Fellows of Exeter College, Oxford

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1.0 Summary of Historic Building Report

1.1 Introduction

Donald Insall Associates was commissioned by the Rector and Fellows of Exeter College, Oxford in July 2019 to assist them in a project to conserve and refurbish the College Library, which is located in the Fellows' Garden on the College's Turl Street site. The design team is led by Nex Architecture and was selected in an invited competition. Donald Insall Associates is acting as conservation architects and historic building advisers.

The specific built heritage constraints of Exeter College Library are summarised below. This report has been drafted to inform the design of proposals for the building by Nex, so that they comply with these requirements.

The investigation undertaken to produce this report has comprised historical research, using both archival and secondary material, and a site inspection. A brief 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 investigation has established the significance of the building, which is set out in Section 4 and summarised below. Section 5 provides a justification of the scheme according to the relevant legislation, planning policy and guidance.

Consultation has taken place prior to the planning and listed building consent applications being submitted, with the Bodleian Library, Oxford City Council, Historic England and the Victorian Society; feedback from these meetings and consultations has been reflected in the final proposals.

1.2 The Building and its Legal Status

Exeter College Library is a Grade II-listed building located in the Central (University and City) Conservation Area in the City of Oxford. The statutory list description of Exeter College Library is included in Appendix I.

The Library is in the setting of numerous listed buildings; those within the immediate setting of the Library include the Grade-I listed Bodleian Library and Grade-II listed wall between Exeter College and the old Bodleian Library, as well as the Grade-I listed buildings of Exeter College including the north-east, east and south-east range of the main quadrangle, and the Grade-II listed Rector's House to the north and north-east of Palmer's Tower. These buildings, and further statutorily listed buildings in the wider setting of the Library, are marked on the map in Plate 1.

The proposed alterations to the Library will require listed building consent and may also require planning permission. Extracts from the relevant legislation and planning policy documents are summarised below, and are included in further detail 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 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 The City of Oxford Local Plan (2016-2036).

The City of Oxford Local Plan (2016-2036) has policies that deal with development affecting the historic environment.

Policy DH2 requires that the Council will seek to retain significant views both within Oxford and from outside, in particular to and from the historic skyline. Policy DH3 supports proposals that respect and draw inspiration from Oxford's unique historic environment (above and below ground), responding positively to the significance character and distinctiveness of the heritage asset and locality. It sets out that great weight will be given to the conservation of designated heritage assets. Where a development proposal will lead to less than substantial harm to a designated heritage asset, this harm must be weighed against the public benefits of the proposal. Clear and extensive justification for this harm should be set out in full in the heritage assessment.

The courts have held that following the approach set out in the policies on the historic environment in the National Planning Policy Framework 2019 will effectively result in a decision-maker complying with its statutory duties. The Framework forms a material consideration for the

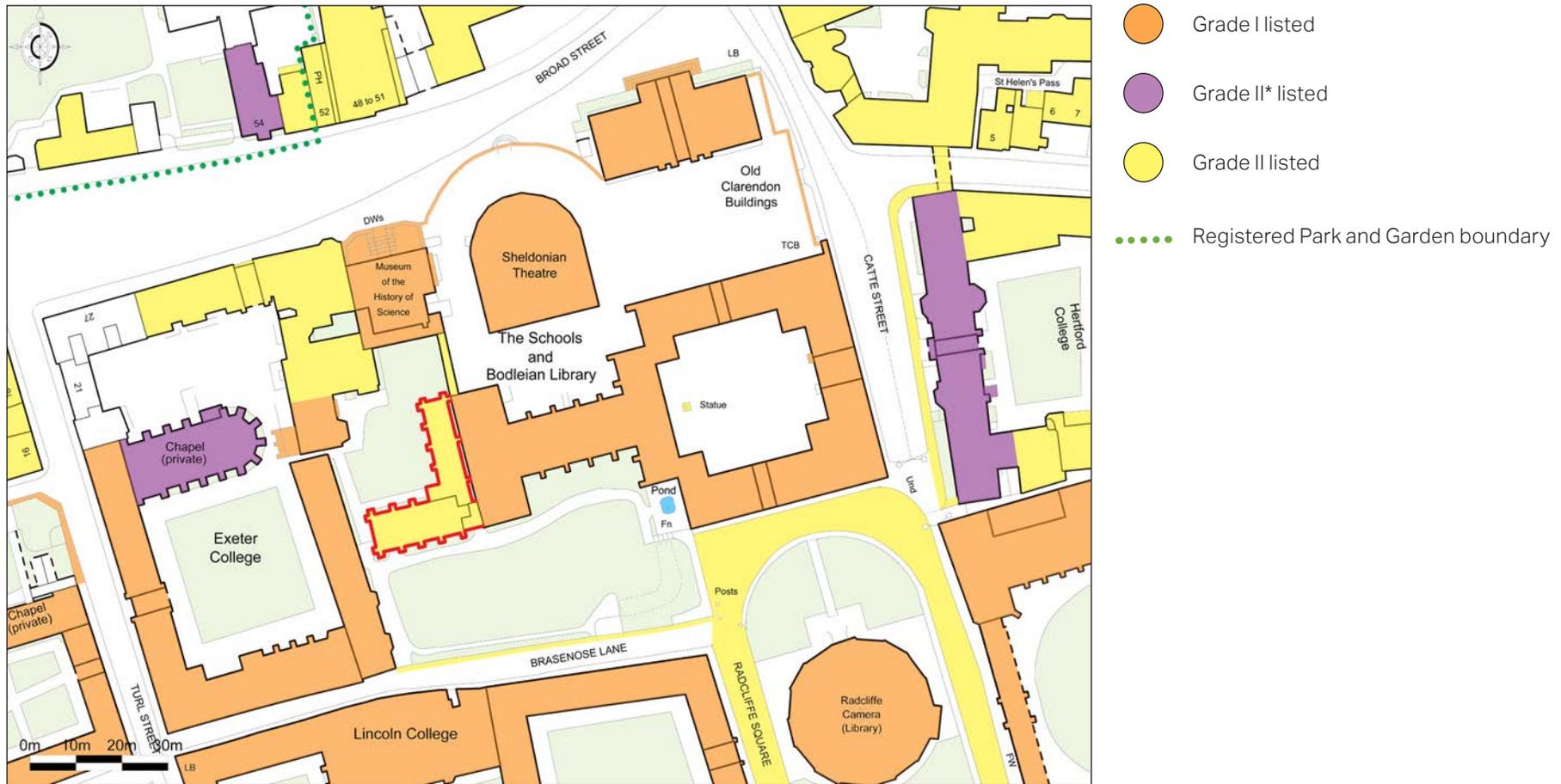


Plate 1 Map showing the Exeter College Library outlined in red and the surrounding statutorily listed buildings in the vicinity 2019 (Donald Insall Associates)

purposes of section 38(6). At the heart of the Framework is 'a presumption in favour of sustainable development' and there are also specific policies relating to the historic environment. The Framework states that heritage assets are 'an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations'. The Glossary to the National Planning Policy Framework defines a heritage asset as:

A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).

The Framework, in paragraph 189, states that:

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.

Section 4 of this report – the assessment of significance – meets this requirement and is based on the research and site surveys presented in sections 2 and 3, which are of a sufficient level of detail to understand the potential impact of the proposals.

The Framework also, in paragraph 193, requires 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). 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 194 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.

Section 5 of this report provides this clear and convincing justification.

The Framework requires that local planning authorities categorise harm as either 'substantial' or 'less than substantial'. Where, as is the case here, a development proposal would lead to 'less than substantial harm' to the significance of a designated heritage asset, the Framework states, in paragraph 196, that:

...this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

The Framework requires local planning authorities to look for opportunities for new development within conservation areas and within the setting of heritage assets to enhance or better reveal their significance. Paragraph 200 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.

1.3 Summary of Significance

Exeter College Library was built in c.1856-7 by the builders Symm & Co. of Oxford to designs by the architect George Gilbert Scott. It is constructed of Bath stone with much carved stonework and, inside, carved joinery. It is in the Gothic Revival style, more particularly the Decorated Gothic of the late-13th century.

The Library comprises an L-shaped building of a single phase of construction with the main range running west-east and overlooking the Fellows' Garden and a subsidiary range running perpendicular to this, overlooking the Rector's Garden. The main range of the Library has been little altered, apart from the addition in 1898 of steel beams in the ground floor ceiling to support the weight of the structure above and alterations relating to security, lighting, heating and IT. The subsidiary range, known as the Annex, was heavily altered in 1957 when it was divided laterally to create a lower book store and reading room above.

Exeter College Library has historic, architectural and artistic significance; the building's setting also contributes to its significance. The site and its environs, which are within the mediaeval city walls of Oxford, also have high archaeological potential and therefore have significance in this regard. It is beyond the scope of

this report to consider below-ground archaeological potential in any further detail and an archaeological study has been commissioned separately.

The Library's historic significance derives from its role in the development of Exeter College, founded in 1314, and in particular the mid-19th-century transformation of the College. The University of Oxford and its Colleges were undergoing profound changes in the early-mid Victorian period, rapidly expanding and modernising to meet the needs of a newly-industrialised and increasingly imperial society. Exeter was in the vanguard of reform, and this is manifest in the new buildings the College erected in this period, largely rebuilding its mediaeval and early modern structures. The Library, along with the Chapel, Rector's Lodgings and a series of undergraduate rooms, tells this story of transformation and renewal. Its historic significance is also reflected in the building's associations with Rectors, Fellows, post-graduates and undergraduates of Exeter College, some of whom, such as William Morris, Edward Burne-Jones, JRR Tolkien and Hubert Parry, are of particular renown.

The Library also has architectural significance as a work of the celebrated architect, George Gilbert Scott, and forming a group with the other buildings designed by him for the College. The Library is, to quote the forthcoming Pevsner volume 'also (like the Chapel) in the late C13 style, but more personal in the handling'. Commentators, including Scott's biographer Gavin Stamp, have noted the power of the close arcading of the upper floor, which is largely blank but for four lancet windows; this was inspired by mediaeval traditions of library architecture. Other important features are the dormers with Geometrical tracery and the timber-lined vaulted ceiling of the upper floor of the main range.

The Library also has architectural and artistic significance for its high-quality materials and the very skilled craftsmanship displayed in its construction, from the carved stonework (although this is much eroded externally) to the decorated timber bookcases and single surviving display case inside. These are particular features of interest. There is further artistic interest in the stained glass roundels by Morris and Burne-Jones, both alumni of the College, which were added in the late-19th century in the central ground floor southern windows in the main range.

The building's setting is defined by gardens and the important buildings which surround it, including the Bodleian Library, Peryam's Buildings and the Rector's Lodgings. Its setting is important in its own right and for the positive contribution the building makes to the setting of other listed buildings and the character and appearance of the conservation area.

1.4 Summary of Proposals and Justification

The proposals for Exeter College Library seek to conserve and enhance the special interest of the library and improve the quality of the facilities, disabled access, energy efficiency and circulation. The proposals offer a conservation led approach and have been developed by

Nex and Donald Insall Associates with each intervention designed to fit within the original character of the building, helping to mitigate any harm which might arise from the alterations. They would see the repair and conservation the building, allowing it to function effectively for the foreseeable future in its original and optimum use.

The National Planning Policy Framework requires the proposals to be assessed as causing either 'substantial' or 'less than substantial' harm. The alterations can be summarised as causing 'less than substantial' harm to the library building. No aspect of the proposals has a serious impact on a key element of the building's special interest or its setting. The features identified as having the highest of high significance would be preserved or, in the case of the windows and timber floorboards, would be conserved to the highest standard, with careful repair or like-for-like replacement of defective elements. The only exception to this is the loss of two of the Scott-designed carved bookcases on the first floor of the main range but, given this is for the purpose of providing full independent access to the library for wheelchair users, it is justified. The remaining original bookcases would be repaired to a high standard, securing their long-term functionality.

The opportunity has also been taken to propose remedies for the majority of the factors which detract from the building's significance. The modern entrance vestibule and security measures would be removed, along with lino to the floors and hazard tape around areas of flooring in poor condition. The modern strip lighting, roller blinds, shelving and bookcases, heating pipes

and exposed services would be replaced with better designed alternatives. The lack of step-free access would be overcome, something of the original spatial quality restored to the annex, and original circulation route between the two ranges would be reinstated. The annex windows and door, all of Scott's original design, would be revealed by the new gallery. Modern emulsion paint finishes would be removed from the ceilings in the ground floor main range and the annex, and from the walls of the annex which would be restored to their original ashlar condition.

Where a proposal is found to cause 'less than substantial harm' to a listed building, the National Planning Policy Framework states, in paragraph 196: ... *this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.*

With regard to heritage, there are clear public benefits which accrue from the proposals. These are:

- The repair and conservation of the exterior envelope of the building, including stonework repairs, reinstatement of stonework details (in particular the pinnacles on the gables), repairs to the windows to make them functional, and roof repairs.
- Conservation repair of the majority of the original bookcases and the floorboards and ceilings.
- Reinstatement of the original circulation route between the main range and the annex, blocking up a plain, later opening between the two

spaces and reopening a blocked original arched opening.

- Vast improvements to the quality of the annex space, replacing a redundant bookstack and cramped upper reading room with a spacious single volume, as originally, with a gallery, thus revealing the windows to the west and north elevations (bisected or obscured since 1957) and reusing the original north door.
- Careful design of new features, and good quality materials and workmanship for the new interventions.
- A new lift which would mean the building was fully accessible to all.
- Improvements to fire safety.
- Measures to improve the energy efficiency of the building including insulation to the roofs and enhancements to the passive ventilation through openable windows.
- Improvements to the building's garden setting.
- The fact that the alterations would better equip the building to meet modern expectations of a library, and thus deepen its long-term viability in its original and optimum use.

These benefits, which because this is a listed building are considered in the National Planning Policy Framework to constitute public benefits, will outweigh any 'less than substantial' harm that is found to arise from the proposals.

Considered collectively the proposals would preserve the significance of the listed building and enhance people's ability to appreciate this significance. The proposals would cause no harm to the setting of nearby listed buildings nor the wider conservation area due to the discreet and sensitive design approach. The proposals meet the requirements of the Local Plan built-heritage related policies, the Planning (Listed Buildings and Conservation Areas) Act 1990 and the National Planning Policy Framework. Any 'less than substantial harm' to the building would be outweighed by 'public benefits' and the building would be conserved in a manner appropriate to its significance. Therefore planning permission and listed building consent should be granted.

2.0 Historical Background

2.1 A Brief History of Exeter College

This section of the report is based on the heritage statement by Malcolm Reading Consultants, authored by Peter De Figueiredo (2018).¹

2.1.1 The Foundation and Expansion of the College: 1314-1708

Exeter College was founded in 1314 by Walter de Stapledon, Bishop of Exeter, on a site east of Turl Street, just inside the city wall of Oxford. The present site of the College, bounded to the north by Broad Street, and to the south by Brasenose Lane, can be divided into two roughly equal parts. The southern part, which is now occupied by the main quadrangle and the Fellows' Garden, is the medieval section and was contained within the city wall, though the only medieval building that survives today is the former gate tower, now known as Palmer's Tower, through which the College was originally entered from the north. The northern part, which took in the site of the ancient wall, ditch and adjoining lane, was acquired gradually during the 17th, 18th and 19th centuries.

For its first 250 years, Exeter was one of the smallest colleges in Oxford, but in the early-17th century it expanded rapidly to become one of the largest. This involved new buildings arranged around a quadrangle, with a second gate tower built on Turl Street. In 1618 the Hall was built on the south side of the quadrangle at the expense of the Devon landowner Sir John Acland, part of a programme of improvements made under the direction

of the Rector John Prideaux between 1612 and 1642. This also included the construction of Peryam's Building adjoining the Hall, which was the first block of rooms with staircases on the new Oxford model, containing an ordered arrangement of chambers. The rubble from the excavation of the Hall and Peryam's Building was used to form the mound at the eastern end of the Fellows' Garden, an early instance of this type of garden feature, which offered views back over the College buildings.

The Hall was followed by a Chapel on the north side of the quadrangle, paid for by George Hakewill, chaplain to the future Charles I. The old medieval Chapel east of the new quad then became the Library. The quad was completed after the Restoration with the buildings to the north of the Turl Street gateway erected in 1699, and the construction of Armagh Buildings, also on the new model, along the east side in 1708. The quadrangle which was formed over this period of almost 100 years remains the centre of the College.

2.1.2 Gilbert Scott and the Neo-Gothic Redevelopment: 1833-1949

Following the expansion of the College over the 17th century, few changes occurred for the next 100 years. This pattern was reversed, however, from the early years of the 19th century. The first significant addition to the College was the construction of a block of rooms on Broad Street between the present gate tower and the Old Ashmolean (now the Museum of the History of Science) in 1833. The architect was H. J. Underwood, a pupil of Sir Robert

Smirke, who also refaced the frontage of the College on Turl Street, adding the Gothic ornament and oriel windows to what had been a more simple Jacobean design.

By this time, Exeter had become the second largest college in Oxford, with a reputation for its teaching and especially for the ideas of the 'Oxford Movement', which favoured a return to the traditions of medieval worship and their representation in architecture. Against this background, concerns were expressed about the 17th-century Chapel, which was found to have structural problems as well as being unsuited to 'High Church' liturgy and taste. The advice received from R. C. Hussey, an architect experienced in restoring medieval churches, was that although the Chapel was not in serious danger, major works would be required in the long term, for which the cost would exceed total rebuilding. The idea of a new church was seized on enthusiastically by the Fellows, for whom religious and aesthetic considerations probably held greater sway than cost. The Hakewill Chapel had not been built for Eucharistic worship as favoured by the Oxford Movement, while its architectural style – a mix of Perpendicular Gothic with protoclassical elements – was anathema to those who adhered to the dogma promoted by Pugin and the Cambridge Camden Society regarding Gothic authenticity. The Fellows, keen to raise both the academic and moral tone of the College, therefore jumped at the opportunity of replacing the old Chapel with a building that accorded to 'correct' Ecclesiological principles.

In 1847, the College asked Anthony Salvin, James Park Harrison and George Gilbert Scott, architects with Tractarian credentials, to submit designs. All three architects proposed buildings in the Decorated Gothic style, which was the version favoured by the

¹ De Figueiredo, Peter, Heritage Statement, *Exeter College Library Study*, 2018

Ecclesiologists. Scott, who proposed a late curvilinear gothic variant, defended his choice on the grounds that it was the style prevalent at the time the College was founded. A lengthy hiatus followed, in part due to lack of funds, but also due to indecision about the best site for the new Chapel. The competition had specified that it should be built on the site of the old Chapel, but some argued that it would be better to put it on the site of the College Library, which stood behind the east range of the quadrangle overlooking the Fellows' Garden. A new and better library might then be erected on the site of the Chapel.

In 1853 Scott was finally selected as architect, with a brief to build on the library site, with approval to demolish part of Armagh Buildings, so that the west front of the Chapel would face onto the quadrangle. He was asked to prepare an amended scheme, for the new site. This differed significantly from his previous submission. It was a building with five bays and an apsidal chancel, vaulted throughout, its proportions and detailing inspired by French Gothic of the mid-late 13th century. For during the period of indecision, Scott had made an extended visit to France, which included Amiens Cathedral and the Sainte-Chapelle in Paris, returning with the conviction that this was the period of Gothic architecture which represented '*the point of highest perfection in the style generally*'. The characteristic features seen in Scott's design of Exeter College Chapel – tall proportions, an aisleless interior, vaulting and a turret or fleche – were all characteristic of the 'High Gothic' of 13th-century France and were unprecedented in Victorian England. The design was to have a major influence on subsequent church architecture.

While the scheme was met with general acclaim, the Fellows continued to have concerns about the cost. Fearing that this might lead to it being abandoned, Scott pointed out that a chapel of equivalent size to his new design could be accommodated on the old Chapel site, provided that it was extended to the east by demolishing the Rector's House, thus avoiding the need to remove student accommodation. This was duly agreed, and in July 1854 Scott was asked to obtain an estimate for the works and to prepare designs for a new Library and Rector's Lodgings.

In November 1856, the foundation stone of the Chapel was laid, and in October 1859 the building was consecrated. The Chapel formed part of a wider scheme of redevelopment of the College, all of which was entrusted to Scott. The new Library was begun in 1856, a new Rector's lodging was built on land to the north of Palmer's Tower, and there was a westward extension to the Broad Street building, providing eighteen sets of rooms and a new gate tower. Together with the Chapel, these Neo-Gothic buildings radically transformed the character and appearance of the College.

During the early-20th century, Scott's reputation, and that of the Gothic Revival generally, were to plummet and fall out of fashion. In 1943-49 considerable alterations were made to Scott's Rector's House by the Oxford architect T. Harold Hughes, including remodelling the elevation facing onto the Rector's Garden in a neo-Georgian style, which was considered to be more in keeping with the Old Ashmolean building opposite. The Chapel and Library, however, remained largely unaltered. Over the last 60 years, a revival of interest in Victorian architecture has led to a renewed appreciation of Scott, who is now

considered to be one of the most creative architects of the day, and the interest of Scott's buildings at Exeter is reflected through their statutory listing.

2.1.3 The Recent Development of the College: 1964-2010

The most recent building to be erected at Exeter College's historic Turl Street site was the Thomas Wood Building, a modernist building faced in stone ashlar designed by Brett and Pollen, which opened in 1964.

In 2010, the College acquired the buildings of Ruskin College in Walton Street, where it has created a new collegiate quadrangle, known as Cohen Quad, designed by Alison Brooks Architects. This provides living accommodation, seminar rooms, an auditorium and other facilities associated with collegiate life. It also incorporates an archive store where the rare books, manuscripts and special collections of the College are generally stored.

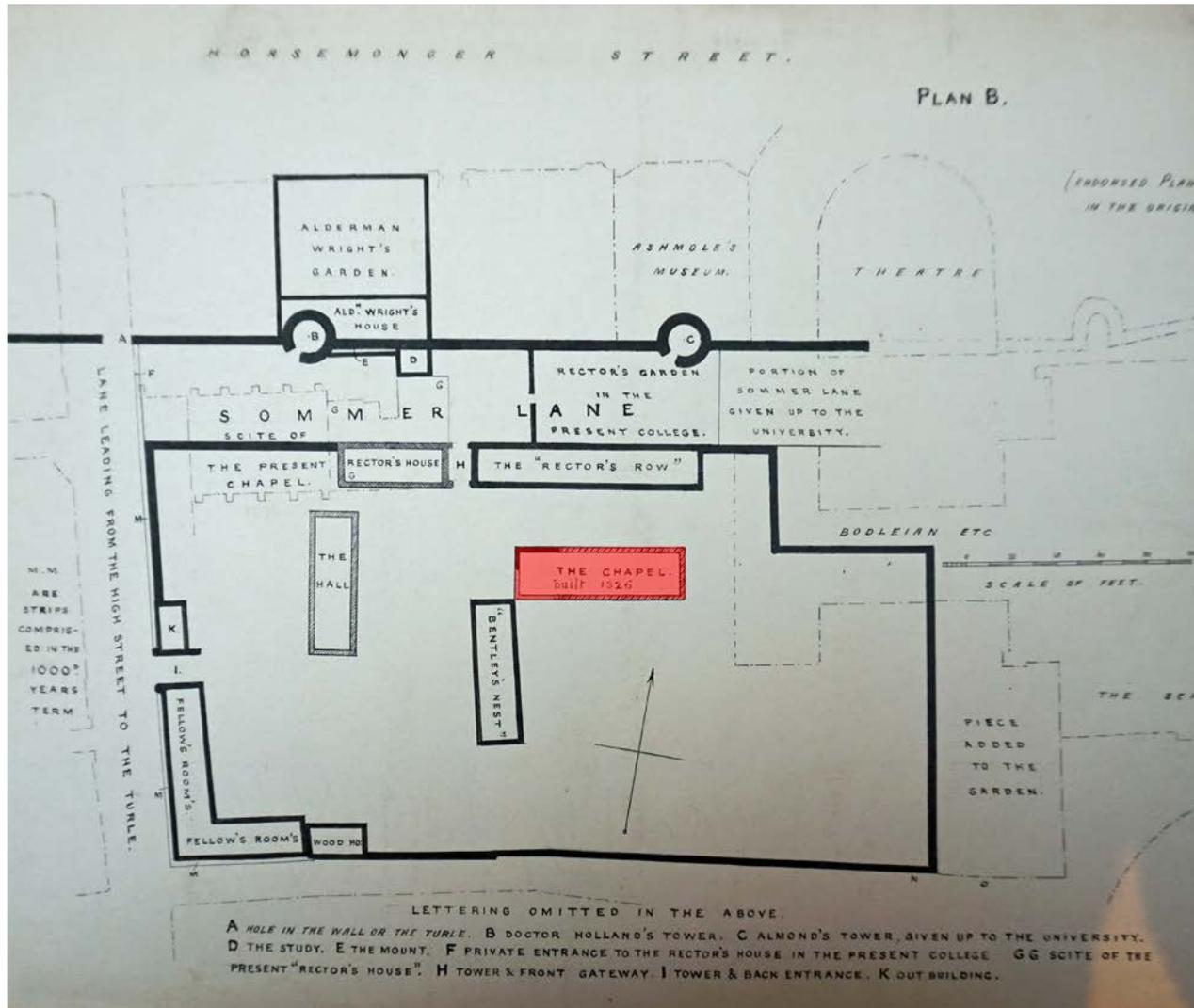


Plate 2 c.1350 site plan showing the location of the first Chapel and Library of Exeter College (Exeter College Archive)

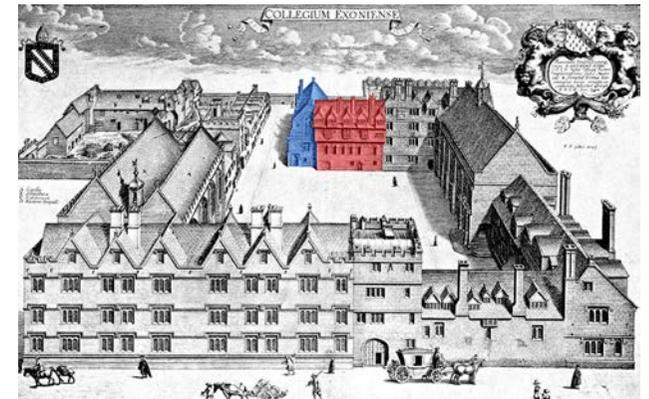


Plate 3 Loggan's 1675 View of Oxford. The Library of 1383 is marked in red and the site of the Library that was housed in the former chapel, is in blue (Oxfordshire Archives)



Plate 4 A c.1770 pen and wash drawing by J. Skelton of the old Chapel, which was converted into the third Library of Exeter College in c.1624(Oxfordshire Archives)

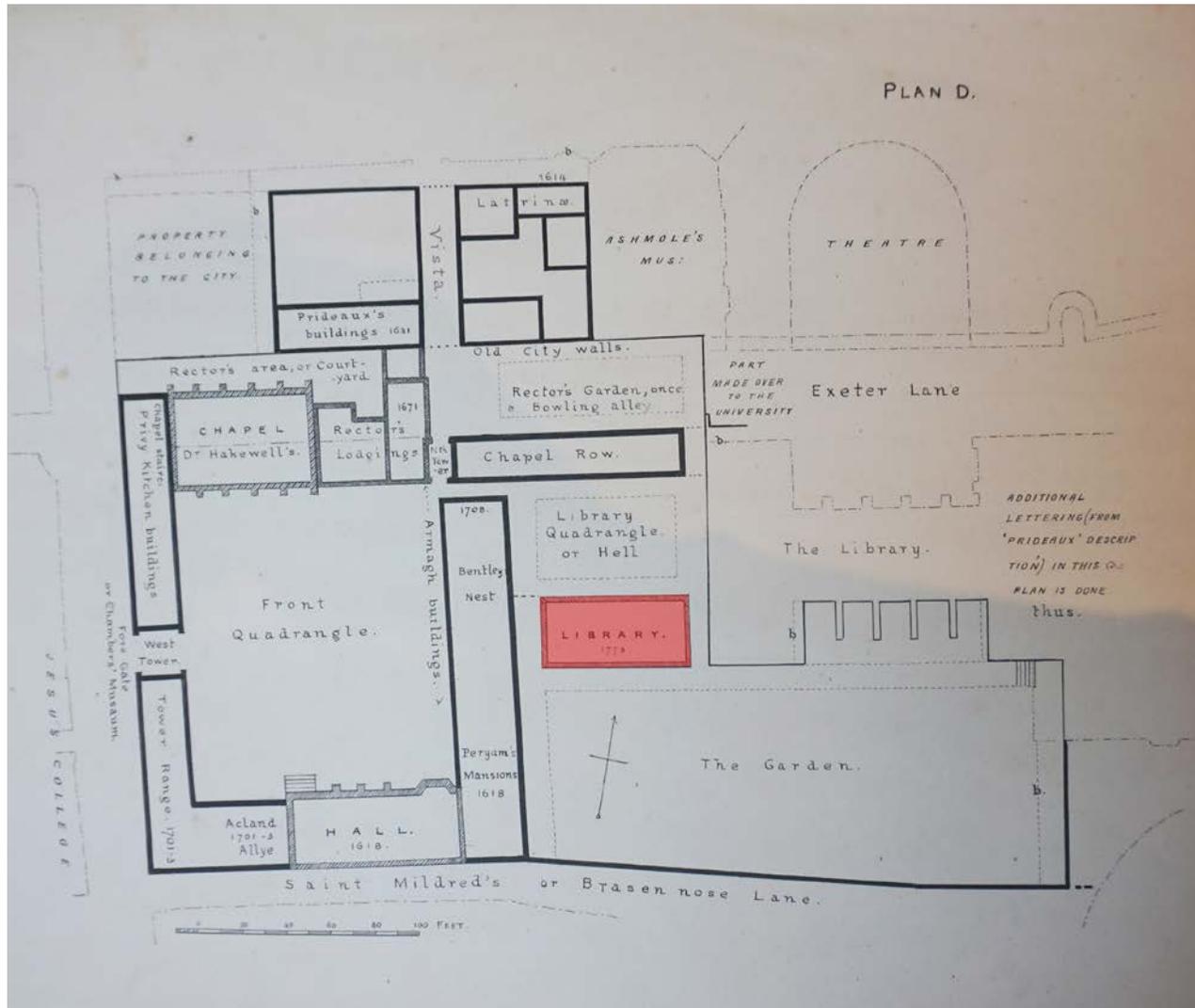


Plate 6 A c.1786 pen and wash drawing by J. Skelton of the Neo-Classical Library built in 1778 (Oxfordshire Archives)

Plate 5 c.1780 site plan showing the location of the Library built in c.1778 by the architect John Townsend (Exeter College Archive)

2.2 The Building: Exeter College Library

2.2.1 The Development of Exeter College Library: 1314 -1778

Over the course of the history of the Exeter College, the Library has been rebuilt and its collection has been rehoused a number of times. When the College was originally founded in 1314, the Library appears to have been located underneath the original Chapel, as it is referred to in the College accounts in association with the construction of the Chapel in 1326. This building is marked on the site plan, a speculative recreation of the layout of the College in c.1350, in Plate 2.²

By 1375, the College accounts record that a small sum of money was spent on rethatching the roof of the Library, which suggests that it had been transferred to an independent structure by this date.³ Less than ten years later, the College paid for the construction of another new Library in 1383, which is shown in red in Loggan's 1675 View of Oxford in Plate 3.⁴ It is thought that this Library was originally of a single-storey, but by the publication of Loggan's View it had been extended with two floors of student rooms above.

The Library appears to have remained in this building until c.1624, when a new Chapel was built on the north side of the quadrangle at the bequest of George Hakewill and the old Chapel was repurposed as a new Library.⁵

2 C.1350 Exeter College Site plan (Exeter College Archives)

3 Victoria County History of the County of Oxford, vol. 3: *The University of Oxford*, 1954

4 Loggan's View of Oxford, 1675 (Oxfordshire Archives)

5 Cairncross F. and Parham H., *Exeter College: The First 700 Years*, 2013

This building was adjacent to the Library of c.1383, and is marked in blue on Loggan View of 1675 in Plate 3. It is also shown in a pencil and wash drawing by J. Skelton contained in *Oxonia Antiqua Restaurata*, which is reproduced in Plate 4.⁶ The Library remained in the old Chapel even after it was damaged by a serious fire in c.1709, when many books were lost and damaged. Indeed, some books in the College's collection still retain charred edges.

In 1778, under pressure to expand from an ever-growing collection of books, the old Chapel was demolished and replaced with a new purpose-built Library, which was designed by the Oxford builder John Townesend. This Library was built on the site of the present Library, to the east of the Armagh Buildings overlooking the Fellows' Garden to the south and what was then referred to as the Library Quadrangle to the north (presently the Rector's Gardens), as marked in the c.1780 site plan of the College in Plate 5.⁷ It was built in a typical late-18th century Neo-Classical style, with round-headed windows and Ionic pilasters, and can be seen in another drawing by J. Skelton, which dates to c.1786 (Plate 6).⁸ At a single storey, this building quickly became too small for the collection and in c.1855 George Gilbert Scott was commissioned to design a new Library, in connection with his rebuilding of the Chapel and the Rector's Lodgings.

6 J. Skelton, Old Exeter College Library, pen and wash, c.1770 (Oxfordshire Archives)

7 C.1780 Exeter College Site plan (Exeter College Archives)

8 J. Skelton, Exeter College Library, pen and wash, c.1786 (Oxfordshire Archives)

2.2.2 The Rebuilding of the Library by George Gilbert Scott: 1854-7

In 1854, following the commission to redesign Exeter College Chapel, George Gilbert Scott was asked to prepare drawings for the Library. The College accounts record that the Library was paid for by an '*application to her Majesty's Commissioners of Charities for authority to apply for a sum not exceeding £3500 for the erection of such a new Library*'.⁹

Scott presented his plans of the new Library to a College Committee in 1854, who subsequently proposed a number of changes to his plans. Mr Sotheby, who represented the Committee, presented these suggestions to Scott, but it was noted in the Committee minutes '*that in case Mr. Scott will not entertain these suggestions his informal plan be accepted*'. The Committee's suggestions included:

- *That it be suggested to Mr. Scott, that the form of the upper half of the library be of iron and brick (fire proof)*
- *That it be suggested to alter then top of the turret*
- *That the architecture at the end of the library be added to the W.C*
- *That Mr. Scott's plan of the new library, subject to certain changes of detail, be adopted*
- *That in Mr. Scott's estimate for the new library, the fitting out and warming of the same be included*

9 Exeter College Accounts: 1400-1990 (Exeter College Archives)

- *That tenders for the library be accepted from J. Symm of the Builders, subject to the approval of Mr. Scott*¹⁰

As no original drawings of the Library have been found in the local or national archives (indeed they have been missing and searched for without success since at least 1912), it is unclear if any of these changes were adopted by Scott. One change that may have been accepted was the addition of a Gothic architectural treatment to the wall at the east end of the Library, which concealed the W.C.

The Library was constructed by the builder Joshua Robinson Symm, the founder of the reputable Oxford-based building firm of Symm & Co. Symm was also responsible for constructing the rest of Scott's new buildings in the College. The Library opened in 1857, and was constructed in tandem with the Chapel and Rector's Lodgings. The total cost was £2999.4s.6d, excluding the shelving and fitting out, and Scott's fees were £200.¹¹

Whilst no original drawings appear to survive, the historic plans in Plate 5 and Plate 7 show that the Library was built on roughly the same footprint as the Library of 1778, but it had an additional range running to the north creating an L-shape plan.¹² The range to the south, which was of two storeys, became known as the Library, while the range to the north, which was of a single-storey, was known as the Annex. Although the name of the Annex suggests it was a later addition, the c.1860 plan shown in Plate 7,

coupled with the similar architectural treatment found on both elements suggest that both are of the same phase of construction.

A closer look at the c.1860 site plan in Plate 7 shows two entrances on the south elevation of the main Library; the western entrance leading into the main range of the Library and the eastern entrance leading into a smaller area, further divided by a wall to the north, beyond which was a doorway leading into the Annex (now filled in) and a doorway leading into the east end of the main range.¹³ The darker shading of the walls on this plan suggest that the two walls to the eastern end of the Library are from a different phase of construction. However, as the wall linking the Library with Convocation House is referred to in the Committee's list of suggestions, it would seem more likely the wall was either pre-existing or designed by Scott's office, as would its presence in early drawings and photographs of the Library, such as the c.1859 drawing by J.D.W in Plate 8.¹⁴

The birds-eye-view in Plate 9, which accompanied a piece of literature published by the College in 1858 to help sell the vision of the College development, appears to show the wall further north, recessed behind the main range of the Library, with a tall door with a pointed-architrave.¹⁵

As the wall that was constructed was set further south and had a squat door with a flat architrave, it seems likely the drawing was produced prior to the construction of the Library in c.1856-7.¹⁶

Scott designed the Library in a forceful composition in the Geometric Decorated Gothic style, and faced in Bath stone. The front elevation faces onto the Fellows' Garden and is shown in a historic photograph in Plate 10. This illustrates the buttressed ground floor, the tall pointed arched windows with leaded lights, and the blind arcade on the first floor. At roof level, there are four wide dormer windows with elaborate circular windows decorated with quatrefoil tracery. The rear elevation is contained in the Rector's Garden, a private part of the College, but it is just as carefully detailed and at the junction between the Library and the Annex is a robust but decorative stone spiral-stair turret, with an octagonal roof incorporating small dormer windows (Plate 11).¹⁷ The interior of the turret is lined in stone with a carved figure supporting the roof. The Annex, which returns to face onto east side of the Rector's Garden, is similar in its detailing but plainer than the main range of the Library, and was clearly meant to be subordinate due to its lower height.

10 Exeter College Committee Minutes: 1850-1990 (Exeter College Archives)

11 Exeter College Accounts: 1400-1990 (Exeter College Archives)

12 C.1860 Exeter College Site plan (Exeter College Archives)

13 The 1860 plan also captures the layout of the garden areas surrounding the building, including a formally planted garden to the north of the Annex.

14 9. Drawing of Scott's Exeter College Library by J.D.W, c.1859 (Exeter College Archive)

15 The 1858 literature was sent to old members of the College to appeal for donations for the College expansion.

16 Drawing of Exeter College showing the Library on the left, J.I. Wyatt, 1858 (Exeter College Archive)

17 C.1920 photograph of the front (west) elevation of the Annex and the rear (north) elevation of the Library (Historic England Archive)

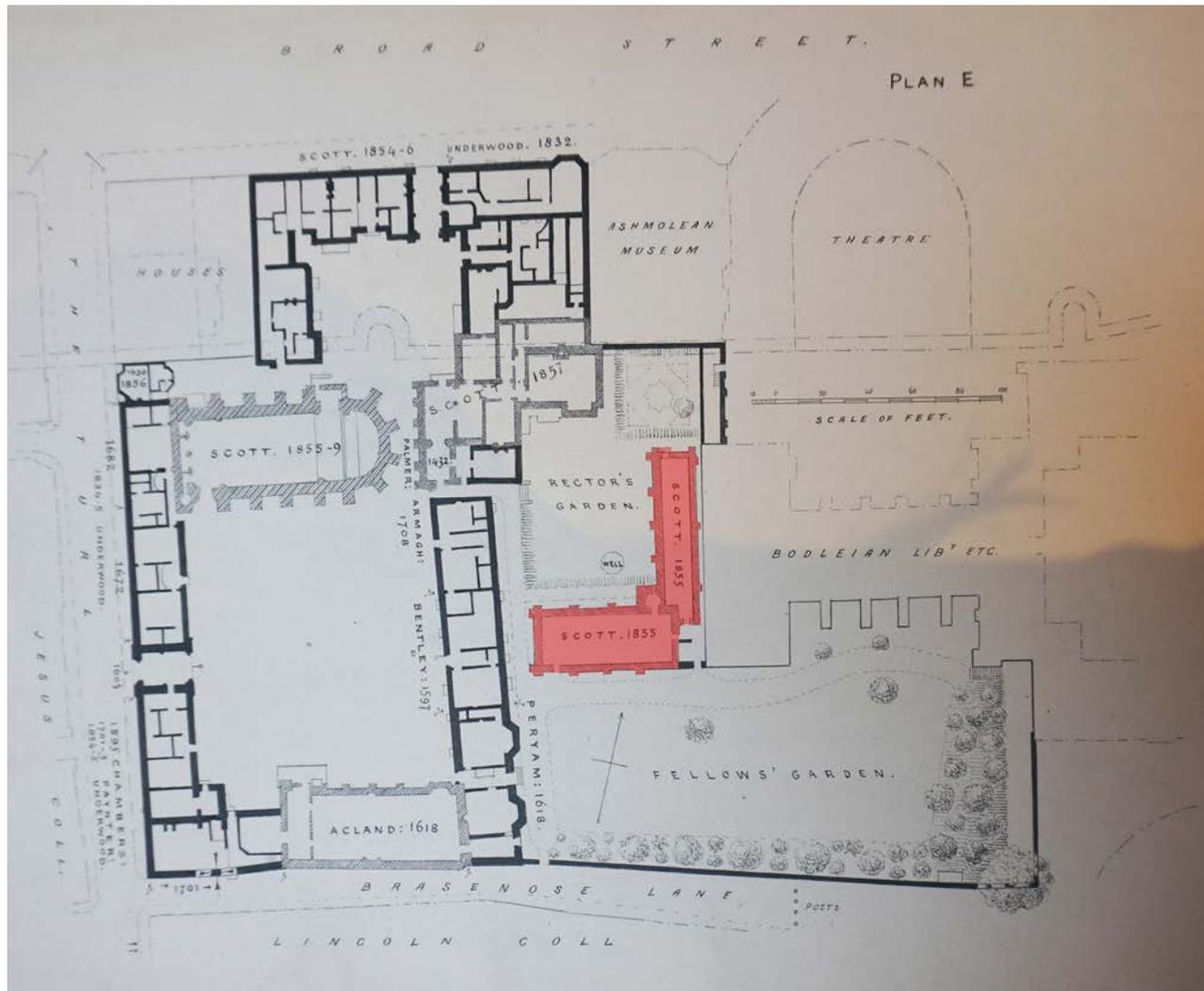


Plate 7 c.1860 site plan showing the location of the new Library designed by George Gilbert Scott in 1855-7. The walls to the east, in a darker shade between the Library and the Bodleian, are also considered part of Scott's original design. (Exeter College Archives)

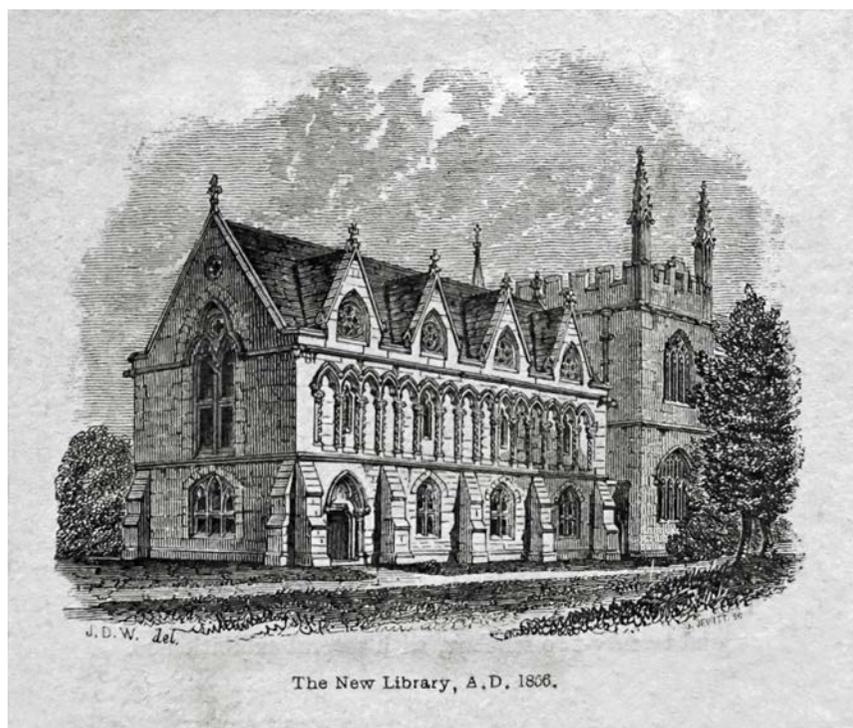


Plate 8 c.1856-1858 drawing by J.I.Wyatt of Exeter College showing the Library on the right. This drawing appears to be a vision of Scott's plan for the College, rather than a faithful representation of what was built (Exeter College Archive)

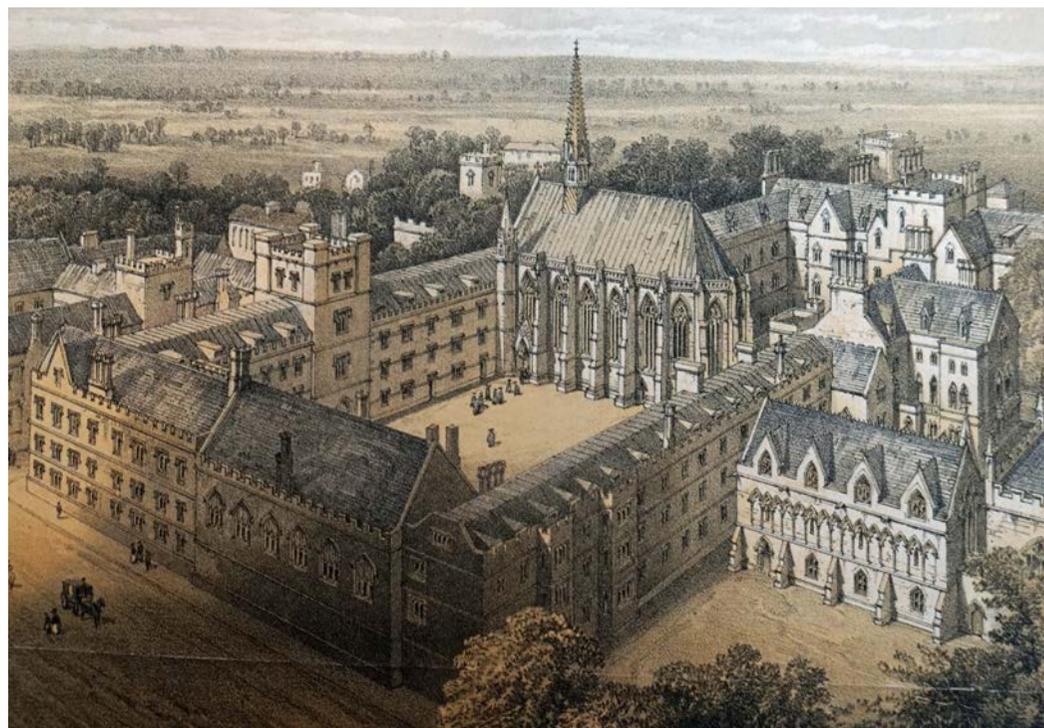


Plate 9 c.1859 drawing of Scott's Exeter College Library by J.D.W (Exeter College Archive)



Plate 10. c.1910 photograph of the front (south) elevation of the Library (Historic England Archive)



Plate 11. c.1920 photograph of the front (west) elevation of the Annex and the rear (north) elevation of the Library (Historic England Archive)



Plate 12. c.1930 postcard showing the front (south) elevation of the Library when it was covered in ivy (Exeter College Archive)



Plate 13. c.1930 photograph showing the front (south) elevation of the Library when it was covered in ivy (Exeter College Archive)



Plate 14. c.1910 historic photograph of the ground floor of the main range of the Library, now room G1. This photograph shows the steel beams added to the underside of the ceiling in 1898 and the electric pendant lights added in c.1902 (Exeter College Archive)

The exterior of the Library was quickly concealed by an overgrowth of ivy, and the photographs in Plates 12 and 13 provide views of its somewhat romantic appearance during the late-19th and early-to-mid-20th century.¹⁸

Internally, there is little information on how the Library was originally decorated, but it is noted in the College Accounts that the Committee approved the cost of £200 to '*line the inside of library, corridor and lobby (except east side of corridor next Convocation House and turret) with stone ashlar rather than in brick and plaster*', a change made during the course of construction.

There is also a single historic photograph of the ground floor interior of the Library, which is undated, but it appears to post-date 1902 as it shows the steel beams that were inserted in 1898 and the electric lights of c.1902, which are discussed further in Section 2.2.3 below. The photograph also shows the original timber floorboards, a display case on the right hand side, carved bookshelves and beamed timber ceiling, which are thought to have been designed by Scott himself due to their stylistic similarity with the carved stonework on the exterior (Plate 14).¹⁹ The original bookshelves survive throughout the Library in a varied state of repair, but they are of high quality with engaged columns carved with fruit and foliage and leather-lined shelves. The shelves on the ground floor also incorporated trefoil grilles for the original heating system. The display case seen in the historic photograph also survives in the ground floor of

the main range of the Library, though any other original furniture has been lost. The fit-out on the upper floor of the main range of the Library was very similar, but with an arched timber-panelled roof and larger windows in the east and west end walls. Later alterations to the Annex have removed the evidence of how this part of the building was originally decorated, but it is clear from what survives of the original ceiling that it also had a timber beamed roof that was very similar to those in the main Library.

The stained glass roundels in the central southern ground-floor windows are a later addition of the 19th century, donated to the College by two of its most famous alumni, William Morris and Edward Burne-Jones. These are early work by the Morris firm: the heads are after cartoons of 1862–3 by Burne-Jones, while the quarry pattern is by Morris.

18 1Front (south) elevation of the Library when it was covered in ivy, postcard from c.1930 (Exeter College Archive) and front (south) elevation of the Library when it was covered in ivy, c.1930 (Exeter College Archive)

19 c.1910 historic photograph of the ground floor of the main Library, now room G1 (Exeter College Archive)

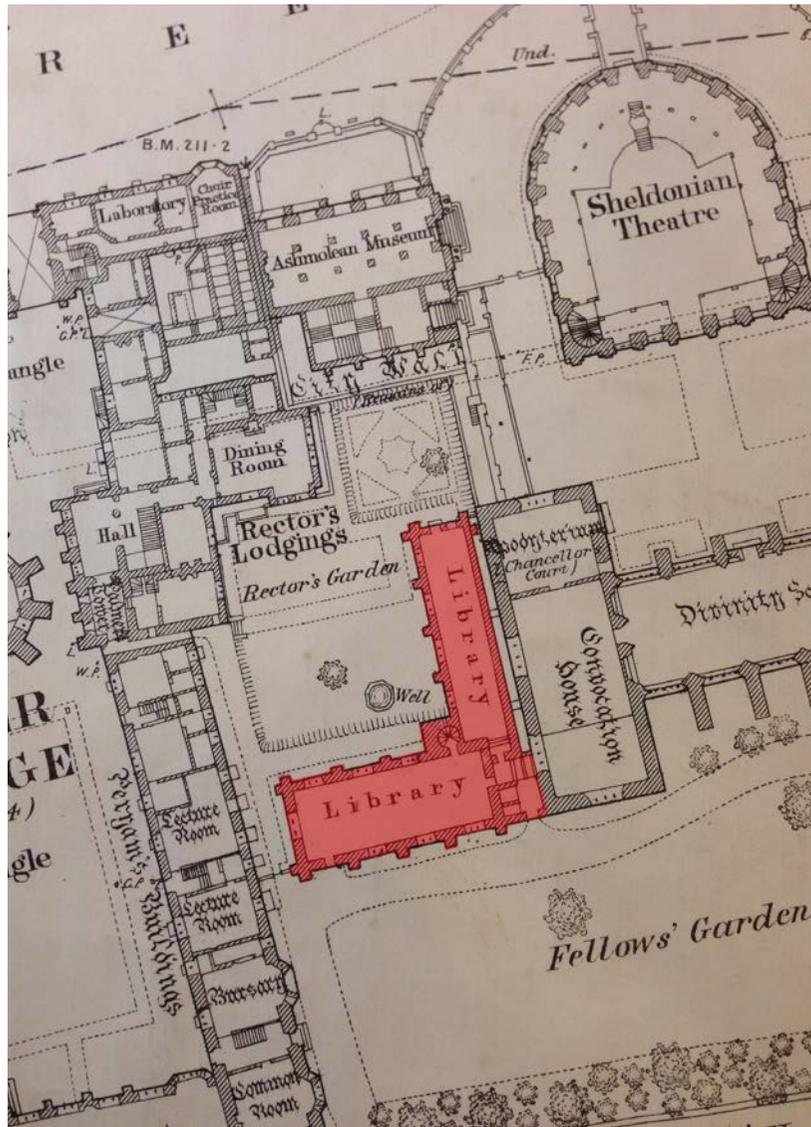


Plate 15 1876-1878 Ordnance Survey showing the subdivision of the south-east corner of the Library(Oxfordshire Archives)

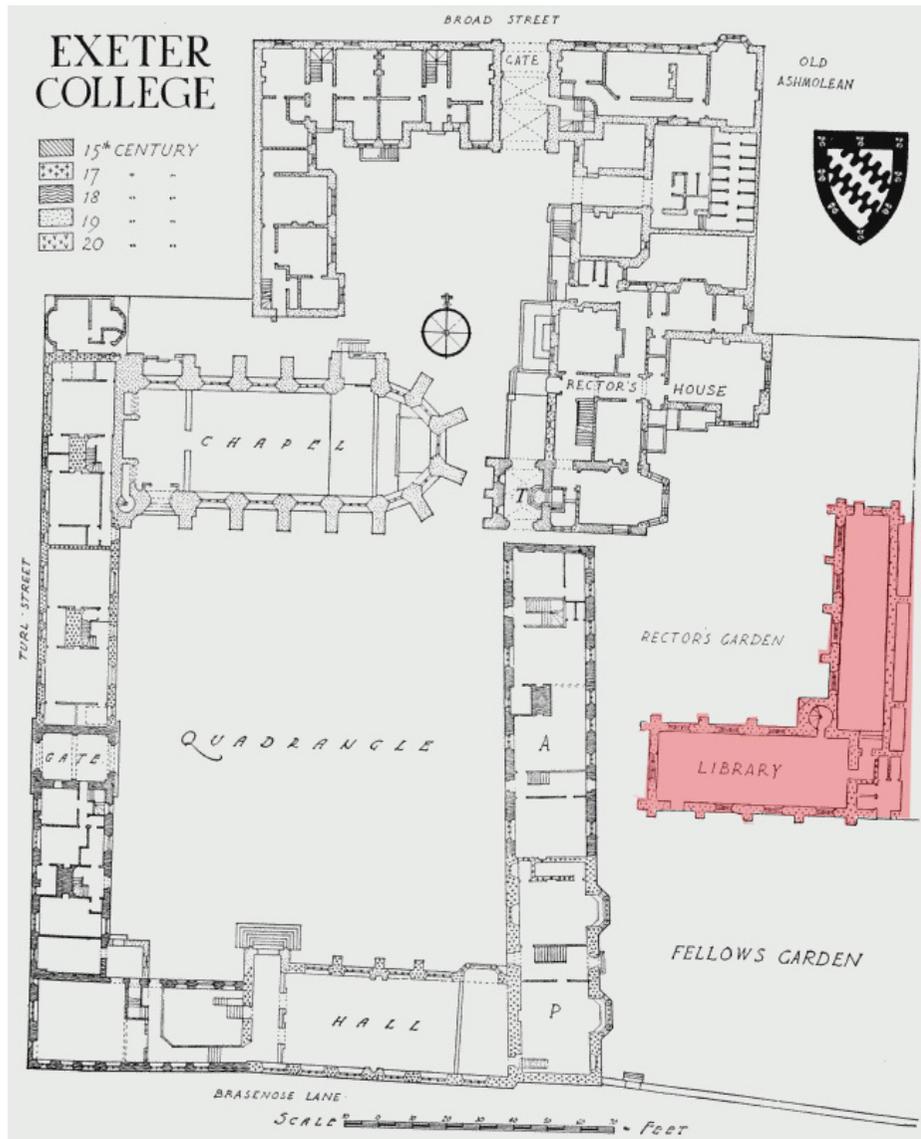


Plate 16. c.1954 site plan showing the layout of the Library, which had not changed since c.1876-8 (Exeter College Archive)

2.2.3 Alterations of the Late-19th and Early-20th Century

A number of small-scale alterations were carried out to the Library over the course of the late-19th and early-20th century. The first of these alterations, shown on the 1876-8 Ordnance Survey map, indicates that the layout at the south-east corner of the building was altered sometime after its construction in c.1856-7, but before the publication of the map in c.1876-8 (compare Plates 7 and 15). The alterations included the subdivision of the area to create a corridor linking the main range to the Annex, which was accessed through the existing doorways. New partitions were inserted into the remaining area, which appears to have only been accessible from the exterior of the building, through the door in the Fellows' Garden. It is not clear if this area functioned as part of the Library, or was occupied separately. The map also shows the layout of the main Library and Annex and although Scott's bookshelves are omitted from the plan, the original spiral staircase is shown in the north-east corner, together with a staircase at the south end of the Annex, which extended the full width of the opening. A single step also appears to be marked at the north end of the Annex, just outside of the original doorway opening onto the Rector's Garden.

One of the most substantial alterations undertaken to the Library over the course of the late-19th century was the insertion of steel-girders to the underside of the ground floor of the main range in 1898, which was carried out by the same firm of builders who constructed the Library, Messrs. Symm & Co. It is not known why the work was carried out, but it seems likely the beams were inserted to strengthen the first floor and provide additional

support to bear the weight of shelving and books.²⁰ It was also noted in the Committee minutes from that year that new bookcases were to be placed from time to time on the floor of the upper Library, which would further suggest that additional support may have been required

In December 1901, the College Accounts note that the Committee approved the expense of installing electric lighting in the building, which was added in 1902. The historic photograph of the ground floor of the Library, shown in Plate 14, seems to suggest that these early lights were no more than hanging bulbs, which were later replaced with the current suspended strip lights.²¹

In 1916, the Committee minutes note that the Library was provided with a new radiator heating system, which was linked to a new boiler in 1923 that served both the Library and Rector's House. In the same year, repairs were carried out to the building including repairing and replacing the leaded lights. The amount of re-glazing that was required was fairly substantial and in June 1933, further funds were approved to re-glaze the entirety of the southern windows at a cost of £20.²²

In 1947, the Librarian requested and it was approved to replace wooden shelves in the Annex, which may have been the original shelves, with four double-sided steel shelves at an estimated cost of £320. The Library had reportedly been struggling with a lack of shelving from as early as 1930, and had no space to take in new books.²³

20 Exeter College Accounts: 1400-1990 (Exeter College Archives)

21 Ibid

22 Ibid

23 Ibid

In the same year, further repairs were made to the Library. These are recorded in the Committee minutes as comprising the cleaning of lead gutters and the removal of filth in the narrow gap between the Library the Bodleian. Further works included the installation of openable louvers in the windows for ventilation and the treatment for dry rot in the floor.²⁴ No further information has been found in the archives for details of these works, but it seems likely that they comprised the alteration of the narrow windows in the north and south walls of the main range of the Library to enable their current louvered system. This alteration has clearly damaged the windows, which are fragile and were never meant to open in such a manner, and as a result several of the window panes have been broken and some top panes have been completely removed.

The minutes also refer to the repair of dry rot in the floor. It is unclear which floor the minutes are referring to, but it is clear that the ground floor on the south side of the main range of the Library has suffered from decay, as the floor drops away to the south, and this may be a result of previous dry rot.

A site plan from 1954, which is reproduced in Plate 16, illustrates a similar internal layout to that shown in the 1876-1878 Ordnance Survey in Plate 15, which demonstrates that no further alterations were undertaken to the layout during this period.

24 Exeter College Committee Minutes: 1850-1990

2.2.4 The Subdivision of the Annex: 1957

In 1957, major changes were carried out in the Annex when it was subdivided with a mezzanine to create two floors; the lower storey was to be a book store and the top floor a reading room. The works cost a total of £8,000 and were carried out to the designs of the architectural firm Fielding, Dodd and Stevens. The alterations arose out of a concern that the Library would run out of space for new books, despite the fact that additional shelving had been installed in c.1947. A 'Memorandum of Accommodation for Books in the College Library', held in the College archives, notes that:

The present average intake of the Library seems to be about 250 volumes a year. i.e. that in about seven years from now all the existing space will have been used up. If the Library were to receive a substantial gift or legacy of books this problem would, of course, arise sooner. The Bookstore in the back quadrangle is full to overcrowding and in any case it is very inconvenient to have the Library in more than one building. There are a certain number of duplicates and obsolete books of no value which can be disposed of in various ways, but it is unlikely that we can make room for more than another 200 volumes in this way. It seems that we must find some way of increasing accommodation to a very considerable extent in the Library and its Annex. This problem was considered some five or six years ago and a scheme was prepared by Mr. Hughes (who was the College architect at the time) the effect of which would be to convert the Annex into a two storied book stack...The College at that time felt that it could not undertake

*such considerable expenditure on the Library, but agreed to buy some steel shelving which has been inserted into most of the bays of the Annex.*²⁵

The plan was adopted by the College at the start of 1957, with the work to be done in the summer vacation. Extracts from the College Order Book, taken on 22nd May 1957, note that this work was paid for by the College with money held in stock on behalf of the Ministry of Agriculture, Fisheries and Food, and by increasing the Library subscription from £1 per annum to £1.10 p.a. A 'Working Committee' was also established to deal with the day-to-day problems arising from the alteration of the Library, which was made up of the Rector, the Librarian and the Bursar. A sketch plan of the initial proposal by Fielding, Dodd and Stevens shows that the book store was intended to be accessed via a staircase at the southern end of the building, which led into a lower ground floor store with numerous book stacks and a central walkway. The plan does not mark the windows and door at the north end, though the original double height windows are clearly shown as being subdivided on the section, which also shows the new floor and a staircase up to the mezzanine on the south side of the building (Plate 17).²⁶

Detailed drawings of the development, which are included in Plates 18-22, show that the Annex was accessed via the existing door from the main range at the east end of the Library, through the area that had been subdivided by c.1876-8 to create a corridor between the two ranges. Plates 18 and 19 show that the floor of the

Annex, which had always been lower than the main range of the Library, was lowered further as part of the works. The section drawing shows that three steps existed to a lower floor, which extended across the full width of the opening, which was lowered further on the west side by two additional treads built in York stone. The steps on the east side were removed and replaced with the new staircase to the mezzanine. The lowered floor of the Annex was finished in concrete with a damp proof course, as indicated on the section drawing, which also shows that vents were inserted in the west wall to ventilate the book store. Heating pipes were insulated behind new stacks, blocking the windows on the lower-ground floor.

The mezzanine was accessed via a new stair, which was positioned next to the existing steps in the Annex (Plate 18), which originally extended across the width of the opening. The mezzanine was fitted with new bookshelves, positioned on the outside walls between the original roof trusses, though the plan and section drawing note that some existing bookcase fittings were reused. Correspondence in the College archive provides further evidence on the reuse of bookcases at a later point in the development, where it was noted that:

*It was agreed that the painting of the walls and alterations of old bookcases be left with the contractors....If the Librarian can sell the old book-cases then Benfield & Loxley (the appointed contractors) will have to make up window benches instead of using some of the wood of the bookshelves. It was suggested that any wood left over (from the bookshelves) might be used to make tables.*²⁷

25 File of material on 1957 mezzanine works, 1957 (Exeter College Archives)

26 Ibid

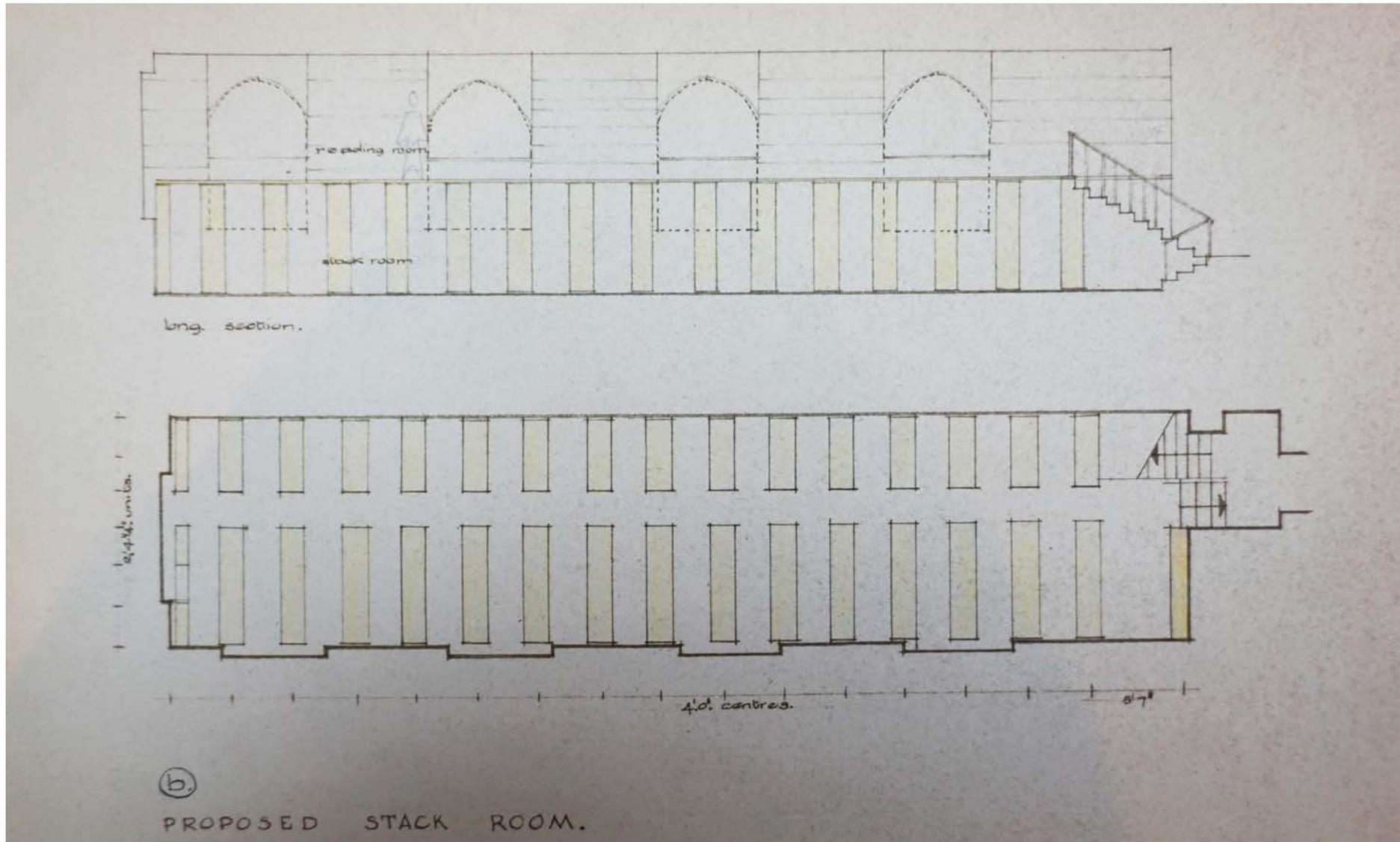


Plate 17. 1957 sketch plan showing draft proposals to subdivide the Annex with a mezzanine, Fielding, Dodd and Stevens (Exeter College Archive)

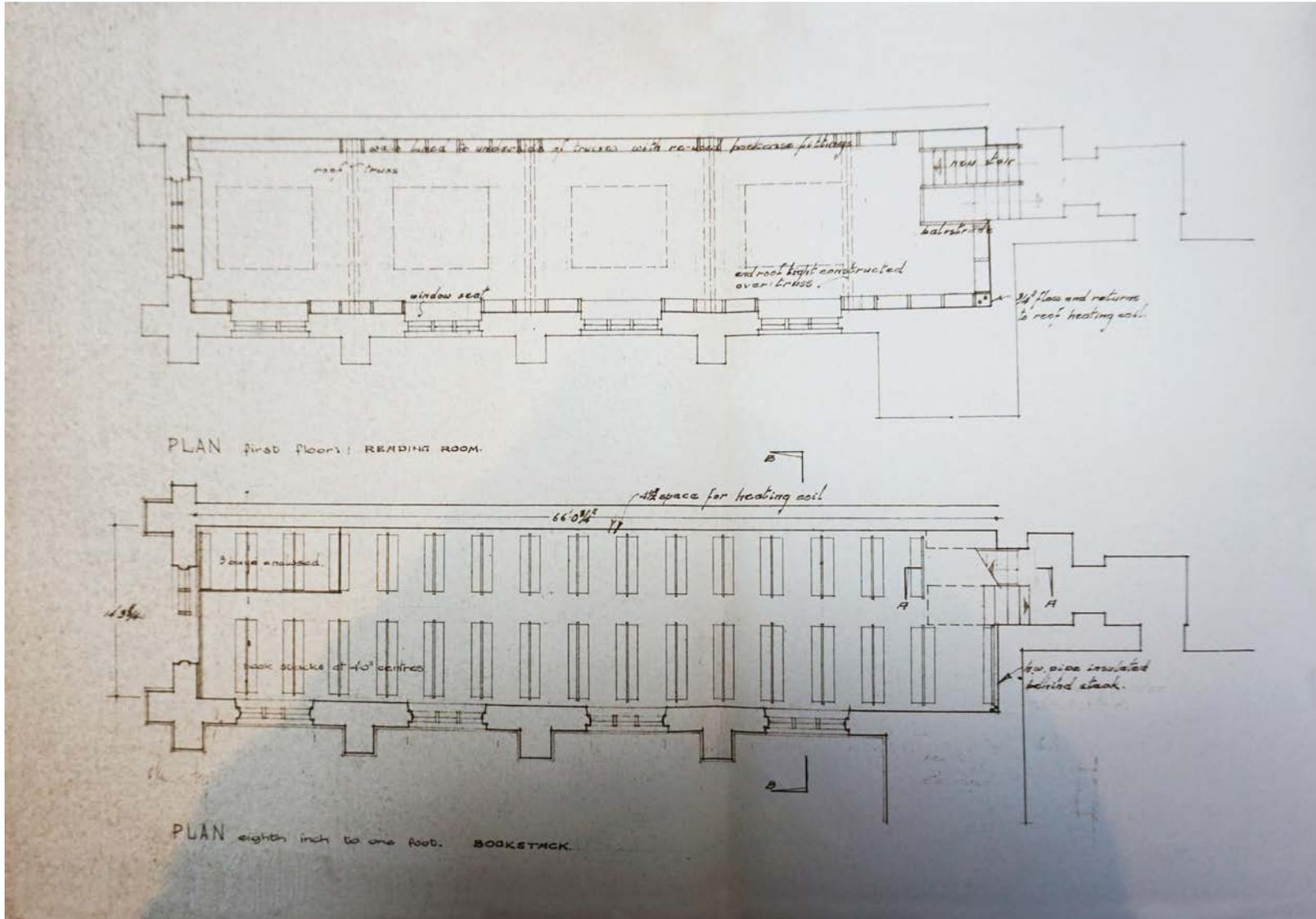


Plate 18 1957 basement and ground floor plan showing the alterations to the Annex to insert the mezzanine, Fielding, Dodd and Stevens (Exeter College Archive)

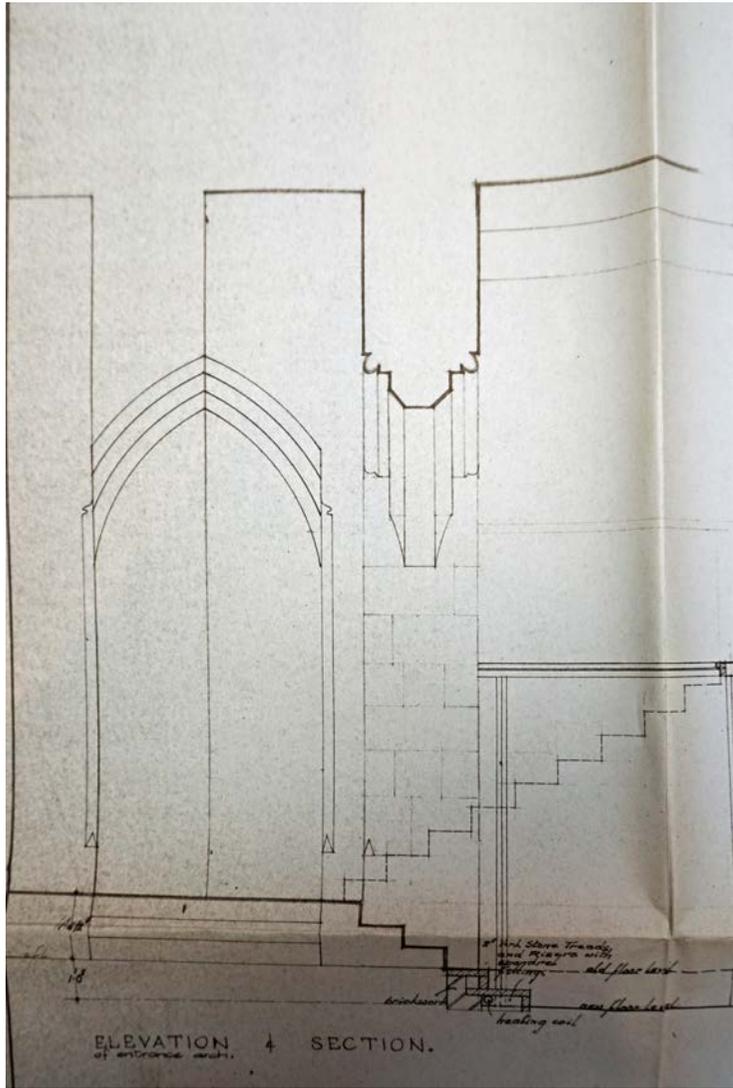


Plate 19 1957 section showing the lowered floor in the Annex, the extension of the staircase and the pointed arched opening on the south wall of the Annex, which led into a corridor to the main range of the Library, Fielding, Dodd and Stevens (Exeter College Archive)

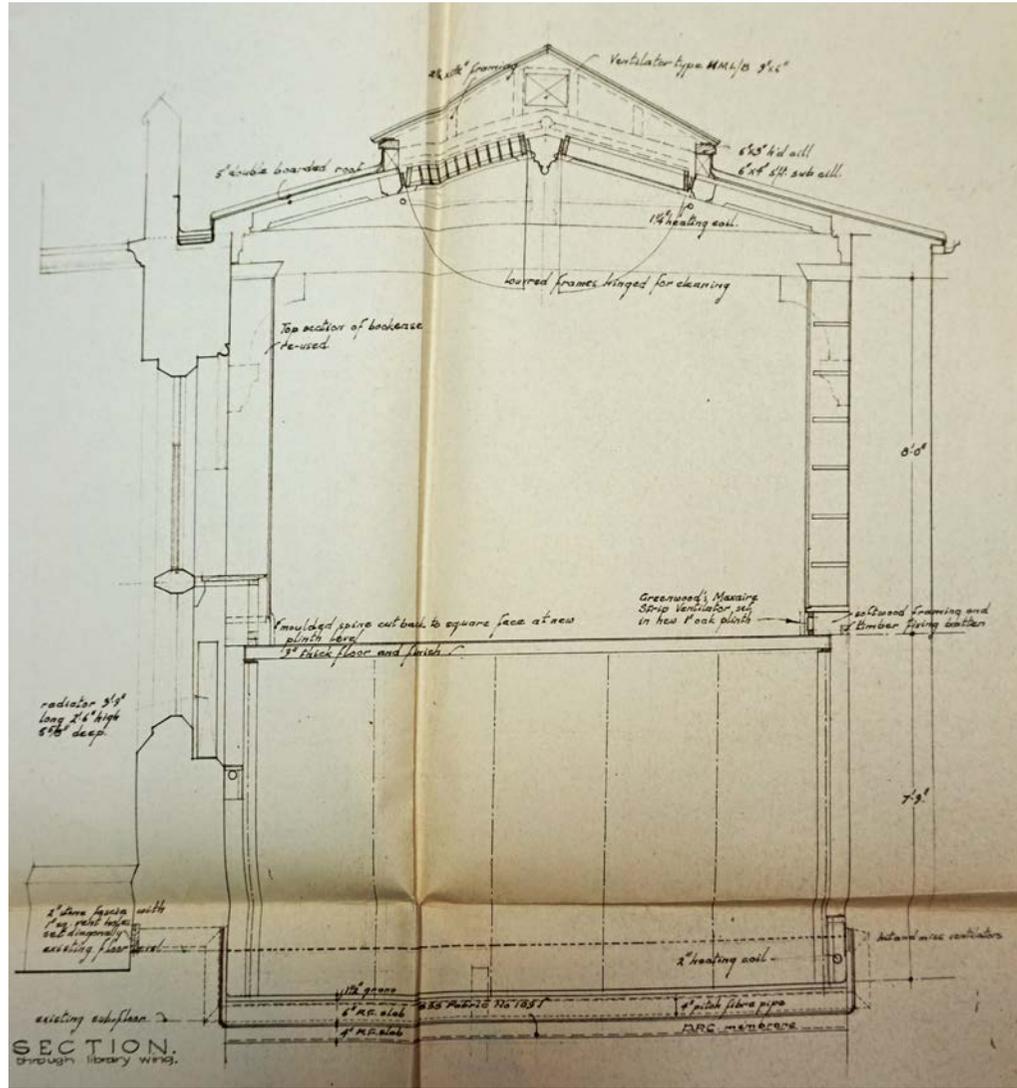


Plate 20 1957 section through the Annex showing the insertion of the mezzanine and rooflights between the original roof structure, Fielding, Dodd and Stevens (Exeter College Archive)

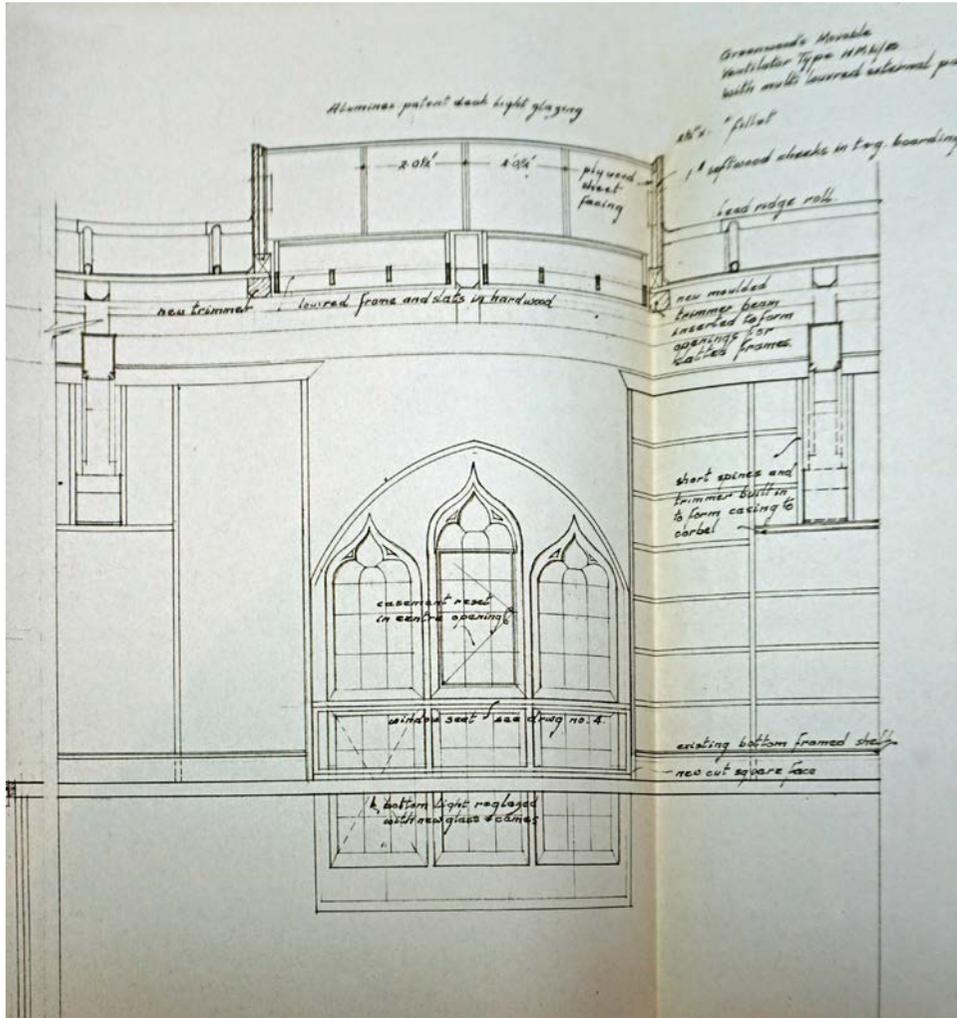


Plate 21 1957 section through the Annex showing the insertion of the mezzanine and rooflights between the original roof structure, Fielding, Dodd and Stevens (Exeter College Archive)

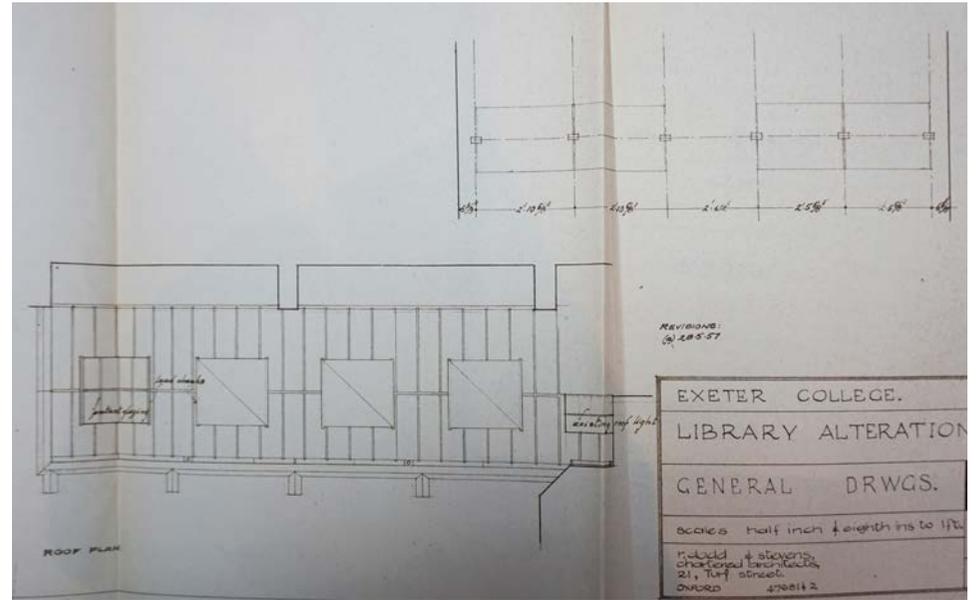


Plate 22 1957 roof plan of the Annex showing the insertion of four new rooflights, Fielding, Dodd and Stevens (Exeter College Archive)

Despite the intention to reuse the bookcases, it is clear that the current bookshelves and tables are modern and no elements appear to have been reused from any of the older bookshelves, which suggests that they were sold or were wholly replaced at a later date.

On the north and west wall, window seats were constructed over the lower parts of the windows, which had been subdivided by the mezzanine. Radiators were positioned below the window seats and the seats were constructed with grilles to allow for the transfer of hot air. This is better illustrated on the section drawing, which shows the relationship of the inserted floor and radiators to the windows, and the addition of window seats above to conceal the void (Plates 20 and 21).

At roof level, the lead rolled roof of the Annex was altered by the insertion of four new glazed ventilating rooflights, as shown on the plan, section and elevation drawings in Plates 20-22. The section and elevation drawings note that they were 'Greenwood's Moveable Ventilator Type' of rooflight, with louvered internal and external panels. The rooflights were supported on new timber trimmer beams and were positioned between the existing roof trusses, though a smaller existing rooflight at the southern end of the Annex was retained. Correspondence in the College Order Book also notes that at this time, the entire roof of the Library was found to be in a particularly bad state of repair, and £120 was allocated to spend on the refurbishment of the stone ridges and the replacement of the slate tiles over the main range of the Library, as well as the rolled lead over the Annex.

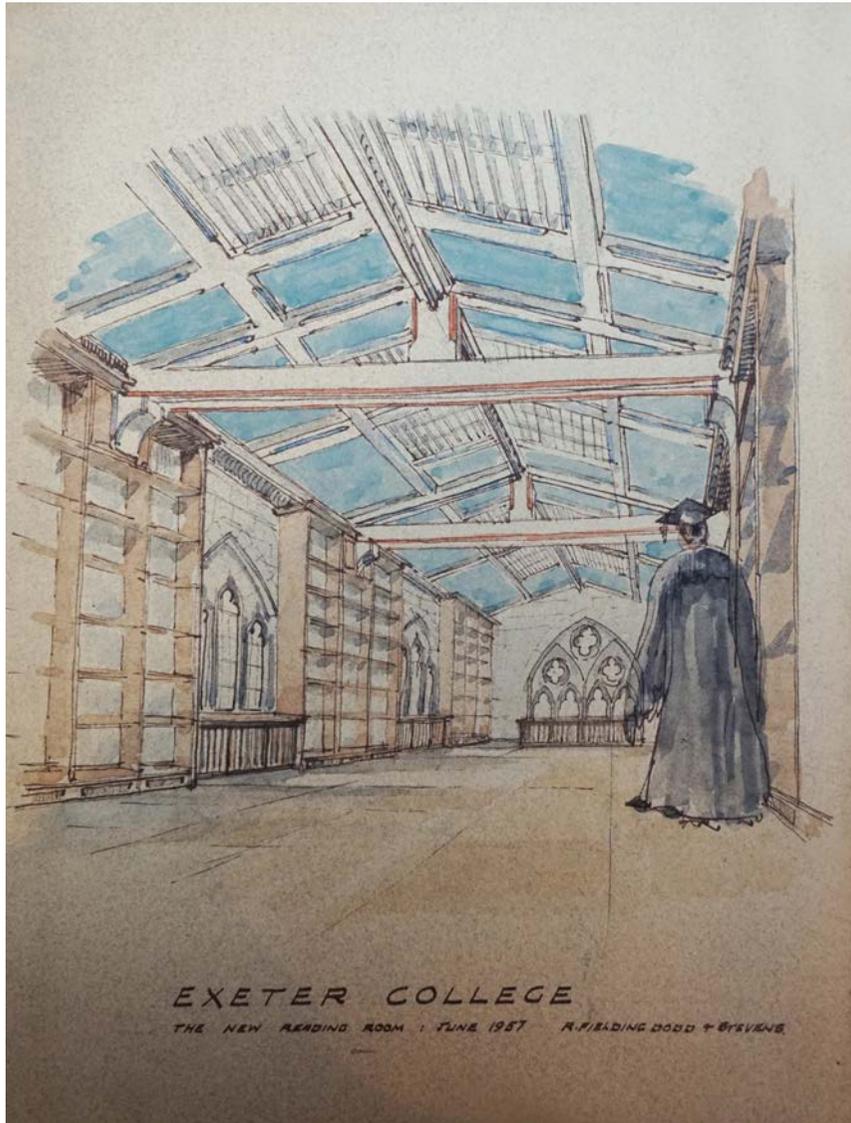


Plate 23 c.1957 watercolour drawing by Fielding, Dodd and Stevens of the intended paint scheme in the Annex(Exeter College Archives)



Plate 24 Detail of the De Bohun Psalter (Exeter College Special Collections)

A letter to the architects, Fielding, Dodd and Stevens, from the appointed contractors, Benfield and Loxley, notes that the internal alterations associated with the insertion of the mezzanine included cleaning down the walls of the Annex and decorating them with emulsion paint, together with cleaning and painting all of the roof timbers. The colour scheme was represented in a watercolour by Fielding, Dodd and Stevens, who accompanied the drawing with a letter explaining that 'the roof...is constructed of heavy timber members and we are suggesting that these be painted matt white to make them less oppressive: the recessed panels could be painted a pastel shade such as Chinese blue or pale Wedgwood...the walls and stonework of the windows we propose to paint white.' The description and water colour, shown in Plate 23, largely correspond to the current paint scheme of the Annex roof, though the blue used in the central panels is a lighter shade, and the rooflights have since been replaced.²⁸

Near the completion of the works, it was noted that the window in the north wall of the Annex was in a bad state of repair and funds were allocated to re-glaze the window in Flemish glass, which was carried out in December 1957.

2.2.5 Recent Alterations

Over the course of the mid-to-late-20th century, further repairs and small-scale alterations were made to the Library. In 1961, Committee minutes refer to repairs on the gable ends of the Library, which were carried out over the long vacation of that year. In 1962, Kenneth Stevens & Associates carried out further repair to the western gable end of the Library at a cost of £300, and in 1969 a new burglar alarm was fitted by Modern Automatic Alarms Ltd at a cost of £186, with a quarterly line rental of £7.10.0 to provide a private line to the local police station.²⁹

The circulation and fabric in the south east corner of the building has also been re-arranged post 1957, although the exact date of the alterations are unknown. The alterations included infilling the doorway on the south wall of the Annex (although the pointed-arched opening remains expressed on the wall) and the creation of a new opening in the west wall, which provides direct access between the main range of the Library and Annex. The former linking corridor and external area (which is reported to have once contained a WC) has been turned into a secure store, with a garden store accessed from the external doorway on the south elevation.

The radiators and heating system was replaced in c.1970 and new suspended strip lights and roller blinds were also added to the interior. In the 1990s the book stacks in the lower-ground floor of the Annex were replaced with the current rolling book stacks. In the late-20th century, a glazed lobby and security system was also installed around the main south-west entrance to the ground floor of the Library, which subdivides the original layout at the western end of the building.³⁰

2.2.6 Library Collections

The Library's chief treasure is the Bohun Psalter. This was made for Humphrey de Bohun (1342-73), 7th Earl of Hereford and grandson of Edward I (Plate 24). It was presented to Exeter College, probably by Sir William Petre, a courtier to Elizabeth I, from whom he may have acquired it. The Library Collection also includes manuscripts, typescript copies, early printed books and a number of books that are thought to be unique to the College. There are two copies of the Kelmscott Chaucer, one that belonged to William Morris and one to Edward Burne-Jones, both alumni of Exeter College. In addition there are items of Morris memorabilia that were presented by Nevill Coghill, a Fellow and former Librarian of the College. In the closed stack there are 30,000 pre-1800 books, and on open shelves there are over 40,000 books.³¹ There are also a number of paintings within the Library, and although they have no particular connection to the Library, they are valuable works of art in their own right.

28 Ibid

29 Exeter College Accounts: 1400-1990 (Exeter College Archives)

30 Ibid

31 Taken from De Figueiredo, Peter, *Heritage Statement, Exeter College Library Study*, 2018

2.3 The Architect: Sir George Gilbert Scott, RA (1811-1878)³²

This section is an abridged version of the entry on Sir George Gilbert Scott in the Oxford Dictionary of National Biography written by Gavin Stamp

Sir George Gilbert Scott (1811–1878) (Plate 25) was born on 13 July 1811 at the parsonage house at Gawcott, Buckinghamshire. He was the third son of the Revd. Thomas Scott (1780–1835), the first perpetual curate of that village and later the rector of Wappenham, Northamptonshire, and Euphemia Lynch (1785–1853), the only daughter of Dr Lynch of Antigua and connected with the Gilberts, a family of West Indian planters. Scott came from a large family and several brothers, cousins, and uncles were Anglican clergymen, from whose patronage he later would benefit in his extensive church work. Much of Scott's life and career was detailed in his *Personal and Professional Recollections*, written between 1864 and his death, and was one of the first autobiographies of an architect to be published.

Scott's father, who was an amateur architect responsible for building the parsonage and rebuilding the church at Gawcott, recognised in his son's love of sketching medieval churches a predilection for architecture and from 1827 to 1831 Scott was articled in London to the architect James Edmeston (1781–1867). He then worked for the contractors Grissell and Peto, gaining practical experience from superintending the work at the Hungerford Market, London, designed by Charles Fowler.

In 1832 Scott entered the office of the architect Henry Roberts (1803–1876), who was then working on the Fishmongers' Hall by London Bridge.

Following the sudden death of his father at the beginning of 1835, Scott set up in practice on his own. He invited William Bonython Moffatt (1812–1887), whom he had met in Edmeston's office, to assist him and they secured a considerable number of commissions through local competitions for workhouses. Most of the resulting buildings were severely utilitarian but some, as the hospital at Amersham, Buckinghamshire, in a Tudor style, exhibited a degree of architectural pretension. Scott entered into a formal partnership with Moffatt in 1838, and the firm of Scott and Moffatt subsequently won competitions to design Reading gaol and the Infant Orphan Asylum at Wanstead, Essex, where Scott designed Elizabethan elevations to Moffatt's plan.

In 1838 Scott married Caroline Oldrid (1811–1872), the daughter of John Oldrid, draper, of Boston, Lincolnshire, with whom they had five sons. In the same year, Scott moved his office from Carlton Chambers in Regent Street to 20 (renumbered 31 in 1866) Spring Gardens, Charing Cross, where it remained for the rest of his career. Immediately after their marriage, Scott and his wife lived above the office in Spring Gardens before moving to Avenue Road, St John's Wood in 1844. Mrs Scott soon became anxious to terminate her husband's partnership with Moffatt, who was considered to be irresponsible. In 1845 she went to see Moffatt, while Scott was out of town, and the partnership was formally terminated at the end of 1846.

Up to this point, Scott had indulged his interest in medieval architecture and design of new churches. Gothic church design was, however, then being raised to new levels of stylistic and liturgical correctness by the polemics of the Cambridge Camden Society in its journal, *The Ecclesiologist*, and by those of the architect A. W. N. Pugin. Scott became strongly influenced by both, as demonstrated in the design for the martyrs' memorial at Oxford and in that for the rebuilding of the church of St Giles's, Camberwell, London. In 1845 Scott won the international competition for rebuilding the St Nikolaikirche in Hamburg, beating the German architect Gottfried Semper, but was condemned by *The Ecclesiologist* for designing a Lutheran church. Scott remained a broad-church Anglican and was never close to the Anglo-Catholic wing which was in the vanguard of church design. In consequence, Scott built up a large ecclesiastical practice but his church work was never particularly innovative. He was content to accept the orthodoxy of an English Geometrical Decorated Gothic, although by the later 1850s he introduced French details into his work. Scott himself considered that his best church was All Souls', Haley Hill, Halifax, which was built in 1856–9 at the expense of Colonel Edward Akroyd MP. Other significant churches included the parish church of Doncaster, rebuilt, typically, in Geometrical Decorated rather than Perpendicular Gothic after a fire in 1853; All Saints', Sherbourne, Warwickshire (1859–64); All Saints', Ryde, Isle of Wight (1866–82); St Mary Abbots, Kensington, London (1868–79); and St Mary's Episcopal Cathedral in Edinburgh, begun in 1874 and completed by his son J. O. Scott. Scott also worked in both ancient English universities and was responsible for the chapels at Exeter College, Oxford (1854–60), and St John's College, Cambridge (1862–9).

32 This is an abridged version of the entry on Sir George Gilbert Scott by Gavin Stamp in Oxford Dictionary of National Biography, <https://doi.org/10.1093/ref:odnb/24869> [accessed September 2019].

Scott subsequently developed a profound understanding of medieval structures, and the majority of his practice consisted of the restoration of old churches, both medieval and of later date, in response to the need to make them conform to modern ideas of liturgical arrangement as well as reversing later alterations and dealing with the effects of years of neglect. Scott's first cathedral was Ely, where he was appointed surveyor in 1847 and subsequently restored the original external design of the timber lantern of the octagon and moved the choir to the east of the crossing; he also designed new stalls, screen, organ, and a reredos, and erected a new nave ceiling. Others soon followed, and eventually Scott was involved with almost every medieval cathedral in England and Wales, whether advising on restoration or designing new furnishings. In 1849 he succeeded Edward Blore as surveyor to Westminster Abbey. In 1850 he published his *Plea for the Faithful Restoration of our Ancient Churches*. In several cathedrals Scott introduced open screens to make a necessary liturgical division while satisfying the taste for an uninterrupted vista to the altar; sometimes these were of timber but at Salisbury, Lichfield, and Hereford, he designed screens of metal.

In his secular work, Scott followed Pugin in maintaining that Gothic was a universal style. However, apart from vicarages, he did not design many houses; his most significant domestic works were Kelham Hall, outside Newark-on-Trent (1858–61), built for J. H. Manners Sutton, and Walton Hall, Warwickshire (1858–62), for Sir Charles Mordaunt, both of which were rather ponderous and unsuccessful compositions. In 1857 Scott published his *Remarks on Secular and Domestic Architecture, Present and Future*, which argued that 'our Gothic Renaissance' need not be constrained by the use of the pointed arch and that it could encompass

modern improvements such as plate glass and cast iron. Writing this book coincided with the competition for new government offices in Whitehall which enabled Scott to demonstrate the utility of his theories in the designs he submitted. In the triple competition announced in 1856, Scott produced an integrated scheme influenced by Italian Gothic for both the Foreign and War offices, but was only placed third for the building before the Prime Minister, Lord Palmerston, set the results aside. Scott was subsequently appointed architect for the Foreign Office in November 1858 but, under fierce pressure from Palmerston, he had to briefly abandon his Gothic predilection and instead produced an accomplished if unconventional Italian classical design with a picturesque front facing St James's Park. The new design was accepted by parliament in July 1861; work began in 1863 and, with the addition of the Home and Colonial offices to the east of the site, was completed in 1874.

Scott was later able to use the horizontally composed secular Gothic manner he had proposed for the Foreign Office in his winning design of 1865–6 for the Midland Grand Hotel at St Pancras Station, in which he showed considerable skill in integrating his building with the vaults, retaining walls, and single span train shed already designed by the Midland Railway's engineer W. H. Barlow. Other important secular works carried out during the 1860s included the Albert Institute in Dundee, Leeds Infirmary, Preston Town Hall (demolished), and the University of Bombay. Scott also designed the new buildings for Glasgow University. A disappointment came, however, when Scott failed to win the limited competition for the new Royal Courts of Justice in 1866, but by then he had been chosen to design the memorial

to Prince Albert in Hyde Park. Upon completion of the memorial in 1872, Scott was knighted by Queen Victoria at Osborne House.

Despite being incredibly busy, Scott was able to keep control of his office with the help of trusted assistants such as John Burlison, and the output remained characteristic and even in style and quality. The 'Spring Gardens Academy' also attracted gifted young architects, and assistants or pupils who later achieved distinction included Robert Rowand Anderson, G. F. Bodley, Somers Clarke Jr., W. H. Crossland, C. Hodgson Fowler, Jackson, R. J. Johnston, J. T. Micklethwaite, William Niven, E. R. Robson, J. J. Stevenson, George Edmund Street, Hugh Thackeray Turner, and William White.

In addition to his books, Scott wrote lengthy reports on the ancient cathedrals and churches he was invited to restore as well as numerous published letters, articles, and lectures. From 1857 until 1873 he gave lectures at the Royal Academy, where he was appointed professor of architecture in 1868, and the results of his research and teaching were posthumously published in 1879 in two volumes as *Lectures on the Rise and Development of Mediaeval Architecture*. Scott was elected an associate of the Royal Academy in 1855 and Royal Academician in 1860. Earlier, he had been active in the establishment of the Architectural Museum, later absorbed by the South Kensington Museum.

Scott fell ill with heart disease and bronchitis while at Chester in November 1870 and he became increasingly reliant on his second son, John Oldrid. Although much of the office production now became rather mechanical, Scott showed that he was still capable of fine things in such works as the Hook Memorial Church at Leeds (1876–1880) and St Mary's Homes at Godstone, Surrey (1872), where he was influenced by the half-timbered 'Old English' manner. Having declined the office in 1870, Scott served as president of the RIBA from 1873 until 1876; he had been awarded the institute's royal gold medal in 1859. Scott's last years were marred by declining health and by what he felt were unfair personal attacks on him.

Sir Gilbert Scott died of heart failure on 27 March 1878 at Courtfield House. He was buried in Westminster Abbey and Queen Victoria sent a carriage to join the funeral procession from Kensington on 6 April. Scott's body is now covered by a brass designed by his old pupil, G. E. Street, in Tandridge churchyard in Surrey. Scott's will was proved on 11 April 1878 with a personal estate of under £120,000. This was largely divided between his four surviving sons. A fifth son, Albert Henry Scott, had died in 1865 at the age of twenty and Alwyne Gilbert Scott (1849–1878), a barrister, died eight months after his father. Scott's youngest son, Dukinfield Henry Scott (1854–1934), became a palaeobotanist and professor of botany at the University of London. The two eldest, George Gilbert Scott (1839–1897) and John Oldrid Scott (1841–1913), both trained under their father as architects and were left the practice, but, in the event it was the younger brother who inherited the office.



Plate 25 Portrait of Sir George Gilbert Scott RA, by George Richmond RA, 1877, oil on canvas (Royal Academy)

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3.0 Site Survey Descriptions

3.1 The Setting of the Building and the Conservation Area Context

Exeter College Library is located in the heart of Exeter College's Turl Street site in the centre of Oxford. It is situated in a highly-sensitive and important site forming part of the northern boundary of the Fellows' Garden, and the east and south sides of the Rector's Garden; these green spaces provide an attractive setting to both the Library and the adjacent buildings. The Library is also surrounded by a number of statutorily listed buildings, which are of exceptional importance. These include the Convocation House of the Bodleian Library, c.1485-1634, listed Grade-I, the north-east, east and south-east ranges of the main Quadrangle of Exeter College, also listed Grade-I, the Rector's Lodgings, designed by Scott in 1856-60 and listed Grade-II, and the rear of the Museum of the History of Science to the north, 1679-93 and listed Grade-I. These buildings are all of various dates and styles; predominately a mixture of Gothic, Neo-Gothic and Neo-Classical, but all share the same use of honey-coloured stone.

Exeter College Library is also located within the Central (University and City) Conservation Area. The building is part of a group of magnificent university buildings situated between Broad Street and St Mary's Church, which form the historic and visual heart of the conservation area. Being located in the centre of Exeter College, the Library is scarcely visible in any public conservation area views, but the inward-looking layout and architecture of Oxford colleges is what defines the townscape and historic grain of the City. Therefore, the position of the Library builds on the established character of the area and it makes a positive contribution to the conservation area, both through its location and

its architectural form. The building is also important as part of the mid-19th century redevelopment and history of Exeter College, one of the oldest and most significant Colleges in the conservation area, and for the role it plays in illustrating the development of Oxford's colleges more generally, built at a time when many colleges were expanding or rebuilding their facilities in order to draw in more students.

3.2 The Building

Exeter College Library was designed by George Gilbert Scott in c.1854-7, in a forceful composition in a Decorated Gothic revival style. The building is constructed of Bath stone with leaded-light windows, and is arranged in an L-shape plan. A two-storey range running east-west forms the main part of the building, which is known as the Library, and a single-storey range running north-south, parallel to the main range, is known as the Annex.

3.3 The Building Externally

3.3.1 The Main Library

Front Elevation (South)

The front elevation of the main range of the Library faces south onto the Fellows' Garden (Plate 26). It is of two storeys with an attic lighting the double-height interior of the first floor. At ground floor level, the elevation is of four bays, divided by stone buttresses and stone mullion and transom windows with ogee arched leaded-light

windows set in trefoil tracery. In the central window the top lights have been altered by the insertion of two stained glass roundels. . These are a later addition of the 19th century, donated to the College by two of its most famous alumni, William Morris and Edward Burne-Jones, and are early work by the Morris firm: the heads are after cartoons of 1862-3 by Burne-Jones, while the quarry pattern is by Morris. In 1933, all of the glass in the south elevation (apart from the roundels) was replaced. At the western end of the building is the main entrance into the Library, which is accessed via a level gravel-path from the north-west corner of the Fellows' Garden, which leads to a passage in the east range of the main Quadrangle. The Library entrance is set in a decorative arched surround that is flanked by engaged composite columns and a blind arch above, with a chamfered door opening below that retains its original timber-plank door with large decorative strap hinges (Plate 27).

Mature trees and foliage conceal most of the stonework on the ground floor, but in the corners of the buttresses there are original cast iron downpipes with decorative stone gargoyles. Most of these gargoyles have deteriorated due to weathering but the gargoyle on the eastern end appears to have the face of a lion and one in the centre appears to be a dog.

At the east end of the building there is a separate but contemporary single-storey stone wall, set back from the main range with a moulded stone parapet and a single timber-plank door, which is similar to that in the main entrance with large decorative strap hinges. A conspicuous and detracting security camera is fixed above the door, which should be removed or relocated to a more discreet position.

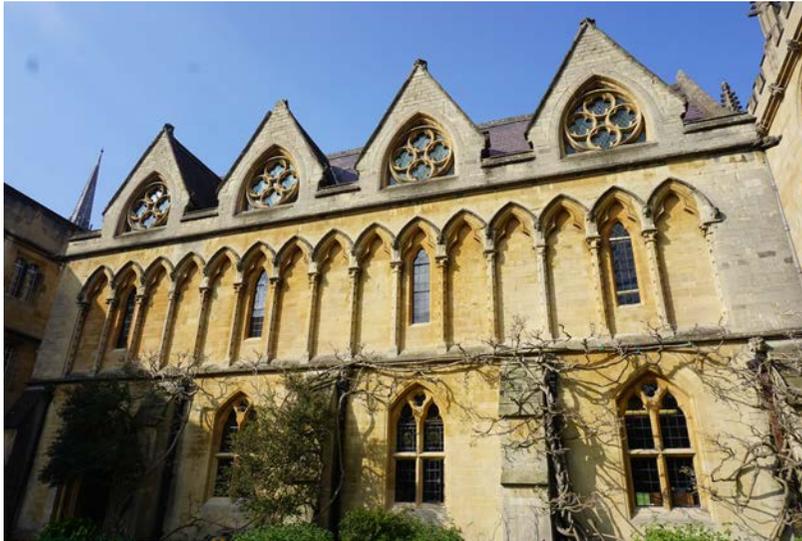


Plate 26 Front (south) elevation of the main Library facing onto the Fellows' Garden, 2019 (Donald Insall Associates)



Plate 28 The side (east) elevation of the main Library including the original low stone wall between the Library and the Bodleian, 2019 (Donald Insall Associates)



Plate 27 The main (south) entrance into the Library showing the detracting modern glazed lobby behind, 2019 (Donald Insall Associates)



Plate 29 The rear (north) elevation of the main Library showing the corner turret and conical stone roof, 2019 (Donald Insall Associates)



Plate 30 The front (west) elevation of the Annex, 2019 (Donald Insall Associates)



Plate 31 The side (north) elevation of the Annex, which is largely concealed by foliage, 2019 (Donald Insall Associates)

At first floor level there is a row of 15 arches, the majority are blind but there are four with narrow leaded light windows that align with the dormers above. The arches are broken by engaged composite columns; the shafts are decorated with different types of leaves and there are carved decorative faces between each archway that link to a string course above. The faces have suffered from extensive weathering and decay and most of the features are now indistinguishable; restoration should be considered.

At roof level there is a string course and four large stone-fronted pitched dormers, which have stone ridges and caps that are in need of repair. The dormers are all decorated with central round windows, which have leaded lights set in stone quatrefoil tracery.

Side Elevation (East)

The side elevation of the main range of the Library faces onto the Convocation House of the Bodleian Library, which is listed Grade-I. The east elevation is of two-storeys and a single bay, and is faced in Bath stone that is badly stained and in need of cleaning. The ground floor is concealed behind the single-storey stone wall to the south, behind which is the Library strong room and a garden store (which once housed a WC). Both are single-storey; the former is accessed from within the Library and the latter from the Fellows' Garden. The first floor of the main east elevation is visible above this wall, from the eastern end of the Fellows' Garden, where the string course continues from the front elevation and at the corners of the building there are flying gargoyles. In the centre of the elevation there is a large double-

height stone mullion and transom ogee-arched window, with leaded-lights and a central engaged column incorporated into the transom. Above is a small round window, which has a detracting modern fan and louvre in place of the original leaded-light window. (Plate 28).

Side Elevation (West)

The side elevation of the main range of the Library faces onto the rear elevation of the main Quadrangle, which is listed Grade-I. The elevation is of two storeys and a single bay, and is faced in Bath stone. The string course continues from the front elevation, and at the corners of the building there are flying gargoyles. In the centre of the elevation there is a small stone mullion and transom window at ground floor level, and a large double-height stone mullion and transom ogee-arched window at first floor level, with leaded-lights and a central engaged column incorporated into the transom. Above is a small round window with leaded lights set into quatrefoil tracery.

Rear Elevation (North)

The rear elevation of the main range of the Library faces onto the south side of the Rector's Garden (Plate 29). The rear elevation is almost identical to the front elevation, although there is no door in the ground floor and at the west end there is a stone turret that houses the internal spiral stair, which has a conical stone roof. The turret has a number of narrow leaded-light windows lighting the

stairwell and are three dormer windows faced in bath stone in the conical roof, which have leaded-lights set in stone trefoil surrounds.

Roof

The roof of the main range of the Library is a slate pitched roof with stone ridges. There are gable ends to the east and west and large pitched dormers to the north and south. The slate and stone ridges on this roof were largely replaced in c.1957 and further repairs were made over the course of the late-20th century. The turret, which is situated in the north-east corner of the building, has a conical stone roof.

3.3.2 The Annex

Front Elevation (West)

The front elevation of the Annex faces onto the north-east side of the Rector's Garden, running parallel to the main range of the Library [Plate 30]. The rear elevation faces onto the Convocation House of the Bodleian Library, which is listed Grade-I, and a Grade-II listed 18th century stone wall that divides the two sites. There is a small gap between the wall and the building.

The front elevation is of a single storey and four bays, which are defined by stone buttresses decorated with arched-stone caps. Between each bay there is a double-height stone mullion and transom window with three panes of ogee-arched leaded-lights. The mezzanine within the interior of the Annex, which was a later addition of c.1957, subdivides the original double-height windows. At ground floor level, there are radiators mounted against the inside face of the windows, as well as dummy walls

behind, which are visible from the exterior and detract from the appearance of the building. At roof level, there is a tall stone parapet, which conceals the shallow pitched, lead roof and later modern rooflights behind.

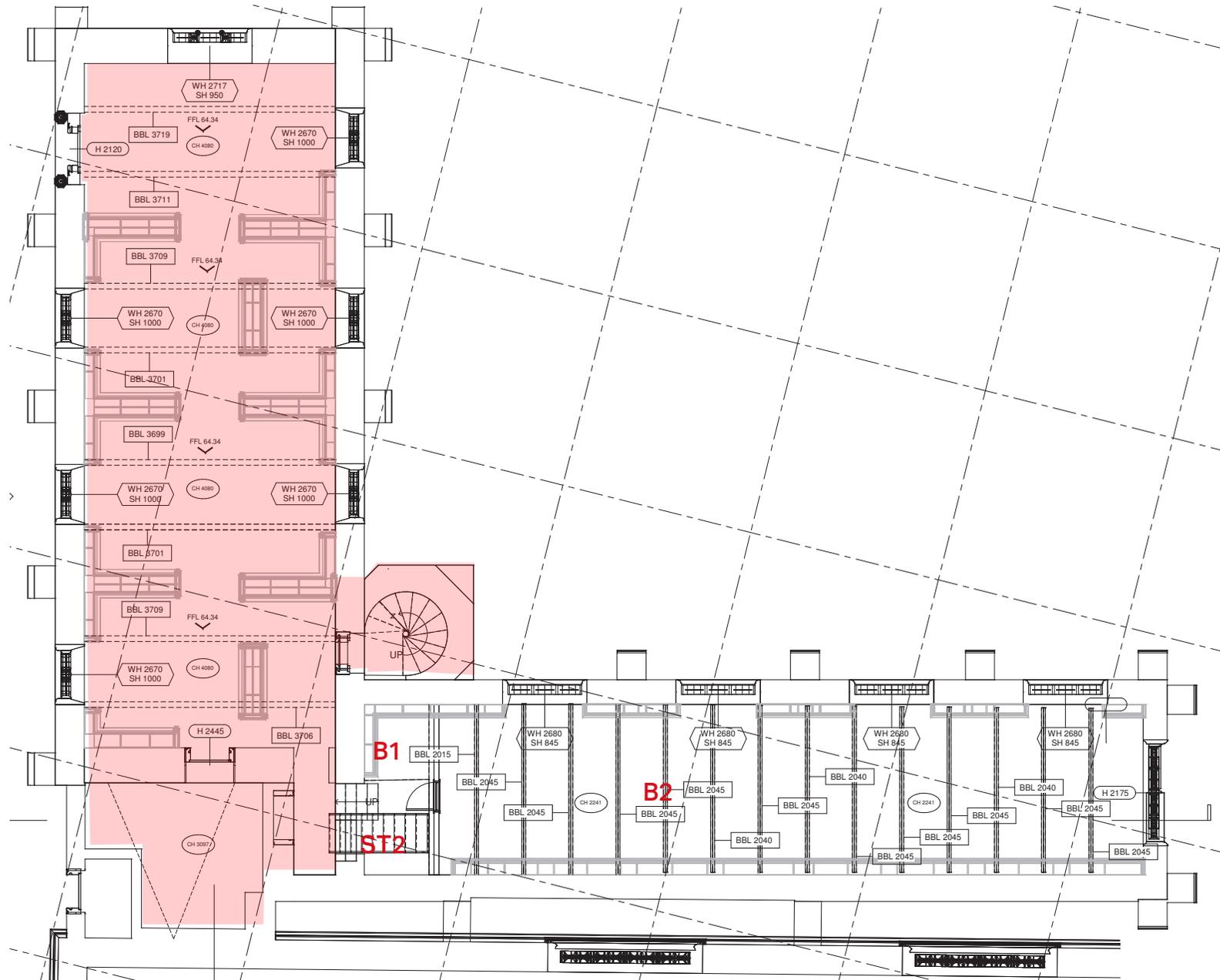
Side Elevation (North)

The side elevation of the Annex faces north onto the Rector's Garden. It is of a single-storey and a single bay, and its stone elevation is wholly concealed by ivy and other foliage (Plate 31). At ground floor level, to the west of the elevation, there is an original timber-plank door with decorative strap hinges and a large double-height stone mullion and transom window with quatrefoil tracery. This window is blocked from within the interior of the building by a bookcase, and its decorative glazing cannot be fully appreciated.

Roof

The roof of the Annex is a modern rolled lead flat roof, with four modern rooflights that are of no significance.

EXISTING BASEMENT PLAN



3.4 The Building Internally

The following descriptions should be read in conjunction with the accompanying numbered floor plans and associated plates.

3.4.1 Basement

ST2

Part-original stone stair into the lower-ground floor book store of the Annex. The staircase was partly removed in 1957 when the mezzanine was inserted and the floor in the Annex was lowered. Of the remaining staircase, the top three treads are original but the bottom two treads, which are faced in York stone and supported on brick plinths, were added in 1957 to meet the lowered floor.

B1

Modern ante area into the book store. Modern concrete floor, modern shelves of no significance.

B2

Book store in the Annex, heavily altered in 1957 when the original double-height space with M1 was subdivided with a mezzanine and the floor level was lowered and faced in modern concrete. The rolling book stacks were added in the c.1990s and these are of no significance (Plate 32). The north and west walls have been lined out with a detracting dummy wall, which conceals the original windows from the room and alters the perception of the space. On the north wall there is an original timber-plank door, which is decorated with carved-timber quatrefoils and strap hinges, but it has been truncated at the top

where is subdivided by the mezzanine (Plate 33). There is one original stone step at the base of the door and two further modern treads to the lower floor level.



Plate 32 The modern interior of the book store in room B1, which was heavily altered by the insertion of a mezzanine in 1957, the lowering of the floor and the addition of new stacks in the 1990s, 2019 (Donald Insall Associates)

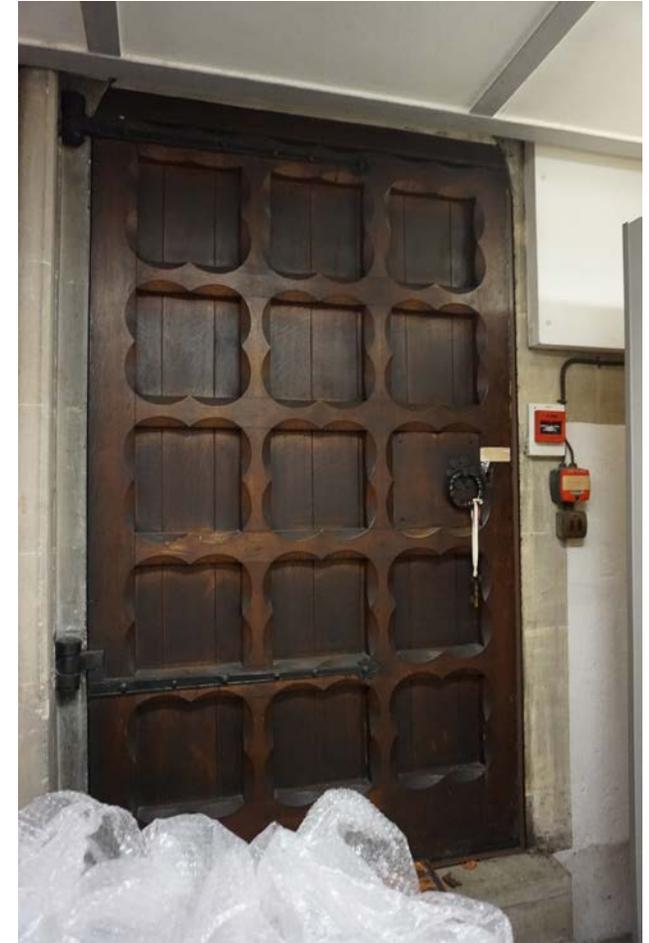
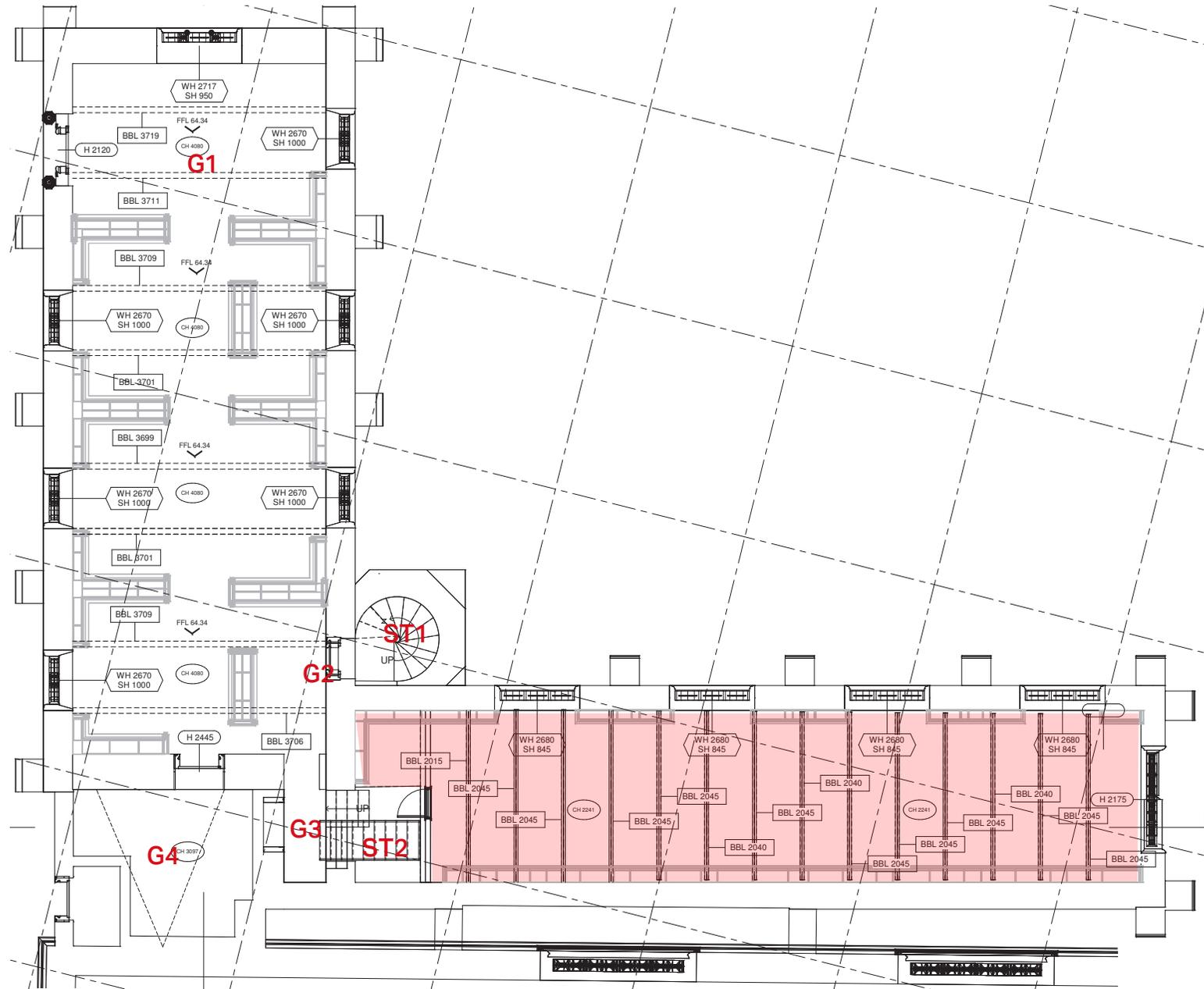


Plate 33 The original door at the north end of room B1, which is truncated by the 1957 mezzanine, 2019 (Donald Insall Associates)

EXISTING GROUND FLOOR PLAN



3.4.2 Ground Floor

ST1

Original stone-spiral staircase with a possibly later-19th century metal handrail fixed to the outside wall of the stairwell (Plate 34). Original narrow leaded-light casement windows, some with plain replacement modern glazing that detracts from the original appearance of the windows and the wider composition of the building.

G1

Main Library. Mostly original timber floorboards, some part-replaced and some badly damaged and in need of repair, particularly on the south side of the building, which appears to have suffered from dry rot or subsidence. The floor of the central walkway, and the east and west bays (defined by the internal bookcases), are covered with detracting modern lino that is of no significance (Plate 35).

Scott's original timber bookcases survive throughout, which are fixed to the listed building and should be treated as part of it. The original bookcases are of high significance and are marked in red on the accompanying plan in Plate 36a-b, while the late-19th or early-20th century bookcases are marked in green, high-quality modern cases in yellow and poor-quality modern cases and shelves in blue. Nearly all of Scott's original bookshelves have leather-lined shelves, now badly damaged, and interchangeable timber book shelves with modern metal letters attached to the shelves and the outer cases. The bookcases are richly carved, with trefoil grills at the base, hexagonal columns on the lower part of the shelves with composite capitals carved with fruit and foliage, and round composite columns on the upper

part of the shelves (Plate 37). At the top of the bookcases there are metal brackets that fix the cases to the roof; it is not clear if these are original or were added in the later-19th or early-20th century for stability.

Where the bookcases meet the windows, the sides of the cases have been lined with modern sheets of plywood that conceal original housings for lower bookcases, which were originally under each window (other than to the east and west windows on the first floor). One of these bookcases still survives on the first floor, in the most western bay to the north. There are also plugs mounted on the thin timber sheets to the side of the cases and a number of heating pipes that run above and between the bookcases, all of which detract from their appearance.

There is also an original carved-timber display case at the west end of the building, which matches the design of the bookshelves and is clearly part of the original set of furniture. This is of high significance (Plate 38).

The walls are faced in ashlar stone throughout, other than at the east end of the building where the wall has been partially replaced in new stone around the post 1957, square-headed doorway into G3 (Plate 39). At the east end of the building there is also an original arched timber-plank door, which is aligned with the central walkway and provides access into the former strong room in room G4. This door is fitted with a modern security system and a detracting electronic security pass is fixed to the original stone wall.

At the west end of the building there is an original large stone mullion and transom window with leaded lights. Several panes of glass are broken, particularly in the lower half of the window, which has also suffered from poor quality lead repairs. The layout of the western end of the Library has also been altered by the addition of a modern and visually obtrusive glazed lobby over the main entrance, as well as modern security barriers and modern glazed partitions creating a seating area for the Librarian. These modern elements are of no significance and the glazed lobby detracts from the original layout (Plate 40).

In the north and south walls there are original arched leaded-light stone mullion and transom windows in-between each bay of bookcases, though the glass in the southern windows was replaced in 1933, the central window has also been altered with the addition of two stained-glass murals added in the late-19th century by William Morris and Burne Jones. The roundels are an early work by the Morris firm: the heads are after cartoons of 1862–3 by Burne-Jones, while the quarry pattern is by Morris. Several panes of glass are missing in the north-facing windows (Plates 41-43). Both sets of windows were also altered in 1947 when the upper panes were adapted into louvers, and the metal ties that are at the sides and base of each window (some now removed leaving damaged stonework) were added at the same time. Most of these windows also have modern roller blinds attached to the stone walls above them, which are of very poor quality and could be improved so the fixtures are more discreetly located, as well as modern radiators under.



Plate 34 The original spiral-stone staircase in ST1, 2019 (Donald Insall Associates)



Plate 35 The ground floor of the main Library in room G1. This photograph shows the modern lino, 1898 steel girders, the original bookshelves and the original beamed ceiling, 2019 (Donald Insall Associates)

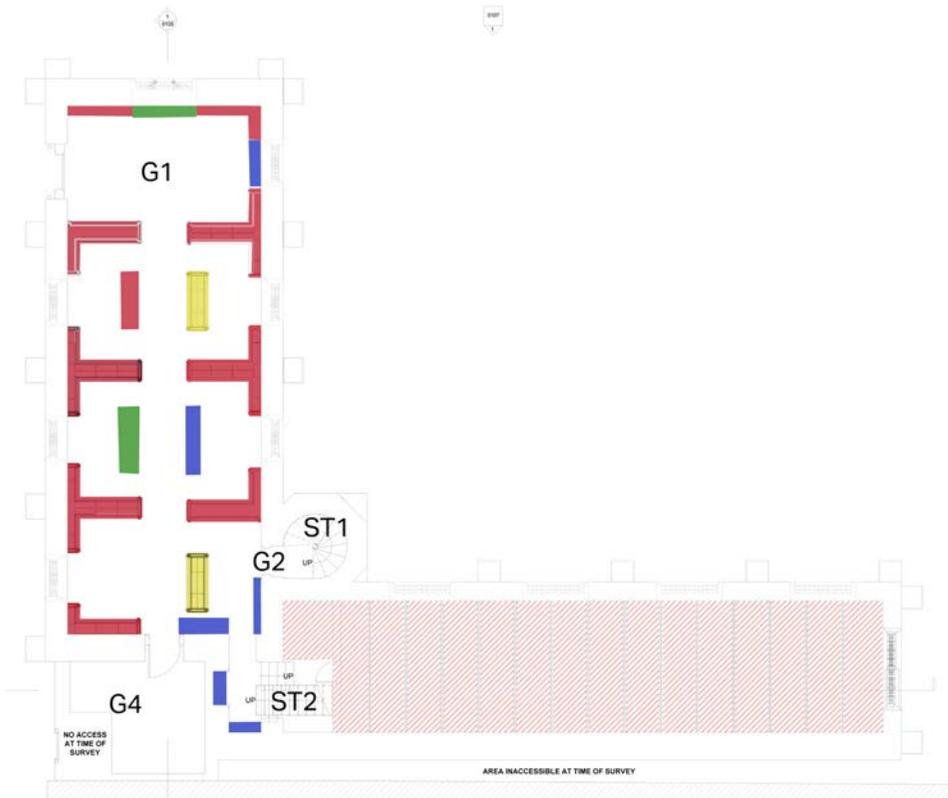


Plate 36a A ground floor plan showing the layout of Scott's original bookshelves and display case in red, 2019 (Donald Insall Associates)

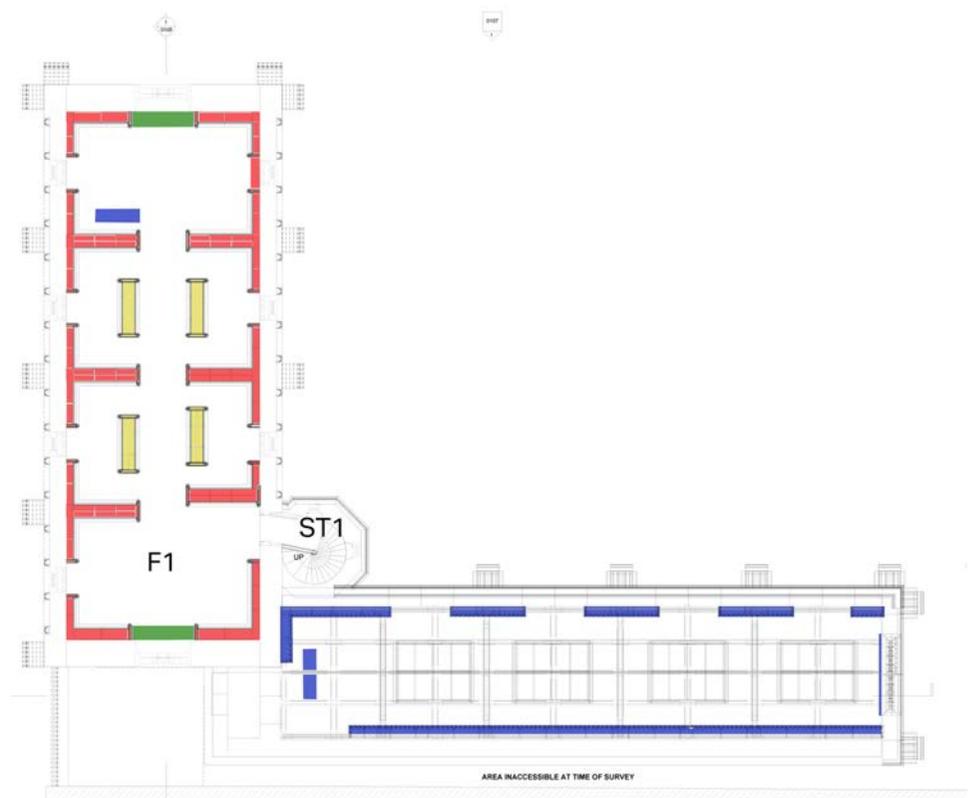


Plate 36b A first floor plan showing the layout of Scott's original bookshelves in red, 2019 (Donald Insall Associates)

- Original bookcases and a single display case on the ground floor, designed by Scott in c.1856-7
- Late-19th or early-20th century bookcases
- Modern bookcases that display some quality of craftsmanship
- Modern bookcases and shelving that are of a poor quality



Plate 37 A detail of the intricate carving of Scott's original bookshelves, room G1, 2019 (Donald Insall Associates)



Plate 38 Scott's original display case, which forms part of a set of furniture with the original bookshelves, room G1, 2019 (Donald Insall Associates)



Plate 39 The modern, post c.1957 square-headed doorway at the east end of the Library into the Annex, room G1, 2019 (Donald Insall Associates)



Plate 40 The modern and retracting glazed lobby around the west entrance to the Library, room G1, 2019 (Donald Insall Associates)



Plate 41 The modern lights, roller blinds and heating pipes running above the bookshelves, room G1, 2019 (Donald Insall Associates)



Plate 42 The lost sections of glazing in the ground floor windows, most probably a result of the louvers that were added in 1947, room G1, 2019 (Donald Insall Associates)



Plate 43 The stained glass in the central south-facing window in the ground floor of the Library, room G1, added in the late-19th century by William Morris and Edward Burne Jones, 2019 (Donald Insall Associates)

The timber-beamed roof of the Library is original, but it has been altered by the addition of modern white paint over the original exposed timber, and by the addition of visually obtrusive steel girders, which were added in 1898. These girders are particularly large and detract from the appearance of the roof. In addition, there are also modern sprinklers attached to the ceiling, and suspended modern strip lights at the sides of the room, which are ineffective and also visually detract from the volume and proportions of the space.

G2

Base of the stairwell in ST1. Original stone flag floor and an original stone architrave; the presence of pin hinges on the west side of the architrave suggests that a door was originally hung here (Plate 44).

G3

Ante area from the Library in G1 to the Annex in B1 and M1. Doorway from G1 is a modern post 1957 addition and has a square-headed opening and is faced in new stone on both the east and west walls. There is an additional blocked arched opening to the south, which originally provided access into a former corridor running through G4 to link the Library and the Annex. The central area of the opening is covered in modern render but the original pointed archway remains intact.

The ante area otherwise has original stone walls, all painted other than for the base of the west wall; modern shelves to the east and south and an original timber beamed roof with a modern and detracting suspended strip light. To the north of the ante area there is a large stone archway marking the transition into the Annex and the modern staircase in ST2 (Plate 45).

G4

Former strong room. Plates 7 and 15 provide an illustration of how this area has been historically altered. It appears to have originally served as the main route between the Library and the Annex. This area was altered in the 19th century and again sometime after 1957, when the corridor linking G3 with G2 was blocked and the area was subdivided to create a strong room, accessible from the east end of the main range of the Library, and a gardener's store, accessed from the Fellows' Garden. This area now has painted plasterboard partitions and evidence of a former WC. The east and south walls have been lined with plasterboard and the north and west walls have been plastered. The floor has a lino covering with stone step up to G1. The ceiling is sloping and has been plasterboarded. There is a steel lintel set into the west wall above a recessed section of wall.

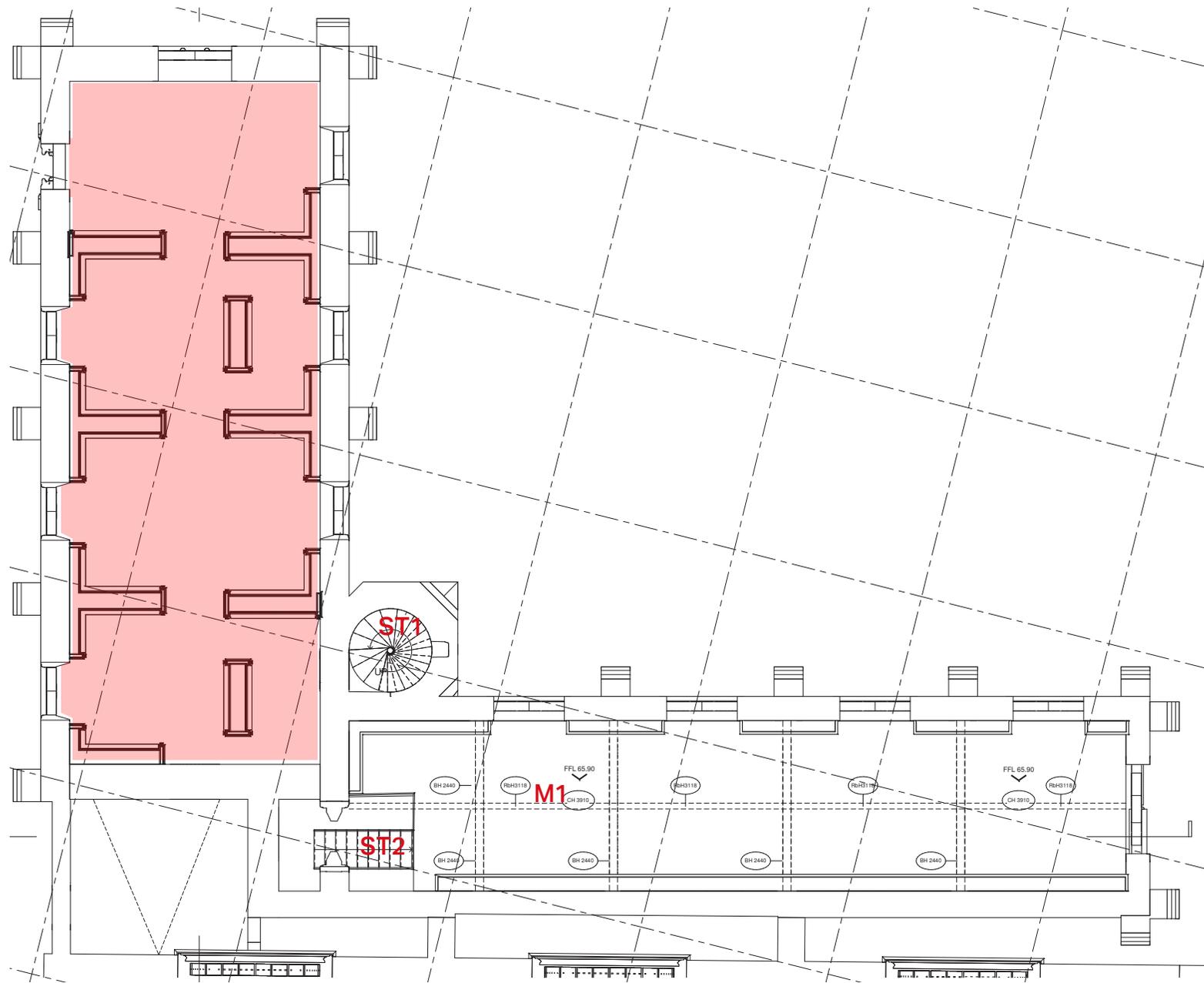


Plate 44 The doorway to ST1, which has lost its original door, 2019 (Donald Insall Associates)



Plate 45 The blocked doorway in room G3 and the modern staircase to the mezzanine, ST2, 2019 (Donald Insall Associates)

EXISTING MEZZANINE FLOOR PLAN



3.4.3 Mezzanine Floor

ST2

1957 staircase to the mezzanine in the Annex, which is an entirely modern addition of no significance.

M1

Reading room in the Annex, heavily altered in 1957 when the original double-height space with B2 was subdivided with a mezzanine. Modern floor, which is of no significance (Plate 46). Modern bookshelves and fitted furniture that is also of no significance. The bookshelves conceal most of the original walls and are positioned between the original roof trusses; a bookshelf also conceals the original window on the north wall. Where the original walls are visible on the north wall and on the west wall between the windows, the ashlar stone has been covered in detracting white paint.

The windows on the west walls are subdivided by the modern mezzanine, and have been built-out with modern timber window seats that are of no significance. The windows have original leaded lights, with some replacement glass, and several of the twisted metal casement handles are broken (Plate 47). The window on the north wall has been blocked by a bookcase and is completely concealed from the room, altering the original layout and appearance of the space.

The original roof trusses survive throughout, but the appreciation of the structure is diminished by the bookcases that conceal the sides of the truss. The trusses are arranged in a hybrid of a hammer-beam and king-post roof arrangement, with decorative stone corbels, side purlins and rafters. All of the timbers are decoratively carved and chamfered, but the original timber finish is now concealed under detracting white paint (Plate 48). The central panels within the roof, which are likely to have originally been faced with timber panels like the other roofs in the building, have been covered with modern and detracting painted boards. In the centre of the roof, between the main trusses, there are also four modern rooflights that were first inserted in 1957, though the current rooflights appear to be modern replacements. These are of a particularly poor-quality and could be improved.



Plate 46 The modern bookshelves and original timber ceiling in the mezzanine. The rooflights are modern additions, as are the painted roof panels, room M1, 2019 (Donald Insall Associates)

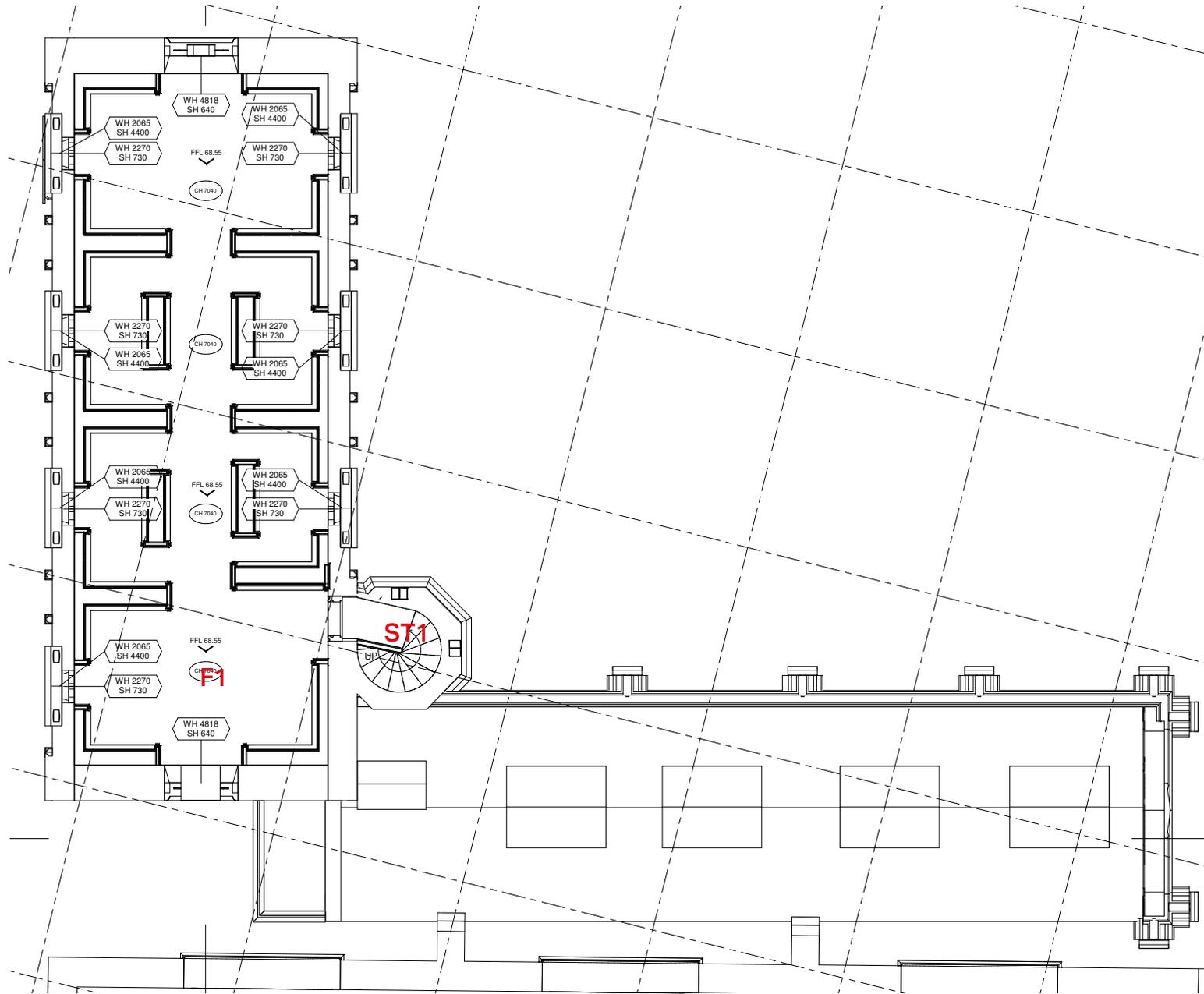


Plate 47 (left) The broken casement handles on the windows in the mezzanine, room M1, 2019 (Donald Insall Associates)



Plate 48 (right) Detail of the original carved corbels supporting the roof truss in the mezzanine, room M1, 2019 (Donald Insall Associates)

EXISTING FIRST FLOOR PLAN



existing first floor

3.4.4 First Floor

ST1

Original stone-spiral staircase with a possibly later-19th century metal handrail on the outside wall of the stairwell. At first floor level, the stairwell has a stone-domed roof with stone ribs and three small dormer windows with original leaded lights set into trefoil tracery. At the base of the roof is a richly carved stone figure, which is depicted as though he is holding the domed roof up on his shoulders (Plate 49). The only modern interventions in the stairwell are heating pipes and wires attached to the wall for electric lights, which feed into the Library in F1 though the south wall. The pipes and emergency lighting equipment is highly conspicuous and could be improved (Plate 50).

On the landing, which has an original stone-flag floor, there are two original leaded-light casements, both with decorative arched headers. To the south there is an original door into F1, which has carved timber quatrefoils on the outer face of the door onto the stairwell, and a timber-plank finish to the front facing onto the Library. The door also retains its original ironmongery, including decorative strap hinges and lock plates, but has been altered by the addition of modern sponge and tape in the reveal of the door to stop it hitting the stone architrave (Plate 51).

F1

Reading room. Largely original double-height reading room. (Plate 52). Original timber floorboards, partly covered by modern and visually detracting lino in the central walkway and the reading corners at the east and west ends of the room. The original floorboards are badly damaged in some areas and are in need of repair.

As on the ground floor in room G1, Scott's original timber bookcases survive throughout, which are fixed to the listed building and should be treated as part of it. The original bookcases are marked in red on the accompanying plan in Plate 36a-b, and are in a varying state of repair, while the late-19th or early-20th century bookcases are marked in green, high-quality modern cases in yellow and poor-quality modern cases and shelves in blue. Nearly all of Scott's original bookshelves on the first floor have leather-lined shelves, now badly damaged (Plate 53) and interchangeable timber shelves with modern metal letters attached to the shelves and the outer cases. The bookshelves are richly carved, with hexagonal columns on the lower part of the shelves that have composite capitals carved with fruit and foliage, and round composite columns on the upper part of the shelves. Where the bookcases meet the windows, the sides of the cases have been lined with modern sheets of plywood that conceal original housings for lower bookcases, which were originally under each window (other than to the east and west windows on the first floor) (Plate 54). One of these bookcases still survives on the first floor, in the most western bay to the north. There are also plugs mounted on the thin timber sheets to the side of the cases, and there are also a number of heating pipes that run above and between the bookcases, all of which detract from their appearance.

In the north and south walls there are original stone ashlar elevations and arched leaded-light windows in-between each bay of bookcases, though the glass in the southern windows was replaced in 1933 and several panes of glass are also broken throughout, which should be repaired. Both sets of windows were also altered in 1947 when the upper panes were adapted into louvers, and the metal ties that are at the sides and base of

each window (some now removed leaving damaged stonework) were added at the same time. The louvers have caused considerable damage to some windows and two windows in the north wall have lost their top-lights, while the central window is now covered with detracting Perspex, which should be removed and the original design reinstated (Plate 55). Most of these windows have also been fitted with modern roller blinds, which are of very poor quality and could be improved so the fixtures are more discreetly located, as well as modern radiators underneath them.

In the east and west walls there are original stone ashlar elevations, both with large double-height stone mullion and transom windows with leaded lights. Several panes of glass are broken, particularly in the west window, which has also suffered from poor quality lead repairs. There are modern bookcases underneath these windows that could be removed or improved, particularly so they do not leave a gap between the window and the bookcase, as this allows dust and dirt to accumulate. Above these windows there are small round windows with quatrefoil tracery; the window in the east wall has been removed and replaced with a modern and detracting fan (Plate 56).

At roof level, there is a magnificent vaulted and ribbed timber roof supported on stone corbels, with radiating dormers to the north and south that have original leaded-lights set into stone quatrefoil tracery. Modern yet fairly inconspicuous, fire prevention paraphernalia is attached to the ceiling, but there are also suspended modern strip lights at the sides of the room, which are ineffective and visually detract from the volume and proportions of the space.



Plate 49 Detail of the stone domed roof and carved figure in the roof of the stairwell, room ST1, 2019 (Donald Insall Associates)

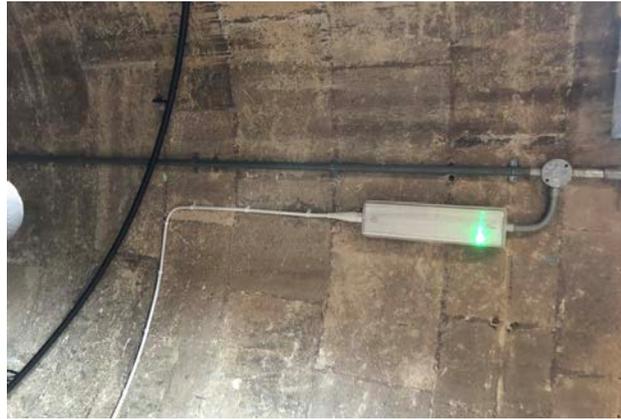


Plate 50 (above) Detail of the later handrail, modern lights and pipes attached to the wall of the stairwell, 2019 (Donald Insall Associates)



Plate 51 (left) Detail of the original ironmongery on the door between ST1 and F1, 2019 (Donald Insall Associates)

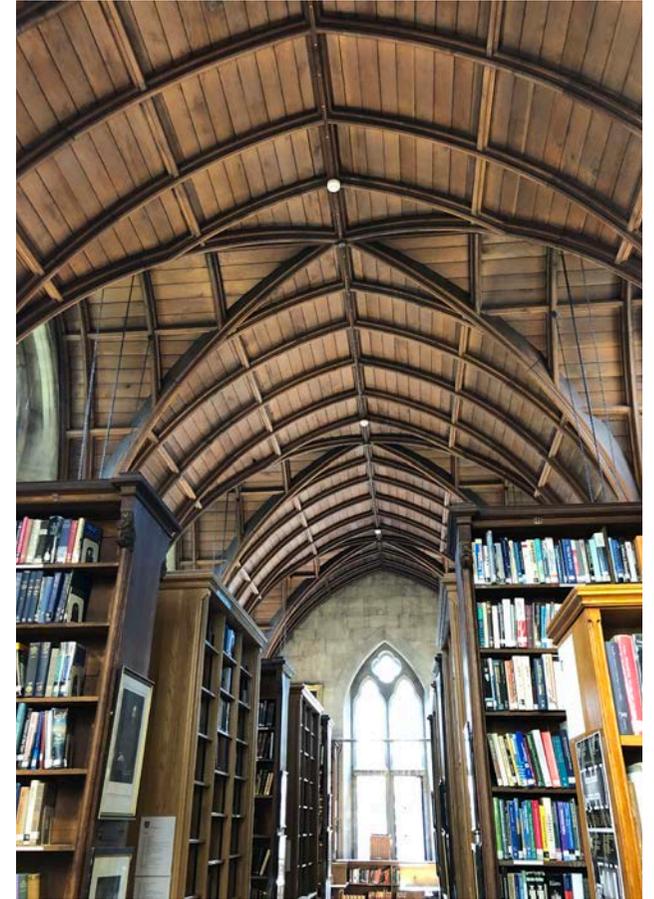


Plate 52 The first floor of the main Library, room F1, showing the original bookcases and vaulted timber ceiling, 2019 (Donald Insall Associates)



Plate 53 Detail of the damaged original leather lined bookcases, room F1, 2019 (Donald Insall Associates)



Plate 54 Detail of the modern plywood fixed to the side of the bookcases, room F1, 2019 (Donald Insall Associates)



Plate 55 The modern Perspex replacing the original leaded lights in the central north-facing window, room F1, 2019 (Donald Insall Associates)

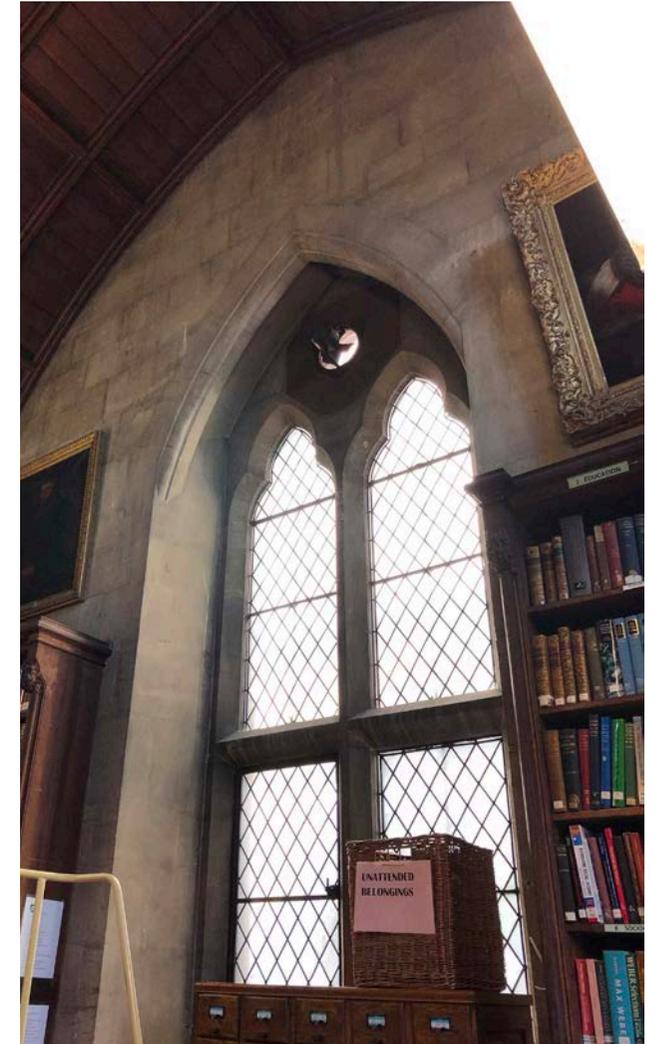


Plate 56 The original window in the east wall with a detracting modern fan in the small circular window above, 2019 (Donald Insall Associates)

4.0 Assessment of Significance

4.1 Exeter College Library Summary of Significance

Exeter College Library was built in c.1856-7 by the builders Symm & Co. of Oxford to designs by the architect George Gilbert Scott. It is constructed of Bath stone with much carved stonework and, inside, carved joinery. It is in the Gothic Revival style, more particularly the Decorated Gothic of the late-13th century.

It comprises an L-shaped building of a single phase of construction with the main range running west-east, overlooking the Fellows' Garden, and a subsidiary range running perpendicular to this, overlooking the Rector's Garden. The main range of the Library has been little altered, apart from the addition of steel beams in the ground floor ceiling of the main range in 1898 to support the weight of the structure above and alterations relating to security, lighting, heating and IT. The subsidiary range, known as the Annex, was heavily altered in 1957 when it was divided laterally to create a lower book store and reading room above.

Exeter College Library has historic, architectural and artistic significance; the building's setting also contributes to its significance. The site and its environs, which are within the mediaeval city wall of Oxford, also have high archaeological potential and therefore have significance in this regard.

The Library's historic significance derives from its role in the development of Exeter College, founded in 1314, and in particular its origins as part of the mid-19th-century transformation of the College. The University of Oxford and its Colleges were undergoing profound changes in the early-mid Victorian period and were rapidly expanding and modernising to meet the needs

of a newly-industrialised and increasingly imperial society. Exeter was in the vanguard of reform, and this is manifest in the new buildings the College erected in this period, largely rebuilding its mediaeval and early modern structures. The Library, along with the Chapel, Rector's Lodgings and a series of student rooms, tells this story of transformation and renewal. Its historic significance is also reflected in the building's associations with Rectors, Fellows, post-graduates and undergraduates of Exeter College, some of whom, such as William Morris, Edward Burne-Jones, JRR Tolkien and Hubert Parry, are of particular renown.

The Library also has architectural significance as a work of the celebrated architect, George Gilbert Scott, and forming a group with the other buildings designed by him for the College. The Library is, to quote the forthcoming Pevsner volume 'also (like the Chapel) in the late C13 style, but more personal in the handling'. Commentators, including Scott's biographer Gavin Stamp, have noted the power of the close arcading of the upper floor, which is largely blank but for four lancet windows; this was inspired by mediaeval traditions of library architecture. Other important features are the dormers with Geometrical tracery and the timber-lined vaulted ceiling of the upper floor of the main range.

The Library also has architectural and artistic significance for its high-quality materials and the very skilled craftsmanship displayed in its construction, from the carved stonework (although this is much eroded externally) to the decorated timber bookcases and single surviving display case inside. These are particular features of interest. There is further artistic interest in the stained glass roundels by Morris and Burne-Jones, both

alumni of the College, which were added in the late-19th century to the central ground floor southern windows in the main range

The building's setting is defined by gardens and the important buildings which surround it, including the Bodleian Library, Peryam's Buildings and the Rector's Lodgings. Its setting is important in its own right and for the contribution the building makes to the setting of other listed buildings and the character and appearance of the conservation area.

4.2 Hierarchy of Significance

This special interest of Exeter College Library, as outlined above, is manifest in the fabric and plan form of the building, which has the following hierarchy of significance.

Of the **highest significance** and particularly sensitive to change are:

- Fabric or features dating to the original phase of construction in 1856-7.
- The exterior fabric of the main range and the Annex, including the roofs. The fabric of both main roofs has been renewed and that of the Annex roof is hidden behind a parapet, but the forms of the roofs, including the conical roof of the spiral staircase, are significant features of the design. The modern rooflights within the Annex are later additions of no significance.
- The original timber doors with decorative strap hinges.
- The tracery of the windows and the upper storey's blind arcade, and other carved stonework including pinnacles, string courses, capitals and gargoyles, although the erosion of detail detracts from the significance of these features.
- The interiors of the main range on ground and upper floors, in particular the beamed ceiling of the ground floor and the timber-vaulted upper storey and the stone spiral-staircase.
- The stained glass roundels by Morris and Burne-Jones.

- The original 1856-7, Scott-designed bookcases and single surviving display case

Of **high significance** and also sensitive to change are:

- The plainer finishes of the original phase of construction, including interior ashlar-faced walls, the leaded windows (which are replacements of the originals, dating to the 1920s and 1930s), and the original timber floors, although these are in poor condition in places.
- The original surviving elements of the interior for the Annex, which has been more altered than that of the main range. Its overall form and features such as the tracery windows, roof structure, and door to the N have high significance. The 1957 floor, blocked windows, loss of original spatial quality, emulsion paint and modern fittings all detract from the significance of this part of the building.

Of **modest significance** and therefore less sensitive to change are:

The late-19th or early-20th century bookcases on the ground and first floor, which are high-quality historic additions (marked in green in Plates 36a-b).

The modern bookcases on the ground and first floor, which are of modest significance in themselves as they display a high quality of craftsmanship, although they detract from the original layout (marked in yellow in Plates 36a-b).

Of **neutral significance**, neither contributing to nor detracting from the significance of the whole is:

- The 1898 steel beams, which reinforce the ground floor ceiling.

Factors which detract from the building's significance and offer an opportunity for enhancement are:

- The modern entrance vestibule and security measures.
- Modern shelving and bookcases in the main range and on both floors of the Annex, which show no quality of craftsmanship and detract from the original design quality and layout of the listed building (shown in blue in Plates 36a-b).
- Strip lighting.
- Roller blinds.
- Modern lino and floor surface; hazard tape
- Exposed services.
- White paint to the ceiling beams in the ground floor of the main range and the Annex.
- General clutter.
- Lack of step-free access.
- In the Annex: the 1957 floor, blocked windows, loss of original spatial quality, emulsion paint and modern fittings.

4.3 Contribution to surrounding heritage assets and the Central (University and City) Conservation Area

The library is set within a group of medieval and later colleges, typically set around in-ward facing quadrangles, and other academic buildings located at the north-east corner of the enclosed medieval city. The draft Conservation Area Appraisal notes that *'The University of Oxford and its colleges are what make the conservation area distinctively different from other regional towns and cities. They endow it with architecture of international importance, generate an idiosyncratic type of planning [...] The colleges of the University developed an urban form in the middle ages which generates many of the most distinctive and famous characteristics of the city.* The draft Appraisal goes on to note that *'the growth of the University's central institutions is well shown by the magnificent group of buildings situated between Broad Street and St Mary's Church. This group grew out of the organisational focus provided by the University Schools and began with addition of the 14th century Convocation House and Library on the north side of St Mary's Church, followed in the 15th century with the building of the Divinity School and Duke Humfrey's Library. This nucleus expanded in the 17th century with the construction of the Schools' Quadrangle, Convocation House and Sheldonian Theatre. With the later addition of the Old Clarendon Building and Radcliffe Camera, this formed the exceptional architectural and historic sequence that is the aesthetic heart of the conservation area.'*³³

Exeter College contributes to the character, appearance and significance of this part of the Conservation Area principally in how it conforms to distinctive built form of collegiate architecture. The college buildings including the library share group value with the surrounding colleges and academic buildings. The interior of the college and library sit discreetly in the area and are largely hidden in street level views due to intervening built form.

33 Oxford_Central_Conservation_Area_Appraisal_DRAFT_3.0___Chapters_1_4

5.0 Commentary on the Proposals

5.1 Methodology

The impact assessment below is provided to satisfy the requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990 and the National Planning Policy Framework (NPPF) 2019. The Act requires that special regard is given to the special interest of a listed building, its setting, or any features of special interest it possesses. The NPPF (in paragraphs 193 and 194) requires local authorities to consider the impact of proposals and assess the level of harm that they might cause to the significance of a designated heritage asset. The NPPF states:

193 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). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

194 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.

In order to give due weight and special regard to the conservation of Exeter College Library, the proposals are described below in Section 5.2, with a particular focus on where and how they affect significant fabric. This section analyses, as required by the NPPF, if the proposals would cause harm to the significance of the listed building or surrounding heritage assets. This analysis of harm is presented alongside the descriptions of the proposals,

but shown in italics. The assessment also considers whether there are mitigating factors which lessen the potential for harm. It also identifies where aspects of the proposals would be beneficial.

The impact assessment has been undertaken both in light of the Planning (Listed Building and Conservation Areas) Act 1990 requirement that proposals consider the desirability of preserving the 'special interest' of the listed building and with regard to the NPPF's requirement to assess whether proposals cause harm to a listed building and, where harm is identified, to determine if this harm is 'substantial' or 'less than substantial'.

Having considered the desirability of preservation and assessed the degree of harm, Section 5.3 describes the public benefits that would be brought about by the proposals with regard to heritage. These benefits form part of the case for justifying the proposals, as required by the NPPF.

5.2 Description of the Proposals and Assessment of Impact

5.2.1 The Proposals Generally

The brief is for the conservation repair of the original structure, fabric and finishes; upgrading of all building services; a new toilet; a new library reading room and gallery in the annexe; an accessible lift, new stairs; and a new entrance to provide safe means of escape. The requirement is that the building be fully accessible to all users, comply with building regulations, and have improved energy efficiency.

The proposals are described in the Nex and Donald Insall Associates drawings that form the application for planning permission and listed building consent.

5.2.3 The Proposals for the Exterior

The proposals for the exterior relate mostly to conservation repair. These are described in the Donald Insall Associates drawings. They include cleaning, repair of mortar, or replacement of the stonework depending on the condition of the stone, introduction of lead cover flashings. The pinnacles on the east and west end gables, on the stair turret, and on each of the dormer windows of the main range would be reinstated. The design would be determined with stonemasons on site, using historical photographs as a guide. The wisteria on the south elevation would be retained, but with a new cabling system introduced to support it, with hooks in mortar joints. This will replace the current system which has mainly rusting pins in the stonework. The vegetation is being removed on all other elevations.

The proposals are also to refurbish the windows. The windows are all metal-framed with leaded lights, some original, others later replacements in a similar design to the originals; not all are openable or functioning effectively. The proposal is to refurbish the windows by removing the layers of paint, repainting, and repairing the hinges and handles. Only those windows which are beyond repair – identified in the window repair scheduled – will be replaced, and these in a like-for-like manner. The windows will be reglazed, in a leaded pattern (either diamond, as originally, or rectangular, as installed in the interwar period) to be agreed in advance between the College and conservation officer. Where the windows are bowing, additional tie bars or steel supports will be introduced. Transparent vented pockets on the inside of the Burne-Jones stained glass roundels will be installed to help protect them from deterioration.

The windows on the north elevation and the upper floor of the south elevation of the main range are in a sliding ‘sash’ design. The opening and closing mechanism has not been successful and has caused damage to the metal frames of the windows and to the fixed light windows adjacent. Therefore it is proposed to either replace these ‘sash’ windows with a similar design, but with a more robust pulley system and frame to help prevent future failing and damage, or to replace these with casement windows to match those in the ground floor south elevation. This decision would be subject to further consultation with the conservation officer.

The windows in the annex were adapted to form casements at mezzanine level, when the mezzanine was added in the 1950s. It is proposed to reinstate the upper lights as fixed panes and to adapt the lower lights as casements, to provide openable windows and adequate

ventilation at a level which corresponds to the new arrangement in the Annex, where the mezzanine floor is to be removed.

The historic doors would be refurbished and the north door in the annex range, which has been shortened when the mezzanine was inserted in the 1950s, would be restored to its original condition.

The impact of these conservation repairs to the stonework, windows and doors would be highly beneficial. This aspect of the proposals would conserve the fabric of the building and the works to the windows would ensure that these features, some of which have not been functioning well for many years, are returned to use which would help to ventilate the building, obviating the need for insensitive service runs within the interior. The works to restore the north original door would be beneficial.

The south elevation would be altered by the demolition of the original Bath stone wall to the gardeners’ store and the construction of a new wall and entrance to the library, also in Bath stone. The new design has been developed to reflect the character of the original wall and to complement the main range of the Library; the new wall is of the same scale as the one it replaces, with a modest opening proposed (to the west, rather than to the east) which is also of size which reflects the inner opening of the main library door.

This would cause some minor harm to the fabric of Exeter Library, in that some of the original stonework of the gardeners’ store wall would be removed. The door, while displaying original hinges, is a later replacement.

This aspect of the proposals would not affect the overall significance of the building. The significance would be preserved because the proposed replacement wall would be in the same materials and its proposed design is in keeping with the character of the listed building, whilst also being readable as a modern addition. The rebuilding of the wall in a new design is necessary to the new circulation arrangement, improves fire safety by offering an alternative means of escape, and provides an WC (improving the functioning of the Library) and therefore this minor change to the external appearance of the Library is justified.

The north elevation of the main range and the west elevation of the annex would be altered by the addition of a lift shaft. This would sit behind the original projecting stair turret. The main lift shaft sits below the cornice of the turret and its chamfered cap sits below the trefoil dormer of the conical roof of the stair turret. This form and scale reduces the impact of the lift shaft on the original building and ensured it would be a subservient feature in views of the Library from the Rector’s Garden. The lift shaft would be clad in cast-iron, its form softened by ‘tracery’ details to the casting. The location of the lift shaft also has a minimal impact on the interior of the building, as described below. A series of options of the lift location were analysed with regards to improving safe access and impacts on heritage; the proposed arrangement was considered to cause the least harm both in terms of loss of significant fabric and impact on views of the building.

In terms of impact on the exterior, the proposed lift is recessive and would cause no harm to the special interest of the Grade II-listed library elevations or to the

character of the Rector's or Fellows' Gardens. Wider views towards the proposed lift shaft have also been tested and no adverse impacts identified on the wider conservation area or the setting of other listed buildings. From inside the neighbouring Bodleian Library, the impact of the new lift shaft would be slight and the impact would be mitigated by the subtle tones and sophisticated detailing of the cladding design. The proposed lift shaft would be invisible from the first floor of the Bodleian, and from the ground floor of the Library's Convocation House the proposed shaft would be a recessive feature in views from the windows, where it would appear only against the backdrop of the rest of the Exeter Library building. This impact is minimal and does not amount to harm to the setting of the Grade I-listed Bodleian Library.

5.2.4 The Proposals for the Roofs

It is proposed to repair the roof of the main range, by recovering with a mixture of salvaged original slates and new material to match the existing, using British natural slate. Lead flashings would be repaired and the existing rainwater pipes replaced with cast iron square-section pipes to match a surviving example. A multi-foil insulant would be incorporated to improve the thermal efficiency of the structure. In conjunction with the ecological mitigation strategy, bat access slates will be incorporated where recommended.

The proposal for the annex roof is for it to be recovered in lead, to match the existing, and insulation incorporated within the roof structure. The 1950s rooflights would be removed and replaced with a continuous lantern with glazed sides, providing a more diffuse light into the

annex, in a design more in keeping with Scott's original building. Lead flashings would be repaired and the gutters renewed, and in some cases enlarged to cope with increased rainfall. Repairs would also be undertaken to the conical turret roof.

The roof to the gardeners' store located between the main range and the annex would be demolished, along with all fabric in this area and a new lead roof provided.

The impact of the proposals for the roofs would be wholly beneficial. The proposals would ensure the ongoing conservation of the building by providing a water-tight and insulated roof with appropriate guttering. The new rooflights would also be beneficial, being more in keeping with the historic design than the current 1950s rooflights and would have no impact on the exterior of the annex, because they are below the level of the stone parapet.

5.2.5 The Proposals for the Interior

The proposals for the interior may be divided into four sections: the addition of a lift and staircase at the southern end of the annex; the new entrance between the main range and the annex; the new gallery in the annex, and other alterations; and the refurbishment of the main library.

5.2.6 The addition of a lift and staircase at the southern end of the annex

A lift, which would make the both the main library and annex fully accessible to all users, including people in wheelchairs, is proposed. The location of the proposed lift has been considered carefully and a thorough assessment of alternative locations has taken place. The proposed location within the annex minimises the impact on the main library interior, avoiding alterations to the main range, which is largely unaltered. The exception is that new openings to access the lift would be made in the north wall of the main range, next to the entrances to the stair turret. The 1950s opening at ground floor level between the main range and the annex would be closed and the ashlar facing of the wall reinstated.

At first floor level, the lift would involve a new opening in the north wall of the main range. This would necessitate the removal of two original Scott-designed carved timber bookcases. A fire compartment would also be created around the new opening, with adaptations made to a third Scott bookcase to create an emergency enclosure in this bay, which would provide a refuge for a wheelchair user in the event of a fire. The Design and Access Statement has more detail about how this enclosure would look, how it would operate and the impact this would have on the character of the first floor of the main range of the library.

The proposed lift and a new staircase would have the greatest impact in the southern part of the annex, an area which has been more compromised than the main range with the addition of stairs and a mezzanine in the 1950s. The 1950s stairs and mezzanine would be removed as part of the proposals.

The proposed lift would cause no harm to the listed building within the annex, as this area has already been compromised by later alterations. The lift enclosure and new timber staircase would provide a well-designed new circulation route in the annex, offering better access to all parts of the building.

The impact of the proposed lift would cause some harm to the special interest of the main range of the building. At ground floor level in the main range, some harm would be caused by the loss of ashlar-faced wall to create a new opening, but this would be partially offset by the benefit of closing the adjacent modern opening in the wall between the main range and the annex and reinstating the original ashlar facing in this location.

At first floor level, in the main range, there would be harm to the special interest of the building caused by a second opening in the north wall, the loss of the Scott bookcases which line this corner of the Library, and the modifications required to provide a safe refuge in this reading bay in the event of a fire. These harms are offset by the benefit of providing full, unassisted access to all parts of the Library for all people, regardless of disability, and improvements in fire safety. The new lift would also enhance the functioning of the Library, because books could be more easily transported, supporting its conservation in the long term.

5.2.7 The new entrance between the main range and the annex

It is proposed to demolish fabric relating to the gardeners' bothy and former archive store room; this fabric, apart from the wall to the garden (discussed above) all post-dates the original phase of construction and has low significance. It is proposed to reinstate the historical circulation route between the main range and the annex, reopening a blocked arch between the store room and the annex and bringing the eastern door of the main range back into use by readers (it has been for staff only since the 1950s). The new entrance would contain a disabled WC and lockers and would be top-lit by circular lanterns.

The new entrance would have a beneficial impact on the special interest of the listed building. It would reinstate a historical circulation route between the main range and the annex and reopen a blocked historical opening, better revealing the original design of the building and its significance. The new entrance area would also provide additional facilities for readers (lockers and a WC) which would enhance the functioning of the Library, supporting its conservation in the long term.

5.2.8 The new gallery in the annex, and other alterations

It is proposed to remove the 1950s mezzanine floor in the annex and replace it with a new gallery at the same level, extending over half of the width of the annex area. Originally, the annex was a full-height reading room with a single spacious volume. The proposed gallery offers an appropriate balance between restoring the original volume of the annex and maintaining its functionality in terms of reader spaces and book shelving. The proposed gallery would be constructed of timber and accessed via staircases and the north and south ends. The proposed gallery would mean that the original windows on the western side of the annex would be appreciable in full for the first time since 1957. The large window at the north end of the annex would be appreciable in part, with only the easternmost portion obscured by the gallery (the current mezzanine bisects the whole window). The original door in the north wall, would be brought back into use and its original design would be appreciable once more.

The modern emulsion paint would be removed from the ashlar walls and the ceiling of the annex, revealing the original finishes.

The new gallery would have a hugely beneficial impact on the special interest of the listed building. It would better reveal the original design of the building and its significance than the current mezzanine, which truncates the historic fenestration of the annex. It would transform the utilitarian and redundant bookstack and the cramped and gloomy upper level reading room into a light-filled, well-designed reading space with warm timber finishes

and lofty proportions. The gallery would also provide attractive facilities for readers which would enhance the functioning of the Library, supporting its conservation in the long term. The removal of modern paint finishes would enhance the character of the annex, better revealing its significance.

The modern bookcases would all be removed and new bookcases provided.

This would have a neutral impact on the special interest of the building.

A new office would be created, between two of the buttresses on the eastern elevation of the building, abutting the Bodleian Library's western wall. This would involve the removal of a section of original wall of Exeter Library which would be replaced by a new wall and door, giving access to the new office. The foundations and elevation of the Bodleian would not be affected because the new office would be supported by the cantilevering concrete slab to the annex of Exeter Library. As a result there would be no need for underpinning the foundations of either the Bodleian Library or Exeter Library. The detailing of where the new construction would abut the Bodleian wall is shown in the Design and Access Statement, and has been designed to ensure a resilient connection. The new office would be below the cill level of the windows in the Bodleian's western elevation, in the tight gap between the two buildings, so there would be no visual impact.

This would cause some minor harm to the fabric of Exeter Library, in that some of the original stonework would be removed, but this would not affect the overall

significance of the building because this fabric is not of high significance, being so close to the Bodleian wall to the north that is only visible from within the narrow passage between the two buildings, and, inside the Library, the fabric is concealed by bookcases. The additional office space would also improve the functionality of the Library, supporting its conservation in the long term.

5.2.9 The refurbishment of the main library

It is proposed to refurbish the fixtures and fittings of the main library range. This would involve:

- Removal of the late-19th-century steel beams in the ceiling and replacement with more discreet metal structural flange plates and plywood deck (applied to the top), ensuring the structural integrity of the building. Removal of modern paint finishes to reveal the original timber finish of the ceiling.

This would be beneficial, as it would reinstate the original ceiling and better reveal the significance of the ground floor interior.

- Removal of the glazed vestibule and the creation of a draught lobby in the westernmost reading bay, by introducing a glazed double door and glazed screens in between and above the westernmost bank of Scott-designed carved timber bookcases.

Some very minor harm to the character of the main range would be caused by the addition of a glazed screen and doors in the westernmost reading bay, though this has

been mitigated through careful design using frameless glass. This would be offset by the removal of the existing vestibule which would be beneficial.

- Repair of the Scott-designed carved timber bookcases.

This would be beneficial to the special interest of the listed building.

- Repair and replacement of timber floor boards. The condition of the floorboards is highly variable with some in poor condition. The central route through the library is covered in lino, which detracts from the character of the building. It is proposed to carefully remove all the floor boards in the main range and consolidate the surviving original boards in good condition by relaying these on the upper level reading room in the main range. It is proposed to replace the floor boards on the ground floor of the main range, with the precise details of the boards to be explored further and discussed with the conservation officer.

This would be beneficial to the special interest of the listed building, in particular the replacement of modern lino with floorboards.

New furniture and M&E services are proposed, including new desks with integrated lighting, underfloor heating, blinds for the windows, and power-sockets.

This would be beneficial to the character of the building, which has been eroded by layers of ad hoc, piecemeal modern furniture, fittings and surface-mounted cables, lighting and heating pipes. The new furniture, fixtures and fittings would be of a high-quality design.

- The modern bookcases would all be removed and new bookcases provided.

This would have a neutral impact on the special interest of the building.

5.2.10 The Proposals for the Setting

The proposals are described in the Todd Longstaffe-Gowan drawings. The landscape proposals include new surfaces to the paths, benches, and planting.

The proposals for the setting would have a beneficial effect on the listed building, enhancing its garden setting and protecting it from harm caused by vegetation on the surface of the stonework.

5.3 Justification of the Proposals

The key test in determining the planning and listed building consent applications is to ensure that, in accordance with Section 16 and 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990, the proposals would succeed in 'preserving the building or its setting or any features of special architectural or historic interest which it possesses'. In line with the NPPF, harm to the significance of a listed building should be clearly and

convincingly justified by necessity and mitigated by good design, in order to preserve the building's special interest overall.

These are the principles with which the proposals for Exeter College Library have been developed by Nex and Donald Insall Associates. Each intervention has been designed to fit within the original character of the building, helping to mitigate any harm which might arise from the alterations. The proposals would, overall, be beneficial to the significance of the listed building. They offer a conservation-led approach to its repair and adaptation to meet the needs of readers and staff. They would fulfil the brief described above, conserve the building, and allow it to function effectively for the foreseeable future in its original and optimum use.

The National Planning Policy Framework requires the proposals to be assessed as causing either 'substantial' or 'less than substantial' harm. The alterations described above can be summarised as causing 'less than substantial' harm to the library building. No aspect of the proposals has a serious impact on a key element of the building's special interest or its setting. The features identified as having the highest of high significance in section 4.2 would be preserved or, in the case of the windows and timber floorboards, would be conserved to the highest standard, with careful repair or like-for-like replacement of defective elements. The only exception to this is the loss of two of the Scott-designed carved bookcases on the first floor of the main range but, given this is for the purpose of providing full independent access to the library for wheelchair users, it is justified. The remaining original bookcases would be repaired to a high standard, securing their long-term functionality.

The opportunity has also been taken to propose remedies for the majority of the factors identified in section 4.2 which detract from the building's significance. The modern entrance vestibule and security measures would be removed, along with lino to the floors and hazard tape around areas of flooring in poor condition. The modern strip lighting, roller blinds, shelving and bookcases, heating pipes and exposed services would be replaced with better designed alternative. The lack of step-free access would be overcome, something of the original spatial quality restored to the annex, and original circulation route between the two ranges would be reinstated. The annex windows and door, all of Scott's original design, would be revealed by the new gallery. Modern emulsion paint finishes would be removed from the ceilings in the ground floor main range and the annex, and from the walls of the annex which would be restored to their original ashlar condition.

Where a proposal is found to cause 'less than substantial harm' to a listed building, the National Planning Policy Framework states, in paragraph 196:

... this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

With regard to heritage, there are clear public benefits which accrue from the proposals. These are:

- The repair and conservation of the exterior envelope of the building, including stonework repairs, reinstatement of stonework details (in particular the pinnacles on the gables), repairs to the windows to make them functional, and roof repairs.

- Conservation repair of the majority of the original bookcases and the floorboards and ceilings.
- Reinstatement of the original circulation route between the main range and the annex, blocking up a plain, later opening between the two spaces and reopening a blocked original arched opening.
- Vast improvements to the quality of the annex space, replacing a redundant bookstack and cramped upper reading room with a spacious single volume, as originally, with a gallery, thus revealing the windows to the west and north elevations (bisected or obscured since 1957) and reusing the original north door.
- Careful design of new features, and good quality materials and workmanship for the new interventions.
- A new lift which would mean the building was fully accessible to all.
- Improvements to fire safety.
- Measures to improve the energy efficiency of the building including insulation to the roofs and enhancements to the passive ventilation through openable windows.
- Improvements to the building's garden setting.
- The fact that the alterations would better equip the building to meet modern expectations of a library, and thus deepen its long-term viability in its original and optimum use.

These benefits, which because this is a listed building are considered in the National Planning Policy Framework to constitute public benefits, will outweigh any 'less than substantial' harm that is found to arise from the proposals.

5.4 Conclusion

There are a small number of instances where the potential for harm to the significance of the listed building has been found. These are modest interventions to the listed building, however, and any potential for harm should be considered as much 'less than substantial'. This harm is mitigated by the careful design of new interventions and outweighed by the benefits to the building that the alterations would bring, overall. Considered collectively the proposals would preserve the significance of the listed building and enhance people's ability to appreciate this significance. The proposals would cause no harm to the setting of nearby listed buildings nor the wider conservation area due to the discreet and sensitive design approach. The proposals meet the requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990 and the National Planning Policy Framework. Any 'less than substantial harm' to the building would be outweighed by 'public benefits' and the building would be conserved in a manner appropriate to its significance. Therefore planning permission and listed building consent should be granted.

Appendix I - Statutory List Description

Exeter College Library, Fellows Garden

Grade: II

Date First Listed: 29th January 1968

List Entry Number: 1046722

List Entry:

Rebuilt by George Gilbert Scott 1856-7, in Bath stone.

Listing NGR: SP5149606386

Appendix II - Planning Policy and Guidance

National 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 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 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 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.

National Planning Policy Framework

Any proposals for consent relating to heritage assets are subject to the policies of the NPPF (February 2019). 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 a well-designed and safe built environment,

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 contribute to protecting and enhancing our natural, built and historic environment; including making effective use of land, helping to improve 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:

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

In determining applications local planning authorities are required to take account of significance, viability, sustainability and local character and distinctiveness. Paragraph 192 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 193 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 the 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 194 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.

Where a proposed development will lead to 'substantial harm' to or total loss of significance of a designated heritage asset paragraph 195 of the NPPF states that:

...local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or 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 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;

196. 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.

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 200 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 201, 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 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.

National Planning Practice Guidance

The National Planning Practice Guidance (NPPG) was published on the 23rd 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

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

The purpose of the Good Practice Advice note is to provide information on good practice to assist in implementing historic environment policy in the National Planning Policy Framework (NPPF) and the related guidance given in the National Planning Practice Guide (NPPG).

Note 2 'Managing Significance in Decision-Taking'

The Assessment of Significance as part of the Application Process

Paragraph 7 emphasises the need to properly assess the nature, extent and importance of the significance of a heritage asset and the contribution of its setting early in the process, in order to form a successful development, and in order for the local planning authority to make decisions in line with legal objectives and the objectives of the development plan and the policy requirements of the NPPF.

8. Understanding the nature of the significance is important to understanding the need for and best means of conservation. For example, a modern building of high architectural interest will have quite different sensitivities from an archaeological site where the interest arises from the possibility of gaining new understanding of the past.
9. Understanding the extent of that significance is also important because this can, among other things, lead to a better understanding of how adaptable the asset may be and therefore improve viability and the prospects for long term conservation.
10. Understanding the level of significance is important as it provides the essential guide to how the policies should be applied. This is intrinsic to decision-taking where there is unavoidable conflict with other planning objectives.

11. To accord with the NPPF, an applicant will need to undertake an assessment of significance to inform the application process to an extent necessary to understand the potential impact (positive or negative) of the proposal and to a level of thoroughness proportionate to the relative importance of the asset whose fabric or setting is affected.

Cumulative Impact

28. The cumulative impact of incremental small-scale changes may have as great an effect on the significance of a heritage asset as a larger scale change. Where the significance of a heritage asset has been compromised in the past by unsympathetic development to the asset itself or its setting, consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset in order to accord with NPPF policies. Negative change could include severing the last link to part of the history of an asset or between the asset and its original setting. Conversely, positive change could include the restoration of a building's plan form or an original designed landscape.

Listed Building Consent Regime

29. Change to heritage assets is inevitable but it is only harmful when significance is damaged. The nature and importance of the significance that is affected will dictate the proportionate response to assessing that change, its justification, mitigation and any recording which may be needed if it is to go ahead. In the case of listed buildings, the need for owners to receive listed building consent in advance of works which affect special interest is a simple mechanism but it is not always clear which kinds of works would require consent. In certain circumstances there are alternative means of granting listed building consent under the Enterprise & Regulatory Reform Act 2013.

Opportunities to Enhance Assets, their Settings and Local Distinctiveness

52. Sustainable development can involve seeking positive improvements in the quality of the historic environment. There will not always be opportunities to enhance the significance or improve a heritage asset but the larger the asset the more likely there will be. Most conservation areas, for example, will have sites within them that could add to the character and value of the area through development, while listed buildings may often have extensions or other alterations that have a negative impact on the significance. Similarly, the setting of all heritage assets will

frequently have elements that detract from the significance of the asset or hamper its appreciation.

Design and Local Distinctiveness

53. Both the NPPF (section 7) and PPG (section ID26) contain detail on why good design is important and how it can be achieved. In terms of the historic environment, some or all of the following factors may influence what will make the scale, height, massing, alignment, materials and proposed use of new development successful in its context:

- The history of the place
- The relationship of the proposal to its specific site
- The significance of nearby assets and the contribution of their setting, recognising that this is a dynamic concept
- The general character and distinctiveness of the area in its widest sense, including the general character of local buildings, spaces, public realm and the landscape, the grain of the surroundings, which includes, for example the street pattern and plot size
- The size and density of the proposal related to that of the existing and neighbouring uses
- Landmarks and other built or landscape features which are key to a sense of place
- The diversity or uniformity in style, construction,

materials, colour, detailing, decoration and period of existing buildings and spaces

- The topography
- Views into, through and from the site and its surroundings
- Landscape design
- The current and historic uses in the area and the urban grain
- The quality of the materials

Note 3 'The Setting of Heritage Assets' (December 2017)

This note provides guidance on the setting of heritage assets, which is separate to issues of curtilage, character or context.

The Extent of Setting

8. The NPPF makes it clear that the extent of the setting of a heritage asset 'is not fixed and may change as the asset and its surroundings evolve'. All of the following matters may affect considerations of the extent of setting:
- While setting can be mapped in the context of an individual application or proposal, it cannot be definitively and permanently described for all time as a spatially bounded area or as lying within a set distance of a heritage asset. This is because the surroundings of a heritage asset will change over time, and because new information on

heritage assets may alter what might previously have been understood to comprise their setting and the values placed on that setting and therefore the significance of the heritage asset.

- Extensive heritage assets, such as historic parks and gardens, landscapes and townscapes, can include many heritage assets, historic associations between them and their nested and overlapping settings, as well as having a setting of their own. A conservation area is likely to include the settings of listed buildings and have its own setting, as will the hamlet, village or urban area in which it is situated (explicitly recognised in green belt designations).
- Consideration of setting in urban areas, given the potential numbers and proximity of heritage assets, often overlaps with considerations both of townscape/urban design and of the character and appearance of conservation areas. Conflict between impacts on setting and other aspects of a proposal can be avoided or mitigated by working collaboratively and openly with interested parties at an early stage.

Views and Setting

10. The contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, long, short or of lateral spread, and include a variety of views of, from, across, or including that asset.

11. Views which contribute more to understanding the significance of a heritage asset include:
- those where the composition within the view was a fundamental aspect of the design or function of the heritage asset
 - those where town- or village-scape reveals views with unplanned or unintended beauty
 - those with historical associations, including viewing points and the topography of battlefields
 - those with cultural associations, including landscapes known historically for their picturesque and landscape beauty, those which became subjects for paintings of the English landscape tradition, and those views which have otherwise become historically cherished and protected
 - those where relationships between the asset and other heritage assets or natural features or phenomena such as solar or lunar events are particularly relevant
12. Assets, whether contemporaneous or otherwise, which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons include:
- military and defensive sites
 - telegraphs or beacons
 - prehistoric funerary and ceremonial sites
 - historic parks and gardens with deliberate links

to other designed landscapes and remote 'eye-catching' features or 'borrowed' landmarks beyond the park boundary

13. Views may be identified and protected by local planning policies and guidance for the part they play in shaping our appreciation and understanding of England's historic environment, whether in rural or urban areas and whether designed to be seen as a unity or as the cumulative result of a long process of development. This does not mean that additional views or other elements or attributes of setting do not merit consideration. Such views include:
- views identified as part of the plan-making process, such as those identified in the London View Management Framework (LVMF, Mayor of London 2010) and Oxford City Council's View Cones (2005) and Assessment of the Oxford View Cones (2015 Report)
 - views identified in character area appraisals or in management plans, for example of World Heritage Sites
 - important designed views from, to and within historic parks and gardens that have been identified as part of the evidence base for development plans, and
 - views that are identified by local planning authorities when assessing development proposals

Where complex issues involving views come into play in the assessment of such views – whether for the purposes of providing a baseline for plan-making or for development management – a formal views analysis may be merited.

Setting and the Significance of Heritage Assets

9. Setting is not itself a heritage asset, nor a heritage designation, although land comprising a setting may itself be designated (see below Designed settings). Its importance lies in what it contributes to the significance of the heritage asset or to the ability to appreciate that significance. The following paragraphs examine some more general considerations relating to setting and significance.

Cumulative Change

Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset. Negative change could include severing the last link between an asset and its original setting; positive change could include the restoration of a building's original designed landscape or the removal of structures impairing key views of it (see also paragraph 40 for screening of intrusive developments).

Change over Time

Settings of heritage assets change over time. Understanding this history of change will help to determine how further development within the asset's setting is likely to affect the contribution made by setting to the significance of the heritage asset. Settings of heritage assets which closely resemble the setting at the time the asset was constructed or formed are likely to contribute particularly strongly to significance but settings which have changed may also themselves enhance significance, for instance where townscape character has been shaped by cycles of change over the long term. Settings may also have suffered negative impact from inappropriate past developments and may be enhanced by the removal of the inappropriate structure(s).

Access and Setting

Because the contribution of setting to significance does not depend on public rights or ability to access it, significance is not dependent on numbers of people visiting it; this would downplay such qualitative issues as the importance of quiet and tranquillity as an attribute of setting, constraints on access such as remoteness or challenging terrain, and the importance of the setting to a local community who may be few in number. The potential for appreciation of the asset's significance may increase once it is interpreted or mediated in some way, or if access to currently inaccessible land becomes possible.

Buried Assets and Setting

Heritage assets that comprise only buried remains may not be readily appreciated by a casual observer. They nonetheless retain a presence in the landscape and, like other heritage assets, may have a setting. These points apply equally, in some rare cases, to designated heritage assets such as scheduled monuments or Protected Wreck Sites that are periodically, partly or wholly submerged, eg in the intertidal zone on the foreshore.

The location and setting of historic battles, otherwise with no visible traces, may include important strategic views, routes by which opposing forces approached each other and a topography and landscape features that played a part in the outcome.

Buried archaeological remains may also be appreciated in historic street or boundary patterns, in relation to their surrounding topography or other heritage assets or through the long-term continuity in the use of the land that surrounds them. While the form of survival of an asset may influence the degree to which its setting contributes to significance and the weight placed on it, it does not necessarily follow that the contribution is nullified if the asset is obscured or not readily visible.

Designed Settings

Many heritage assets have settings that have been designed to enhance their presence and visual interest or to create experiences of drama or surprise. In these special circumstances, these designed settings may be regarded as heritage assets in their own right, for instance the designed landscape around a country

house. Furthermore they may, themselves, have a wider setting: a park may form the immediate surroundings of a great house, while having its own setting that includes lines-of-sight to more distant heritage assets or natural features beyond the park boundary. Given that the designated area is often restricted to the 'core' elements, such as a formal park, it is important that the extended and remote elements of the design are included in the evaluation of the setting of a designed landscape. Reference is sometimes made to the 'immediate', 'wider' and 'extended' setting of heritage assets, but the terms should not be regarded as having any particular formal meaning. While many day-to-day cases will be concerned with development in the vicinity of an asset, development further afield may also affect significance, particularly where it is large-scale, prominent or intrusive. The setting of a historic park or garden, for instance, may include land beyond its boundary which adds to its significance but which need not be confined to land visible from the site, nor necessarily the same as the site's visual boundary. It can include:

- land which is not part of the park or garden but which is associated with it by being adjacent and visible from it
- land which is not part of the site but which is adjacent and associated with it because it makes an important contribution to the historic character of the site in some other way than by being visible from it, and
- land which is a detached part of the site and makes an important contribution to its historic character either by being visible from it or in some other way, perhaps by historical association

Setting and Urban Design

As mentioned above (paragraph 8, The extent of setting), the numbers and proximity of heritage assets in urban areas mean that the protection and enhancement of setting is intimately linked to townscape and urban design considerations. These include the degree of conscious design or fortuitous beauty and the consequent visual harmony or congruity of development, and often relates to townscape attributes such as enclosure, definition of streets and spaces and spatial qualities as well as lighting, trees, and verges, or the treatments of boundaries or street surfaces.

Setting and Economic and Social Viability

Sustainable development under the NPPF can have important positive impacts on heritage assets and their settings, for example by bringing an abandoned building back into use or giving a heritage asset further life. However, the economic viability of a heritage asset can be reduced if the contribution made by its setting is diminished by badly designed or insensitively located development. For instance, a new road scheme affecting the setting of a heritage asset, while in some cases increasing the public's ability or inclination to visit and/or use it, thereby boosting its economic viability and enhancing the options for the marketing or adaptive re-use of a building, may in other cases have the opposite effect.

Landscape Assessment and Amenity

14. Analysis of setting is different from landscape assessment. While landscapes include everything within them, the entirety of very extensive settings may not contribute equally to the significance of a heritage asset, if at all. Careful analysis is therefore required to assess whether one heritage asset at a considerable distance from another, though intervisible with it – a church spire, for instance – is a major component of the setting, rather than just an incidental element within the wider landscape.
15. Assessment and management of both setting and views are related to consideration of the wider landscape, which is outside the scope of this advice note. Additional advice on views is available in Guidelines for Landscape and Visual Impact Assessment, 3rd edition, published by the Landscape Institute and the Institute of Environmental Management and Assessment (in partnership with Historic England).
16. Similarly, setting is different from general amenity. Views out from heritage assets that neither contribute to significance nor allow appreciation of significance are a matter of amenity rather than of setting.

A Staged Approach to Proportionate Decision-taking

17. All heritage assets have significance, some of which have particular significance and are designated. The contribution made by their setting to their significance also varies. Although many settings may be enhanced by development, not all settings have the same capacity to accommodate change without harm to the significance of the heritage asset or the ability to appreciate it. This capacity may vary between designated assets of the same grade or of the same type or according to the nature of the change. It can also depend on the location of the asset: an elevated or overlooked location; a riverbank, coastal or island location; or a location within an extensive tract of flat land may increase the sensitivity of the setting (ie the capacity of the setting to accommodate change without harm to the heritage asset's significance) or of views of the asset. This requires the implications of development affecting the setting of heritage assets to be considered on a case-by-case basis.
18. Conserving or enhancing heritage assets by taking their settings into account need not prevent change; indeed change may be positive, for instance where the setting has been compromised by poor development. Many places coincide with the setting of a heritage asset and are subject to some degree of change over time. NPPF policies, together with the guidance on their implementation in the Planning Policy Guidance (PPG), provide the framework for the consideration of change

affecting the setting of undesignated and designated heritage assets as part of the decision-taking process (NPPF, paragraphs 131-135 and 137).

19. Amongst the Government's planning policies for the historic environment is that conservation decisions are based on a proportionate assessment of the particular significance of any heritage asset that may be affected by a proposal, including by development affecting the setting of a heritage asset. Historic England recommends the following broad approach to assessment, undertaken as a series of steps that apply proportionately to the complexity of the case, from straightforward to complex:

Step 1: Identify which heritage assets and their settings are affected

Step 2: Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated

Step 3: Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it

Step 4: Explore ways to maximise enhancement and avoid or minimise harm

Step 5: Make and document the decision and monitor outcomes

Historic England: Conservation Principles and Assessment (2008)

Conservation Principles (2008) explores, on a more philosophical level, the reason why society places a value on heritage assets beyond their mere utility. It identifies four types of heritage value that an asset may hold: aesthetic, communal, historic and evidential value. This is simply another way of analysing its significance. These values can help shape the most efficient and effective way of managing the heritage asset so as to sustain its overall value to society.

Evidential Value

35. Evidential value derives from the potential of a place to yield evidence about past human activity.
36. Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them. These remains are part of a record of the past that begins with traces of early humans and continues to be created and destroyed. Their evidential value is proportionate to their potential to contribute to people's understanding of the past.
37. In the absence of written records, the material record, particularly archaeological deposits, provides the only source of evidence about the distant past. Age is therefore a strong indicator of relative evidential value, but is not paramount,

since the material record is the primary source of evidence about poorly documented aspects of any period. Geology, landforms, species and habitats similarly have value as sources of information about the evolution of the planet and life upon it.

38. Evidential value derives from the physical remains or genetic lines that have been inherited from the past. The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.

Historical Value

39. Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.
40. The idea of illustrating aspects of history or prehistory – the perception of a place as a link between past and present people – is different from purely evidential value. Illustration depends on visibility in a way that evidential value (for example, of buried remains) does not. Places with illustrative value will normally also have evidential value, but it may be of a different order of importance. An historic building that is one of many similar examples may provide little unique evidence about the past, although each illustrates the intentions of its creators

equally well. However, their distribution, like that of planned landscapes, may be of considerable evidential value, as well as demonstrating, for instance, the distinctiveness of regions and aspects of their social organisation.

41. Illustrative value has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through shared experience of a place. The illustrative value of places tends to be greater if they incorporate the first, or only surviving, example of an innovation of consequence, whether related to design, technology or social organisation. The concept is similarly applicable to the natural heritage values of a place, for example geological strata visible in an exposure, the survival of veteran trees, or the observable interdependence of species in a particular habitat. Illustrative value is often described in relation to the subject illustrated, for example, a structural system or a machine might be said to have 'technological value'.
42. Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time. The way in which an individual built or furnished their house, or made a garden, often provides insight into their

personality, or demonstrates their political or cultural affiliations. It can suggest aspects of their character and motivation that extend, or even contradict, what they or others wrote, or are recorded as having said, at the time, and so also provide evidential value.

43. Many buildings and landscapes are associated with the development of other aspects of cultural heritage, such as literature, art, music or film. Recognition of such associative values tends in turn to inform people's responses to these places. Associative value also attaches to places closely connected with the work of people who have made important discoveries or advances in thought about the natural world.
44. The historical value of places depends upon both sound identification and direct experience of fabric or landscape that has survived from the past, but is not as easily diminished by change or partial replacement as evidential value. The authenticity of a place indeed often lies in visible evidence of change as a result of people responding to changing circumstances. Historical values are harmed only to the extent that adaptation has obliterated or concealed them, although completeness does tend to strengthen illustrative value.
45. The use and appropriate management of a place for its original purpose, for example as a place of recreation or worship, or, like a watermill, as a machine, illustrates the relationship between design and function, and so may make a major contribution to its historical values. If so,

cessation of that activity will diminish those values and, in the case of some specialised landscapes and buildings, may essentially destroy them. Conversely, abandonment, as of, for example, a medieval village site, may illustrate important historical events.

Aesthetic Value

46. Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.
47. Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects – for example, where the qualities of an already attractive landscape have been reinforced by artifice – while others may inspire awe or fear. Aesthetic values tend to be specific to a time and cultural context, but appreciation of them is not culturally exclusive.
48. Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation) and usually materials or planting, decoration or detailing, and craftsmanship. It may extend to an intellectual programme governing the design (for example, a building

as an expression of the Holy Trinity), and the choice or influence of sources from which it was derived. It may be attributed to a known patron, architect, designer, gardener or craftsman (and so have associational value), or be a mature product of a vernacular tradition of building or land management. Strong indicators of importance are quality of design and execution, and innovation, particularly if influential.

49. Sustaining design value tends to depend on appropriate stewardship to maintain the integrity of a designed concept, be it landscape, architecture, or structure.
50. It can be useful to draw a distinction between design created through detailed instructions (such as architectural drawings) and the direct creation of a work of art by a designer who is also in significant part the craftsman. The value of the artwork is proportionate to the extent that it remains the actual product of the artist's hand. While the difference between design and 'artistic' value can be clear-cut, for example statues on pedestals (artistic value) in a formal garden (design value), it is often far less so, as with repetitive ornament on a medieval building.
51. Some aesthetic values are not substantially the product of formal design, but develop more or less fortuitously over time, as the result of a succession of responses within a particular cultural framework. They include, for example, the seemingly organic form of an urban or rural landscape; the relationship of vernacular buildings and structures and their materials

to their setting; or a harmonious, expressive or dramatic quality in the juxtaposition of vernacular or industrial buildings and spaces. Design in accordance with Picturesque theory is best considered a design value.

52. Aesthetic value resulting from the action of nature on human works, particularly the enhancement of the appearance of a place by the passage of time ('the patina of age'), may overlie the values of a conscious design. It may simply add to the range and depth of values, the significance, of the whole; but on occasion may be in conflict with some of them, for example, when physical damage is caused by vegetation charmingly rooting in masonry. 53 While aesthetic values may be related to the age of a place, they may also (apart from artistic value) be amenable to restoration and enhancement. This reality is reflected both in the definition of conservation areas (areas whose 'character or appearance it is desirable to preserve or enhance') and in current practice in the conservation of historic landscapes.

Communal Value

54. Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.

55. Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it. The most obvious examples are war and other memorials raised by community effort, which consciously evoke past lives and events, but some buildings and places, such as the Palace of Westminster, can symbolise wider values. Such values tend to change over time, and are not always affirmative. Some places may be important for reminding us of uncomfortable events, attitudes or periods in England's history. They are important aspects of collective memory and identity, places of remembrance whose meanings should not be forgotten. In some cases, that meaning can only be understood through information and interpretation, whereas, in others, the character of the place itself tells most of the story.
56. Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. Some may be comparatively modest, acquiring communal significance through the passage of time as a result of a collective memory of stories linked to them. They tend to gain value through the resonance of past events in the present, providing reference points for a community's identity or sense of itself. They may have fulfilled a community function that has generated a deeper attachment, or shaped some aspect of community behaviour or attitudes. Social value

can also be expressed on a large scale, with great time-depth, through regional and national identity.

57. The social values of places are not always clearly recognised by those who share them, and may only be articulated when the future of a place is threatened. They may relate to an activity that is associated with the place, rather than with its physical fabric. The social value of a place may indeed have no direct relationship to any formal historical or aesthetic values that may have been ascribed to it.
58. Compared with other heritage values, social values tend to be less dependent on the survival of historic fabric. They may survive the replacement of the original physical structure, so long as its key social and cultural characteristics are maintained; and can be the popular driving force for the re-creation of lost (and often deliberately destroyed or desecrated) places with high symbolic value, although this is rare in England.
59. Spiritual value attached to places can emanate from the beliefs and teachings of an organised religion, or reflect past or present-day perceptions of the spirit of place. It includes the sense of inspiration and wonder that can arise from personal contact with places long revered, or newly revealed.
60. Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life. Their value is generally dependent on the perceived survival of the historic fabric or character of the place, and can be extremely sensitive to modest changes to that character, particularly to the activities that happen there.

Local Planning Policy and Guidance

Local Policy

City of Oxford Local Plan (2016-2036)

The City of Oxford Local Plan provides the following heritage related policies.

Policy DH2: Views and building heights

The City Council will seek to retain significant views both within Oxford and from outside, in particular to and from the historic skyline. Planning permission will not be granted for any building or structure that would harm the special significance of Oxford's historic skyline. Planning permission will be granted for developments of appropriate height or massing, as demonstrated by the following criteria, all of which should be met: a) design choices regarding height and massing have a clear design rationale and the impacts will be positive; and b) any design choice to design buildings to a height that would impact on character should be fully explained, and regard should be had to the guidance on design of higher buildings set out in the High Buildings Study TAN. In particular, the impacts in terms of the four visual tests of obstruction, impact on the skyline, competition and change of character should be explained; and c) it should be demonstrated how proposals have been designed to have a positive impact through their massing, orientation, the relation of the building to the street, and the potential impact on important views including both in to the historic skyline and out towards Oxford's green setting. The area within a 1,200 metre radius of Carfax

tower (the Historic Core Area) contains all the buildings that comprise the historic skyline, so new developments that exceed 18.2 m (60 ft) in height or ordnance datum (height above sea level) 79.3 m (260 ft) (whichever is the lower) are likely to intrude into the skyline. Development above this height should be limited in bulk and must be of the highest design quality. Applications for proposed development that exceeds that height will be required to provide extensive information so that the full impacts of any proposals can be understood and assessed, including: i. a Visual Impact Assessment, which includes the use of photos and verified views produced and used in a technically appropriate way, which are appropriate in size and resolution to match the perspective and detail as far as possible to that seen in the field, representing the landscape and proposed development as accurately as possible ii. use of 3D modelling so that the impact of the development from different locations can be understood, including any view cone views that are affected; and iii. an explanation of what the impacts will be in terms of the four visual tests of obstruction, impact on the skyline, competition and change of character; and iv. reference to how the guidance in the High Buildings Study Technical Advice Note has been followed. Any proposals within the Historic Core Area or View Cones that may impact on roofscape and the foreground part of views (including proposals where they are below the Carfax datum point, for example plant) should be designed carefully, and should meet all the following criteria: • they are based on a clear understanding of characteristic positive aspects of roofscape in the area; and • they contribute positively to the roofscape, to enhance any significant long views the development may be part of and also the experience at street level; Planning permission will not be granted for development proposed within a View Cone or the setting

of a View Cone if it would harm the special significance of the view. The View Cones and the Historic Core Area (1,200m radius of Carfax tower) are defined on the Policies Map.

Policy DH3: Designated heritage assets

Planning permission or listed building consent will be granted for development that respects and draws inspiration from Oxford's unique historic environment (above and below ground), responding positively to the significance character and distinctiveness of the heritage asset and locality. For all planning decisions for planning permission or listed building consent affecting the significance of designated heritage assets, great weight will be given to the conservation of that asset and to the setting of the asset where it contributes to that significance or appreciation of that significance). An application for planning permission for development which would or may affect the significance of any designated heritage asset, either directly or by being within its setting, should be accompanied by a heritage assessment that includes a description of the asset and its significance and an assessment of the impact of the development proposed on the asset's significance. As part of this process full regard should be given to the detailed character assessments and other relevant information set out any relevant conservation area appraisal and management plan. The submitted heritage assessment must include information sufficient to demonstrate: a) an understanding of the significance of the heritage asset, including recognition of its contribution to the quality of life of current and future generations and the wider social, cultural, economic

and environmental benefits they may bring; and b) that the development of the proposal and its design process have been informed by an understanding of the significance of the heritage asset and that harm to its significance has been avoided or minimised; and c) that, in cases where development would result in harm to the significance of a heritage asset, including its setting, the extent of harm has been properly and accurately assessed and understood, that it is justified, and that measures are incorporated into the proposal, where appropriate, that mitigate, reduce or compensate for the harm; Where the setting of an asset is affected by a proposed development, the heritage assessment should include a description of the extent to which the setting contributes to the significance of the asset, as well as an assessment of the impact of the proposed development on the setting and its contribution to significance. Substantial harm to or loss of Grade II listed buildings, or Grade II registered parks or gardens, should be exceptional. Substantial harm to or loss of assets of the highest significance, notably scheduled monuments, Grade I and II* listed buildings, Grade I and II* registered parks and gardens, should be wholly exceptional. Where a proposed development will lead to substantial harm to or loss of the significance of a designated heritage asset, planning permission or listed building consent will only be granted if: i. the harm is necessary to achieve substantial public benefits that outweigh the harm or loss; or all of the following

apply: ii. the nature of the asset prevents all reasonable uses of the sites; and iii. no viable use of the asset itself can be found in the medium term (through appropriate marketing) that will enable its conservation; and iv. conservation by grant funding or similar is not possible; and v. the harm or loss is outweighed by the benefit of bringing the site back into use; vi. a plan for recording and advancing understanding of the significance of any heritage assets to be lost, including making this evidence publicly available, is agreed with the City Council. Where a development proposal will lead to less than substantial harm to a designated heritage asset, this harm must be weighed against the public benefits of the proposal. Clear and extensive justification for this harm should be set out in full in the heritage assessment.

Policy DH4: Archaeological remains

Within the City Centre Archaeological Area, on allocated sites where identified, or elsewhere where archaeological deposits and features are suspected to be present (including upstanding remains), applications should include sufficient information to define the character, significance and extent of such deposits so far as reasonably practical. This information should include: a) a Heritage Assessment that includes a description of the impacted archaeological deposit or feature (including where relevant its setting), an assessment of its significance and the impact of the proposed development on its significance, in all cases using a proportionate level of detail that is sufficient to understand the potential impact of the proposal.

The Statement should reference appropriate records (including the information held on the Oxford Historic Environment Record); and b) if appropriate, a full archaeological desk-based assessment and the results of evaluation by fieldwork (produced by an appropriately qualified contractor. Preapplication discussion is encouraged to establish requirements). In the City Centre Archaeological Area where significant archaeological asset types can be shown to be subject to cumulative impact from development, the desk-based assessment should contain appropriate contextual assessment of this impact. Development proposals that affect archaeological features and deposits will be supported where they are designed to enhance or to better reveal the significance of the asset and will help secure a sustainable future for it. Proposals which would or may affect archaeological remains or features which are designated as heritage assets will be considered against the policy approach as set out in policy DH3 above. Archaeological remains or features which are equivalent in terms of their significance to a scheduled monument are given the same policy protection as designated heritage assets. Proposals which affect the significance of such assets will be considered against the policy test for designated heritage assets set out in policy DH3 above. Subject to the above, proposals that will lead to harm to the significance of non-designed archaeological remains or features will be resisted unless a clear and convincing justification through public benefit can be demonstrated to outweigh that harm, having regard to the significance of the remains or feature and the extent of harm. Where harm to an archaeological asset has been convincingly justified and is unavoidable, mitigation should be agreed with Oxford City Council and should be proportionate to the significance of the asset and

impact. The aim of mitigation should be where possible to preserve archaeological remains in situ, to promote public enjoyment of heritage and to record and advance knowledge. Appropriate provision should be made for investigation, recording, analysis, publication, archive deposition and community involvement.

Policy DH5: Local Heritage Assets

Planning permission will only be granted for development affecting a local heritage asset or its setting if it is demonstrated that due regard has been given to the impact on the asset's significance and its setting and that it is demonstrated that the significance of the asset and its conservation has informed the design of the proposed development. In determining whether planning permission should be granted for a development proposal, which affects a local heritage asset, consideration will be given to the significance of the asset, the extent of impact on its significance, as well as the scale of any harm or loss to the asset as balanced against the public benefits that may result from the development proposals. Publicly accessible recording should be made to advance understanding of the significance of any assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact.

Central (University and City) Conservation Area Overview (2000)

The City of Oxford's overview for the Central (University and City) Conservation Area only provides a brief history and information on the initial designation of the area from 1971. No policies or guidance are included in the document. A draft Conservation Area Appraisals has been produced but is yet to be formally adopted.

Appendix III - List of Plates

List of Plates

1. Map showing the Exeter College Library outlined in red and the surrounding statutorily listed buildings in the vicinity 2019 (Donald Insall Associates)
2. c.1350 site plan showing the location of the first Chapel and Library of Exeter College (Exeter College Archive)
3. Loggan's 1675 View of Oxford. The Library of 1383 is marked in red and the site of the Library that was housed in the former chapel, is in blue (Oxfordshire Archives)
4. A c.1770 pen and wash drawing by J. Skelton of the old Chapel, which was converted into the third Library of Exeter College in c.1624(Oxfordshire Archives)
5. c.1780 site plan showing the location of the Library built in c.1778 by the architect John Townsend (Exeter College Archive)
6. A c.1786 pen and wash drawing by J. Skelton of the Neo-Classical Library built in 1778 (Oxfordshire Archives)
7. c.1860 site plan showing the location of the new Library designed by George Gilbert Scott in 1855-7. The walls to the east, in a darker shade between the Library and the Bodleian, are also considered part of Scott's original design. (Exeter College Archives)
8. c.1856-1858 drawing by J.I.Wyatt of Exeter College showing the Library on the right. This drawing appears to be a vision of Scott's plan for the College, rather than a faithful representation of what was built (Exeter College Archive)
9. c.1859 drawing of Scott's Exeter College Library by J.D.W (Exeter College Archive)
10. c.1910 photograph of the front (south) elevation of the Library (Historic England Archive)
11. c.1920 photograph of the front (west) elevation of the Annex and the rear (north) elevation of the Library (Historic England Archive)
12. c.1930 postcard showing the front (south) elevation of the Library when it was covered in ivy (Exeter College Archive)
13. c.1930 photograph showing the front (south) elevation of the Library when it was covered in ivy (Exeter College Archive)
14. c.1910 historic photograph of the ground floor of the main range of the Library, now room G1. This photograph shows the steel beams added to the underside of the ceiling in 1898 and the electric pendant lights added in c.1902 (Exeter College Archive)
15. 1876-1878 Ordnance Survey showing the subdivision of the south-east corner of the Library (Oxfordshire Archives)
16. c.1954 site plan showing the layout of the Library, which had not changed since c.1876-8 (Exeter College Archive)
17. 1957 sketch plan showing draft proposals to subdivide the Annex with a mezzanine, Fielding, Dodd and Stevens (Exeter College Archive)
18. 1957 basement and ground floor plan showing the alterations to the Annex to insert the mezzanine, Fielding, Dodd and Stevens (Exeter College Archive)
19. 1957 section showing the lowered floor in the Annex, the extension of the staircase and the pointed arched opening on the south wall of the Annex, which led into a corridor to the main range of the Library, Fielding, Dodd and Stevens (Exeter College Archive)
20. 1957 section through the Annex showing the insertion of the mezzanine and rooflights between the original roof structure, Fielding, Dodd and Stevens (Exeter College Archive)
21. 1957 section through the Annex showing the insertion of the mezzanine and rooflights between the original roof structure, Fielding, Dodd and Stevens (Exeter College Archive)
22. 1957 roof plan of the Annex showing the insertion of four new rooflights, Fielding, Dodd and Stevens (Exeter College Archive)
23. c.1957 watercolour drawing by Fielding, Dodd and Stevens of the intended paint scheme in the Annex (Exeter College Archives)
24. Detail of the De Bohun Psalter (Exeter College Special Collections)

25. Portrait of Sir George Gilbert Scott RA, by George Richmond RA, 1877, oil on canvas (Royal Academy)
26. Front (south) elevation of the main Library facing onto the Fellows' Garden, 2019 (Donald Insall Associates)
27. The main (south) entrance into the Library showing the detracting modern glazed lobby behind, 2019 (Donald Insall Associates)
28. The side (east) elevation of the main Library including the original low stone wall between the Library and the Bodleian, 2019 (Donald Insall Associates)
29. The rear (north) elevation of the main Library showing the corner turret and conical stone roof, 2019 (Donald Insall Associates)
30. The front (west) elevation of the Annex, 2019 (Donald Insall Associates)
31. The side (north) elevation of the Annex, which is largely concealed by foliage, 2019 (Donald Insall Associates)
32. The modern interior of the book store in room B1, which was heavily altered by the insertion of a mezzanine in 1957, the lowering of the floor and the addition of new stacks in the 1990s, 2019 (Donald Insall Associates)
33. The original door at the north end of room B1, which is truncated by the 1957 mezzanine, 2019 (Donald Insall Associates)
34. The original spiral-stone staircase in ST1, 2019 (Donald Insall Associates)
35. The ground floor of the main Library in room G1. This photograph shows the modern lino, 1898 steel girders, the original bookshelves and the original beamed ceiling, 2019 (Donald Insall Associates)
- 36a. A ground floor plan showing the layout of Scott's original bookshelves and display case in red, 2019 (Donald Insall Associates)
- 36b. A first floor plan showing the layout of Scott's original bookshelves in red, 2019 (Donald Insall Associates)
37. A detail of the intricate carving of Scott's original bookshelves, room G1, 2019 (Donald Insall Associates)
38. Scott's original display case, which forms part of a set of furniture with the original bookshelves, room G1, 2019 (Donald Insall Associates)
39. The modern, post c.1957 square-headed doorway at the east end of the Library into the Annex, room G1, 2019 (Donald Insall Associates)
40. The modern and detracting glazed lobby around the west entrance to the Library, room G1, 2019 (Donald Insall Associates)
41. The modern lights, roller blinds and heating pipes running above the bookshelves, room G1, 2019 (Donald Insall Associates)
42. The lost sections of glazing in the ground floor windows, most probably a result of the louvers that were added in 1947, room G1, 2019 (Donald Insall Associates)
43. The stained glass in the central south-facing window in the ground floor of the Library, room G1, added in the late-19th century by William Morris and Edward Burne Jones, 2019 (Donald Insall Associates)
44. The doorway to ST1, which has lost its original door, 2019 (Donald Insall Associates)
45. The blocked doorway in room G3 and the modern staircase to the mezzanine, ST2, 2019 (Donald Insall Associates)
46. The modern bookshelves and original timber ceiling in the mezzanine. The rooflights are modern additions, as are the painted roof panels, room M1, 2019 (Donald Insall Associates)
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