

## Heritage Statement – Impact & Justification

22 Bridge Street is great a survivor from the past and, like all buildings of its age, it tells us much about our shared architectural and cultural history. Although numerous changes have occurred, many of which are described below, it retains most of its historic fabric and features but after many years of not being lived in and the associated gradual decline in its condition, the building is approaching the stage where this process of deterioration will start to accelerate. So now is a crucial moment in its history; as it requires careful repair to help safeguard the structure's future by mitigating many of these vulnerabilities and potential risks, and sensitive modification to prepare the building for the next chapter of its history. The undertakings proposed in this statement have been designed to achieve these using methods that respect the historic fabric of the building, so that it may continue to fascinate and educate the generations that follow, and attempts to do so sustainably and in an environmentally responsible way that also respects the wider natural world.

### History and Alterations

Understanding the history of a building, from how it was built to how it was used and adapted over the years, is crucial when planning how to work on it in the present. 22 Bridge Street was built in 1752 on the instruction of the Rev. William Law with the dual purpose of providing a school for the girls of King's Cliffe and a house for their school mistress. The architect of the building is not known, or indeed is whether it was designed by an architect at all. Many provincial, and rural, eighteenth-century buildings were constructed in the vernacular traditions of their area but drew on influences from more up to date polite architectural styles, and fashions, that tended to spread slowly through the country from its cities, predominantly from London. William Law had been educated, and taught, at Emmanuel College, Cambridge and later lived in London so, no doubt, he would have been keen to include some of the latest 'metropolitan' architectural details into his new school building, and demonstrate his progressive and sophisticated philanthropic attitudes through the building's appearance. The house's round window is a prime example.

Through examination of the building, it appears most likely that the structure we currently see was conceived and built in a number of different phases, rather than having all been formed simultaneously. It also seems reasonable to suppose that these stages were not separated by long periods of time but, instead, followed each other in relatively quick succession. There have also been numerous later alterations made, both large and small, and below is an explanation of a potential timeline for the construction, and subsequent changes.

The main, and largest, section of the dwelling was the original construction of 1752, followed by the building of the lower range and then, finally, the lean-to section. The fine ashlar quoin stones that bound the external stonework of all three sections effectively bookmark each period of building work, with no coursed rubblestone work running across these junctions. The quality of the external

stonework of the main section of the building is particularly fine including the section of the south gable wall, now in places internal to the lower range, highlighting the fact that it was once a wholly external wall built to be seen, and to impress, just like the other outer wall faces. The consistency and slight superiority of the original range's stonework mark it as distinct from the house's other parts. In the National Heritage for England Listing (see Design & Access Statement for the full list entry) the single bay lower range is described as an outbuilding that has, more latterly, been absorbed into the house. An inspection of the fabric supports this and the assumption that it was built within a few decades of the main range with the palette of materials, methods of construction, and the stylistic details being exactly the same in both phases. Closer inspection would suggest that the stone probably came from the same local quarry. The same is true of the construction of the small lean-to and, similar to the building of the lower range onto the side of the main range, this lean-to was added to the side of the lower range, covering a section of its originally external south gable wall. These three sections were originally distinct with no access between the parts, from one into another, but rather each having their own discrete external doorway, or doorways. Though now replaced in part, outside the house there is a continuous historic brick path that leads from the entrance into the garden to the house before going on to link each of these three doorways.

We know well that the original purpose of the building's main range was as a school, and house, but there has been no documentary evidence found that tells of the initial functions of the other sections. In order to formulate an understanding of roles for which these structures were built we need to employ a building archaeology approach. A number of building's features support the hypothesis that the lower range was built as an ancillary 'washhouse' to support, and improve, the functioning of the school, and that the lean-to was built for storage or, possibly, as a privy. To start, the reduced scale and the one and a half storey form of the lower range is suggestive of a lesser status, and though still beautifully built, and detailed, the exterior stonework of this range (and the lean-to) is not quite to the same standard as the original section on the house. Internally, investigative opening up works have begun to reveal what appear to be very functional spaces, again hinting at their humble beginnings. The surviving old floor is laid with simple (but very beautiful) black and red checkerboard design quarry tiles (see Photo 5), and the walls seem to have originally been limewashed rather than having been plastered. The ceiling is formed by the exposed oak joists and the underside of the floorboards from upstairs which have both also been limewashed, and there is no tell tail line of old nail holes in these beams with might suggest it ever carried a plastered finish.

The lower range has a stone and brick chimney which pierces the lower section of the ranges west facing roof. At the base of this stack, in the internal corner formed by the south and west walls the small fireplace opening sits approximately 45cm from the floor and adjacent to an area of burnt, and degraded, stone at the same height in the south wall. On the floor below this there is a small area where the quarry tiles have been renewed with later, and slightly different, replacement tiles (red only). This strongly suggests, that this was once the site of a water heating copper which provided hot water to the school. To the rear of the room there is another section of floor where covering differs slightly, having been laid with red quarry tiles similar to those seen under the former copper site, and this lines up with a region where walls, and ceiling, have not been limewashed but that are considerably darker, and even stained black in places. It is thought that there may previously been a divide here which separated off a zone at the back of the room used to store the fuel needed to feed the copper's fire, probably wood and, later, coal too explaining the black staining observed.

As previously mentioned, the lower range has a half storey upper floor which extends to the full extent of the roof's pitch. There is no physical sign of there ever having been internal access to this space from the room below, in fact, the close spacing of the oak ceiling joist would have made this impossible. There does exist, however, the evidence for external access point in the (now partially filled in) first floor opening in the south external wall (see Photo 8). In common with all the original openings throughout the building, this entrance is framed by fine ashlar quoin stones but unlike the others it is stranded part way up the wall. This entryway is now occupied by a modern timber window, though it still contains the original doorframe head that is built into the walls on either side (probably explaining why it was never removed despite no longer fulfilling a purpose), and is the only opening into this upper storey room. These features suggest that this once windowless upstairs room was initially conceived as a storage loft (as all habitable rooms before the advent of electric lights would have had windows for daylight illumination) and was only accessible externally via a set of timber steps or ladder, although no physical evidence of this survives.

Entry to the lean-to was previously gained through the doorway in its west wall and, although this entrance has now been almost fully blocked up, apart from a very small window, the original outline of the doorway is clearly visible in the ashlar quoin stones and its oak lintel (see Photo 13). In the south wall there is a small original opening (now with a modern timber window), and inside there are the remains of a limewashed lime plaster finish on the walls and limewashed oak roof rafters. In the rear (east) wall there is a small niche, approximately 25cm high, 15cm wide and 25cm deep, around 120cm from the floor. When also taking into consideration its size, access, and location on the site, these internal features; of a plastered and limewashed space with a little window and a neat storage alcove, suggest this was built as a privy rather than just for storage. That is the role it presently performs, and has done for some time at least as it currently houses a toilet with an old high-level cast-iron cistern dating from around the early twentieth century.

Although the three sections of the dwelling were constructed as distinct and separate from each other, they have since been 'knocked through', giving internal access through each part, and across both floors, in that way creating a single unified internal space. Whilst new openings were being made, others were being blocked up or altered, and there is little doubt that these modifications were completed to satisfy the needs of their time, and to suit the evolving use of the building. Once again, there is no written evidence that tells us when these changes occurred but by studying the fabric of the building and scrutinising how these alterations were made, and the materials used in their execution, we can begin to develop an understanding of when they were carried out. The first doorway 'knocked through' would seem to have taken place between the main section of the house and the lower range, at ground floor level. Not only has this been completed with care, and craft, but it has been done so using traditional materials, such as oak for the supporting lintels and lime mortar for the making good of the stonework around the doorframe. From a practical point of view this would also seem to be the intervention that offered the greatest functional benefit so is easy to understand why it was done in advance of any others. Later, again on the ground floor, a new means of access was made connecting the lower range and the lean-to, and it is reasonable to assume that at the same time the external doorway of the lean-to was sealed (with only a very small opening for a window remaining) as it was now unnecessary. Both of these undertakings were made using a modern cement mortar; for the making good around the new entry and for the stonework in-fill of the old doorway, and for the new lintels pitch pine was used, suggesting work of the mid to late twentieth century. At a similar time but more recently still, an access was opened on the first floor between former the schoolroom and the old loft space of the lower range, whilst the external entrance to the latter was converted to a window. The workmanship here is cruder than that seen

elsewhere, and the cement mortars much harder than those used previously, with concrete employed for the new lintels. This was probably the time when a bathroom was added to this loft room of the lower range.

The other noteworthy alteration that has been made to the building, and the only significant one in the original section of the house, is the division of the old schoolroom with a lath and plaster partition wall that took place at the end of the nineteenth century (see Photo 10a). It was at this time when the school closed and the building was being converted in to a house, that the main part of the former schoolroom was separated from the top of the stairs to become a bedroom. There is some documentary evidence telling us that this change occurred at this period, and the materials, and methods of construction, employed in the formation of the new wall are consistent with this era, namely; pitch pine framework with sawn pine lath and a well haired lime mortar. Again, this adaptation was made to prepare the building for a new use, and to suit the requirements of the day. A number of further changes have been made over the years that have not altered the building's access or its layout, such as the 1950's tiled fireplace in the downstairs living room, as well as those that are difficult to date accurately, for example, the renewal of some floorboards. Throughout its life there will have been countless works of repair and maintenance undertaken that have helped the building endure to the present day.

## Impact and Justification

If you were to consider the ideal floor that one would hope to find in an old building such as 22 Bridge Street there would be a number of key features on the list. At the top of this list would be the building's original floor but sadly here this has been lost at some stage in the relatively recent past. Second on this list would be a floor formed using materials compatible with the rest of the building, in terms of flexibility and breathability, which do no harm to the surrounding fabric but instead promote longevity. A third feature would be a floor that has been laid with craft, care, and attention. From the point of view of the house's inhabitants, an ideal floor should be a stable surface to walk on, beautiful to look at, and should also help to regulate the building's internal environment (with regards to temperature and humidity), helping to make the house a comfortable and pleasant place to live.

Whilst the current floor fails on most of these counts, the proposed new lime-based floor will fulfil all the requirements of our ideal floor, aside from being original to the house. The use of local limestone flagstones for the floor's finished surface is the perfect solution for a number of reasons. Firstly, it offers the ideal aesthetic whilst being functional and practical. Secondly, it is a super local material and, therefore, is almost neutral from a carbon mile count perspective. Thirdly, it is fully compatible with an underfloor heating system. Finally, and perhaps most importantly, it is an example of the use of a vernacular material and so will add to the local distinctiveness of the whole building. Historically, local vernacular materials were all there was to build with and our forebears did not have the choices that we do today but built with what they had available to them. Therefore, by using a vernacular material you are making a pleasing connection with the past by

sharing the ethos of sourcing materials (i.e., to use stone because a good local stone exists) and this seems most fitting when repairing historic buildings. The installation of a new English oak threshold for the front door (that the laying of the new floor will facilitate) represents another use of a sustainable, local vernacular material and will provide the ideal aesthetic for the building whilst also improving its weathertightness.

There is no doubt that the present damaged, and failing, Collyweston roof of the building's lower range needs to be replaced, and so does the small area of the lean-to's roof to allow for the essential repair works required to the oak frame. Roof covering (even super resilient Collyweston slates) are materials of attrition that have a shorter lifespan than most other building material due to the high levels of expose and weathering they endure, and this necessitates intermittent renewal. Therefore, few buildings over a certain age retain their original roof coverings, but it is via the continued use of the same traditional materials and techniques that a historic legacy is perpetuated. Today there exists the pressing issue of energy conservation as part of a wider concern regarding the health of our planet. Historic and listed buildings can already be considered as essentially sustainable as their construction often dates from a pre carbon intense age and their embodied energy is effectively zero, but this does not mean that they do not have a role to play in reducing future energy use. It is therefore imperative when repairing an old building to attempt to do so in a manner that conserves energy, and natural resources, as well as the building itself, whilst achieving this without cost to the special historical significance of the building. Work on a roof provides the ideal opportunity for this to take place because it is an area of the building that requires intermittent restoration, so does not represent the loss of historic fabric in the same way that other aspects of the structure do, and is also a region of potential high heat loss constituting approximately 25% of an average building's total heat loss. The natural insulation being proposed has numerous other advantages further to heat retentive properties (already described in the accompanying Design & Access Statement) and its installation will result in an almost imperceptible change in appearance (and, therefore, character and significance) so it is believed that the benefit/detriment scales tilt heavily towards the side of advantage. Certainly, if one were to consider the alternative ways of increasing insulation values in the roof using modern materials (such as multi-layer foils), the only positives, when compared to natural substances, are the reduced thicknesses and costs of the products being used. Natural materials, such as wood fibre and hemp, are superior in every other respect, ranging from issues regarding the health of the building and its inhabitants to matters of embodied energy and environmental toxicity, with many others between. The proposals being advocated are in line with the best practice recommendation in Historic England's guidance note - Energy Efficiency and Historic Buildings: Insulating Pitched Roofs at Rafter Level, and are also found in the SPAB's Old House Eco Handbook.

The installation of a pair of flush conservation grade roof lights into the rear (east) elevation of the low range's roof will be achieved without making any changes or causing damage to the historic oak roof frame, by inserting them in the spaces between the rafters. A historic ceiling does not exist below this roof so no other old fabric will be lost or harmed during the process. The rear elevation is not the building's main, or most significant, façade nor is the lower range the key unit (having always been, and conceived as, subsidiary to the original schoolhouse) which, combined with the fact that they would not be visible from any public domain, makes this section of roof the ideal location for the installation of roof lights. This will afford the bathroom below (and the wider house) the many advantages skylights will bring, whilst ameliorating most, if not all, of the potential drawbacks. This room as it stands is quite dull with its single window (albeit one due to be enlarged) placed low

down in the wall, the position which lets in the least daylight into the interior, so on the grounds of improved natural light levels alone the skylights will symbolise a major improvement.

With regards to the placing of a solar thermal panel onto the roof of the lean-to, again there exists the opportunity to do so without causing any harm to the historic fabric or detracting from the special historical or architectural interest of the building. The lean-to section of the dwelling is of a lower status when compared to the rest of the house, and its location is the site's least sensitive, being furthest from the historic streetscape and from the key architectural features of the building. Added to this, the roof faces away from the building's main elevation and from the street so it is not visible from any public point of view. The lean-to was built as an auxiliary addition with a functional purpose, and so it is appropriate that it can be called upon to fulfil another practical role, one which enhances the building's ability to harvest sunlight for heating hot water and so reduces energy consumption. Furthermore, its south-facing aspect and pitch angle make it an ideal area of roof to maximise utility in this way. Once again, it is thought that if an occasion presents itself to reduce the building's energy demands without causing harm to the building, or significantly detracting from its special character, then that opportunity should be taken.

All of the roof works mentioned above here (and described fully in the accompanying Design & Access Statement) have been conceived and then devised to satisfy the fundamental conservation principle of reversibility, in that they could all be undone at any given point in the future without resulting in further harm or displacement of the remaining historic fabric.

The interventions planned for the inglenook fireplace that sits at the base of the old schoolhouse's southern chimney aim to achieve a number of key objectives. Firstly, the removal of inappropriate and incompatible modern materials in order that the building is able to function the way it was originally designed to (namely with breathability and flexibility) and how it needs to perform for the purposes of promoting longevity in the structure. A correctly specified English oak mantel beam, with the use of earth and lime mortars to match the originals in the rebuilding of the necessary stonework, will not only ensure that this behaviour is achieved but is a structurally superior material in this context, as well as being the original material that would have performed this role. This leads well into the second goal, the desire to return the fireplace to its deserved prominence and splendour as one of the focal internal architectural features of the building. To see a beautifully proportioned old inglenook fireplace blocked up, especially when done so as crudely as here, is unsatisfactory at best and does much to diminish the special historical and architectural significance of the room as a whole. Further to its functional excellence for the task English oak for the new mantel is the only suitable material from both a historic and an aesthetic perspective, that will greatly enhance the character of the fireplace. Its use here is another example of the application a local sustainable material. Reversing the older modifications to narrow the opening of the fire place, those ones carried out with traditional materials, is one of only two proposals being made in the works that advocates the removal of any pre twentieth century fabric. Whilst, vitally, none of the building's original fabric will be harmed or removed, it is not a suggestion being made lightly but is done so with the knowledge that most old buildings have been adapted many times in their past as the needs of their inhabitants have changed. The opening was most probably reduced in an attempt to improve the draw of the flue and again later when it seems likely a cooking range was fitted as requirements of the times these alterations were made. Concerns regarding draw in a chimney can now be met by the insertion of a reversible flue liner so this stonework is now effectively redundant. However, the intention is not at this time to return the fireplace to its original use (for

burning a fire) but to repair, and maintain, the original structure so that it could be used for this purpose again in the future if a need arises. This will not only ensure that a potential functional legacy remains but also that the building remains adaptable. It is, though, being proposed that this room once again becomes the house's kitchen, and that the full width of the old inglenook is again realised to provide the maximum available space. Evidence for this having previously been the case exists in the well-known historic form of numerous similar inglenook fireplaces of this age, and in the layer of lime plaster that lines the walls of this specific example. Part of the area of the opened up old fireplace will be used to house the oven, so one of its original functions will be maintained. This change constitutes an example of the evolution and the building being gently adapted to meet contemporary demands, with the removal of a previous modification that no longer satisfies a purpose to provide the opening for the undertaking of this new work. This process needs to occur so that old buildings can continue to be used and satisfy the contemporary needs of their inhabitants, and this, in itself, forms a vital part of maintaining, and preserving, our built heritage. After all, it is through their usefulness that many old buildings have survived to the present day.

The removal of modern internal cement and gypsum plasters is another example of an intervention motivated by concerns for the long-term health of the building. The wholly incompatible nature of these materials with the building's historic fabric is well understood, and they are known to be detrimental and damaging. The works outlined in the accompanying Design and Access Statement form part of a wider undertaking to remove these harmful materials, and replace them with compatible natural substances, in this example, earth and lime plaster. The disadvantages of such action are few, namely; the upheaval involved, and the likelihood of causing damage in the process of plaster removal. But such disadvantages can be almost fully offset by thoughtful planning and careful execution, and are heavily outnumbered by the myriad of advantages that undertaking this work will bring. A great improvement will be made in terms of; aesthetics, historical compatibility, insulation, comfort and, vitally, the health of the building and its inhabitants.

The proposal being made to remove the late nineteenth century partition wall from the upstairs schoolroom, as part of an internal reordering of rooms, is another example of a managed evolution of the building, but one that also looks to the past, as well as to the future. The condition of this dividing wall is poor, with many holes, though it is not because of its current state of repair that a proposition is being made for its deconstruction but instead for the many advantages that would result from its removal. The old schoolroom is 22 Bridge Street's most significant feature; historically, architecturally, and culturally, and it also contains many of its other interesting elements from the dado panelling and field panelled screen that run around its walls, to the splat balusters at the head of the stairs, and its round window. To reunite all these pieces and to return the room to its near original proportions will enhance the special character and significance of the building as a whole, whilst making it more comprehensible when reading its history. This old room made new again will, rather fittingly, become the main living space and so it will represent the house's current role as a home, as it was once the core educational space that defined the building's original function as a school. The partition may have been an important part of previous alterations that helped transform the old school into a house but this role is now unnecessary and, beyond being functionally superfluous, the wall now significantly detracts from the special character of the space. It is believed that these benefits can be attained without fully reverting the room back to its earliest dimensions, a task that would necessitate the relocation of the field panelling to its initial position. This was, in all likelihood, moved to create a larger room behind it and is an example of a previous intervention that remains advantageous today. The risk to benefit balance for an undertaking such as moving the panelled screen poses more of a threat to important original fabric than it would offer

meaningful profit by returning the schoolroom to its full size. Therefore, a pragmatic compromise is being suggested where the work stops just short of realising the original measurements of the schoolroom (although this is essentially achieved) but the screen remains safely in its present-day position, and the value of the enlarged bedroom is retained.

All of the materials from the dismantled Victorian partition wall will be recycled and used elsewhere in the building so that nothing from here is wasted. Softwood timber of this era was more slowly grown so is vastly superior to any available today, and will be invaluable for repair works in the building. Laths that retain their integrity will be employed as laths elsewhere, and even the old lime plaster will be crushed on-site to become an aggregate for new plasters. Reusing materials and minimising waste are important tenets of sustainability and so are central to the ethos of all the works being proposed.

The restoration to its original dimensions of the former exterior first floor doorway in the south wall of the building's lower range, by the removal of the modern cement bound stonework, and the subsequent replacement of the current modern window with a new English oak window that occupies all of the extra available space will bring many benefits to the building. The removal of the recent infill stonework, that was constructed with a very hard cementitious mortar, is part of the building-wide attempt to free the structure of inappropriate and damaging modern materials. 22 Bridge Street is fortunate in that much of the house has escaped the application of these substances but where they do exist, they are often found in areas that are also experiencing accelerated rates deterioration as a consequence. In this specific location, this removal will also help to facilitate a better repair of the ashlar quoin stones so thoughtlessly damaged by holes made for the soil and drainage pipes. These ashlar quoin stones appear throughout the building, around all of its window and door openings, and are one of its notable architectural features constituting an important use of a local vernacular material. They are a feature that deserves to be highlighted, and celebrated, and by returning the opening to its original dimensions the attention is naturally drawn to this wonderful surrounding stonework. A return to the original door sized opening will also provide more daylight to interior of the bathroom, and, because of its south facing aspect, this will have a greater positive benefit in respect to the quantity, quality, and duration of sunlight shining into the house making this action even more desirable. The suggested increase in size of the window in the former doorway of the lean-to, reverting to the full width of the old opening, will provide all the same benefits and will form a positive enhancement to the interior environment of this section of the building.

The three current modern windows that this proposal looks to replace are unsatisfactory in a number of ways. They appear to be standard sized windows that have been adapted, or the window openings have been modified, in order to facilitate their installation and are not a traditional construction type most suitable for old windows. They are not especially well made, and the softwood timber used to make them is of inferior quality resulting in areas of substantial degradation despite having been relatively recent fitted. This situation has been made worse by inadequate maintenance so their general condition is very poor and so would require extensive repair if they were to be retained. Overall, they offer little of positive benefit to the house, whether that be from a functional or an appearance perspective, and certainly do not add to the wider character of the building or constitute worth historic fabric. The same is true of the lower range's external door; which is a recent substitute that is also showing signs of premature deterioration and was never made to fit the original frame, instead just closing up behind it. In this way the both the function of the door, and its aesthetic value are greatly undermined.

Therefore, the three new windows with integrated secondary glazing and oak shutters will be an improvement on the existing windows on all levels. Firstly, they will be made bespoke for their openings and be crafted locally from high quality and durable English oak. The building's surviving original windows are all made from oak, and they have lasted for over 250 years, which was another reason for it being the obvious material choice for the new windows. Secondly, the new fenestration will be single glazed externally (with internal secondary glazing) and of traditional flush casement form, both of which will provide the ideal aesthetic for the building. The intention is to use handmade English cylinder glass to add another level of movement and interest. Thirdly, they will be a dateable example of good design and detailing, using the model of the building's old windows as an inspiration, which will ensure they are a handsome addition to the building, enhancing its character and improving its significance as a heritage asset. Finally, the combination of high build quality, secondary glazing, and simple oak shutters (again using the surviving historic shutters to inform them) will greatly improve the energy efficiency of these elements and the building as a whole, whilst adding to and not detracting from its special character. The new external oak door of the lower range as a replacement will also dramatically improve weathertightness and energy conservation whilst adding the right visual aesthetic to enhance the character of the house, using a locally sourced and sustainable material.

The removal of the 1950's tiled fireplace in the current sitting room (see Photo 15) will bring a number of advantages to that space. At present the room is dominated by this later addition with its proportions being at odds with the rest of the room and it very much appears out of place in this setting. The best example of these tiled fire surrounds, usually ones from the 1930's, are a real heritage asset in buildings of their era but the one found here is a later and lower quality model that is now in poor condition, and acts to detract from the room's otherwise simple charm. Although it does form an aspect of the building's history it is a very recent part of it, and dates from a time when quite a lot of other more damaging alterations were made to the structure, such as the introduction of cement-based mortars and plaster and, in this way, is an instructive (and painful) example of how not to approach built heritage. Furthermore, it is now functionally redundant too so it has 'had its day' from this point of view also. Whilst burning wood is still a valuable and potentially sustainable heat source, especially in a rural setting such as this, open fires are too far too inefficient to make them a worthwhile part of an effective overall heating strategy for the house. Moreover, the presence of this fire surround renders the installation of a more efficient method of burning fuel (such as a woodburning stove) unviable, which would result in the undesirable situation of placing the whole chimney out of action. For a number of reasons, it is important to maintain some heat and air flow through a flue, namely for the prevention of damp accumulation, and the best way of achieving this is via passive ventilation and in its continued. Furthermore, although it is not a major feature of the building the potential for the ongoing usefulness of the fireplace (or indeed any historic element) is a crucial part of maintaining and caring for old buildings. The abstraction of the current tiled fireplace can be achieved simply without damaging, or disturbing, any of the surrounding historic fabric.

The building needs to be rewired, the plumbing renewed and a central heating system fitted, in order that it may become a habitable 21<sup>st</sup> century home. For their health and preservation, it is important that old buildings are lived in so to modernise the building to meet modern expectations in an important task. By focussing most of the additional fixtures and fittings (e.g., the heat pump) into the lower range and lean-to sections of the building - the locations where most disturbance has already

occurred and those in need of most repair work - further disturbance can be minimised by incorporating their installation with the broader undertaking. These parts of the building were initially built to service the old schoolhouse so it seems appropriate that they will once again fulfil a similar role, and that a functional continuity will exist. By using the existing voids and cable runs in the main section of the house, and taking great care, no further disruption or damage to historic fabric need arise. The movement of the electricity supply cable away from the main facade of the building, and the associated repositioning of the meter and consumer unit to the lower range, is self-explanatory.

The reordering of the roles of some of the house's rooms will facilitate the best use of the space and move the main spaces of modern occupation, the kitchen and living room, into the areas of the dwelling where most of the key architectural features are so that the inhabitants spend the maximum time with the elements of most interest. This will help to make the building an even more enjoyable and appealing place to live. The kitchen is moving back into the room that would have contained the building's first kitchen so is historically apt also.

The exchange of the modern metal gate from the entrance to the garden with an English oak gate and posts is one of the simpler suggestions being made in this application but it will help to enhance the peaceful setting of the building by reducing noise and particulate pollution from the road outside, as well as improving the privacy of the garden and the security of the historic enclosure as a whole. No historic material will be lost as a result and the appearance of the new handmade gate and, therefore, the exterior garden wall in which it will reside will be a significant improvement on the current factory-made gate.

In conclusion, the undertakings outlined in this proposal aim to gently repair and conserve the building whilst sensitively modernising it in a manner that not only protects its significance as a heritage asset, but also looks to enhance its special historical, cultural, educational, and aesthetic, interest and character. This will be achieved via the careful removal of damaging and inappropriate modern materials and poor-quality works, in exchange for quality craftsmanship and simple vernacular design, using time honoured traditional techniques and materials that are compatible with the age and construction of the building e.g., lime and oak. These changes will also enhance the quality of the dwelling's internal environment making it a warmer, drier, healthier, and a more pleasant place to live, whilst at the same time improving its energy efficiency. At each step of the process the benefits of the works proposed have been balanced with the potential risks of their undertaking, and repairs have been designed to be reversible so as not to leave the building vulnerable to future harms. Although 22 Bridge Street is a Grade II List Building, the intention is to treat it as if it were of a higher listing and with a full commit to the principles and practice set out by the Society for the Protection of Ancient Building. This thoughtful and evidence-based conservation approach will ensure that the proposed works form a positive and sustainable contribution to the building's historic development

This Heritage Statement should be read in conjunction with the accompanying Design and Access Statement.

