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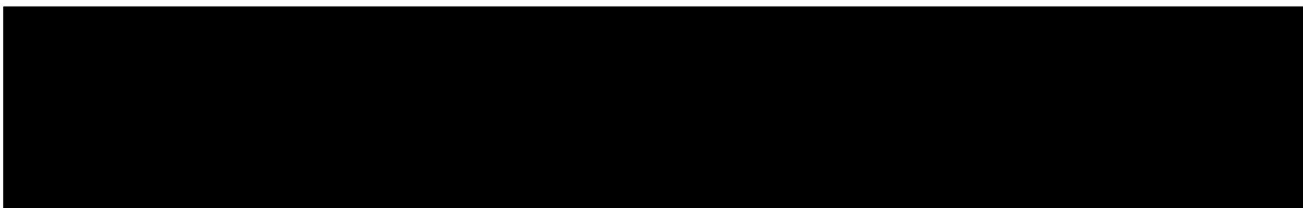


Statement of Significance: **Crossways, Little Heath Lane, Potten End, Berkhamsted, HP4 2RY.**
September 2023

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Front page: Front (west) elevation of Crossways.



Introduction and methodology.

Victoria Hubbard MSc of Hubbard Conservation has been commissioned by Mr and Mrs De Soutter to prepare this Statement of Significance with regard to the heritage significance of Crossways and its setting.

The report describes all aspects of the property along with its outbuildings, and setting. Analysis of the site's historic context has been produced to provide an understanding of the historic value of the site. A second report (Report Two – Impact Assessment) will be produced analysing the impact of the proposed works in accordance with the National Planning Policy Framework (NPPF), paragraph 194: *'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.'* Both reports have been prepared in accordance with the aforementioned policy and Historic England's guidance 'Conservation Principles, Policies and Guidance', April 2008, and have been written at a proportionate level of detail in accordance with the aforementioned paragraph.

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

The proposal works will be fully describes and analysed in the second report: Report 2 Impact Assessment.

Crossways was first statutorily listed as Grade II, on the 19th March 1987 (Appendix I - List Entry Number: 1101185), and was amended slightly on the 3rd June 2020. A number of character areas have been identified in Potten End, of which Little Heath Lane does not appear to be mentioned.



Planning history.

No relevant planning history can be found on Dacorum’s planning portal suggesting any works or changes have taken place either prior to the building’s listing in 1987 or predate digital records.

The Statement of Significance first sets out the historic background of the heritage asset and its setting, investigating the ‘significance’ in accordance with Historic England’s Conservation Principles, Policies and Guidance which advocates that an understanding of ‘significance’ should take place before moving onto assess the impact of any potential change on that ‘significance’. The Impact Assessment will detail the planning proposal again in accordance with Historic England’s Conservation, Principles, Policies and Guidance and paragraph 199 of the NPPF. *‘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)’.*

National policies and guidance set out in the National Planning Policy Framework (NPPF) and National Planning Policy Guidance (NPPG) and primary legislation set out in the Planning (Listed Buildings and Conservation Areas) Act 1990, Section 16(2) are relevant heritage considerations regarding proposed works to Crossways.

Local constraints.

- ∞ Dacorum Borough Local Plan 1991 – 2011 (2004)
- Saved policy 119: Development affecting Listed Buildings
- ∞ Adopted Core Strategy 2012 (2006-2031)
- Section 17. Conserving the Historic Environment page 117
- Policy CS27 – Quality of the Historic Environment – page 118

The planning system expects reports such as these to be based on evidence. Therefore, this report has been based on a site and building survey that took place on the 6th September 2023. Photographs were taken on the day.



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Victoria Hubbard has a Masters degree in Historic Conservation from Brookes University, Oxford. She is the project coordinator for The Early English Fabric project in Chipping Norton on behalf of Historic England, which started in 2013 and is ongoing. The project was nominated for The Historic England Angel Awards in October 2016 in recognition of the time, effort, and determination afforded to the project. In 2012 she became one of the founder members of the Chipping Norton Buildings Record (CNBR) and is an Affiliate member of the Institute of Historic Building Conservation (IHBC).

This report has been prepared with care, diligence and as an objective assessment based on the information provided, discovered, or known at the time. Care is taken to provide best practice in all reports and correspondence. No responsibility is accepted for errors and matters beyond our reasonable control or the failure or refusal of the client to fully disclose all material facts and circumstances. We will not be held responsible for any losses arising from the supply by the client or associated professionals of incorrect or incomplete information, or the client's and associated professional's failure to act upon advice and guidance given.

The Local Planning Authority or Planning Inspectorate makes the final judgement. It is possible that any scheme or area of research will not obtain approval, or otherwise receive a positive outcome.

This report has been produced for the sole use of Mr and Mrs De Soutter and their professional advisors in connection with this application and should not be relied upon by any other party or any other context. This report should be read in conjunction with the Design and Access Statement and drawings provided by William Green Architects.



Part One.

Location and setting.

Crossways is located on the eastern side of Little Heath Lane at National Grid Reference: TL0186608134. The lane is situated approximately 2.6 miles east of the historic town of Berkhamsted and 1 mile south of Potten End (Fig.2) and is situated in the area known as Little Heath. This appears to comprise a north-south rural lane which, (adjacent to Crossways), has woodland mostly to the west and an agricultural/rural setting to the east.

Crossways was formally in the civil parish of Northchurch before the jurisdiction changed to Berkhamsted Rural District between 1894 and 1974. This changed again and has been under the jurisdiction of Dacorum Borough Council since 1974.

Little Heath Lane is a narrow, mostly single-track rural lane which becomes woodland adjacent to Crossways. The woodland forms a deep boundary between Little Heath Lane and Crossways to the east, completely obscuring any view of the property. To the west, there is a vast expanse of the woodlands.

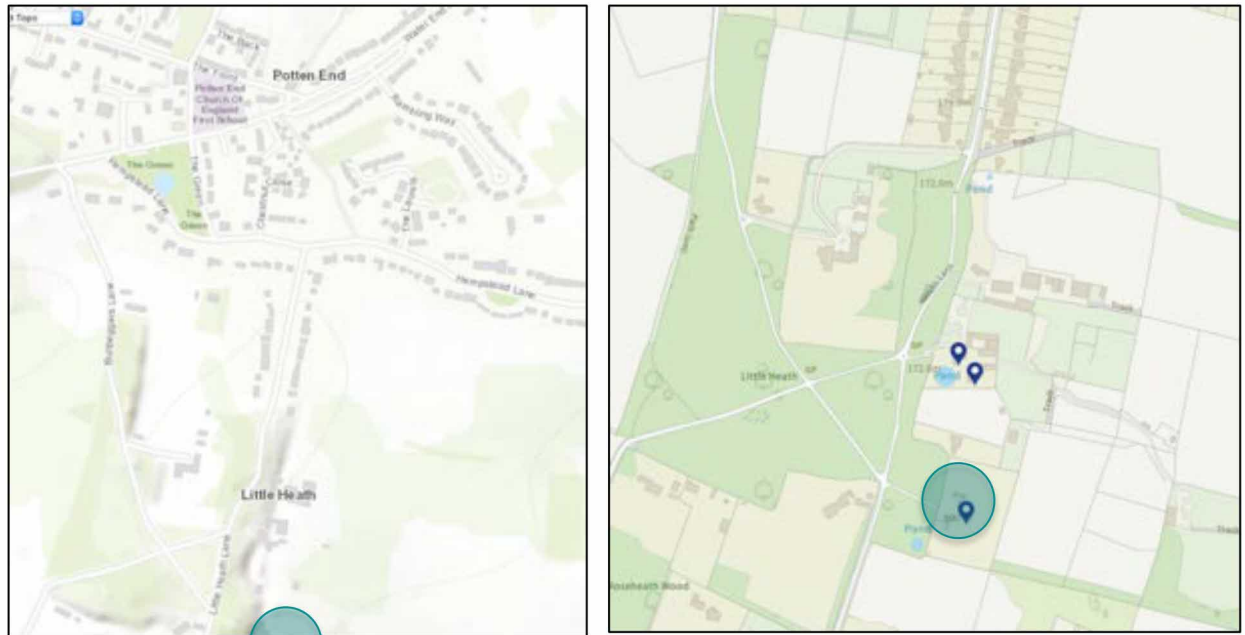


Figure 2: Locations maps. Left – location of Crossways situated west of Little Heath Lane, and south of Potten End. Reproduced with the permission of the National Library of Scotland. Right – this map has been taken from Historic England's Listings map. Crossways is shown to the south of the two listed buildings of Little Heath Farm (Appendices I, II, & III) Historic England © Crown Copyright. Ordnance Survey.



The simple track through the trees disguises the grandeur of the Crossways. The grounds surrounding the house were likely to have presented as a purposely-designed Edwardian garden. Today, the garden is mostly laid to lawn with some flowerbeds and hedges. The brick steps throughout the garden provide some evidence of the former layout, echoing the terracing. There could have been three or more distinct garden sections, most of which can be identified. Beyond the garden to the east, the view opens up to agricultural fields.

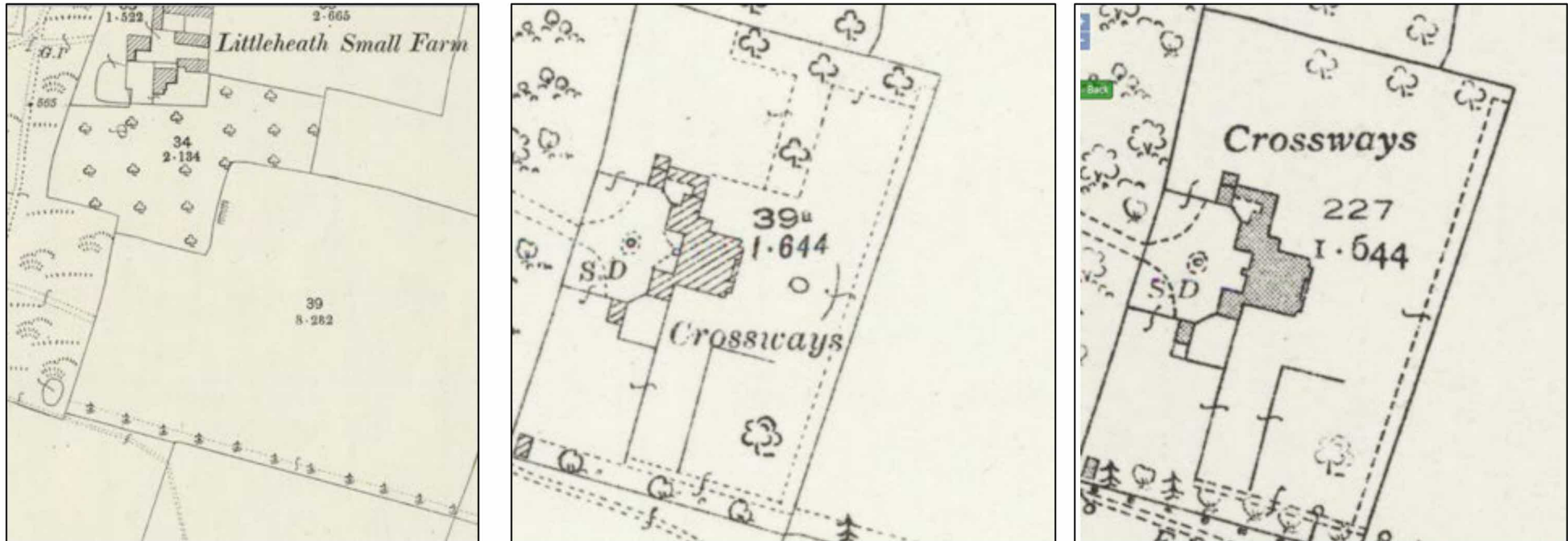


Figure 3: Historic maps showing the evolution of the plot/house of Crossways. Hertfordshire XXXII.6. OS maps 25"

Left to right: Revised 1897, published 1898 shows the plot (39) as vacant. Revised 1923, published 1925 shows Crossways occupying plot 39. Revised 1939 published 1943. Reproduced with the permission of the National Library of Scotland.

Historic context.

Plot 605 of the 1839 tithe map (Fig. 4) and apportionment shows the site of Crossways. It appears the site was meadowland referred to as 'Little Hitchens' owned by local landowner James Field. Plot 605 occupied a small area to the east of Little Heath Lane, situated to the south of Little Heath Farm (Figs. 2 & 3), and was likely to have pertained to the farm. Little Heath Lane travels from Broadway Church to Little Heath and was once known as Haxter or Hackster's End Lane.

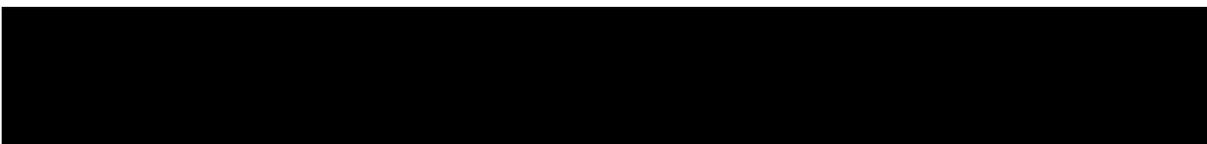
Potten End has an early history. It appears the Romans occupied some of the area until 401 A.D. Potten End overlapped the Saxon settlement boundaries of Berkhamstead, Hemel Hempsted and the Gaddesdens, all of which had individual manors. When considering the area of Little Heath, it appears that the boundary between Great Gaddesden and Berkhamsted manors ran along Little Heath Lane during the early C17.

The 1839 tithe map shows much of the surrounding land of Little Heath in the ownership of the Countess of Bridgewater. Sometime after 1539 the Bridgewater family took ownership of several manors collating the land. The Ashridge Estate eventually purchased little Hitchen's meadow sometime after 1839. After which, in 1848, the Ashridge Estate passed to the Earls of Brownlow (part of the Egerton family). Adelbert Brownlow-Cust (1844-1921 – 3rd Earl Brownlow) issued instruction to sell the estate in his will. The estate was broken up, sold to various purchasers including the National Trust. Some portions were auctioned off in June 1924, including Crossways (Plot 39) (Fig. 3) as freehold, as Lot 48.

The plan (Plan No. 5 of the sales particulars dated 1924) appear to show Crossways as a single block with two small extensions to the east and west sides of the south elevation, without the outbuildings or flanking pavilions; this appears to be an incorrect depiction as the OS maps dated 1923-1925 shows the building layout pretty-much as it is today, as does the Indenture plan dated 6th October 1924 for the subsequent purchase. Lot 48's description concurs with this theory noting the outbuildings, even though they do not appear on the plan-form. Fig. 3 shows Plot 39 as vacant with a track (as existing) leading to the plot from Little Heath Lane c1897- 1898. By 1923 Crossways is constructed pretty-much in its existing plan-form (Fig. 3), and shows little in the way of obvious change to plan-form on the 1939 revised map (Fig. 3).



Figure 4: 1839 Northchurch tithe map



Crossways appears to have been constructed before the auction sale in 1924; thought to have been constructed c1911 for Spencer Langston Holland. The land was held under a 99-year lease from 1910 (leased from the Brownlow estate). The 1911 census suggests that Crossways was the residence of Spencer Langston Holland, his wife Harriet Alice Holland and their three servants. Spencer Holland is identified as the 'lessee' in the 1924 sales documents, and subsequently became the purchaser of the freehold. In 1948 Spencer Holland died, after which Crossways and its contents were sold. It would appear the property was put up for sale again in 1976 (Fig.13). Previous to the current owners (new to the property) there have only been three owners of Crossways.

Description of grounds and gardens.

The Edwardian country garden was often considered the epitome of British garden design, bringing the house and setting together in a harmonious partnership between the architecture and horticulture. Taking influence from the Arts and Crafts Movement the designs would encompass textures - a combination of hard and soft landscaping. Planting would soften formal lines and architectural structures at both ground level planting and by the use of climbing plants such as clematis and honeysuckle. Hard landscaping would include terraces, paths, ponds, pools, summerhouses, and pergolas.

Hard landscaping would reflect the Arts and Crafts philosophy of celebrating traditional crafts, presenting a link between the house and the garden wherever possible. In the case of Crossways the dated (1911) sundial, resting on a plinth of brick and stone, takes center stage in the forecourt. The circumference of the sundial is enhanced by the softened effect of the grass and soft planting and yet is defined by a low stone curb (Fig.5).

Designers exploited the change in ground levels and utilized the natural topography to their advantage, making this detail a strong architectural statement. This was considered an enhancement of the sense of 'journey' through the elements of the garden. Terraced areas were formed, often with retaining walls, accessed by (often-elaborate) steps of shallow riser and broad tread to make the journey comfortable.

The garden layout could present with a sense of formality near the house with planned areas, often terraced, dividing the outdoor space into smaller



Figure 5: view of the dated sundial central to the forecourt © Hubbard Conservation.



rooms, often using yew or box-hedging. Away from the house, there would likely be a woodland and wild gardens; perhaps laid-out as spring gardens or cottage gardens emphasizing the seasons. Again, away from the house there would be a kitchen garden. Lawns would be of ‘bowling green’ quality. Walks might be lined with holly or laurel. To achieve this level of perfection, often teams of gardeners would be employed to keep the gardens immaculate

In the case of Crossways, the earliest map evidence dated 1925 (Fig. 3) provides some indication of the earlier garden layout, which is partially echoed in the existing garden. The maps appear to indicate several sections to the garden, of which the entrance (west), the southwest kitchen garden areas, and the southeast terraces remain readable. The east garden shows little detail on the maps, however there is a large curved yew-hedge and short circular equivalent existing. A horticulturalist might be able to establish if these are historic features, although the height is significant, preventing a through-view to the extended setting (Fig.8). Again, based on the map evidence, it appears that the northern garden area might have been subdivided partly towards the northeast corner. The ground drops away in this area, and is thought to have been a sunken-tennis court.

Crossways is set back from Little Heath Lane, screened from view by a deep stretch of mature trees/wooded area. The rural nature of the drive/ track is deceptive at first, but then the formality of the foreground of the house is apparent. The drive is laid as gravel, edged with lawns and borders, all of which provide a symmetry, linking the setting to the architectural design of the house. As mentioned previously, the sundial takes center stage (Fig 1- front page & 5).

The southwest corner of the garden presents as the kitchen garden, with a greenhouse and attached former stable, (although the suggestion of a kitchen garden is purely based on its location away from the house, next to the greenhouse). There is a small vegetable patch adjacent to the greenhouse; otherwise the area is laid to lawn, sloping down towards the next terrace. To the east of the greenhouse and former stable is a gravel area enclosed by a brick wall (Fig.12). There are some borders and box hedging adjacent to brick steps with stone strings and pillars (Fig. 6).

The southern boundary comprises a brick wall with brick buttresses and rounded brick copings. The eastern boundary comprises a timber fence in various states of repair.





Figure 6: The left photograph shows the southwest corner of the garden, referred to in this report as the kitchen garden. The right photograph shows an example of the brick steps leading from the southwest terrace to the southern central terrace. Photographs © Hubbard Conservation.



The elevations of the house will be discussed later in the report, as they all appear to speak a different architectural language. The south and the east elevations appear to be designed as garden facing frontages. The southern central section of the garden echoes the grand south-facing elevation emphasizing its perfect symmetry. This section of garden is predominantly a lawned terrace with borders and steps, partitioned to its east by a box-hedge (Fig. 7). The southeast corner of the garden is predominantly lawn with a few established trees, offering unbroken views across the fields to the east (Fig. 7).



Figure 7: The left photograph shows the southern central section. The right photograph shows the south-eastern corner of the garden. Photographs © Hubbard Conservation.



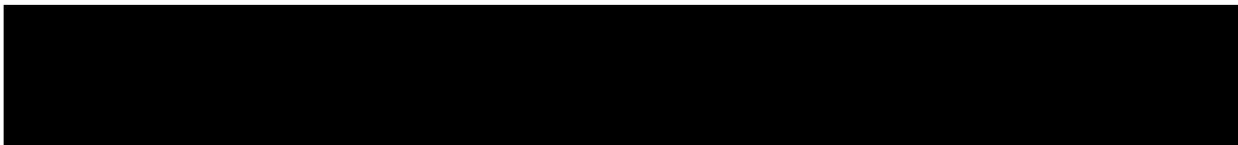
The southern elevation presents a sense of grandeur differing slightly from the eastern elevation. This presents the same symmetry at first floor, but the ground floor pentice and off center door presents a sense of country garden and domesticity. The gravel terrace continues from the south to the east, (although below the pentice; adjacent to the door, the path is laid as herring-bone brick), and provides two sets of steps leading east and north. As mentioned previously, it could be that some of the hedging (which dominates the east section of terrace/garden) could have been part of the earlier planting¹, although it would seem, (based on the restricted eastern view and the fact that the east steps lead to a side of a hedge and not towards a 'room'), that the hedging has taken over the garden somewhat or has altered the layout². Beyond the hedge the area drops to another lawned terrace.



Figure 8: The left photograph shows the view (from the north) towards the east terrace in front of the eastern elevation. The central photograph shows the view towards the east from the house, and the right photograph shows the view west, towards the hedge. Photograph © Hubbard Conservation.

¹ A horticulturalist would need to assess

² Figure 14 appears to show a fence adjacent to the steps c1970s.



There is a vast contrast in architectural language between the south and north elevations. The northwest corner hosts the domestic rooms. Presumably, this was part of the overall design to locate the less significant rooms towards this corner, so that the other elevations could enjoy the daylight hours. That said – the existing degree of simplicity to the northern section of garden seems lacking in detail. The area is predominantly lawn, with a distinct terrace for a tennis court³. The 1923 map (Fig. 3) appears to suggest either an area of orchard in a T-shape toward the northeastern corner of the garden; wrapping around the tennis court, or a tree lined path. The existing landscape provides little in the way of obvious clues. Plan 5 of the 1924 sales particulars (Fig. 10) appear to suggest a structure located against the northwest boundary, not appearing on the 1923 map. The dense and established woodland dominates the western boundary, whereas the northeast boundary provides open views across agricultural land; two entirely different views.

Garden/setting discussion.

There is no doubt that the garden is impeccably kept; but it appears that some elements of Edwardian design might have been lost over time. The terracing appears to remain, as too the majority of the boundaries between each 'room'. In terms of planting and themed areas, the garden appears to have lost some of the detail, (although this is conjecture without documentary or photographic evidence). The echoes of Arts and Crafts planting, transporting the garden into 'rooms' of interest, appears to be absent. However, one must acknowledge that historically this degree of grandeur was achievable based on the ability to employ a vast team of gardeners to conduct the heavy labour require for such a task.



Figure 9: View from the northeastern corner of the garden of the northern section, with the sunken tennis court in the foreground. Photographs © Hubbard Conservation.

³ Information from current owners



Outbuildings.

The 1923 OS map (Fig. 3) shows the house and its outbuildings largely in its present form. Plan 5 of the 1924 sale particulars show a much simpler plan. It is possible that this was extracted from early estate plan which shows the pavilions as absent, and two small extensions to the south at both the west and east ends. It is difficult to be certain as to the accuracy of this plan, but needless to say (and based on the accuracy of the OS maps), it would appear the pavilions and outbuildings were present by 1923. Also, the indenture plan of October 1924⁴ shows the plan form matching that of the OS map (Fig. 10). There is nothing in terms of fabric evidence to suggest Plan 5 was the primary structure.

To each side of the flanking pavilions there are small courtyards; both with matching sets of double timber gates, hung from massive iron hinges, set at 45-degree angles to seclude the courtyards from the forecourt.

The northern gates provide access to a L-shaped range of ancillary outbuildings comprising a northern row of 6-sheds for domestic/ ancillary use for the kitchen wing and a garage at the western end. The courtyard is smaller than the southern version, comprising brick floor, with a cement path in front of the shed doors - underneath a full-length pentice. The sheds and garage are brick construction with a hipped clay-tiled roof and a lantern to the southeast hip. A flat-roofed area juts into the courtyard in the southeast corner, abutting the northeast corner of the north pavilion (room G1).

Each bay of the northern row of sheds have concrete floors, timber plank and battened/braced doors. All have slightly different features, which either reflect modern changes or earlier ancillary use. These changes include the internal dividing walls and ceiling treatments. There are three timber casement windows on the north elevation, and the former slot vents are blocked. The garage has a concrete floor, north-facing double timber garage

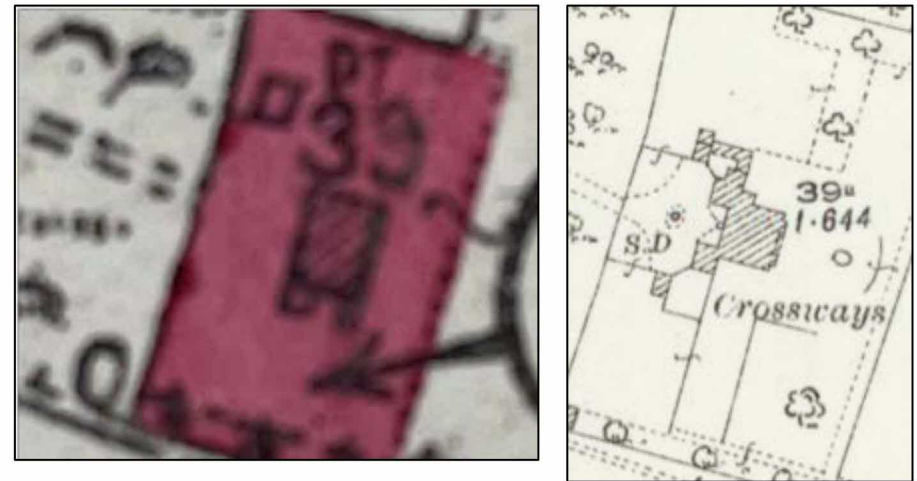
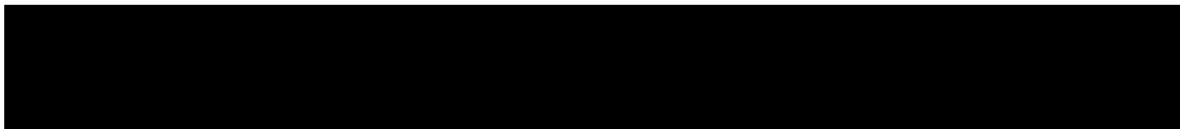


Figure 10: Left – Plan No. 5 sales particulars 1924. Right – 1923 OS map.

⁴ The sale of the freehold to Spencer Holland – the occupant and tenant at the time.



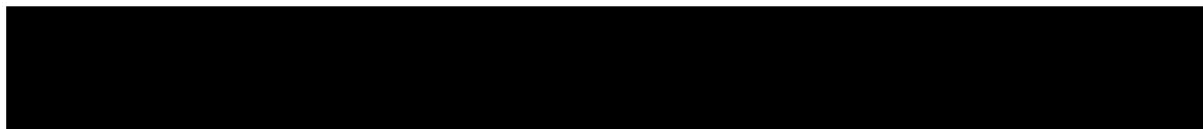
doors (located underneath a flat roof⁵), and three windows to the west elevation. Two comprise 4-paned timber casements, which flank a three-light casement. Pine timber vaulted hipped ceiling (Fig. 11).



Figure 11: View of the northern courtyard of outbuildings, taken externally viewed from the west and internally viewed from the gate.
Photograph © Hubbard Conservation.

The southern gates provide access to a larger gravel courtyard, roughly enclosed by an east and southeast section of brick wall, and a stable/garden room building to the west, which is attached to a greenhouse. The stable/garden room is a brick construction with a hipped clay tiled roof, and appears on the 1923 OS map. The 1939 OS map (Fig. 3) could indicate the presence of a greenhouse however the existing greenhouse is a later addition based on the change in plinth brickwork. The southern elevation of the south pavilion has been adapted to receive a roughly flat roofed modern garage, which is at

⁵ A mass appears in this location on the 1923 map (Fig.3) but a missing internal wall and the nature of the external fabric suggest later remodeling.



odds with the setting. The stable/garden room comprises two rooms (Fig. 12). The garden shed has a small corner fireplace and is boarded throughout with vertical pine boards, which also cover the vaulted ceiling. The floor comprises brick (likely engineering brick). The floor of the stable is concrete and there appears to be an echo of a gully. Timber wainscoting to all walls with exposed painted brick above. Engineering brick to threshold. Again, the stable doors have massive iron hinges.



Figure 12: Southern courtyard. Stable/garden shed and greenhouse. View towards the modern garage extension off of the south elevation of the southern pavilion. Photograph © Hubbard Conservation.

Outbuildings discussion.

It would appear that the pavilions were part of the primary c1910 construction, along with the flanking courtyard buildings with the exception of the greenhouse. The flat roofed area of the garages is later adaptations.

The following will be discussed in the next section, but the detail is pertinent to this discussion: The flat roofed area (Room G1) traverses, and is visible from, the west and east sides. The historic maps (Fig 3) appear to suggest the western side, jutting into the courtyard, and might have been truncated sometime between 1939 - 1976. This flat roof construction lacks any sophistication and appears to be ‘squeezed-in’ between the lean-to and the north pavilion (Fig. 15).

It appears likely that rooms G3, G1, and the flat roofed part of G1 were remodeled after 1976 and amalgamated based on historic photographs. It is possible that this range might have been rebuilt, which might explain why the flat-roofed area sits so uncomfortably between the pavilion and the lean-to (Figs. 15 & 16).

With regard to the lean-to, it seems possible that this did not form part of the primary build, although it does appear by 1923. The roof extends west to meet the east pitch of the pavilion; again an uncomfortable arrangement as the roof bridges a natural gap between the northwest corner of the house and the pavilion, again suggesting a secondary addition or an after thought (Figs. 15 & 16).



The modern southern garage extension provides nothing in terms of preservation or enhancement, sitting uncomfortably within the courtyard; even more so when viewed to the side of the southern elevation of the main range (Fig. 12).

Building description.

External:

2-storey house, (plus attic) built in the Queen Anne Revival style. The principal (west) elevation is symmetrical flanked by single-storey square pavilions with steep pyramidal roofs completed with small louvered lanterns at the apex, both with have a small circular window on the western elevation. Constructed from brick with roughcast render and a steeply hipped red tile roof.

The newspaper advertisement dated July 1st 1976 (Fig. 13) clearly shows four substantial chimneys, which no longer exist. Presumably these were removed between the late 1970s and 1987, as there is no mention of the chimneys in the 1987 listing. The historic photographs (Figs. 13 & 14) show multiple pots to each chimneystack; the northwest chimneystack is not visible. The size of the stacks and the quantity of pots would suggest that a fireplace heated each room prior to the secondary installation of central heating. This might have taken place sometime during the first half of the C20.



Figure 14: South and east elevation taken in the 1970s. Notice the vast chimneystacks, which were removed. Photograph © Hubbard Conservation.



There is a brick plinth and plastered floor bands. To the eaves is a heavy timber modillioned cornice, which continues around the building and some decoration on the rainwater goods.

To the principal elevation (west) 8/8 sash windows with shutters flanking the elaborate porch and entrance. This comprises a shell motif over a six-panel door, flanked by small windows. The porch itself comprises a four-pilaster door case with a deep timber barrel-vaulted porch resting on two Tuscan columns.

As mentioned previously, each elevation appears to speak a different architectural language, which in-turn appears to be reflected in the garden design.

Moving in a clockwise direction around the building, the next elevation to note is the northern side. The aforementioned northern range of outbuildings largely dominates this aspect.

The flat roofed area (Room G1) is visible from both the west and east, although the eastern wall is mostly obscured by a lean-to extension (Room G2). The historic maps (Fig 3) appear to suggest the western side of G1 might have been truncated sometime after 1939. It is worth noting that the flat roof construction lacks the sophistication of design afforded to the rest of the property, and appears to be 'squeezed-in' between the lean-to and the north pavilion (Fig. 15). The character and colour of the brickwork differs greatly on the east side (G1) when compared to the east wall of the outbuilding. The brick voussoirs above the east window appear to be the only example on site, again suggestive of an adaption (Fig. 15). The brickwork of the lean-to has more in common in terms of colour to that of G1, although the outbuildings and lean-to share the same Flemish bond.



Figure 15: east side of the lean-to, flat roof extension (G1) and the outbuildings. Photograph © Hubbard Conservation.



Based on historic photographs kindly provided by the clients it would appear that the north pavilion, room G3 and room G1 were remodeled after 1976 and amalgamated.

With regard to the lean-to, it might be possible that this did not form part of the primary build, although it appears by 1923. The roof extends west to meet the east pitch of the pavilion; again an uncomfortable arrangement as the roof bridges a natural gap between the northwest corner of the house and the pavilion, which might suggest a secondary addition or an after thought.

The north elevation presents symmetry in plan-form, although the diminutive size of fenestrations to the western first floor windows reflects the fact that all of the service rooms (bathrooms and kitchen) are located specifically in the northwest corner of the property. To the eastern side at both ground and first floor level there are two 6/6 sash windows. The central bay is stepped back from the building line, again to both floors, the windows match comprising tripartite with a central 6/6 window flanked by 4/4. A flat canopy covers the ground floor window. To the west of this, the wall is oblique, housing a small door into G3 underneath a 3-light fanlight.

The remaining first floor windows comprise three small 2/2 sashes. There is a single, central, 3-light timber casement dormer window to the attic with a flat roof (Fig. 17).



Figure 16: This photograph shows the uncomfortable nature in which the lean-to (G2) roof spans the roof of G1 to reach the northern pavilion roof. The way in which the entire roofs link is suggestive of a secondary, or evolutionary change.



The east elevation exhibits a different variation on the fenestration arrangement. The only deviation from symmetry is the door and 6/6 sash window arrangement to the ground floor between the flanking multi-paned canted bay windows underneath a hipped clay tiled pentice supported by timber scrolled console brackets. The aforementioned door is located internally in room G6, to the east of the base of a large chimney (stack removed above roof). There are three tripartite windows to the first floor comprising 6/6 flanked by 2/2. There is a single, central, 3-light timber casement dormer window to the attic with a flat roof (Fig. 18).

The southern elevation is the grandest garden elevation (Figs 14 & 7). Each floor has two 6/6 sash windows flanking central, recessed, doors to both floors. The ground floor door is flanked by 4/4 sash side window and resides below a 4-light oblong fanlight, all underneath moulded coving. Above, is a balcony (to accommodate the first floor door) with turned balusters carried on four consoles of four pilasters. The door is flanked by shutters and comprises a ½-glazed door with margin lights, underneath an oblong 4-light fanlight. There are two flat roofed dormer windows with 3-light timber casements.

Figure 18: East elevation. Photograph © Hubbard Conservation.



Figure 17: North elevation. Photograph © Hubbard Conservation.



Internal.

Ground floor.

The ground floor comprises a L-shaped main hallway and staircase (G4), two principal garden facing rooms (G6 & G7) and a side room (G5). The domestic/service rooms are towards the northwest of the main range. G1 is the kitchen area, G2 is located in the lean-to comprising a downstairs cloakroom, and G3 has been converted from part of the kitchen into a thoroughfare-room/study between G4 and G1. The south pavilion was not surveyed, and there is no obvious method of internal access between this and G5.

G1 –G1 comprises the northern pavilion and the flat-roofed area to its northeast, which has a utility room in its northeast corner. The entire area has been altered quite significantly over the years.

It would appear that the remaining northwest eaves chimneystack once provided for a kitchen cooking-range, which might have been located against the southeast side of G1, within the north pavilion (Fig. 19). However, the historic photographs suggest G3 was used as part of the kitchen with a kitchen sink located underneath the west window (Fig.20). The 1976 photographs (Fig. 20) do not show the location of the cooking range but the north wall of G3 appears to be a blank-wall, absent of an opening for a cooking-range, therefore, presumably, this was provided for on the other side of the chimneystack in G1. The photographs also show that the existing location of the doorway between G3 and G1 is a later alteration, presumably access was gained primarily to the east of the

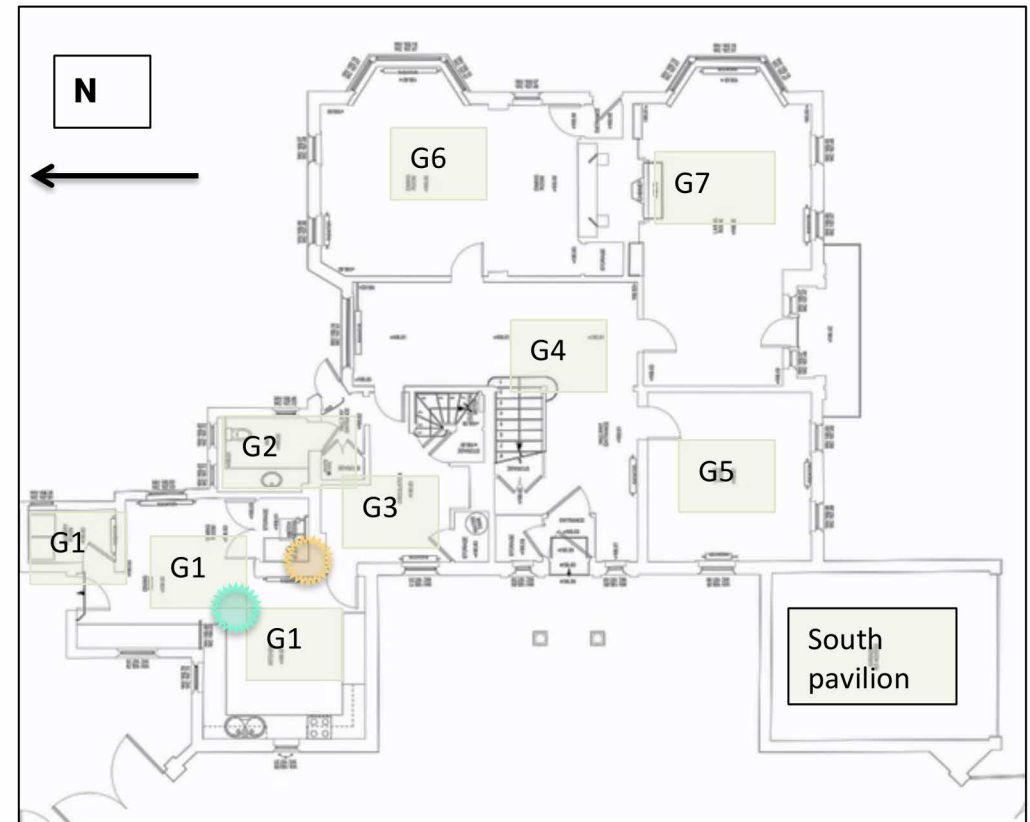


Figure 19: Existing ground floor plan. The yellow dot indicates the possible location of the former kitchen range. The green dot indicates the approximate location of the suspected removed wall.



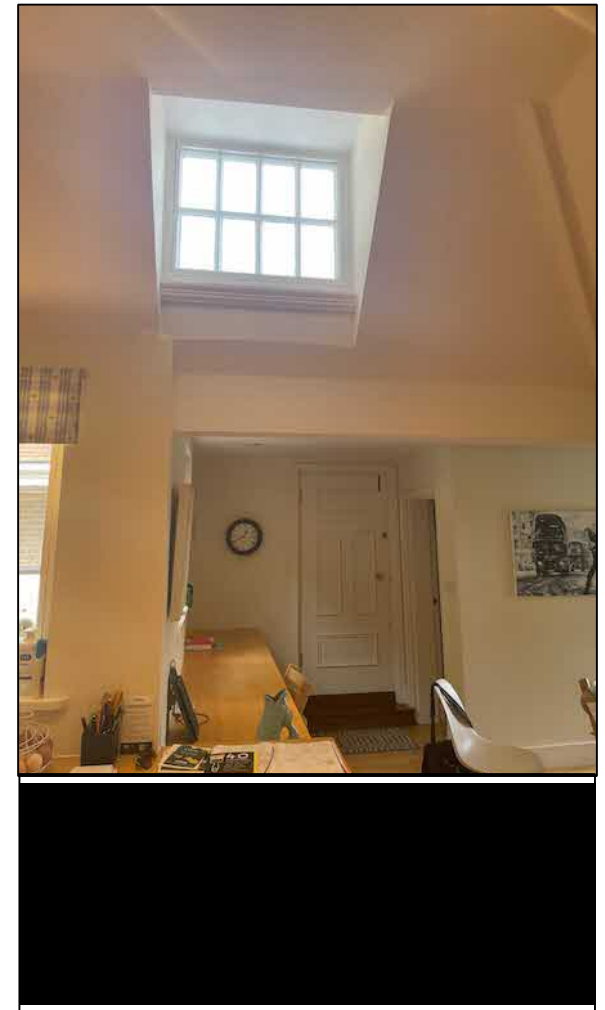


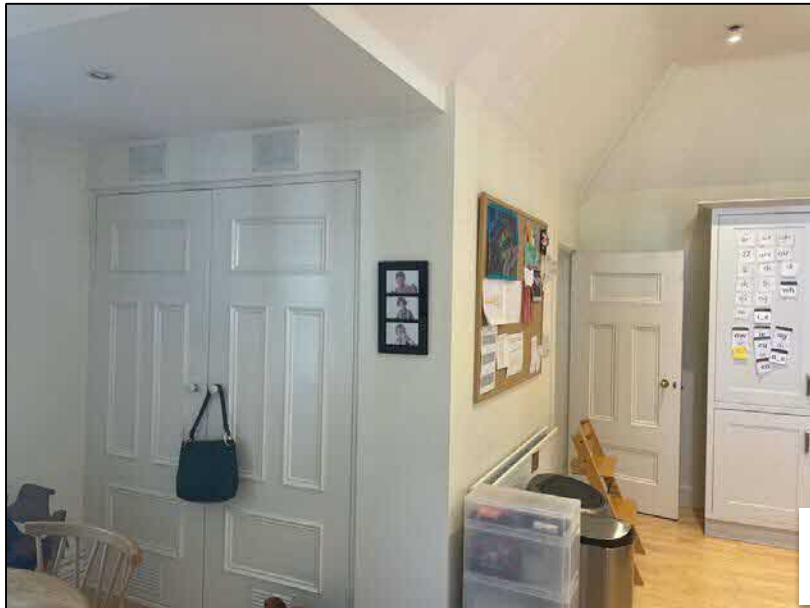
Fig.11 Kitchen area 1976

chimneystack (conjecture at this point).

It would also seem likely that a returning section of wall was removed from the northeast corner of the pavilion (Fig. 19) (G1) opening-up the room as it is currently; linking the pavilion with the flat roofed area, combining the two elements into a single room (G1). There is a modern 8/8 dormer casement window above the area of missing wall (Fig. 21). There is a filled in doorway in the north wall of the pavilion. It appears the internal walls of the utility rooms are secondary.

Beginning with the north pavilion aspect of G1, there is a porthole-window to the west overlooking the forecourt, and a 9-paned casement window to the north. Modern kitchen and modern timber floors. Four-paneled door and plain architrave into G3, which the historic photographs suggest is secondary. Modern 2-light window of 6-panes each to the north over looking the courtyard. Modern cupboards with double doors, with vents – suggestive of the location of the chimneystack. Modern timber casement window to the east, comprising 4/6, over looking the garden. Modern external north-door to the courtyard, similar style to the door into the utility room. The floor and the small east horizontal window in the utility room are modern (Fig. 22).





G2- The lobby area before G2 has been created by the partitioning off of the northeast corner of G3. The area comprises full-height cupboards, the mouldings of which differ from the door into G2 and the external door. To the east of this, is the side door (set obliquely) providing a northern exit into the garden, comprising timber door with 6-panes underneath a 3-light oblong fanlight.

G2 is location in the lean-to, comprising a downstairs cloakroom/WC with no obvious features of historic interest. The room is lit from two aspects: two 4-paned timber casements to the north and another to the east. Modern floor.

G3- As mentioned above, the room has been slightly partitioned and a secondary door opening has been made into G1. The historic photographs suggest the room was used as part of the kitchen range (Fig. 20). There is an 8/8 sash window over looking the western courtyard. Two cupboards, with matching 4-panelled doors, flank the former fireplace; now a cupboard and shelving. There is a step-up to the timber door with 6-panes underneath a 3-light oblong fanlight. This door provides access to the service stair. The Holland's had three staff members occupying the attic rooms.

Mouldings.

All of the door and window architraves have the same distinctive mouldings. These comprise a simple Cyma-styled moulding, which continues to the skirting boards also. Above each of the doors in G4 there is a projecting lintel emphasizing each door surround (Fig. 23).

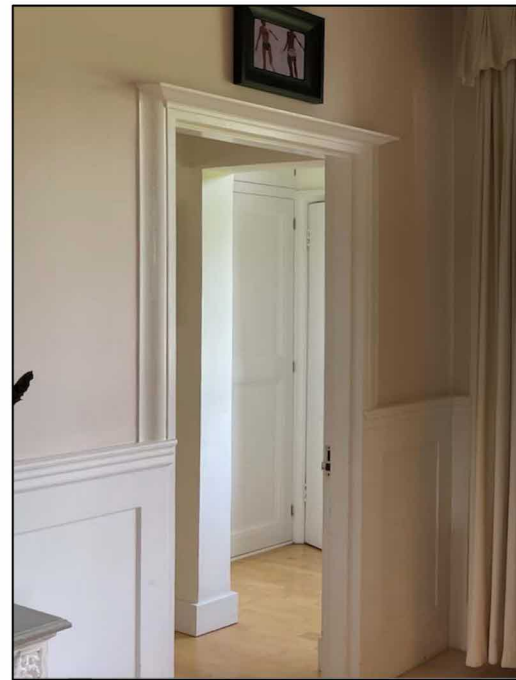


Figure 23: Left – simple Cyma-styled door architrave and projecting lintel of northwest door of G4 towards G2 & G3. Right – west facing window in G5 with the same window architrave. Photograph © Hubbard Conservation.



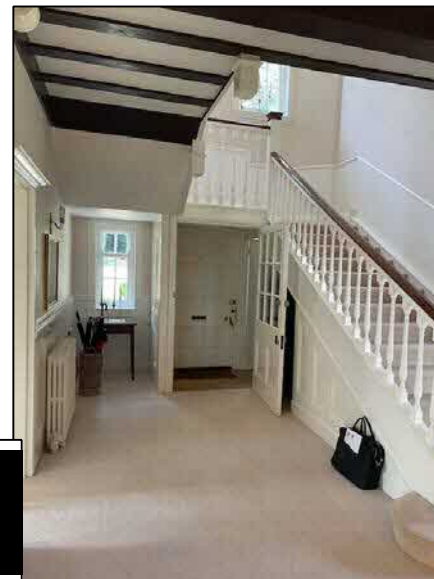
G4- L-shaped hallway and main staircase. From the principal west entrance there is an external 6-panelled door into a small lobby area (paneled to its south wall), with parquetted flooring. Cupboard/room to the north (underneath the stairs) with a partially glazed door and 2/4 sash window with Cyma-styled architrave. Cork floor.

The lobby opening up into G4 through another partially glazed timber door. Access into all of the principal rooms are from this hall, all of which have Cyma-styled door architraves with projecting lintels above. All of the doors have 2-panels with brass plates and knobs. The room has plain paneled wainscoting. Adjacent to the stairs, and to the south of the hall, are pilasters capped with scrolled corbels at ceiling height. There are two large radiators connected to visible coeval pipework.

The main staircase comprises a solid dogleg arrangement with closed strings, turned balustrades, no newel post, and likely mahogany handrail. There is a narrow dado rail continuing up the stairs. There are timber-joists and cross beam detailing to the ceiling.

Other than gathering light from the peripheral rooms, the room is lit from a 2/4 western sash window and a north facing tripartite window comprising 4/4 sash windows flanking a central 6/6.

G5- This room is lit from two aspects. Two 6/6 sash windows to the south and an 8/8 facing west. Air vent located the blocked fireplace.



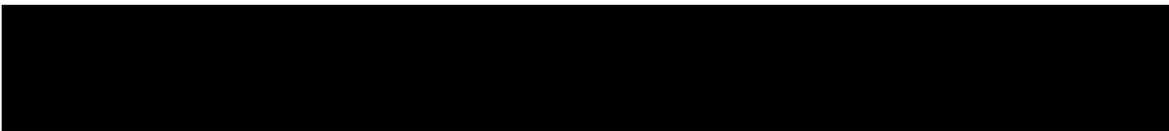
G6- Northeast facing room, lit by two 6/6 sash windows to the north and a large multi-paned bay window to the east. To the south of this is another 6/6 sash window.

The floor is parquetted and there are exposed joists to the ceiling, although a different character to that found in G4. The room is edged with plain timber coving.

Scrolled corbels (double this time) again edge the ceiling. The question is are these resting on a pilaster detail similar to the hallway (G4) or is this a wall nib? If so, this might suggest this room was formally partitioned into two rooms. If this were the case, presumably there would have been a door into the hallway separate to the existing (perhaps), but there are no evident scars for a door. The floor-plan above on the first floor (rooms F4 & F5) comprises two rooms with a chimneystack between the two. If so, then the eastern part of the room would have been heated from the same chimneystack. However, to contradict this notion, if the southern part of the room was partitioned, the space would have been small and dimly lit (which contradicts the ethos of the building) and would have been dominated by the inglenook fireplace (Fig. 25); this feature was removed sometime after 1976. This large opening was flanked by seats, with a fireplace surround and hearth. Either side were doors; presumably these remain as existing, with a cupboard to the west and a door leading to a lobby



Figure 25: southern wall of G6. Right – Historic photograph c1976 of the removed inglenook fireplace and later fire surround and hearth, flanked by two doors. Left – the fireplace has since been removed, replaced by cupboards. The historic photograph shows wall cupboards; a replication of salt cupboards. It appears the location of these remains, but it's not clear if the doors have been replaced.



and external door to the east. The historic photograph shows wall cupboards, an echo of salt cupboards presumably. It appears the location of these remains, but it's not clear if the doors have been replaced. The aforementioned lobby is small, providing external access via a partially glazed door with a 3/3 oblong fanlight above.

G7- An elegant southeast-facing room lit from the east by a multi-paned bay window, and from two 6/6 sash windows to the south. Also lighting the room, and providing access into the southern part of the garden, is a partially glazed timber door, flanked by 4/4 sash windows, below a 4-light oblong fanlight. Moulded coving to the ceiling. Against the north wall is a timber Arts and Crafts chimneypiece with a tiled surround and hearth, edged in copper. This is flanked by shelving and glazed cupboards with timber tracery.



Figure 26: Room G7. Left photograph shows the view west and the right photograph shows the view south of the external door. Photograph © Hubbard Conservation.

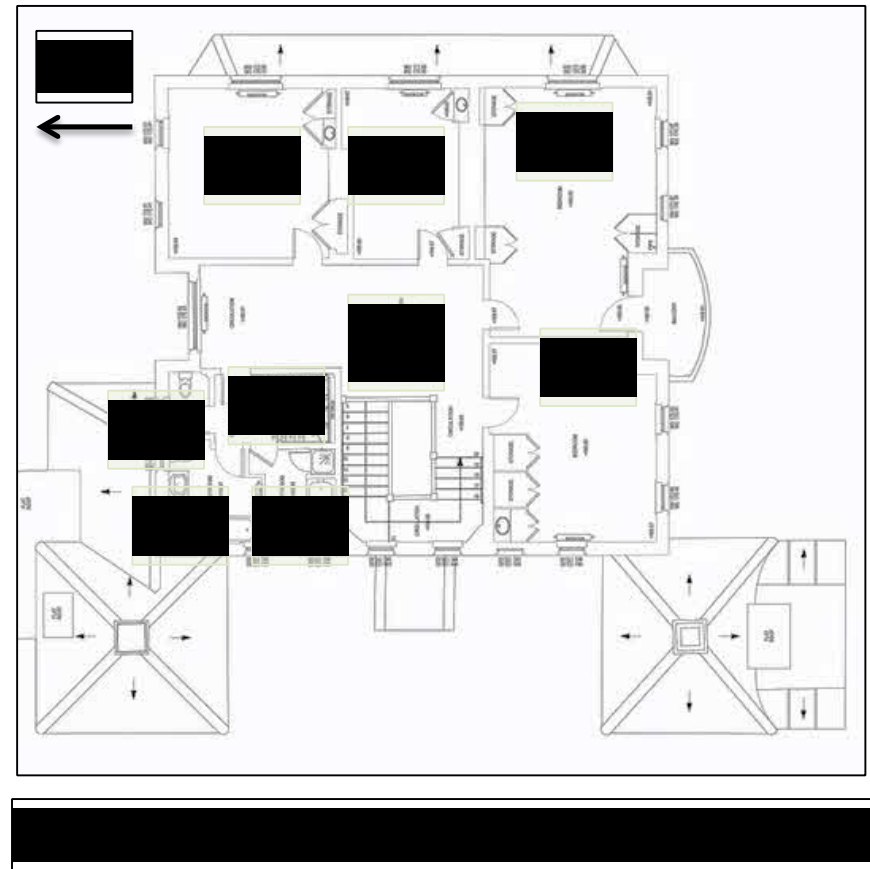
First floor.

The first floor comprises the main staircase and L-shaped landing (F2), and four bedrooms (F3, F4, F5 & F6). As with the ground floor, the domestic rooms are located in the northwest corner, separated into four spaces: F1a and F1b are two side-by-side bathrooms, F1c is a separate WC and F1d is a secondary stair leading to the second floor.

All of the fireplaces have been removed, but presumably the chimneystacks remain below the roofline, as the chimneybreasts are discernable in all of the rooms. Rooms F4 and F5 have inserted wash basins in full-height, Art Deco styled closets (Figs. 32 & 33). The installation of these could coincide with the installation of the central heating. The basin fitted into the cupboard in F3 is much later addition, likely post 1976.

Mouldings:

Echoing the design feature of the ground floor, all of the door and window architraves, and skirting boards, have the same Cyma-styled mouldings. However, on this floor the architrave presenting to the hallway (F2) have a Lugged architraves surrounded by a Cyma outer moulding (Fig. 28).



F1- The combination of rooms in F1 comprise (F1 a, b, c & d); all located closely in the northwest corner. F1d is the continuation of the service stair to the attic rooms. Based on the historic photograph (Fig. 13) it appears that the chimneystack originated somewhere between F1a and F1d, thus heating a room in this area. Rooms F1a and F1b have been created, possibly, from a single room. It would seem likely that this room would have benefited from being heated from the removed chimneystack. Typically Edwardian bathrooms were small rooms, as washing mostly took place in the bedroom. It seems likely this was formally a bathroom as all of the services are in this corner of the building deliberately, but the primary configuration has been altered in some way. There would have been a bath (possibly with a shower), washbasin, and some storage space. A gas-powered geyser, with a freestanding or wall-mounted cylinder, often provided hot water. Hygiene was important during this period; therefore bathrooms tended to be tiled up to the dado rail or covered in a varnished paper. The water closet would have been (and still is) a separate room.

It also seems likely that the stairs (F1d) have been altered as a result of the chimneystack being removed, although the location of the stairs seems primary.

F1a- There is a 6/6 sash window overlooking the western forecourt. The timber door has an integral fanlight set in a replica Cyma architrave. The replication is good, but there is a slight difference, which is noticeable when comparing with the equivalent in F1b (Fig. 29).



Figure 29: Rooms F1a (left) and F1b (right) the doorways of which are shown in the left hand side photograph. The right photograph shows the awkward junction of the cranked partition wall between the two bathrooms and how the wall has been created to keep the window revealed. Photograph © Hubbard Conservation.



Figure 30: The Waterwitch WC in room F1c.
Photographs ©Hubbard Conservation.

F1b- The partition wall between this room and F1a is cranked to meet the external west wall uncomfortably; set at an angle to ensure the window remains revealed. Again, the window matches that of F1a as a 6/6 (Fig. 29). Two further windows light the room from the northern side comprising 2/2 sash windows. The door matches that of F1a.

F1c- Accessed via a 2-panelled door, this room is lit by a north facing 2/2 sash window. The windows, door, and skirting all have Cyma mouldings, suggesting this room has not been altered. The room houses an early Waterwitch WC, manufactured in Kirkstall, Leeds (Fig. 30).

F1d – The somewhat narrow and tight winder configuration of the ground floor to first floor service stair differs in character to that of the stairs ascending to the attic floor. These are much winder and gradual in the climb between floors, lending weight to the notion of a secondary intervention.

F2- Large L-shaped landing providing access to all of the rooms. As mentioned previously, all of the doorframes present with Lugged and Cyma architraves (Fig. 29), and the skirting boards continue around the space with a Cyma moulding, and the picture rail follows suit. All of the doors comprise timber with 2-moulded panels, brass knobs, and keyholes. The stairs continue from the ground floor, not deviating in style or form. F2 is lit from two 6/6 sash windows to the west and a northern tripartite window comprising central 6/6 sash flanked by 4/4 (Fig. 31).

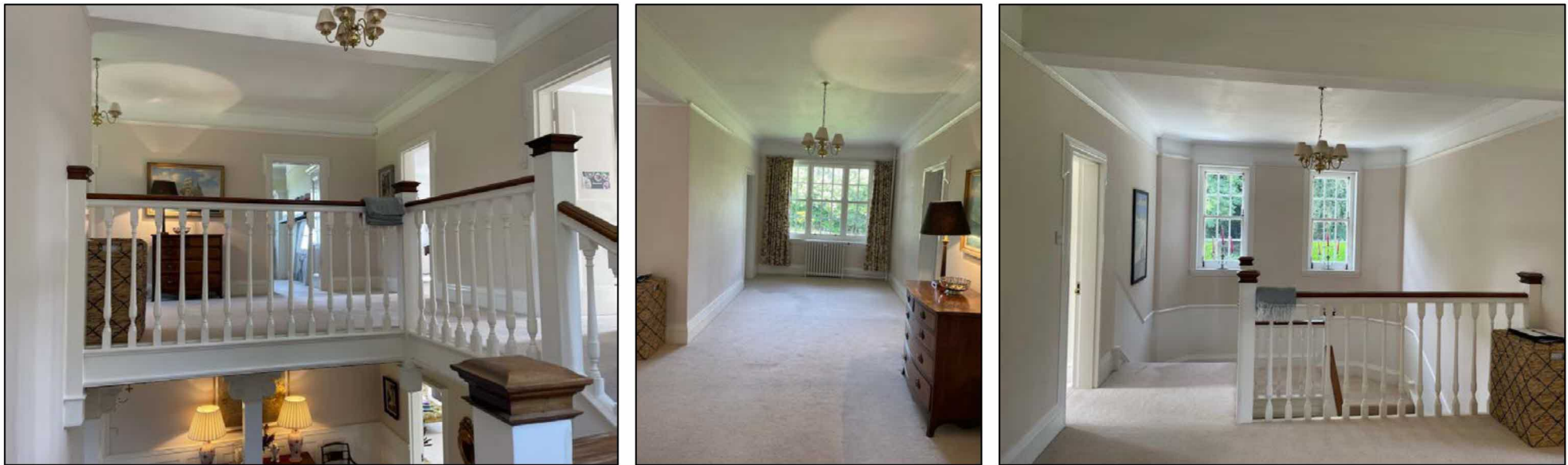
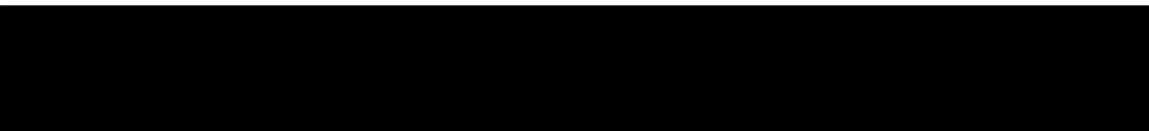


Figure 31: Hallway and stairs (F2). Left – shows the view east from the landing. The central photograph shows the view north of the tripartite window, and the right photograph shows the view west. Photograph © Hubbard Conservation.

Bedrooms were generally light rooms with hygiene playing an important part of the design, as well being heated by a fire grate. Most of the fire grates would have been compact and simple in design in cast iron with more elaborate types using timber in the principal bedrooms. Unfortunately, there are no obvious relics of the fire grates or surrounds in any of the first floor rooms. In larger homes, the lady and gentlemen of the house generally had separate bedrooms with interconnecting doors. Dressing tables were often sited either between two windows or within a bay window to be able to benefit from the natural light, although larger houses would have a separate dressing room (often later converted into bathrooms). The servants using jugs of hot water would have filled early washbasins. This could have been the case at Crossways, prior to the basins and associated plumbing being fitted as a secondary measure.



F3- F3 occupies the southwest corner of the first floor and is lit by two southern 6/6 sash windows and a 6/6 western sash. There is a blind window hidden by the cupboard against the north wall. This late C20 cupboard, (likely post 1970s), also conceals the chimneystack and former hearth, and houses a coeval basin the western corner.

F4- This room is situated in the northeast corner of the first floor and is lit by 6/6 window to the north (which has a blind equivalent to its west) and tripartite window to the east comprising central a 6/6 sash window flanked by 1/1 sashes. The southern wall has two cupboards flanking the former fireplace. The southwest cupboard is flush with a Cyma architrave, and the southeast cupboard projects into the room with a basin inserted into the right side. The decoration of this cupboard suggests an Art Deco character with a pendant detail to the corner. It could be that the west cupboard is primary and that the east cupboard is a later addition, but of no less value in terms of architectural design and evolution (Fig. 32). A picture rail continues around the room, and Cyma detailing can be found through out.

F5- This room is the smallest of the east facing rooms, possibly a former dressing room. The room is lit by a tripartite window comprising a 6/6 sash window flanked by 1/1 sashes. Flanking the wide chimneystack are two projecting cupboards matching the design and style of the one found in F4 (Fig. 33). These have single doors each, the eastern of which has a

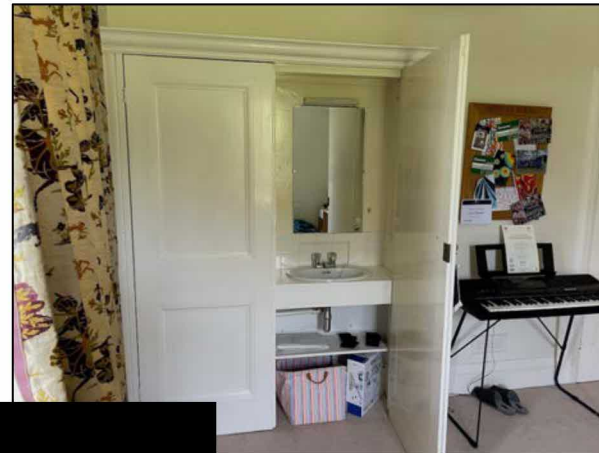
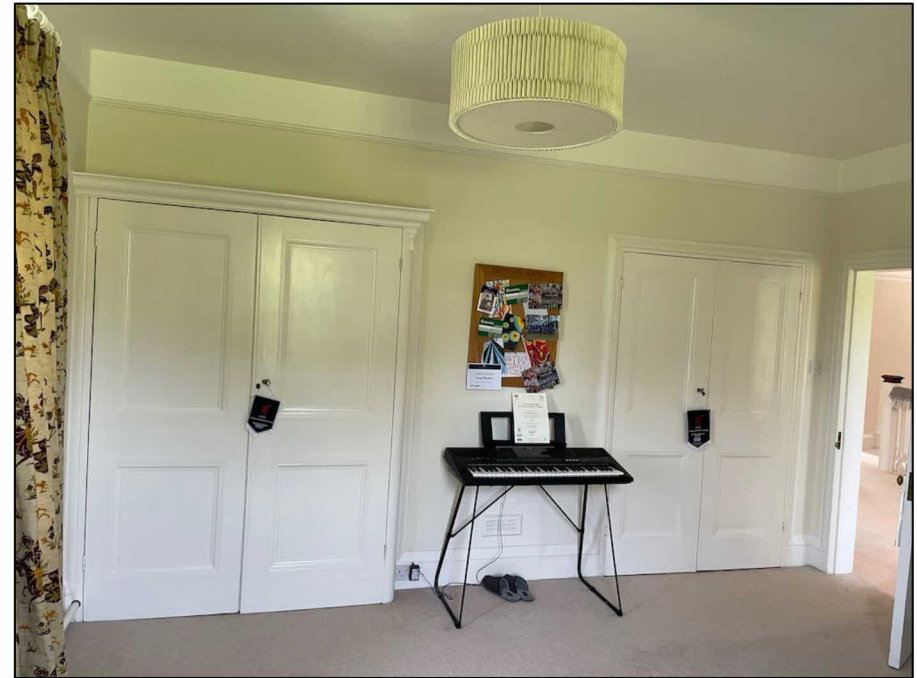


Figure 32: Cupboards in room F4. Photograph © Hubbard Conservation.

washbasin. A picture rail continues around the room and the Cyma detail can be found through out.

F6- Possibly the principal bedroom. The room is lit to the east by a tripartite window comprising 6/6 sash window flanked by 1/1 sashes, and from the south by a 6/6 sash window, which has an equivalent to its west which is hidden behind the modern built-in cupboard. To the west of this is an external door to the balcony comprising half glazed timber door with margin lights underneath an oblong 4-paned fanlight (Fig. 33).

The fireplace has been removed and two modern built-in cupboards flank the area. Picture rail continues around the room, and the Cyma mouldings can be found through out.

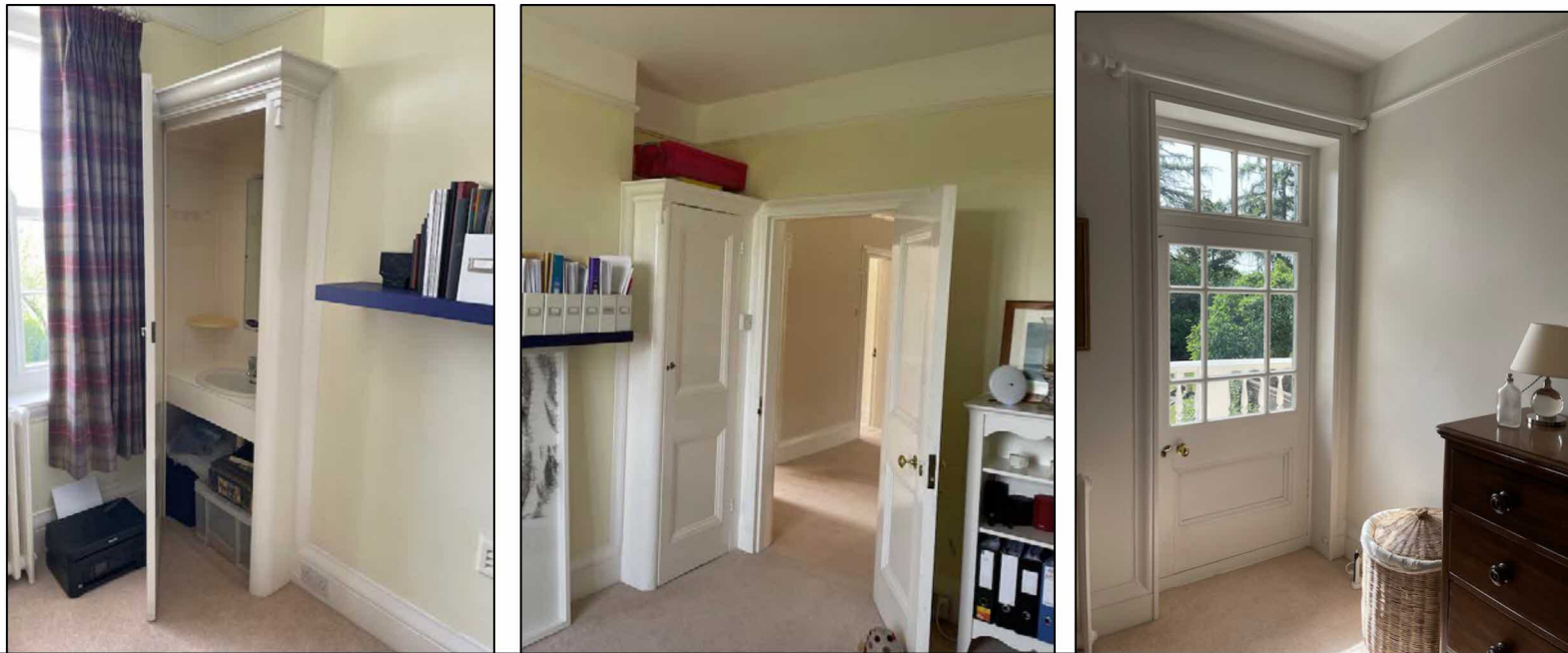


Figure 33: The left and central photographs show the projecting cupboards in Room F5. The right photograph shows the external door in room F6
Photograph © Hubbard Conservation.

Second Floor:

The second floor comprises stairs from the first floor. Rooms S1a and S1a are separate WC and bathroom, again - in the northwest corner of the building. S2 is the hall. There are four bedrooms comprising rooms: S3, S4, S5 & S6.

As mentioned previously, it appears likely that the existing stairs are a replacement of a former service stair, as a result of the northwest chimneystack being removed. Also, as a result, it seems likely that this provided the opportunity to create rooms S1a and S1b (Fig. 34).

On this floor just two of the fireplaces have been retained in rooms S3 & S6, suggesting the first installation of central heating was not extended to the service quarter in the attic. The cast iron fireplaces match in an Art Nouveau styled relief pattern (Fig.36), which could provide a flavour of style of the missing fireplaces elsewhere in the building.

S1a- modern fittings for a WC. No obvious features of historic significance.

S1b- modern fittings, roof light. No obvious features of historic significance.

S2- hallway lit by three roof lights. Picture rail continues around the room, however its authenticity is in dispute considering the same rail runs across the cupboard in the southwest corner, which was likely installed post c1970s. This cupboard houses a kitchenette unit. The hall provides access to all of the bedrooms, although S3 and S6 have a small separate lobby between the two rooms locating their doorways slightly away from the hall. The door architraves are plain at this level, as too the skirting boards. The door into S4 is small.

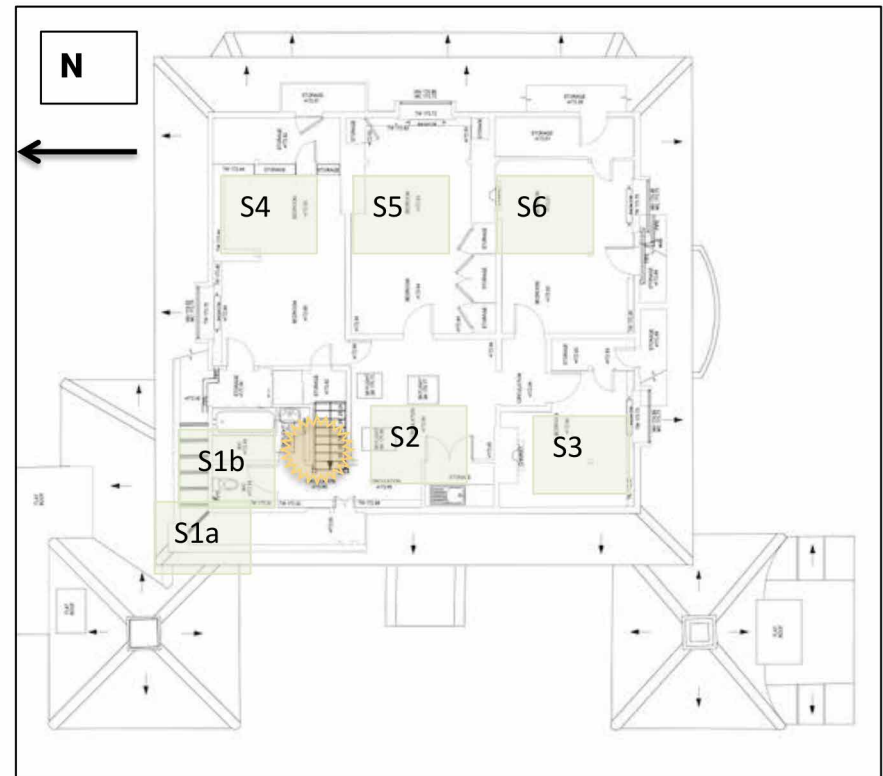


Figure 34: Existing second floor plan. The yellow dot indicates the area of the existing stairs, and the point in which the northwest chimneystack was removed and the stairs replaced.



Figure 35: View towards the west side of S2 and the modern cupboard. Photograph © Hubbard Conservation.

S3- The room occupies the southwest corner of the building and is lit from a south facing 3-light dormer windows with 8 panes each. The cast iron fireplace, timber surround and mantelshelf remains, which appear to match the one found in S6. As mentioned previously, the design has an Art Nouveau styled relief pattern (Fig.36).

S4- The room is located at the northeast corner of the room, and is lit by the 3-light dormer window. Cupboards have been installed in the room, particularly at the east end, where a small room has been partitioned. The doors are similar in style to the cupboard in S2, suggesting more post 1970s work. The door into the room is particularly small and sits at an awkward angle with the wall in S2; perhaps a consequence of the removed chimneystack and perhaps the rooms was accessed elsewhere primarily. (Conjecture without further evidence).

S5- This room is the central of the east facing rooms, and is lit by a 3-light dormer window. There are built-

in cupboards along the southern wall and a smaller equivalent in the northeast corner; the doors of which match the design of the other post 1970s work. The location of the air vent in the north wall, suggests that the northeast chimneystack remains below the roof.

S6- A 3-light dormer window facing south lights this room, located in the southeast corner of the building. As mentioned previously, the cast iron fireplace, timber surround and mantelshelf has been retained, which appear to match the one found in S3. The design of the fire grate has an Art Nouveau styled relief pattern (Fig.36).



Figure 36: Fireplace in room S6. Photograph © Hubbard Conservation.

House – main range discussion.

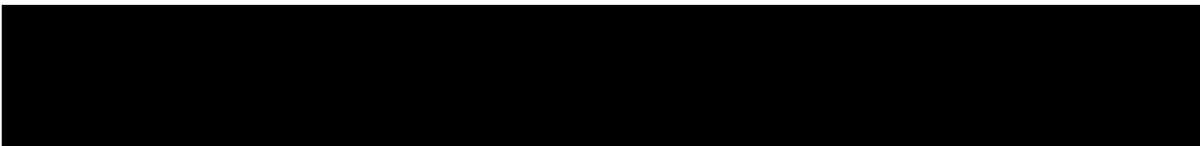
The house remains readable from its primary inception, however, there appears to be some significant alterations, which might be early design changes. Predominantly these alterations concern the service areas of the house, particularly to the ground floor, to G1 (Kitchen) and G2 (lean-to). The flat roofed area and the lean-to could have been added between pre-1923, but the nature in which the roofs of these structures awkwardly meet the main range and the north pavilion diminishes the historic significance. Equally, it would appear G1 has undergone further alterations, post 1970s, which might have been responsible for the removal of features of historic interest such as the opening for the cooking range, primary doorways and floor plan arrangement.

Other than the removal of the inglenook in G6, the most fundamental and detrimental change has been the removal of the four substantial chimneystacks. Not-only has this dramatically altered the external aesthetic; it has removed the chance to evaluate the hierarchy of the rooms based on the fireplace treatment, and to read how the house was heated and food was cooked (the amount of pots would suggest every room was heated). The nature of the exposed pipework and size of the radiators might suggest the heating was installed sometime during the first half of the C20, whereas the chimneystacks were in situ when photographed in 1976 (Figs.13 & 14) therefore the removal of the chimneys is unlikely to have been a result of the heating installation. It would appear that the removal of the northwest chimneystack resulted in changes to the first floor service stair, possibly the alterations to the bathrooms F1a and F1b and the creation of S1a and S1b on the attic floor. The retained fireplaces in rooms S3, S6, and G7 are all that remains out of a possible fourteen fireplaces.

It would appear various alterations took place post 1970s, which include the installation of some cupboards in F3 and to the second floor.

Other than the removal of the fireplaces, the rooms appear to be fairly untouched occupy to the southeast corner: rooms G7 and F6. The principal bedroom presumably would have had an internal door towards an adjacent dressing room, and etiquette might suggest the lady and gentlemen of the house would have had their own rooms. The location of a dressing room could be F5. Scars or echoes of internal or interconnecting doors are not obvious. It is clear that the bathrooms have been altered in some way (F1a and F1b).

The installation of the projecting Art Deco cupboards would appear to be an early intervention. Cleanliness was an important factor in Edwardian polite society, therefore washing would be provided in the principal bedrooms with warm water being delivered by the servants. Whether the cupboards date



to that time, or whether they were installed once the heating was fitted, as a water source would be easily plumbed for the washbasins is not clear.

Another point of interest is the architrave and skirting board treatment. The doorways of each floor have been designed with an individual presentation to the hallway, with the exception of the attic floor, which is plain and simple, as one would expect. The Cyma styled carpentry has been applied to all of the skirting boards, doors, and window architraves presenting a high quality and carefully considered interior detail.

Assessment of significance

This analysis moves from the setting and gardens, and the outbuildings before discussing the house (heritage asset).

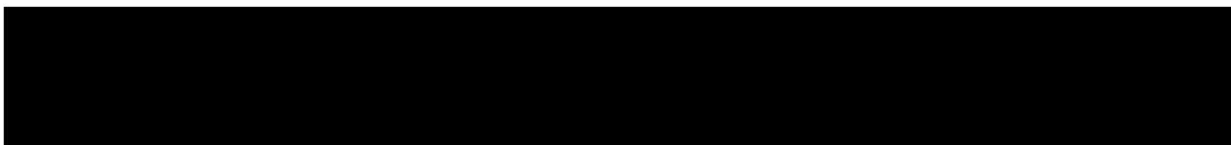
To wealthy Edwardian society, the setting and landscaping of the garden was an important consideration of the overall design, bringing the house and setting together in a harmonious partnership between the architecture and horticulture. Of course, this era afforded the teams of gardeners required to keep such labour intensive gardens in perfect condition. At Crossways, the former grandeur remains readable but appears somewhat diluted, in particular to the northern side of the house. In this case, it seems apt to mention the setting as it appears each elevation of the house projects a variation of an architectural language which would have been reflected in the garden layout and planting. In terms of historic significance and value, it is difficult to judge the impact of the loss of the garden detail as the echoes of the primary layout remain to a degree, and the garden is maintained. There is no direct impact on the property, but it is worth considering whether this aspect could be reintroduced in some way to enhance Crossways and preserve some of the Edwardian ethos of the significance of architecture design being amplified by the landscaping and horticultural design.

Whilst still considering the garden setting, it appears the existing greenhouse is a secondary/modern intervention therefore has no historic value, although its position has a very low value in terms of historic context⁶, only because it might demonstrate how the garden could have been laid out⁷.

The southern brick wall enclosure, double gates (linking the southern pavilion) and stable appear on the 1923 OS map (Fig. 3), therefore have some significance in terms of fabric and historic value as to how the house was planned, functioned, and how the service areas were screened from view from

⁶ Historic maps suggest a structure on this footprint c1939 and not before (Fig. 3).

⁷ The service side of the house was to the north. Presumably a kitchen garden would have been situated to the southwest to benefit from daylight hours.



the forecourt. With regard to the garage addition to the southern pavilion, this provides nothing in terms of preservation or enhancement, and provides a distraction from of the setting and host asset.

With regard to the northern service area, the same conclusion applies to this matching set of double gates, and courtyard. The northern outbuildings have had a degree of rebuilding and alterations, which dilutes its significance. However, the fact that this was a purposely-constructed set of ancillary cells designed to serve the household provides some significance. Of course modern additions such as the northern end of the garage have no significance.

The 1923 OS map (Fig.3) suggests structures occupied the location of the flat roofed area (G1) and its adjacent lean-to (G3). However, it is felt that these areas are secondary additions to the primary build. Figure 37 shows that the north pavilion roof and the lean-to roof appear to have different copings and tiles. There is a variation in terms of colour and character. The nature in which these roofs collide seems uncharacteristically awkward. Therefore, it seems unlikely to be a primary plan-form (Fig. 37).

It appears that G1 has had various periods of rebuilding. It seems likely that the west elevation has been truncated, internal walls have been removed, and the utility room partitioning is modern, along with the doors and windows. Internally, there are no obvious features of historic significance, which is reflected externally. As these structures appear on the early OS map, some significance should be attributed. However, due to the awkward nature of the roof junctions, the lack of historic fabric, and the lack of evidence to provide a link to their ancillary past, any value would be low, especially to the flat roofed area of G1.

On the one hand, the main range has experienced little in terms of major alterations, as the external structure (including the flanking pavilions) remain, along with its fenestration detail, porches and pentices, the majority of the internal plan-form remains as well as the interesting architectural details such as the Cyma mouldings to the architraves and skirting; all of which are high quality and of high significance. However, on the other hand, the brutality of

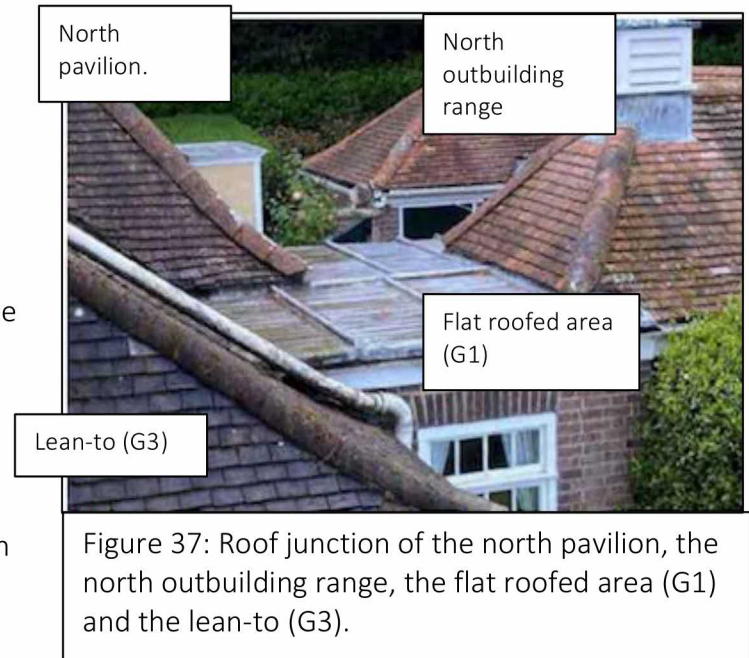


Figure 37: Roof junction of the north pavilion, the north outbuilding range, the flat roofed area (G1) and the lean-to (G3).



removing all four of the primary chimneystacks has had a hugely detrimental effect on the building, both internally and externally. This removal has sought to remove evidence of heated rooms, evidence of room hierarchy, and evidence of the Arts and Crafts workmanship that would have been afforded to each of the fireplaces. The redundant northwest eaves chimneystack remains but has been truncated.

As mentioned above, internally, the majority of the plan-form remains, as too the architectural detailing which of high significance. Although G6 has lost its inglenook settles and fireplace; the architrave and side doors remains. G7 has retained its fire surround and flanking cupboards, which has architectural interest. The retained parquetted flooring in G6 (and presumably elsewhere underneath carpets) is of significance. The corbels and ceiling timbers can be an Edwardian design feature. In the absence of further evidence it is presumed these are part of the primary design. It appears that very little has changed to rooms G4, G5, and G6 & G7; therefore the significance lies with these being part of the primary design. A similar conclusion could be drawn for the first floor rooms; F2, F3, F4, F5, & F6. These rooms have lost their fireplaces but the overall room proportions appear to be unaltered. No hint of internal or connecting doors has been found, although dressing rooms were still a design feature of the Edwardian era. New cupboards have been added to F3 and F6, therefore have no historic significance. The washbasin in the modern cupboard of F3, is the same design as that found in the Art Deco cupboard in F4, therefore it would be safe to assume these basins were installed at the sometime - post 1970s. The Art Deco cupboards in F4 and F5 have architectural interests, thus significant.

The majority of the alterations have occurred in the northwest corner of the house on all floors. Room G3 appears to have been partitioned in the northeastern corner to provide a lobby and there has been an opening made into the north pavilion. The northern pavilion (G1) and its flat roofed extension, connected to G3 has experienced a large degree of alteration, resulting in the loss of any meaningful features of historic interest, with the possible exception of the cupboards in G3. Internally, the visible fabric, including the floor, appears modern. Whilst the plan form of G3 and the north pavilion are significant in the fact that they belong to the primary plan-form, the internal detail is non-existent.

The ground to first floor section of the service stair was not inspected, but the notion that the first to second floor section has been rebuilt is feasible. The removal of the northwest chimneystack provided the opportunity for alterations to this corner of the building, particularly on the second floor, which likely resulted in the creation of rooms S1a and S1b. This section of stair and the aforementioned rooms provide nothing in terms of significance.

Of the first floor rooms F1a and F1b *might* have been created from a single room. There is a degree of conjecture here, but the theory is based on the



awkward way the partition wall is constructed between the two rooms, and the replication of the internal architrave in F1a of the Cyma architrave found elsewhere. The former northwest chimneystack would have risen adjacent to F1a; therefore it would be fair to assume a fireplace provided heat to this room. F1c houses the Waterwitch WC. The architrave and skirting boards appear unaltered; therefore it seems safe to assume this room has not altered in form.

The second floor has mostly retained its floor plan, although, as mentioned above, the northwest corner has been altered, and there is nothing in the way of historic fabric to record. There is a post 1970s cupboard in S2 which has no historic value. Likewise the various coeval partitions and cupboards found in S5 and S4.

Conclude

In many respects Crossways has been preserved, and where this exists; the significance is high due to the quality of the design and craftsmanship. However, in other respects where the property has been altered, the results of which have been detrimental in terms of loss of fabric, readability, evidence of heating and hierarchy, and plan-form to a degree.



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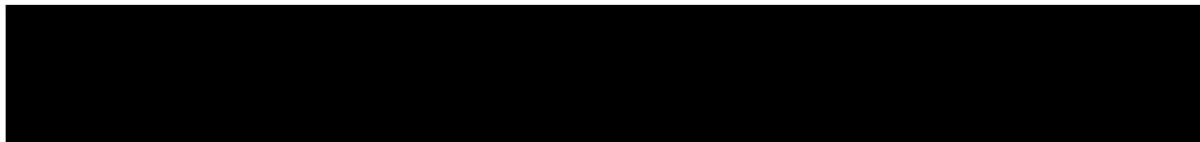
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Appendix I –Listed descriptions of Crossway.

Heritage Category: Listed Building

Grade: II

List Entry Number: 1101185

Date first listed: 19-Mar-1987

List Entry Name: Crossways

Statutory Address 1:

Crossways, Little Heath Lane

Statutory Address: Crossways, Little Heath Lane

County: Hertfordshire

District: Dacorum (District Authority)

Parish: Nettleden with Potten End

National Grid Reference: TL 01866 08134

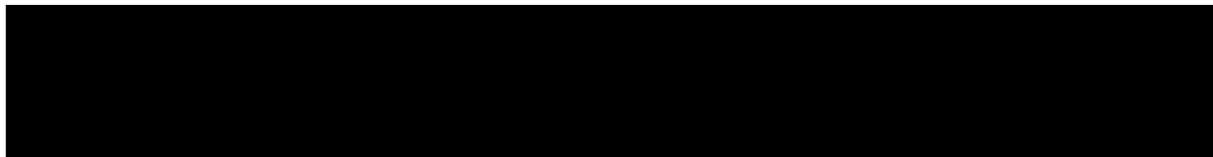
Details

This list entry was subject to a Minor Amendment on 03/06/2020

TL 00 NW 5/208 NETTLEDEN WITH POTTEN END LITTLE HEATH LANE (east side) Crossways

II House. 1911 for Mr. Spencer Holland. Brick roughcast with steep hipped red tile roofs. A pretty Queen Anne Revival house of two storeys and attics facing west with symmetrical west front flanked by single-storey small square pavilions with steep pyramidal roofs topped by small louvered lanterns. Brick plinth, plastered floor band, heavy wooden modillioned eaves cornice, six first floor flush box sash windows with six/six panes and external shutters (second window from each end has no shutters). Shell motif over six panel door flanked by small windows in four-pilaster door case with deep barrel-vaulted panelled wooden porch on two Tuscan columns. Wider eight/eight panes sash window with shutters each side of porch. Small circular window to each pavilion.

Elaborate south front with two windows with shutters on each floor to each side of recessed centre with balcony with turned balusters carried on four

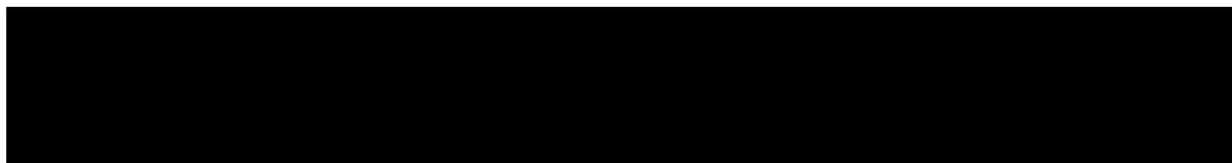


consoles of four pilasters flanking door to garden. Two flat topped dormers on roof slopes. East front simpler with twin canted ground floor bay windows linked by hipped tile roof.

Thoughtfully detailed but not elaborate interior.

Date '1911' on plinth of sundial at centre of forecourt.

Listing NGR: TL0186608134



Appendix II –Listed descriptions of Farmhouse at Little Heath Farm.

FARMHOUSE AT LITTLE HEATH FARM

Heritage Category: Listed Building

Grade: II

List Entry Number: 1348077

Date first listed: 30-Nov-1966

Date of most recent amendment: 19-Mar-1987

List Entry Name: FARMHOUSE AT LITTLE HEATH FARM

County: Hertfordshire

District: Dacorum (District Authority)

Parish: Nettleden with Potten End

National Grid Reference: TL 01875 08275

Details

TL 00 NW NETTLEDEN WITH LITTLE HEATH LANE POTTEN END (East side) Potten End

5/206 Farmhouse at 30.11.66 Little Heath Farm (formerly listed as Little Heath Small Farmhouse, Potten End)

GV II

Farmhouse. C17 or earlier, brick cased, roof and chimney altered and rear wing built mid/late C19 for Lord Brownlow's Estate. Timber frame exposed on rear wall and inside, C18 red brick infill, plum brick casing with blue headers in chequer pattern, and steep old red tile roofs. A 2-storeys house of 3 structural bays facing W with 1½ storeys brick rear wing containing entrance and staircase at W end. W front has plinth, 3 mullioned 3-light casement windows to each floor, segmental arches over ground floor windows, and blocked door opposite internal chimney a third from the S end. Lean-to C19 extension against S end continued along rear wall as far as rear wing. Similar oak mullioned casement windows with divided casements and stop-chamfered mullions in all parts of house. Fine C19 closed string oak staircase with ball on newel and turned balusters in Jacobean style. Exposed timber framework shows a full-height framed partition between narrow original N service bay and the other 2 rooms. Axial beam in middle bay. Paired



chamfered axial oak beams and squared joints in S room. Signs of opposed doorways in middle bay as if for cross-passage against partition closing off N bay. Weathered timbers in former rear wall by staircase and exposed framing in walls of ground floor and 1st floor. Straight braces to tie beam and wallplate. Probably an original clasped-purlin roof, largely reconstructed with several old rafters. Domed brick bread oven with iron door in rear wing, with copper on opposite side of gable chimney fireplace. Heads of jowled posts let into tie-beam so that chamfers on each can be mitred at junction.



Appendix III –Listed descriptions of Barn and attached stable at Little Heath Farm.

BARN AND ATTACHED STABLE AT LITTLE HEATH FARM

Heritage Category: Listed Building

Grade: II

List Entry Number: 1101184

Date first listed: 19-Mar-1987

List Entry Name: BARN AND ATTACHED STABLE AT LITTLE HEATH FARM

County: Hertfordshire

District: Dacorum (District Authority)

Parish: Nettleden with Potten End

National Grid Reference: TL 01858 08295

Details

TL 00 NW NETTLEDEN WITH LITTLE HEATH LANE POTTEN END (East side) Potten End

5/207 Barn and attached stable - at Little Heath Farm

GV II

Barn and attached stable. Early C18, brick stable extension C19. Timber framed barn dark weatherboarded with steep old red tile roofs. W, S and S end of E wall of stable in red brick but rest of E front in weatherboarding. A tall 3-bays barn facing S with gabled projecting porch on S, central winnowing door on N, and high pitching doors to bays flanking winnowing door. S stable block of similar height to eaves but with lower pitched roof extends S from W bay of barn and has stable doors and access to loft in upper part in E side. A low lean-to flanks the barn porch on the E. Barn has unjowled posts, pegged construction, straight braces, trusses with inclined straight queen-posts, and small posts at the middle of each wall-bay. Included for group value.

