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Project: High Barn Farm  
Reference: 329  
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## Heritage and Design and Access Statement

<b>1</b>	<b>Overview</b>
1.1	High Barn Farm, also known as The Hermitage until 1930, is neither statutorily designated nor formally locally listed by Guildford Borough Council, although it is included in the Effingham Neighbourhood Plan as a heritage asset and has been proposed to Guildford Borough Council for inclusion in the Guildford Local List. It is not located within the boundaries of any immediate conservation areas.
1.2	There is some evidence for the involvement of Gertrude Jekyll in the garden design at High Barn Farm circa 1891. The house, built on a plot called Round Field, was commissioned by Susan Muir Mackenzie, childhood friend of Jekyll. Whilst there is some hearsay evidence that the house is a possible very early work of Sir Edwin Lutyens (1869 to 1944), it pre-dates his formal works as a building constructed between 1884 and 1887 (according to land tenancy agreements), making this either an unrecognised very early composition while he was still in training (indeed likely before) or else by another hand altogether. The latter proposition – that this is not by Lutyens – is far more likely given the style of the original structure in muted vernacular cottage form and that he would have been a 16 to 19 year old teenager at the time of its construction. However the building has been substantially extended and altered and there is little evidence of the original house or any original internal features or details left.
1.3	The house remains relatively unknown. Nikolas Pevsner did not refer to it at all while describing, in some detail, the architectural evolution of Lutyens' Red House of 1893, also in Effingham, and for the same client. It is doubtful that Lutyens made later alterations to High Barn Farm, even while working on the Red House, as per the style of the building in early 20th century drawings.



Front elevation circa 1895



Rear elevation circa 1895

## 2.0 Existing House

- 2.1 There have been multiple changes to the house since its construction and especially after Muir Mackenzie's death in 1908. The fenestration to the ground floor of the garden elevation is mostly modern, while the west end of the structure has been substantially rebuilt and extended since 1930, including the reconstruction and reconfiguration of the garages to the west end of the house, which is considered to have a minor beneficial impact, causing no harm to the significance of the heritage asset.



Ordnance survey: 1894



Ordnance survey: 1912

- 2.2 High Barn Farm, whilst an undesignated building, is considered a 'heritage asset' in the Effingham Neighbourhood Plan. The house is located to the south of the village of Effingham on a narrow, single-track lane which runs south towards Dogkennel Green, and to the west of the Grade2\* listed Polesden Lacey house and Estate. High Barn Farm is to the south of the boundaries of the Effingham Conservation Area, first designated on 23rd February 1971 by Surrey County Council, which encompasses the historic core of the settlement, defined by manor house, farmhouses and church of St Lawrence, with 12th century origins, 14th century additions. Pevsner suggested that Effingham is a 'battered village of small old cottages, suburbanised since 1930 and largely since 1950. Sadly, little character now, least of all suburban character'<sup>7</sup>, but it does contain examples of architecturally accomplished or idiosyncratic works, including Edwin Lutyens' Red House, also for Susan Muir Mackenzie, built in 1893, the early Victorian The Lodge and Old Westmoor Cottage, a characteristically vernacular, timber-framed dwelling amalgamated with the remains of a 15th century hall house, and its distinctive curled Dutch gable.

2.3 Planning history related to High Barn Farm includes the extension to the existing garage and roof space above, as well as the construction of new stables and the 'demolition of [the] existing fuel store and erection of a new brick wall forming [a] courtyard, with open sided log and coal store and pair of gates' in 1978. In 1962, the construction of a private double garage was also approved, whilst most recently, the erection of a detached garage and workshop following the demolition of the existing garage was approved in April 2006.

2.4 High Barn Farm was commissioned by Susan Muir Mackenzie, and built in 1884-1887 on a plot of land to the south of the main settlement called Round Field, previously sold in 1807 as part of the Effingham Hill Estate and the Manor of Effingham. The house was in the possession of Mr Gordon Moore by 1923, about whom there is very little except that he was living at No. 90, Knightsbridge, London, when he commissioned modifications to the building in March that year via the hand of Leatherhead builders, W.H. Brown.



Rear elevation circa 1940

2.5 There have been substantial alterations to the ground floor of the house since then, especially to the main façade, including the addition of the timber framing and new access with Tudor-style arch, which followed on from the construction of a WC ordered by Moore, as well as the reconfiguration of the main access – then into what is now the Drawing Room. The extant entrance arrangement is an even later adjustment which post-dated Moore's interventions, into what was formerly the China Room in 1923, with no external access, and with a Kitchen where the current Dining Room is located. The accompanying 'Form of Notice of Intention to Erect Buildings... to the Dorking Rural District Council' reveals something of the use of materials, which included brick up to 3'6", brick in timber framing, brick nogging and burnt clay tiles with windows of 4' x 2'0.

2.6 The plan of 1930, showing just a section of the house to the west end, reveals the extensive changes which have been implemented since then, including the

modernisation of much of the outline of the building, and layout of rooms within, including New Scullery and New Larder, some of which appears to correlate with the front, west end of the extant dwelling, albeit considerably altered. The other rooms here, with what was an open passage connecting with another which led to the Kitchen, were predominantly utilitarian functions, including Wood Store, Central Heating Chamber, W.C., Engine Room, Bathroom, and Maids' Sitting Room which, in turn, have been mostly obliterated by more recent development which has distorted what appears to be the original 'body' of the house with incremental extensions and reconfiguration, especially to the west side of the structure.

- 2.7 Later additions and amendments to the structure are documented via a series of planning applications including the construction of a private double garage in 1962, followed by the demolition of the existing fuel store and erection of a new brick wall forming a courtyard, with open sided log and coal store and pair of gates in 1978. New stables were built in 1983, as well as changes to the existing garage and roof space above. In 2006, the erection of a detached garage and workshop following the demolition of the existing garage was approved.



Front elevation 2023



Rear elevation 2023



Rear and east side elevations: 2023



Rear garage elevation: 2023

### **3.0 Surrounding Area**

- 3.1 The prevalent townscape character to this part of the outskirts of Effingham is defined by rural farmsteads and houses, woodland and narrow lanes, with the urban centre of the main settlement to the north typified by spatially much more dense house building, as well as relatively open domains which have survived albeit in rehabilitated form, including the former manor house (now a golf club). High Barn Farm is set in a comparatively unspoilt landscape which was not 'developed' until the mid-19th century when High Barn was constructed to the north of the site. This part of the rural terrain between Effingham and Dog Kennel Green to the south forms a hiatus between suburban spread although Woodlands Road to the north-east of High Barn Farm, made up of bland modern houses. The Effingham Neighbourhood Plan 2016-2030 defines this landscape character area as Clandon Open Chalk Farmland, a 'sloping, undulating, open pastoral farmed landscape with occasional woodland plantations... exemplified by the pasture land of Badgers Farm on High Barn Road.
- 3.2 To the north of High Barn is a series of warehouse style constructions as part of Badgers Farm, with a modern house to the west side of the narrow lane and fields divided for grazing to the immediate south of the modern house. Further to the north on High Barn Road is the new Green Acres, a modern red-brick house in classical form, constructed in the later 20<sup>th</sup> century. To the west, broadly parallel to High Barn Road, on Beech Avenue (formerly a private road in the 19th century), is a series of 20th century dwellings, several of which also reflect the prevailing character of the architectural form in this part of Surrey, referencing brick and tile hanging, as well as hipped roofs – including Laureldene, and West Court. Whitebeams is similarly set back from the road with a substantial boundary wall, while the Orchard House, further north, is distinguished with timber piers and gates. These houses on Beech Avenue are built to the eastern edge of the golf course, in turn developed on land

	<p>formerly part of Effingham Manor extended at the start of the 19th century and which is now stuccoed to its main front with a three bay entrance colonnade.</p>
3.4	<p>Further to the north is the village of Effingham, and the old centre at a crossroads north of the Guildford Road (A246). Effingham has been suburbanised since 1930 and increasingly since 1950. Sadly, little character now, least of all suburban character. Indeed, the main road cutting through the village has created a sense of spatial dislocation with the fragmentation of the architectural streetscape, retaining earlier structures in late Georgian style alongside modern commercial premises. Beyond the Guildford Road is the Effingham Conservation Area, defined by a recurring material palette of flint (including the Catholic Church of Our Lady of Sorrows), red-brick (including those made in the 18th century using clay from Effingham Common), timber framing, and less frequently, stone, although Lutyens used it for his dressings and plinth to the Red House of 1893. To the south of High Barn Farm is an open prospect over rural countryside, although just to the south-west is a collection of buildings including St Teresa's School and Effingham Hill Farm. Even further south is Dog Kennel Green, although none of these are statutorily designated.</p>
<b>4.0</b>	<b>Proposals</b>
4.1	<p>The proposals are centred around four key design intentions:-</p> <p>To design the new additions in a subservient manner to the main house and stylistically in line with the Arts and Crafts Sussex style of the early part of the 20<sup>th</sup> century.</p> <p>To reduce the rambling piecemeal nature of the existing layouts with a more centrally organized house with better access to all areas and the gardens and pool area and a stronger visual termination of the western end additions.</p> <p>To enhance the 'main house' - 'service wing' massing of the house from the garden elevation side as per the development of the layouts in the 1930's and to enhance the gabled features of this elevation.</p> <p>To introduce or reinstate and enhance the Arts and Crafts features and details which are prevalent in more architecturally significant dwellings in the area, including replacing windows with those which are more sympathetic to the age and form of the building.</p>
<b>5.0</b>	<b>Building Significance</b>
5.1	<p>The NPPF (Para 194) states that 'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should also be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on that significance.'</p> <p>Significance is determined on the basis of guidelines contained in national documents: the DCMS Principles of Selection for Listing Buildings (November 2018) and in the Historic England's Conservation Principles (2008), as well as Historic England Advice Note 12 (October 2019) which revised the significance categories from four to three.</p> <p>The first document states that the special interest of a building is determined based</p>



	<p>on its Architectural and Historic Interest, assessed through the principles of Age and Rarity, Aesthetic Merits, Selectivity and National Interest. Historic England (English Heritage) identifies three types of heritage value that an asset may hold: archaeological value, architectural and artistic value and historical value.</p> <p>5.2 The descriptive appraisal will evaluate the buildings against Historic England’s criteria outlined in ‘Statements of Heritage Significance: Analysing Significance in Heritage Assets, Historic Advice Note 12’ and see PPG – paragraph 006, reference ID: 18a-006-20190723:-</p> <p>Archaeological Interest – ‘there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.’</p> <p>Architectural and Artistic Interest – ‘There are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.’</p> <p>Historic Interest – ‘An interest in past lives and events. Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide meaning for communities derived from our collective experience of a place and can symbolise wider values such as faith and cultural identity.’</p> <p>5.3 The impact of the proposals on High Barn Farm is considered to be minor beneficial, causing no harm to the significance of the asset. Proposals reconfigure the layout to the principal house at its west end with a new extension, replacing extant garaging of the 20th century with a better articulated construction to a building which, over time, has evolved piecemeal, and especially since the 1920s. High Barn Farm, originally known as The Hermitage when it was built for Susan Muir Mackenzie between 1884 and 1887, is by an unknown hand and, despite assumptions that it was a work by Sir Edwin Lutyens, possesses little, if any, architectural merit which would corroborate the theory. Much of its interior has been lost and the exterior radically altered. Other suggestions that this was a collaborative effort made by Jekyll and Lutyens has, in any case, been almost certainly disproven as a result of the date of construction which took place before Lutyens started any form of architectural education and training. Photographs of 1895 reveal that the initial building was a muted vernacular house, unembellished, lacking ornament, and in the form of a large cottage, rather than country house. After Muir Mackenzie died in 1908, The Hermitage passed through a series of owners, a number of whom made amendments to the built form of the structure, including changing the entrance arrangement, and then with flat Tudor timber arch which post-dated amendments made by Gordon Moore in 1923. The existing building has, however, been extended to the west in a series of changes which have radically distorted the original layout and form, although much of this has been accomplished in complementary style, adding gablets, and hipped roof lines, and adopting the early material palette of brick and tile in accordance with the conventions of the Surrey vernacular.</p>
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5.4 High Barn Farm (the name was changed from The Hermitage in 1930) is mostly therefore a 20th century house; only the east end is 'original', albeit much altered, especially inside where limited features of note survive. The new proposals do not harm the idiosyncratic linear layout of High Barn Farm, which is a relatively modern layout in 19th century disguise, but enhance an unusual site of limited architectural provenance while alluding to its aesthetic genetics as a product of the late Victorian period.

5.5 The Effingham Conservation Area remains unaffected by proposals, and there will be no impact on the area. High Barn Farm is beyond the periphery of its southern boundary and is located at some distance to the south, outside its immediate setting, which also remains unaffected.

**6.0 Conclusion**

6.1 The proposals identify the significance of the building, and seek to minimise the impact on High Barn Farm. The proposals have a minor benefit to the house and will not harm to the asset, its setting or the visual and spatial appearance and feel of the area. The proposed changes do not affect the reading of the house, which is much altered from its initial form of circa 1884-1887. The house is almost certainly not a work by Lutyens, but a muted Arts and Crafts composition nonetheless, originally employing the Surrey material palette in brick, tile and weatherboard. High Barn Farm, first known as The Hermitage as a home for Susan Muir Mackenzie, and a retreat for artist acquaintances, was built on a smaller footprint in the 1880s and, following the death of Muir Mackenzie in 1908 was occupied by a succession of residents, a number of whom made alterations to the house, including Gordon Moore, who changed the current entrance arrangement in 1923 and added its timber framing and faux Tudor entrance porch arch. Later augmentations have fitted in with the prevailing architectural theme, adopting the language of the early house and it is difficult, from a distance, to identify the aggregate parts of the structure, added in several phases, almost exclusively westwards. The west end of the house was given over to utilitarian functions, less resilient to change as a result there have been considerable modifications to this part of the building, mostly from the early to mid-20th century onwards.

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