



LISTED BUILDING CONSENT COMPLIANCE SUBMISSION

PRE-COMMENCEMENT CONDITION DISCHARGE APPLICATION

TRURO HOUSE

PLANNING REFERENCE - LBC/08/0024

PLUSARCHITECTURE

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LBC/08/0024 CONDITION 5

Original Condition Text

The development shall not commence until details of all external finishing materials, brickwork, facebond and pointing, large scale joinery details of all windows and doors, large scale details of the new balconies and in respect of the Coach House a detailed schedule of retained and reused features including photographs have been submitted to and approved in writing by the Local Planning Authority. The development shall be constructed in accordance with the approved details.

Reason: To ensure a satisfactory external appearance and to protect the special character of the listed building

Response

A spreadsheet of all materials proposed throughout the development is included herewith:

Job Name: **Truro House**



Document No.: **231 04.01 Material Tracker**

Truro House and Coach House

Area	Material / detail	Proposals	Cross ref to meeting / drawings / docs etc	Approval status with HBC	Acton required	Who
ROOF						
1.1	Slates	Existing slates to be re-used as per spec set out under S106 report - any replacements to be Cembit Blum, Glendyne, Trinity Slate Heather Blue			Approval from Enfield Council	
1.2	Ridge tiles	Existing ridge detail to be retained and protected - 'mop stick' lead roll on all ridges			Approval from Enfield Council	
1.4	Slate vents	Conservation slate where required			Approval from Enfield Council	
1.5	Valleys	New code 5 lead in accordance with LDA recommendations			Approval from Enfield Council	
1.6	Abutments	New stepped code 5 lead in accordance with LDA recommendations.			Approval from Enfield Council	
1.7	Eaves / Fascias	Existing lath and plaster fascias are in poor condition and we propose to replace them with timber boards cut to profile			Approval from Enfield Council	
WINDOWS						
2.1	Windows	Existing windows to be retained where possible and any replacement elements to be hardwood profiles to match existing in detail and size. Please refer to timber condition report as attached under S106 response			Approval from Enfield Council	
EXTERNAL DOORS						
3.1	External Doors	All external doors to be retained and refurbished where possible, any replacement elements to be hardwood profiles to match existing in detail and size. Please refer to timber condition report as attached under S106 response			Approval from Enfield Council	
RAIN WATER GOODS						
4.1	Gutters	Seamless cast iron gutters to replace any eisting elements beyond refurbishment			Approval from Enfield Council	
4.2	Down pipes	Seamless cast iron downpipes to replace any eisting elements beyond refurbishment			Approval from Enfield Council	
EXTERNAL WALLS						
5.1	Window cills	Existing cills to be refurbished as per the S106 report			Approval from Enfield Council	
5.2	Brick Cladding	Existing brick walls to be cleaned down and repaired, including re-pointing as necessary. Pelase refer to S106 report for further details			Approval from Enfield Council	
5.3	Pointing	Traditional style recessed pointing			Approval from Enfield Council	

LBC/08/0024 CONDITION 6

Original Condition Text

The development shall not commence until full details of drawings, specifications or samples of materials as appropriate of all of the following matters have been submitted to and approved in writing by the Local Planning Authority. The development shall be constructed in accordance with the approved details.

- all fireplaces and overmantles in various rooms throughout (except where exact replicas of those lost based on photographic or drawn evidence)
- a structural drawing for the drawing room wall reconstruction.
- painting, gilding and grisaille overhaul and the decorative plasterwork (Drawing Room)
- decorative features to be replaced in hall
- damp diagnosis and repair specifications for ground floor dining room and 1st floor stair / lobby, Northeast bedroom, kitchen and movement to Southwest bedroom
- replaced bathroom door, Southwest bedroom door, Normandy bedroom door (except where exact replicas of those lost based on photographic or drawn evidence)
- reconstructed pulpit or stair
- elevations of new partitions to kitchen and Northwest bedroom
- works to boundary walls, including any reconstruction of the North wall
- materials for any reconstructed walls including facebond and pointing to reflect original and the provision of a sample panel

Reason: To ensure a satisfactory external appearance and to protect the special character of the listed building.

Response

A report has been compiled by Humphries Jones Conservation Consultants and is appended herewith at Appendix A. This report sets out the specifications for all the items listed above.

LBC/08/0024 CONDITION 8

Original Condition Text

The structural works shall be completed in accordance with the submitted details, unless otherwise agreed in writing by the Local Planning Authority.

Response

Following meetings with the Planning Authority, a revised structural solution has been tabled and accepted in principle. This proposal is attached herewith.

COMER GROUP LTD

**TRURO HOUSE
OAKTHORPE HOUSES**

DESIGN STATEMENT

form...function...solution...

19th November 2014

TRURO HOUSE

OVERVIEW OF EXISTING BUILDING

Our inspection of Truro House has identified the building to be significantly affected by foundation settlement.

The existing foundations are approximately 1m below existing ground level and founded within highly shrinkable clay.

The presence of large evergreen trees to the west/north and south east have caused significant settlement to the internal spine walls/corridor/central staircase. Significant settlement has also occurred to the feature bay to the south east corner and which is reflected by historical reporting and remedial brickwork buttressing.

Our inspection internally and including first floor has reflected foundational movement of the building, although walls were generally not visible due to the presence of timber cladding.

We did not observe evidence of significant water ingress and which we are optimistic reflects that the roof structure is in fair condition.

Notwithstanding the above, the developers proposals are for the complete removal/replacement of roof finishes and at the same time carrying out any roof structure repair measures.

PROPOSED UNDERPINNING/FOUNDATION STABILISING

Our proposals are for global underpinning of the structure to a depth below tree root influence of 2.5m below existing ground level.

We consider this approach to be the only reliable solution and which will provide a common foundation stiffness for the re-support of the building.

Reflecting the modest foundation depth and significant tree presence, it is clear (by settlement of the central spine) that desiccation has occurred under the building footprint and affected groundbearing floors to all areas.

As a result of the underpinning works, we are therefore proposing the removal of all ground floor construction as it is seated on desiccated material that will continue to move and cause internal damage.

It is proposed where possible to recover and reinstate existing timber floor finishes at ground level and at the same time enhance thermal characteristics by the provision of below floor insulation

REAR LEAN-TO

The lean-to to the north elevation is a later addition to the main house and is in a state of considerable dilapidation.

We are as a result proposing demolition/reconstruction of the lean-to onto deep strip foundations below tree influence level.

The replacement structure will be designed with a suspended floor construction and cavity insulated wall construction.

REFURBISHMENT WORKS.

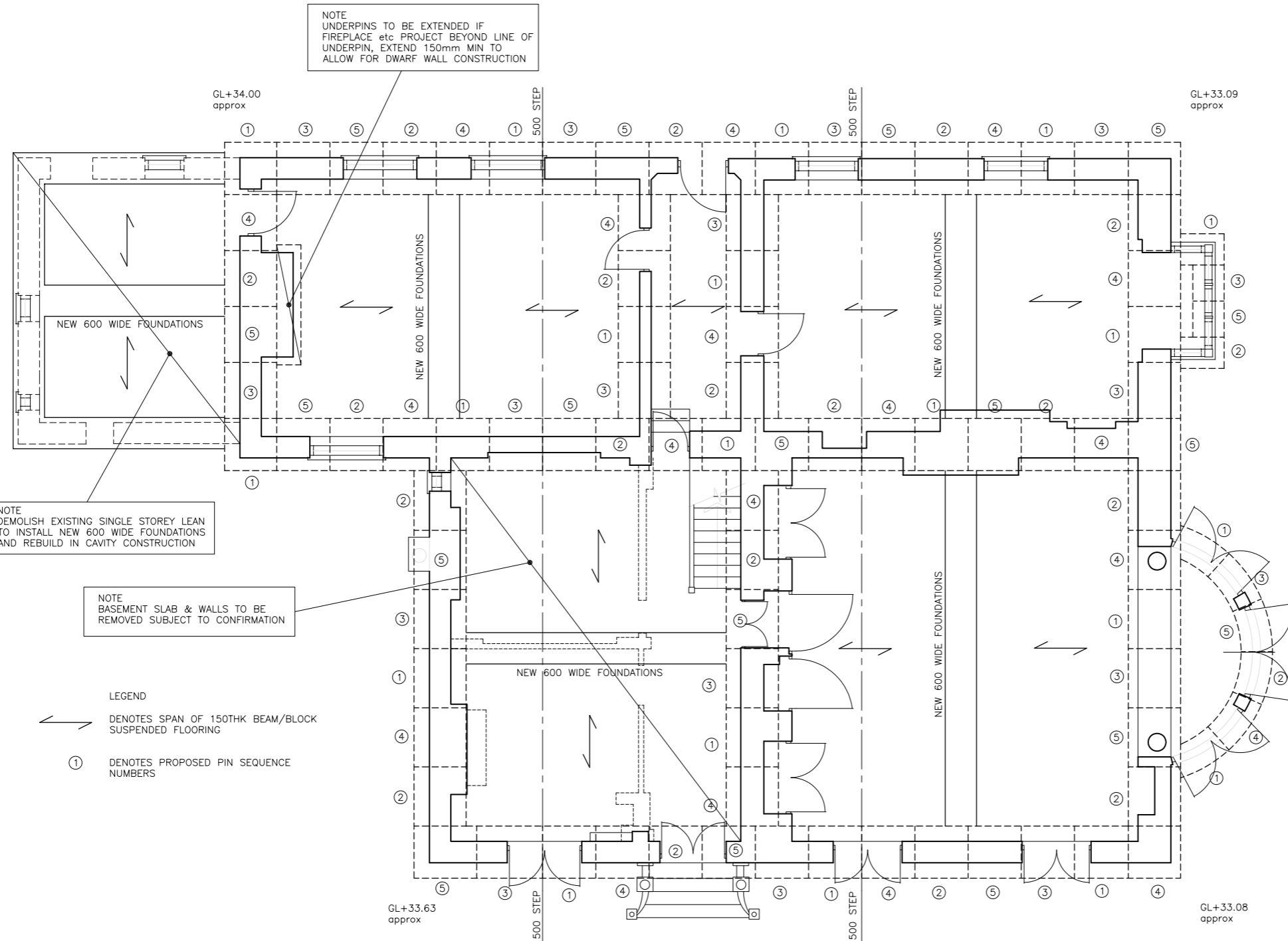
As part of our services, we will be carrying out intermediate inspections of the building following removal of panelling/finishes/opening up of ceilings/floors/roof structure.

We will provide inspection reporting and including proposals for internal repairs where applicable.

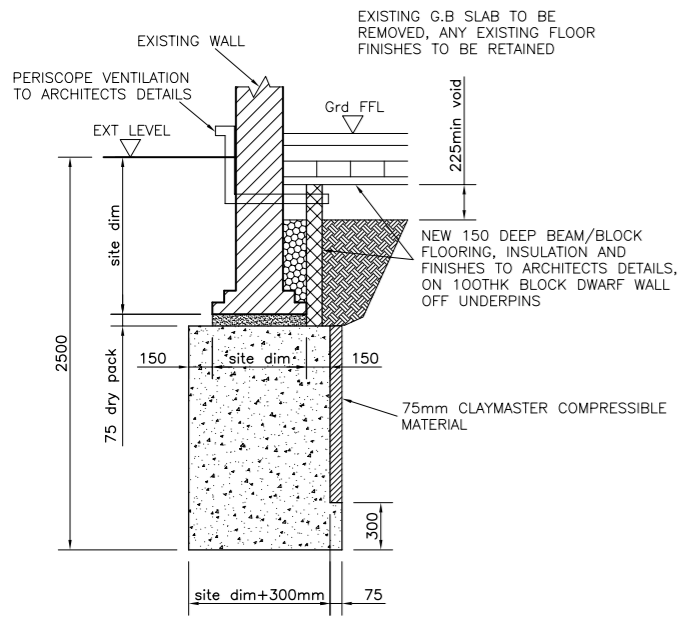


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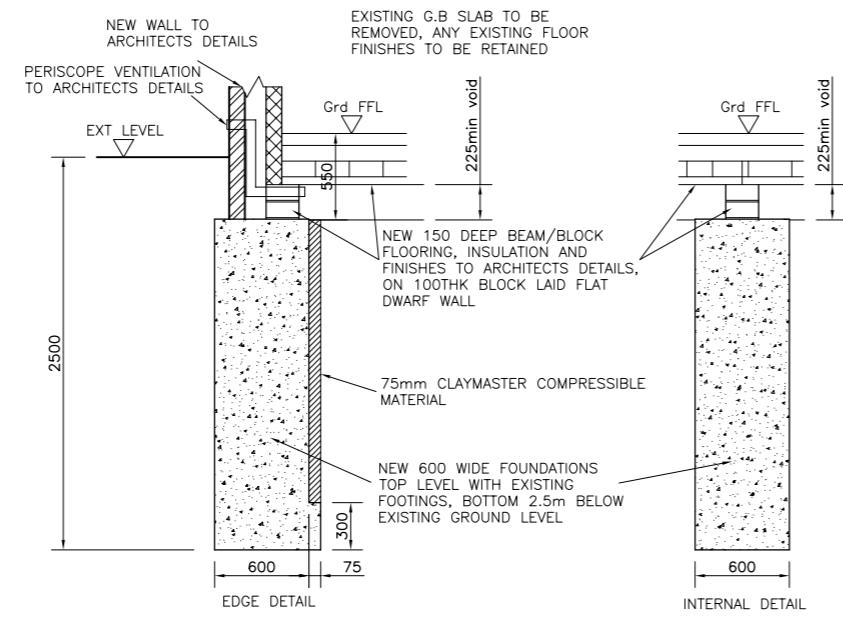
PS1335/MHF/LJD
19th November 2014



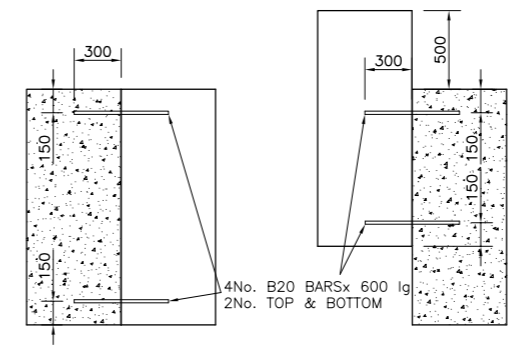
- GENERAL NOTES:
1. This drawing is copyright (C).
 2. This drawing is to be read in conjunction with all relevant drawings and specifications.
 3. This drawing shall not be scaled: use only figured dimensions. All dimensions are shown in millimetres and levels in metres above OS Datum.
 4. Dimensions and conditions shall be verified on site. Any discrepancies between this drawing and site conditions shall be brought to the attention of the Engineer for resolution prior to placing orders or construction.
 5. All work shall comply with the Building Regulations and the requirements of the Local Authority, current Codes of practice and British Standards.
 6. Dimensions indicated thus: * are to be confirmed on site.
 7. For remainder of notes see drg no. PS1335/1.



TYPICAL UNDERPIN DETAIL



TYPICAL NEW FOUNDS DETAILS



JOINT DETAILS BETWEEN PINS & PINS TO FOUNDATIONS

PRELIMINARY

DATE	BY	REVISIONS	CHKD	REV

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PROJECT
TRURO HOUSE

DRAWING DESCRIPTION
TRURO HOUSE UNDERPIN PLAN

CLIENT
COMER HOMES

DRAWING SIZE	SCALE	DATE	DRAWN	CHECKED	REV
A1	1:50 1:25	NOV 2014	PD	MHF	PS1335/80

LBC/08/0024 CONDITION 12

Original Condition Text

Prior to works commencing, details of measures to protect the building from weather, vandalism and accidental damage shall be submitted to and approved by the Local Planning Authority. Such measures shall be implemented prior to any works commencing.

Reason: To safeguard the special architectural and/or historic interest of the building.

Response: Prior to the commencement of works on site a number of actions have been taken to protect the buildings and ensure no further vandalism can be carried out etc.

The roof has been examined for any signs of water ingress, and a full condition survey has been compiled by Hutton and Rostron. Any slipped, missing or damaged slates have been addressed on a temporary basis to prevent further water ingress.

The external windows and doors have, in the main, been previously screwed shut and unsuitable locks have been provided on external doors. While these are inappropriate solutions to the long-term condition of the house we propose that we maintain these in place until we are in a position to repair them fully and replace the ironmongery with suitable, operational models.

The house has been monitored by an on-site security presence for the last number of months and there have been noticeably no further issues regarding vandalism or damage to the structure as a result of this.

Some site clearance has been carried out to tidy up the appearance of the gardens and thus give the impression that there is a presence on the site. Overgrown brambles and invasive weeds have been cleared back from near the house and this should help improve the profile of the structure to the public eye



++ ++ APPENDIX A

CONSERVATION STRATEGY

TRURO HOUSE
PALMERS GREEN



CONDITION ASSESSMENT AND
CONSERVATION RECOMMENDATIONS
FOR THE FIREPLACES AND
MAJOR DECORATIVE FEATURES

JANUARY 2015

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1 SUMMARY

This report presents general observations and conservation guidelines regarding specific historic elements within Truro House. The information is based upon a site visit 19th January 2015 by Emma Norris of Humphries & Jones Ltd and incorporating documentation supplied. Trials were carried out during the visit to establish recommendations for the conservation of decorative surfaces in the Drawing Room.

2 LOCATION

Truro House, 176 Green Lanes
Oakthorpe Road
Palmers Green
Enfield
London
N13 5UJ

OS Grid Reference: TQ 3101892443
Listing: Grade II

3 GENERAL DESCRIPTION FROM LISTING

Reference is made to the interior within the details of the original listing as being “unusually complete 1880s in French style and circa 1910 interiors in Jacobean and Gothic styles”¹. The tiled Kitchen with original range, the panelled Living Hall with hooded chimneypiece, the Jacobean style Dining Room with elaborate chimneypiece and Drawing Room panelled in Louis Seize style with grisaille paintings and gilded ornament are all mentioned in detail. Upstairs bedrooms, the marbled bathroom, gothic vaulting to the landing window bay and the pulpit access to one of the bedrooms are also described within the listing.

4 HISTORY

Little was known about the structure and historical development of Truro House until relatively recently. A Historical Analysis and Report 2000, was produced by English Heritage shortly after the property became vacant in 1999. Their report was based on observations during a site visit and detailed examination of historical records and should be referred to for a more thorough account of the historical development of the building.

The authors collated references to earlier buildings on the site from the mid-seventeenth century. The origins of the impressive property seen today probably date back to the early-nineteenth century, when the building was known as Truro Cottage. At this time the property consisted of a “main rectangular block placed symmetrically onto the front path

from Green Lanes, with an annex placed to the rear and to the south. The corners to the north-east and south-west were filled with large glass houses.”²

By the late nineteenth century the property was owned by Thomas Reynolds Roberts. It is most likely that Roberts was responsible for a series of major, structural alterations to the house. “The glass houses were demolished and the property extended out to the corners, with a kitchen/service range added to the north”³. An extra bay was added to the west entrance and a semi-circular window added to the south. At the same time we find the first reference on the Electoral Register to Truro “House”.

Truro House was owned by the Davis family for nearly one hundred years until 1995 when it was left by Charlotte J. Davis to Mr and Mrs Tsannos. Externally relatively little appears to have changed since Roberts’ ownership; there is no difference between the Truro House shown on the Ordnance Survey maps of 1896 and 1914. Internally however Truro House was significantly altered when the Davis family first occupied the property in the early part of the twentieth century.

Unfortunately in the immediate years following English Heritage’ visit in 2000, the condition of the grounds and buildings deteriorated substantially, with very little maintenance and damage due to theft and vandalism.

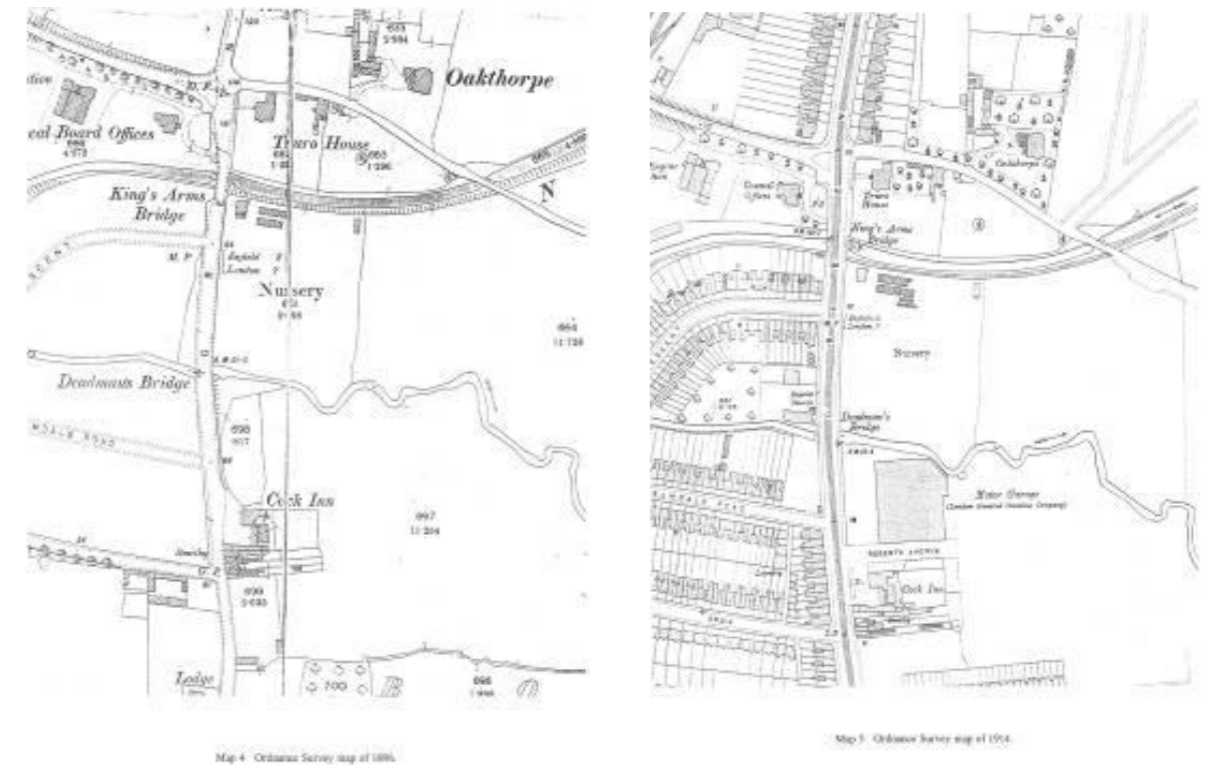


Figure 1 Ordnance Survey Maps, 1896 and 1914

² Report on Truro House, 176 Green Lanes, Palmers Green by Emily Cole and Andy Wittrick, Historical Analysis & Research Team, reports and papers 29, 2000, English Heritage, p6

³ Report on Truro House, 176 Green Lanes, Palmers Green by Emily Cole and Andy Wittrick, Historical Analysis & Research Team, reports and papers 29, 2000, English Heritage, p8

¹ English Heritage Listing 1079521, Truro House, Details, 03-07-1975

5 PLAN OF HOUSE

Reference is made within this report to the numbered areas on the following plans for observations, recommendations and photographic recording.

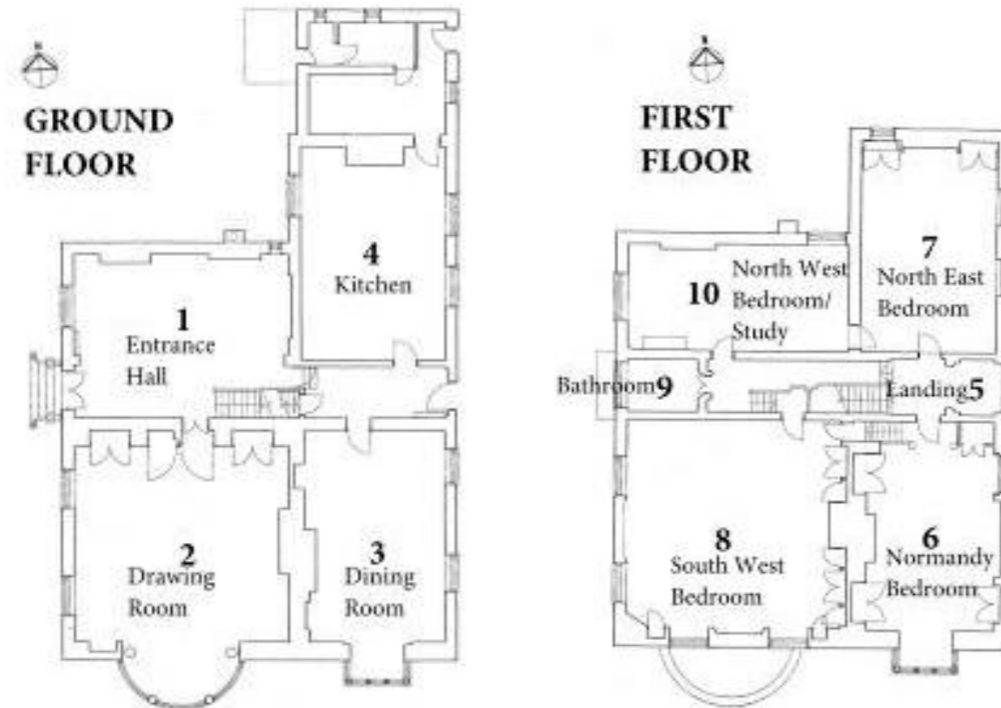


Figure 2 Plans of Truro House ground floor and first floor. Numbered areas correspond with the following descriptions.

6 CONDITION AND CONSERVATION PROPOSAL

6.1 ENTRANCE & LIVING HALL (1)

Records suggest that this is likely to be the earliest part of the house; however the furnishings have been substantially re-worked during the early part of the twentieth century in the gothic revival style. On the English Heritage Listing and up until the recordings in 1996 (figure 3) and 2000, the main west entrance opened out into a panelled Living Hall. “This area had been re-worked on the Victorian idea of a ‘Sitting-Hall’⁴. A plasterboard wall now separates the Hall corridor from an enclosed room to the north (Figure 4). This wall has been built up to the timber panelling on the west elevation, the panelling remaining in-situ behind the stud wall.

The condition of the parquet flooring varies throughout these areas. Wear and tear is inevitable and much of the floor is damaged or worn and has suffered from various interventions over the years. The flooring throughout the property will require repair as well as cleaning and re-finishing.

⁴ Report on Truro House, 176 Green Lanes, Palmers Green by Emily Cole and Andy Wittrick, Historical Analysis & Research Team, reports and papers 29, 2000, English Heritage, p11

Signs of damage caused by damp were noted in various areas, including substantial rot to timber in the Entrance Hall.

The timber ceiling and wall panelling incorporated into the scheme of this area, continue on through the Hallway and up the side of the stairs.



Figure 3 Entrance Hall and stair 1996

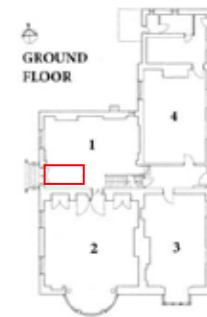


Figure 4 Entrance Hall showing new partition wall and area of rot to timber on lower left side



Figure 5 Entrance Hall view toward stairs and east end entrance



Figure 6 Entrance Hall showing fading to panelling over closed side of door to Drawing Room



Figure 7 Living Hall, east elevation



Figure 8 Living Hall, general view towards west elevation



FIREPLACE AND OVER-MANTLE

A large gothic style fireplace dominates the north elevation of the now enclosed Living Hall. The chimneypiece has a high-ridged hood with ornate timber carvings on the mantel. Red and pink over-paint has been applied to the fire back and hearth and the carved timber has a heavy varnish coating.



Figure 9 Living Hall, fireplace in original condition



Figure 10 Living Hall, north elevation, fireplace



Figure 11 Living Hall, carved timber fireplace mantel

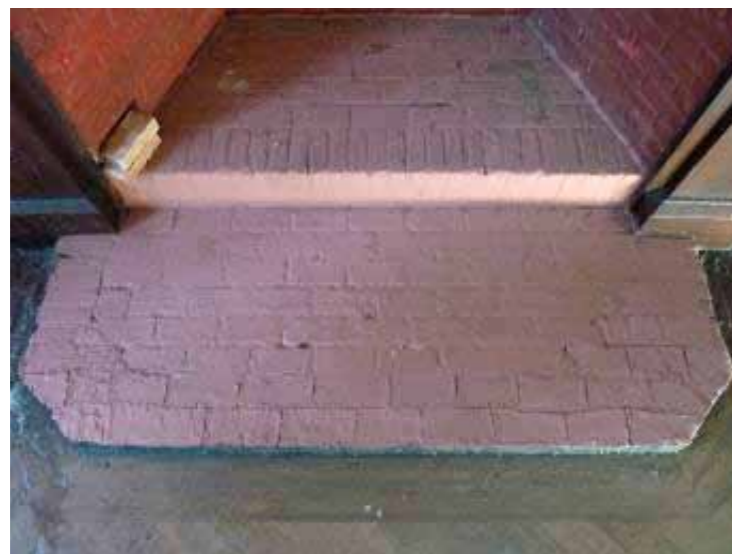


Figure 12 Living Hall, over-painted fire back and hearth



CONSERVATION PROPOSAL

- Clean timber elements with white spirit applied over surfaces using lint-free cotton rags.
- Apply light coating of Microcrystalline wax over cleaned timber and buff to a soft sheen.
- Remove over-paint from fire back and hearth with proprietary paint stripper.
- Apply protections to all areas of fireplace and parquet flooring prior to stripping, taking care not to affect timber elements.
- Remove metal hood from mantel and replace internal hood to match original (Figure 9).
- All replacement fireplace fixtures and fittings should be matched to the original as closely as possible.

6.2 DRAWING ROOM (2)

Occupying the south west corner of the property is the large panelled Drawing Room. This room and its original features date to the late nineteenth century and have a distinctly French influence. The backs of the double doors (one is now blocked and the entrance from the Hall is reduced to one door width) are mirrored. There is also a mirror set within the central panel on the west elevation.

The walls are panelled and in places conceal hidden cupboards and drawers. Ornate plaster swags and sconces adorned the wall panels. These, the beading around the panelling and decorative embellishments within the cornice have all been gilded.



Figure 20 Drawing Room, corner ceiling panel with grisaille painting



Figure 19 Drawing Room, showing shuttered windows and hidden radiators





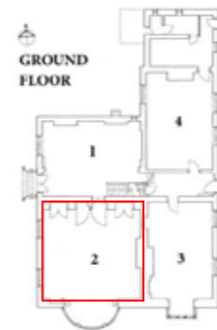
Figure 14 Drawing Room, east elevation, showing over painting and open panel



Figure 15 Drawing Room, north elevation, showing mirror backed double doors



Figure 16 Drawing Room, parquet flooring



COLUMNS

Two ionic scagliola columns with gilded capitals and bases flank a large bay window to the south elevation. This area of the room is showing signs of damage due to damp and water ingress. Flaking paint and plasterwork were noted particularly along the ceiling between the two columns. Small localised areas of faded colour were noted on the columns.

Scagliola is a form of coloured plaster, traditionally gypsum, which was first introduced in this country in the seventeenth century. It is more commonly associated with the imitation of the finest marbles on a large scale, particularly for columns and pilasters. Colour fading can occur when heat sources are too close to the scagliola or where regularly exposed to bright sunlight.



Figure 17 Drawing Room, south elevation, showing scagliola columns and bay window



Figure 18 Drawing Room, south elevation, showing cleaning trial to scagliola columns base

CONSERVATION PROPOSAL

- Carry out surface cleaning with white spirit.
- Carefully remove any over-paint mechanically with timber scraping tools, taking care not to scratch the scagliola surface of the columns.
- Clean gilding to the base and capitals with tri-ammonium citrate (2-3% solution) or a weak 1-2% solution of ammonium hydroxide applied with cotton wool swabs. Care should be taken to continually renew soiled swabs and rinse the cleaned areas well with clean de-ionised water.
- Apply Microcrystalline wax to the cleaned scagliola columns with soft brushes or lint-free cotton rags and vigorous buff to achieve the desired level of sheen. The wax will improve the overall appearance of the columns and have the added benefit of protecting the scagliola surface. Areas of fading will also be reduced.

GRISAILLE PAINTINGS

The upper wall and corner ceiling panels have applied grisaille paintings. The term “grisaille” refers to paintings executed entirely in monochrome or very near-monochrome with a very limited range of colour. Usually in shades of grey but sometimes brown and green, the forms are defined by variations of tone. By using just one hue and variations of tint and tone these paintings can show great complexity and yet remain restrained and receding in quality.

The Drawing Room paintings have been applied by a technique known as marouflage. This is a traditional technique used by artists of adhering paintings on canvass to a rigid substrate. Several types of adhesives were used including rabbit skin glue. The glue was applied to the substrate as well as the back of the canvass. The advantages of painting on canvas were that the artist could carry out the work in the studio and the painted canvass would not crack as is often the case with plastered walls and ceilings. The grisaille painting closely inspected during the site visit were all well adhered to the substrate.

The paintings are covered with a layer of surface and more ingrained dirt and also appear to have been varnished. This varnish layer has discoloured over time and is further obscuring the detail and subtle colours of the grisaille.



Figure 19 Drawing Room in original condition

- We recommend that all conservation cleaning be carried out by trained conservators.



Figure 22 Drawing Room, cleaning trial to wall panel above cupboards



Figure 23 Drawing Room, cleaning trial to ceiling panel grisaille reveals subtle tones of original painting



Figure 24 Drawing Room, wall panel above cupboards showing cleaning trial

GILDING

Most of the walls and ceiling have been re-painted with modern emulsion. The gilded beading framing the wall panels have also been over-painted. Some decorative plaster elements have been damaged or lost such as over the door (Figure 25). The gilded surfaces are covered with a layer of surface and more ingrained dirt.



Figure 25 Drawing Room, detail of damage and loss to moulding over the doors



Figure 26 Drawing Room, attempts to remove over-paint from gilded beading

CONSERVATION PROPOSAL

Trials to remove over-paint from the gilded beading were unsatisfactory and time-consuming.

- Remove surface dirt and debris with soft brushes and vacuuming.
- Clean all exposed original gilding with a weak 2-3% solution of tri-ammonium citrate and 1-2% solution of ammonium hydroxide carefully applied with cotton wool swabs (Figure 27). We recommend carrying out further trials before cleaning to establish methodology and materials.

- Take moulds from existing plaster ornament to re-cast and repair missing and lost plaster sections.
- Following repairs and re-painting to the room, we recommend the panel beading and plaster repairs are re-gilded and toned to match the original.



Figure 27 Drawing Room, showing surface cleaning to right side of moulding



Figure 28 Drawing Room, area of wall and gilding cleaned, gilded beading appears brighter



FIREPLACE AND OVER-MANTLE

The fireplace and mirror over-mantel shown in an earlier photograph (Figure 30) no longer remain, “but appears to have been rich and to have matched those in the south-west and north-east bedrooms, also stolen. The fireplace surviving in the north-west bedroom seems to date from this period and gives an approximation of the style.”⁵

⁵ Report on Truro House, 176 Green Lanes, Palmers Green by Emily Cole and Andy Wittrick, Historical Analysis & Research Team, reports and papers 29, 2000, English Heritage, p8



Figure 29 Drawing Room, fireplace surround missing but remnants of original mantel and mirror remain



Figure 30 Drawing Room, mirror and over-mantel still present in April 1996



Figure 31 State of Drawing Room fireplace wall 1996



Figure 32 Drawing Room, missing fireplace, note marble hearth still present

CONSERVATION PROPOSAL

- Remove debris from the fireplace area and vacuum all exposed surfaces.
- Clean remaining hearth with V&A mixture (50:50 white spirit:water and 1% Synperonic A7) and rinse area with white spirit.
- More stubborn, ingrained dirt can be removed or reduced using Prelim polishing cream gently applied with cotton wool swabs and rinsed with white spirit.
- Splashes of modern emulsion can be removed mechanically with scalpels, taking great care not to scratch or mark the marble surface in any way.
- To protect the cleaned marble, apply Microcrystalline wax with cotton wool, soft brushes or lint-free cotton rags and buff to the desired level of sheen.
- The replacement fireplace should be matched to the original hearth and be guided by references to historic photographs and literature.

6.3 DINING ROOM (3)

The Dining Room with its strong gothic influences was transformed during the Davis alterations of the early twentieth century. Early photographs show the completed room with furnishings (Figure 38). Although the high quality panelling appears to have been lost (plasterboard walls were in place at the time of visit), other decorative features still remain such as the leaded windows have heraldic stained glass inserts. Parquet flooring and timbered ceilings continue into this room.



Figure 33 Dining Room, view towards the bay window, south elevation



Figure 34 Dining Room, parquet flooring showing signs of wear and tear



Figure 35 Dining Room, east elevation showing heraldic stained glass inserts to leaded windows



Figure 36 Dining Room, south elevation



Figure 37 Dining Room, behind the plasterboard shows plaster walls and no panelling



Figure 38 Dining Room, Early image of room with original features and furniture

FIREPLACE AND OVER-MANTLE

The original Dining Room fireplace had an ornately carved timber over-mantel with carved, stone surround and brick hearth. Old images of the fireplace in its original condition indicate a glass baffle at the top of the fire opening, presumably to improve draw: this is no longer in place. The timber over-mantel as with much of the panelling in the room is also longer present and the brick hearth is damaged. The stone surround still appears to be in relatively good order (viewing was restricted). However what remains of the fireplace is heavily soiled and would benefit greatly by careful conservation cleaning.



Figure 39 Dining Room, fireplace in original condition with glass baffle



Figure 40 Dining Room, detail of fireplace in original condition with carved timber surround and wall panelling



Figure 41 Dining Room, photograph taken 1996



Figure 42 Dining Room, plasterboard removed to reveal original fireplace

CONSERVATION PROPOSAL

- Remove debris from the fireplace area and vacuum all exposed surfaces.
- Clean remaining hearth with V&A mixture and rinse with white spirit.
- Missing pieces of hearth should be sourced to match the original and set in position with a lime mortar.
- Specialist conservation-grade latex poulticing such as *Restorative Techniques' Latex poultice A* can be used to effectively clean the stonework. This would enable a controlled method of cleaning and minimise the amount of water required.
- We recommend further cleaning trials to establish the best materials and appropriate strengths of poultice.
- All surrounding surfaces would need to be protected while works are in progress and materials used in compliance with current health and safety regulations.
- Any reproduction of the timber over-mantel should match as closely as possible the carvings and wood type of the original as shown in early photographs.
- All original cast fire backs which remain in the property should be dusted with stiff brushes to remove loose rust deposits, surface dirt and debris.
- Iron corrosion on the fire backs should be treated with a rust converter, we recommend using *Fertan Rust Converter*.

6.4 KITCHEN (4)

Records indicate that the original Kitchen dated to the same period as the Drawing Room but was substantially re-worked at a later date, most probably c1910. The same style timbered ceiling continues on into this area; however the rest of the room is comparatively plain. Red quarry tiles cover the floor and pale turquoise tiles adorn the walls.

An impressive range is set into the north elevation. *"The Range was made by the Eagle Range and Grate Company of Regent Street, a similar model appearing in their catalogue of 1908, and was used in the kitchens of various peers, baronets and knights"*⁶.



Figure 43 Kitchen, north elevation showing range



Figure 44 Kitchen, south elevation

⁶ Report on Truro House, 176 Green Lanes, Palmers Green by Emily Cole and Andy Wittrick, Historical Analysis & Research Team, reports and papers 29, 2000, English Heritage, p11



Figure 45 Kitchen north-west corner



Figure 46 Kitchen, south-west corner

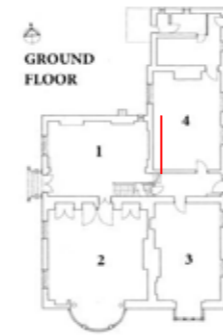


Figure 47 Kitchen, north-east corner



Figure 48 Kitchen south-east corner



Figure 49 Kitchen, Gold medal Eagle Range



6.5 STAIRS

The stairs are of a timber construction with wall panelling re-designed during the twentieth century.



Figure 50 Stairs, showing heraldic stained glass inserts to leaded lights

6.6 BACK HALL

According to the English Heritage Report 2000, the Davis family used the east (rear) entrance leading to this part of the Hallway rather than the grander west entrance from Green Lanes.

The Report also refers to an “elaborate fireback, typical of those in the house, bears a coat of arms and is sixteenth or seventeenth century in style”⁷, belonging to the fireplace in the Dining Room, this may well be the one presently resting against the back door.

Timber ceilings and wall panelling continue on through past the staircase. The leaded light between the front and back hallways contains a stained glass insert.

⁷ Report on Truro House, 176 Green Lanes, Palmers Green by Emily Cole and Andy Wittrick, Historical Analysis & Research Team, reports and papers 29, 2000, English Heritage, p11



Figure 51 Back hall facing west



Figure 52 Back Hall facing east



Figure 53 Back Hall showing north elevation and timber wall panelling



Figure 54 Back Hall showing south elevation



Figure 55 Back Hall, ornate fireback bearing coat of arms



6.7 UPSTAIRS HALL AND TOP LANDING (5)

The first floor hall area was completely re-worked during the early twentieth century continuing the gothic theme of lower rooms of the same period. The flooring is parquet and the ceiling timbered. An extraordinary rib-vaulted ceiling with central pendant occupies the east end lobby area and the window contains a stained glass insert.

The columns either side of the window are showing problems associated with the ingress of water. Cracks and blistering to the paintwork were noted along with mould. The flooring throughout is showing signs of general wear and tear and would benefit from localised repairs, cleaning and re-finishing.



Figure 56 Upstairs Hall, view towards the west



Figure 57 East end lobby, ribbed vaulted ceiling



Figure 58 East end lobby area, note heraldic stained glass window inserts





Figure 59 East end lobby, showing damage caused by damp conditions



Figure 60 East end lobby, radiator and cover on landing

6.8 NORTH EAST BEDROOM (7)

The internal schemes of this room are of the same period as the Drawing Room. The walls are similarly panelled, but unlike the room downstairs there are no plaster enrichments to the cornice or above panels.

The panelling on the north elevation conceals a cupboard to the right and a small wash area to the left of the fireplace. The fireplace has been removed from this room.

This room has suffered extensively from damp and water ingress. Flaking, blistering paint and plasterwork as well as mould were noted throughout, but particularly in the south east corner of the room.



Figure 61 North East Bedroom, north elevation showing wash area in left hand cupboard



Figure 62 North East Bedroom, south elevation showing large area of wall affected by damp

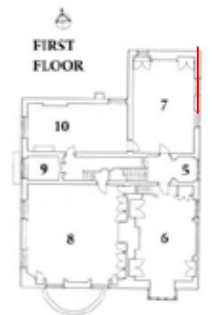


Figure 63 North East Bedroom, east elevation (north)



Figure 64 North East Bedroom, east elevation (south)



Figure 65 North East Bedroom, west elevation (south)



Figure 66 North East Bedroom, west elevation (north)



Figure 67 North East Bedroom, wash area with basin plumbed into cupboard



FIREPLACE AND OVER-MANTLE

The fireplace (shown in an earlier photograph Figure 68) and mirror over-mantel, no longer remain, “but appears to have been rich and to have matched those in the south-west and north-east bedrooms, also stolen. The fireplace surviving in the north-west bedroom seems to date from this period and gives an approximation of the style”.



Figure 68 North East Bedroom, early image of room showing missing fire surround and over-mantel



Figure 69 North East Bedroom, detail of cover fireplace opening (fireplace missing)



Figure 70 North East Bedroom, detail of marble hearth still remaining and damage to floor finish

CONSERVATION PROPOSAL

- Remove debris from the fireplace area and vacuum all exposed surfaces.
- Clean the original hearth with V&A mixture and rinse cleaned area with white spirit.
- More stubborn, ingrained dirt can be removed or reduced using Prelim polishing cream gently applied with cotton wool swabs and rinsed with white spirit.
- Splashes of modern emulsion can be removed mechanically with scalpels, taking great care not to scratch or mark the marble surface in any way.
- To protect the cleaned marble, apply Microcrystalline wax with cotton wool, soft brushes or lint-free cotton rags and buff to the desired level of sheen.
- The replacement fireplace surround should be matched to the original hearth and be guided by references to historic photographs and literature.

6.9 NORMANDY BEDROOM (6)

The walls and ceiling of this room are entirely panelled. The ceiling panels form sections containing painted designs in the Arts & Crafts style. The same style and colours of the applied decoration appear on the high hood of the fireplace. A plumbed in wash stand has been built within a cupboard/niche to the right of the door on the north elevation. On the other side of the doorway an open staircase leads up to the adjoining south-west bedroom (Figure 72). The parquet flooring throughout but particularly near the south window, is showing signs of excessive wear and tear and would benefit from cleaning and re-finishing.



Figure 71 Normandy Bedroom, towards south elevation



Figure 72 Normandy Bedroom, north elevation showing stairs to adjoining bedroom and wash area



Figure 73 Normandy Bedroom, east elevation, mechanism for bell pull still remains on panelling



Figure 76 Normandy Bedroom, stairs rising to adjoining South West Bedroom



Figure 74 Normandy Bedroom, west elevation showing arts and crafts style fireplace



Figure 77 Normandy Bedroom, damage to floor finish caused by wear and tear



Figure 75 Normandy Bedroom, alteration to panelling to accommodate modern door



Figure 78 Normandy Bedroom, detail of applied decoration within ceiling panels

APPLIED DECORATION

The painted ceiling panels, fire surround and over-mantel are in relatively good condition with no notable areas of loss or damage recorded during the site visit. A layer of surface dirt has slightly dulled the colour scheme. It is probable that the original scheme was given an aged appearance.

CONSERVATION PROPOSAL

- The applied decoration within this room would benefit from light cleaning with specialist dry-cleaning or soot sponges.
- We recommend further trials are carried out to establish best methods and materials before cleaning commences.

FIREPLACE AND OVER-MANTEL

The carved timber fire surround, mantel and high hood all have painted details. They are in good condition with only surface soiling. The cast iron fire back was not in place at the time of viewing but is visible in earlier photographs. There is a transparent screen fixed along the top edge of the fire opening, presumably to improve draw.



Figure 79 Normandy Bedroom, detail of fireplace showing arts and crafts style applied decoration

CONSERVATION PROPOSAL

- Remove debris from the fireplace area and vacuum all exposed surfaces.
- Clean applied decoration with specialist dry-cleaning or soot sponges.
- More stubborn, ingrained dirt can be removed or reduced with V&A mixture carefully applied over the painted surfaces with cotton wool swabs. Rinse cleaned areas with white spirit.
- All re-instated features should be closely matched to the original and early photographs and documentation consulted where possible.



Figure 80 Normandy Bedroom, Early image of fireplace showing cast fireback

WASH AREA ~ CONSERVATION CLEANING PROPOSAL

- Remove all debris and surface dirt with brushes and vacuuming.
- Clean marble with V&A mix.
- Stubborn more ingrained dirt can be reduced significantly by using Prelim polishing cream gently applied over the soiled areas with cotton wool swabs and rinsed with white spirit.
- Replacement marble should be matched as closely to the original. Repairs and fills should be pigmented or colour-matched to adjacent surfaces.
- Further consideration should be given on whether to repair or replace the sink. Any replacement should be sourced to match the original.



Figure 81 Normandy Bedroom, detail of damage to marble wash area

6.10 NORTH WEST BEDROOM (10)

The north-west bedroom dates back to the late nineteenth century but again appears to have been re-worked during the early twentieth century. Much later alterations also feature in this room such as a plasterboard wall dissecting the room north-south to the right of the marble fireplace. A built-in wash stand set within a carved timber cupboard has been installed along the south elevation to the right of the door. Following the same style as the sink cupboard, the door is framed with a heavy, carved timber architrave. As with other rooms in the house altered during the early twentieth century, the flooring is parquet and the ceilings timbered.



Figure 82 North West Bedroom, south elevation showing door architrave and false wall



Figure 83 North West Bedroom, north-west corner



Figure 84 North West Bedroom, parquet flooring



FIREPLACE AND OVER-MANTLE

According to the English Heritage Report 2000, the ornately carved fireplace appears to be the only remaining from the late nineteenth century interiors “The fireplace surviving in the north-west bedroom seems to date from this period and gives an approximation of the style”⁸. The carvings of the stone fireplace are in relatively good condition but the finer details have been obscured by a distracting coating of modern white paint. This has been badly applied and in some areas is covering the brick returns immediately adjacent to the fire surround (Figure 87).



Figure 85 North West Bedroom, early image of fireplace and over-mantel mirror

⁸ Report on Truro House, 176 Green Lanes, Palmers Green by Emily Cole and Andy Wittrick, Historical Analysis & Research Team, reports and papers 29, 2000, English Heritage, p8



Figure 86 North West Bedroom, detail of marble fireplace



Figure 87 North West Bedroom, detail of fire surround showing over-paint



Figure 88 North West Bedroom, detail of fire hearth

CONSERVATION PROPOSAL

- Remove any debris and surface dirt from the fireplace area and vacuum all exposed surfaces.
- Clean the hearth with V&A (50:50 white spirit:water with 1% Synperonic A7) mixture and rinse with white spirit.
- Carry out trials for effective remove modern emulsion, proprietary paint strippers may be acceptable. Spots or splashes of paint on the hearth can be removed mechanically with scalpels, taking great care not to scratch or mark the surface in any way.
- Apply protections to all areas of fireplace and parquet flooring prior to stripping, taking care not to affect other historical elements.
- Any replacement features should be matched to the original and be guided by references to historic photographs and literature.
- We recommend that the works are undertaken by specialist cleaners/conservators only and that further trials are carried out to establish best methods and materials.

WASH AREA ~ CONSERVATION CLEANING PROPOSAL



Figure 89 North West Bedroom, detail of wash area cupboard

- Remove surface dirt with brushes and vacuuming.
- Clean marble with V&A mix.
- Stubborn more ingrained dirt can be reduced significantly by using Prelim polishing cream gently applied over the soiled areas with cotton wool swabs and rinsed with white spirit.

- Replacement marble should be matched as closely to the original. Repairs and fills should be pigmented or colour-matched to adjacent surfaces.

6.11 BATHROOM (9)

Although according to records the Bathroom is most probably a much later addition to the property it is very unusual in a house of this kind and represents a high level of craftsmanship despite its sorry state. The walls and floor are entirely lined with marble. Extensive cracking has occurred and much of the marble is stained and heavily soiled.



Figure 90 Bathroom, marble floor and bath surround showing cracks and staining



Figure 91 Bathroom, view west showing large marble wall tiles



Figure 92 Bathroom, view of south east corner showing cracks and staining to marble



Figure 93 Bathroom, north elevation



Figure 94 Bathroom, north east corner



Figure 95 Bathroom, dirt and deep staining to marble in south west corner above bath near window



CONSERVATION PROPOSAL

- Remove dirt and reduce much of the staining with conservation-grade cleaning products such as V&A mix and Prelim polishing cream (as detailed before).
- We recommend carrying out further trials to establish the most suitable cleaning method for reducing staining and soiling without damaging the polished surfaces.
- Many interventions such as silicone sealants and adhesives will need to be removed. Carry out further trials to establish best methods and materials for cleaning other surfaces such as chrome and stainless steel fixings.

6.12 UPPER LANDING & PULPIT STAIRS

There is timber wall panelling at the west end of the upper landing area and along the return south wall to the south-west bedroom.

A modern door leading to the bathroom is set into a gothic style plaster archway on the west elevation. Continuing the gothic theme an intricately carved pulpit has been installed as a short set of stairs leading up to the entrance to South West Bedroom. A variety of timbers have been used in the construction of the pulpit, which detracts from its overall appearance.



Figure 96 Upper Landing, west elevation



Figure 97 Pulpit Stairs viewed at floor level





Figure 98 Upper Landing, view towards the pulpit and west elevation



Figure 99 Pulpit stairs rising to South West Bedroom



Figure 100 Pulpit, detail of parquet flooring



Figure 101 Pulpit, detail of ornately carved timber canopy

6.13 SOUTH WEST BEDROOM (8)

As with the North East Bedroom, the internal schemes of this room are of the same period as the Drawing Room. The room is much plainer with no ornate carvings, but continues with the same restrained panelled theme. The walls have been painted with modern emulsion; it is therefore difficult to ascertain whether as with the Drawing Room, there were some areas of gilded detailing. The intricate parquet flooring is damaged in places and showing signs of general wear and tear (Figure 105).



Figure 102 South West Bedroom, south elevation



Figure 103 South West Bedroom, north elevation



Figure 106 South West Bedroom, detail of panelling and moulding in north east corner



Figure 104 South West Bedroom, west elevation



FIREPLACE AND OVER-MANTLE

The fireplace and over-mantel no longer remain, “but appears to have been rich and to have matched those in the south-west and north-east bedrooms, also stolen. The fireplace surviving in the north-west bedroom seems to date from this period and gives an approximation of the style”. The fire surround has been lost, however the original marble hearth still remains, as does the original cast iron fire back.



Figure 105 South West Bedroom, showing damage to parquet flooring



Figure 107 South West Bedroom, east elevation, showing hidden behind panelling and missing fire surround



⁹ Report on Truro House, 176 Green Lanes, Palmers Green by Emily Cole and Andy Wittrick, Historical Analysis & Research Team, reports and papers 29, 2000, English Heritage, p8



Figure 108 South West Bedroom, detail of missing fireplace, original fireback remains



Figure 109 South West Bedroom, detail of original marble hearth



Figure 110 South West Bedroom, early photograph showing over-mantel mirror, the fire surround is missing

CONSERVATION PROPOSAL

- Remove debris from the fireplace area and vacuum all exposed surfaces.
- Clean remaining hearth with V&A mixture and rinse area with white spirit.
- More stubborn, ingrained dirt can be removed or reduced using Prelim polishing cream gently applied with cotton wool swabs and rinsed with white spirit.
- Splashes of modern emulsion can be removed mechanically with scalpels, taking great care not to scratch or mark the marble surface in any way.
- To protect the cleaned marble, apply Microcrystalline wax with cotton wool, soft brushes or lint-free cotton rags and buff to the desired level of sheen.
- The replacement fireplace should be matched to the original hearth and be guided by references to historic photographs and literature.

7 RECOMMENDATIONS

- Record all areas photographically before, during and after works
- Protections should be applied to surfaces in all work areas. Vulnerable elements should be protected or removed and stored in a safe environment.
- Carry out further trials to establish the best method and materials for cleaning and conservation based on the proposals, for each item and material type.
- Replaced details are to match the original in material, quality and style.
- Cleaning works to the grisaille paintings and gilding in the Drawing Room are to be carried out by trained and experienced conservators.

