

Bloomsbury Conservation Area Appraisal and Management Strategy

Adopted 18 April 2011



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1.0 INTRODUCTION

- 1.1 Bloomsbury Conservation Area covers an area of approximately 160 hectares extending from Euston Road in the north to High Holborn and Lincoln's Inn Fields in the south and from Tottenham Court Road in the west to King's Cross Road in the east.
- 1.2 Bloomsbury is widely considered to be an internationally significant example of town planning. The original street layouts, which employed the concept of formal landscaped squares and an interrelated grid of streets to create an attractive residential environment, remain a dominant characteristic of the area. Despite Bloomsbury's size and varying ownerships, its expansion northwards from roughly 1660 to 1840 has led to a notable consistency in the street pattern, spatial character and predominant building forms. Today, the area's underlying townscape combined with the influence of the major institutional uses that established in the district and expanded over time is evident across the large parts of the Conservation Area. Some patterns of use have changed over time, for example, offices and hotels came to occupy former family dwelling houses as families moved out of central London to the suburbs during the later 19th and 20th centuries. However, other original uses have survived and help to maintain the area's distinctive and culturally rich character (the most notable include hospitals, university and academic uses, cultural institutions such as museums, legal uses, and on a smaller scale, specialist retailers including booksellers and furniture shops).
- 1.3 Bloomsbury is also internationally known as a result of its association with the literary Bloomsbury Group whose main proponents including Virginia Woolf were based in Gordon Square in the early 20th century.

Purpose of the Appraisal

- 1.4 This appraisal has been prepared to define the special interest of the Conservation Area in order that its key attributes are understood and can be protected, and that measures are put in place to ensure appropriate enhancement. It replaces a Conservation Area Statement adopted in 1998.
- 1.5 Conservation Area Appraisals and Management Strategies are recognised as being of considerable importance in providing a sound basis for guiding development within the area. The purpose of the documents is to provide a clear indication of the Council's approach to the preservation and enhancement of the Conservation Area. The appraisal is for the use of local residents, community groups, businesses, property owners, architects and developers and is an aid to the formulation and design of development proposals and change in this area.
- 1.6 The assessment generally follows draft guidance on appraising conservation areas published by English Heritage in March 2005, adjusting the methodology to meet the

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requirements of such a large and complex area. It is based on survey work undertaken in 2001, 2007 and 2010 and sources of information are credited in the Bibliography.

- 1.7 It is important to note that whilst the appraisal seeks to provide a summary of the special interest and character and appearance of the Conservation Area, it would be impossible to identify all of the detailed characteristics and appearance of every street and area or highlight every facet that contributes to the areas special interest. Accordingly, future development proposals must be considered in the context of this character appraisal and a thorough assessment at the time of the specific character and appearance of that part of the Conservation Area.

Designation

- 1.8 The initial designation of Bloomsbury as a conservation area in 1968 sought to protect elements of development from the Georgian and earlier eras, but excluded areas where there had been significant later redevelopment. There have been numerous subsequent extensions that have mostly reflected a growing appreciation of Victorian and Edwardian and high quality 20th century architecture.

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2.0 PLANNING POLICY CONTEXT

- 2.1 Camden has a duty under the Planning (Listed Building and Conservation Areas) Act 1990 (section 69 and 72) to designate as conservation areas any *“areas of special architectural or historic interest, the character or historic interest of which it is desirable to preserve or enhance”* and pay special attention to the preserving or enhancing the character or appearance of those areas. Designation provides the basis for policies designed to preserve or enhance the special interest of such an area. Designation also, importantly, introduces greater control over the removal of trees and more stringent requirements when judging the acceptability of proposals to demolish unlisted buildings that contribute to the character of the area.
- 2.2 Government policy on conservation areas is set out in Planning Policy Statement 5: Planning for the Historic Environment (published 23 March 2010).
- 2.3 The Council’s policies and guidance for conservation areas are contained in the Camden Core Strategy and the Camden Development Policies of the Local Development Framework which were adopted on 8 November 2010, and reflect the requirements of national policy.

3.0 SUMMARY OF SPECIAL INTEREST

Location and Context

- 3.1 The Bloomsbury Conservation Area is located within central London, its southern boundary around 750 metres north of the River Thames. It covers an area of approximately 160 hectares which extends from Lincoln's Inn Fields and High Holborn to Euston Road and from King's Cross Road to Tottenham Court Road.
- 3.2 The Conservation Area is situated midway between the earlier settlements of the City of London and the City of Westminster. Conservation Area is located to the northern periphery of the older areas of Soho and Covent Garden, which had been developed during second half part of the 17th century and now are a focus for leisure and entertainment. To the south-east is Finsbury which extends into the financial district of the City. Clerkenwell lies to the east. To the north of the Conservation Area, the great Victorian railway termini of King's Cross, St Pancras and Euston line the northern side of Euston Road. To the west is Fitzrovia extending to the boundary with Westminster.

Evolution

- 3.3 Bloomsbury represents a period of London's early expansion northwards, dating from Stuart times (around 1660), which continued through the Georgian and Regency periods to around 1840. This period of expansion, which followed the Plague in 1665 and the Great Fire of London in 1666, replaced a series of Medieval Manors on the periphery of London and their associated agricultural and pastoral land. The first swathe of building created a mix of uses with houses, a market, commercial, cultural uses (the British Museum), hospitals and churches. Later expansion of the northern part of the Conservation Area was focussed on providing grander residential districts for wealthy families. This was carried out speculatively by a number of builders, on leases from major landowners, and followed a consistent form with terraced townhouses constructed on a formal grid pattern of streets and landscaped squares. The progression of development across the Conservation Area illustrates the subtle changes in taste and style in domestic architecture that occurred throughout the 17th, 18th and 19th centuries.
- 3.4 The Victorian era saw the urban area evolve with a movement of the wealthy to newly developing urban and suburban areas to the north. New uses emerged and existing ones expanded. There was an increase in industrial uses on the eastern fringes along the Fleet Valley, the establishment of University College, an expansion in specialist hospitals around Queen Square, and the development of the British Museum. Older areas such as St Giles High Street had become notorious slums; this was addressed by the building of New Oxford Street, created as a new shopping and commercial area. New housing for the poor, often of a philanthropic nature, was built in several parts of

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the northern section of the Conservation Area. The development of a series of railway termini along Euston Road saw an expansion in hotel developments, and office development took place throughout the Conservation Area. Around the long established Inns of Court, dwellings were converted to offices for the legal profession.

3.5 During the 20th century, this change and the expansion of hospital, academic and cultural uses continued, particularly around the university and hospitals. Bomb damage from World War II led to the replacement of some older housing stock with large scale new development such as the Brunswick Centre and Lasdun's Faculty of Education. However, some redevelopment proposals failed due to both local and national concerns regarding the loss of historic buildings in the area. The area has continued to evolve and change with more recent developments from the later 20th century and the early 21st century, with some examples of national or even international architectural significance. Recent housing developments have mostly meshed sensitively with the older fabric. There are a number of recent developments, undertaken both by the larger institutions (such as the university, the hospitals and the British Museum) and by smaller scale developers, for instance in the mews, continuing the Bloomsbury tradition of development of its time as exemplars of contemporary but contextual design.

Topography

3.6 The area's relatively level topography reflects the area's geographic location in the Thames Basin. There is a gentle, almost imperceptible gradient down from Tottenham Court Road (around 27 metres AOD) to Gray's Inn Road (around 20 metres AOD). North to south the land is very gently undulating. This results in a homogenous appearance to the landscape across the Conservation Area.

3.7 On the eastern edge of the area, development has been built on the western side of the valley of the River Fleet with a noticeable change in level in the streets to the east of Gray's Inn Road, beyond the Conservation Area (and borough) boundary. This rise in land is the only instance of a significant change in topography in this area, and forms a tangible physical 'edge' to the Conservation Area.

Spatial Character and Plan Form

3.8 Bloomsbury is noted for its formally planned arrangement of streets and the contrasting leafy squares. The urban morphology comprises a grid pattern of streets generally aligned running north-west to south-east and south-west to north-east, with subtle variations in the orientation of the grid pattern. The quintessential character of the Conservation Area derives from the grid of streets enclosed by mainly three and four-storey development which has a distinctly urban character of broad streets interspersed by formal squares which provide landscape dominated focal points.

- 3.9 A hierarchy of different scales of streets is evident across the area with clear differences between the wider major arterial routes which define and cross the Conservation Area, the grid of primary, relatively spacious, intersecting streets, narrower secondary streets, rear mews and narrow connecting lanes. The grain of streets is generally smaller scale in the older, southern part of the Conservation Area where there are a larger number of narrower streets and alleyways which are intimate spaces with a particular charm and sense of history. The spatial character of Gray's Inn and Lincoln's Inn also differs, being based on a series of interconnected courtyards and open spaces of varying sizes and scales. The mews are a common theme across the area and provided rear service access to the larger buildings fronting the principal spaces of the Conservation Area.
- 3.10 The main arterial routes tend to have larger scale buildings, addressing broader, busier streets. With the exception of Euston Road (formerly New Road), which was built as a by-pass in the 18th century, these arterial routes follow older historic alignments of roads or tracks. There are five main north-south routes all of which were widened around the turn of the 20th century: Tottenham Court Road (on the western edge), Gower Street (towards the western edge), Woburn Place/Southampton Row (approximately central), Gray's Inn Road (towards the eastern edge) and King's Cross Road (on the eastern edge). There are three major east-west routes: Euston Road in the north, Theobald's/Road (towards the southern edge) and High Holborn/New Oxford Street in the south (which follows in part the line of an old Roman Road and was widened in the mid 19th century).
- 3.11 The squares are generally of a rectilinear form, although there are variations in scale and shape. With the exception of Lincolns Inn Fields and Coram's Fields they tend to be consistent with the scale and proportions of the surrounding urban blocks. Their mature trees and gardens provide variation and welcome focal points within the intensely developed urban street pattern.
- 3.12 The townhouses arranged in terraces is the predominant form across the area, reflecting the speculative, (mainly) residential development of the Stuart, Georgian, Regency and early Victorian periods. This gives a distinctive, repeated grain to large parts of the area. Around the Inns of Court, courtyard plan forms are the common type relating to this specialist use and a remnant of their former uses as medieval manor houses or mansions that also had a courtyard plan. Overlain on this pattern is the significant influence of a series of much larger footprint buildings associated with a number of large institutional uses (hospitals and universities) which have shaped the development pattern over time. These include the site of the former Foundling Hospital, The British Museum, the University of London, University College, and Great Ormond Street Hospital.

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- 3.13 Overall, the area's hierarchy of main arterial routes, grids of streets, rear mews spaces and narrow lanes creates a noticeable transition in the sense of enclosure moving around the Conservation Area. This dynamic spatial character emphasises the difference in the scale of the component streets and spaces, making each component element and the difference between them notable.

Views and Vistas

- 3.14 Although the area is strongly influenced by a formal pattern of streets and spaces it was not planned to create distinctive formal vistas to architectural set pieces such as churches, other than the view to the Foundling Hospital (demolished 1926). The relatively flat topography also means that views are not created by changing levels. The visual characteristics of the Conservation Area therefore derive from the experience of moving between streets, squares and other spaces, and the contrast created between enclosure and open spaces. Owing to the role of trees within the Conservation Area within streets and squares, there is a notable difference in the visual characteristics in summer and winter. Also of importance in appreciating the character of the area are the views of the plainer backs of terraces where these remain intact, creating an interesting contrast with the polite and formal frontages. Where there are set piece buildings (such as The British Museum and St George's Church in Bloomsbury Way) these generally become evident as landmarks in the streetscape.
- 3.15 There are a few notable views to landmarks within and outside the Conservation Area that assist orientation and navigation, the main ones being:
- View west along High Holborn to Commonwealth House
 - Views east and west along Euston Road to St Pancras Church
 - View north along Judd Street to St Pancras Station and the British Library
 - Views of Senate House from Russell Square in the east and Store Street/Tottenham Court Road in the west
 - Views north along Coptic Street, Museum Street and Bury Place, and east and west along Great Russell Street of the British Museum.
- 3.16 Historically, it was the undeveloped views northwards to the hills of Highgate and Hampstead that were prized by the area's residents and developers, prior to the development of areas such as Camden Town and before the construction of the railway termini on Euston Road. These views had an influence on the pattern and nature of development. One example of this is the northern side of Gray's Inn, which was deliberately left open.

Building Typology and Form

- 3.17 A range of building types is evident across the Conservation Area although the predominant type is the terraced townhouse. These are generally three or four storeys

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in height although there are a number of examples of more modest two-storey townhouses built for workers. In addition, the townhouses generally have basements and attic storeys. Roofs are commonly defined by parapets, giving strong and consistent roof lines. The most widespread roof forms are butterfly roofs behind parapets or mansards where there is habitable attic space.

- 3.18 To the rear of the terraces of townhouses are frequently mews type properties built to stable horses and carriages as well as the coachman of wealthy residents. They are typically modest two storey buildings with large openings on the ground floor, with timber doors and smaller windows above. A few such buildings were used as workshops and retain pulley mechanisms at upper floor level as reminders of their original use.
- 3.19 From the late 19th century housing blocks began to be developed as a new form of housing, tenement blocks to house the urban poor as well as mansion blocks for the middle classes. Of the former, there are a number of examples across the Conservation Area, including a particularly early mid 19th century example, Parnell House in Streatham Street, which was built by The Society for Improving the Condition of the Labouring Classes. These tend to be multi-storey (four to eight storeys), with larger footprints than earlier dwellings, and vary in their decoration with bays and gables being popular features. Further housing was erected in the 20th century, in the form of blocks of flats by the local authority and private developers. Larger estates of public housing appear in parts of the northern portion of the Conservation Area, whereas the private blocks tend to be smaller infill developments found throughout the area.
- 3.20 The Inns of Court at Gray's Inn and Lincoln's Inn fields have continued the tradition of developing in a courtyard form as they have expanded, reflecting their Medieval origins.
- 3.21 Shops and public houses are a feature of parts of Bloomsbury, generally forming part of or having been inserted into the earlier terraces, reflecting the growth in commercial activity in the area. There are also a number of notable examples of purpose built shops from different eras, most notably in a terrace form at Woburn Walk (early 19th century), and as an open air arcade at Sicilian Avenue (early 20th century).
- 3.22 Along the main arterial routes purpose-built offices began to be developed from the late 19th century and the turn of the 20th century, many with shops at ground floor level, exploiting the technological advances of steel frames and lifts that enabled the development of taller multi-storey buildings on larger footprints, and paved the way for non-loadbearing architectural treatments such as curtain walling systems.
- 3.23 Interspersed across the Conservation Area are several set piece buildings, which are often landmarks including churches and other cultural buildings such as museums. University, hospital and institutional buildings have tended to have larger footprints. The

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former University College Hospital in Gower Street is notable for its cruciform plan, a move away from earlier hospital buildings of a 'pavilion' type.

- 3.24 The largest single footprint building in the Conservation Area after the British Museum is the sculptural, stepped 'megastructure' of the Brunswick Centre, which embodies the concept of separating pedestrians and cars popular in the 1960s. This form of residential development was popular in the London Borough of Camden and similar developments exist elsewhere in the borough. The British Museum is a linked group of buildings dating from the 19th and 20th centuries, with the largest combined footprint in the Conservation Area, occupying the majority of a street block.

Prevalent and Traditional Building Materials

- 3.25 Brick is the predominant building material used across the Conservation Area as it was the cheapest locally available material. The closest brickfields were to be found at Hampstead Heath and Copenhagen Fields (in the London Borough of Islington). Red brick is seen in some of the earlier brick built developments of the Tudor and Georgian period, whereas London stock was used from circa 1800. Red brick is also common in late Victorian and Edwardian buildings. Stone is also evident, cut into smooth blocks or used as cladding, and is most widely used in the construction of churches, the British Museum and key buildings in institutional uses.
- 3.26 Red brick, stone and stucco are all used as contrasting detailing in the articulation of frontages. The use of stucco is seen more commonly in buildings dating from the early 18th century, initially at ground floor level to mimic rusticated stone, and from the 1820s over entire facades of a classical design.
- 3.27 From the late 19th century the use of glazed tiling, terracotta and faience began to be seen on public houses and other buildings (Russell Square Underground Station, the Russell Hotel). During the second half of the 20th century the use of concrete became more frequent, with varying degrees of success. More recently glass and steel have been utilised to create a new 21st century architecture of a light and precise character.

Characteristic Details

- 3.28 The predominant architectural styles of the Conservation Area are classically derived, regardless of period or building type.
- 3.29 The terraced townhouses have a number of characteristic details in their design including the repeated pattern of windows, reducing in height from the first floor upwards signifying their reducing significance, with properties generally being three windows across. In key locations the elevations were designed as unified compositions to give a grander, palatial scale, such as the terrace on the east side of Mecklenburgh Square. Windows are mainly sliding sashes, which range from the earliest examples set

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close to the face of the building and with thicker glazing bars, as are found in houses in Great James Street, to the more delicate division and recessed sashes of the late Georgian and Regency periods of which there are numerous examples. Doorways may have arched openings, flat roof timber porches on brackets, pediments and occasionally porticos. Other common elevation details include segmented heads, rubbed brick arches, the use of stone banding, delicate cast iron balconies and intricate fanlights. At roof level the individual townhouses are terminated with chimney stacks and pots, and in some terraces the party wall is expressed. Roofs are mainly covered in natural slate, but clay tiles can be found on earlier townhouses.

- 3.30 There is a notable character created by the consistent use of cast iron railings along frontages to separate the pavement from the basement lightwell. The details of the railings vary with an interesting variety of classically derived motifs (including urns, trefoils, spears) and Art Nouveau and Art Deco detailing on later buildings.
- 3.31 Later developments of the late 19th and early 20th centuries tend to be more eclectic and more intricately detailed with a greater use of ornamentation including Gothic, Italianate, neo-Tudor, Baroque and Arts and Crafts influences. Forms such as gables, turrets, oriels and bays were introduced to create interest in the elevations and at eaves level.
- 3.32 The buildings of the later 20th century have detailing more influenced by the Modern Movement, although some developments have adopted a more imitative, historicist approach.

Landscape and Public Realm

- 3.33 The notable characteristics of the squares and landscaped spaces are the mature trees within them and the role they play in defining the spaces and street enclosure. Most of the squares are defined by cast iron railings, some with ornate gates. Statues and drinking fountains are often a feature. Relatively little of historic interest remains in the public realm, with most remaining in the mews or privately maintained areas. Some of the more interesting and common features include the decorative cast iron covers for coal holes, cobbles and granite kerbs and historic bollards and gateposts.

4.0 HISTORIC DEVELOPMENT

Overview

- 4.1 The Bloomsbury Conservation Area covers an area of London that expanded rapidly northwards during the period 1660-1840. Impetus for the initial development came from events such as the plague of the Black Death (1665) and the Great Fire of London, which had devastated the City. The building of Covent Garden, nearby to the south-west, however, was a key architectural development which strongly influenced the form of Bloomsbury. In 1630 the developer, the Duke of Bedford, and his architect, Inigo Jones, introduced Palladian architecture to England in the form of a public square, addressed by a church and arcaded terraces of houses, and surrounded by grids of streets. This was a key departure from the prevailing pattern of development, based on narrow medieval streets, alleys and courtyards, and set the scene for the next three centuries.
- 4.2 The following provides an overview of the development of the area based on the sources acknowledged within the Bibliography. Historic maps are contained in Appendix 1.

Before 1660

- 4.3 The southern parts of the Conservation Area fall within the suburban areas outside the walls of the Roman City of London (Londinium, AD43). Londinium was located at the point where the River Thames was narrow enough to build a bridge, but deep enough for sea-going vessels, and appears to have been a commercial settlement from its start. It is identified as an Archaeological Priority Area (APA). High Holborn, in the south of the Conservation Area, marks the route of a Roman Road leading from Londinium and heading westwards.
- 4.4 By the Middle Ages, urban development had spread far beyond the walls of the Roman City, but a ribbon of development along both the Strand and Holborn linked the City to the Royal Court at Westminster. The land within the Conservation Area was mainly in agricultural and pastoral use and largely owned by a series of Manors. These included Tames, in the vicinity of Bloomsbury Square which was owned by the Blemund family (from whom Bloomsbury (Blemundsbury) is believed to have taken its name), Tottenham Manor House (Tottenham Court), at the junction of Euston Road and Hampstead Road, the Lay Manor of St Pancras owned by the monks of London Charterhouse and two Manors along High Holborn which had become 'hospitiums' for lawyers (Gray's Inn and Lincoln's Inn).
- 4.5 The manor of Bloomsbury, seized at the Dissolution, was assigned in 1550 to the 1st Earl of Southampton, Thomas Wriothesley Lord Chancellor of Henry VII. Land

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ownership elsewhere became fragmented. The land was first developed by the 4th Earl who had obtained a royal license to build his residence, Southampton House, in 1640, but due to the Civil War, when Parliament constructed fortifications across Bloomsbury (along the line of Theobald's Road), it was not completed until 1660.

1660-1750

- 4.6 Widespread development began following the Restoration. Landowners saw the potential for new fashionable suburbs to be developed, and took their inspiration from Covent Garden. Development extended northwards from St Giles High Street to Great Russell Street and between Holborn and Great Ormond Street. The extent of development by the mid 18th century can be seen on Rocque's map of London of 1746. Tottenham Court Road can be identified as a track leading north from Bedford House (the line of Woburn Place/Southampton Row). Tottenham Court Road derives its name from Tottenham Manor House, which stood north of Euston Road. Theobald's Road can be depicted as a east-west thoroughfare which was originally built as a royal route to James I's mansion of Theobald's in Hertfordshire.
- 4.7 The 4th Earl of Southampton was granted a building license for the construction of Bloomsbury Square (1661) to the south of Southampton House. Two terraces of houses flanked its east and west sides with leases controlling their size. Development continued when the estate passed to the Russell family (the Dukes of Bedford) after the 4th Earl's daughter married William Russell in 1669. Other notable developments of this period included the formation of Great Russell Street (around 1670); the construction (twice) of Montague House which became the home of the British Museum in 1759 following the bequest of Sir Hans Soane, Royal Physician, of his substantial collection of antiquities to the Government; Thanet House (built 1680) and the distinctive parish church of St George - built by Hawksmoor under the Fifty Churches Act following the Great Fire. Smaller houses for artisans and workmen were provided in the hinterland along with a market to the south-east of the church, (around Barter Street) although this was less successful than the earlier Covent Garden and was subsequently abandoned. The range of housing and other uses lead to the area becoming known as 'the little town'.
- 4.8 East of Southampton Row, Red Lion Square and Queen Square were built from the late 1680s by speculator Nicholas Barbon - to the dismay of lawyers at Gray's Inn who wanted to maintain their open views. Further north, the Foundling Hospital for destitute children was built at the end of Red Lion Lane in 1745, a fashionable charity of its day reflecting the poor living conditions in the older areas of London.

1750- 1830

- 4.9 The later Georgian and Regency period saw the rapid expansion of development northwards from Great Russell Street and Great Ormond Street towards to Euston Road as landowners capitalised on demand from the expanding wealthy classes.
- 4.10 At the northern edge of the Conservation Area 'The New Road' (Euston Road) was built in 1756, to enable livestock to be moved to Smithfield and to facilitate troop movements without passing through the crowded areas of Oxford Street and Holborn.
- 4.11 On the Bedford Estate, the 4th Duke had initiated the plans to capitalise on the demand for land for building, although the land to the north of Bedford House was deliberately left open to maintain his view of the hills of Hampstead and Highgate. Plans for Bedford Square, on the western edge of the estate were conceived in the 1760s and following the Duke's death in 1771 were advanced by his widow. Bedford Square was designed and built as a unified architectural composition in 1775-6 (attributed to Thomas Leverton) and was built by a number of builders with strict controls over the design of the elevations. Its construction marked the beginning of systematic development of the land to the north. Unlike the earlier development, it was intended to be a grander, primarily residential district. Hence, the uniformity of design of the elevations on Gower Street was a result of the contractual controls over issues such as dimensions, materials and surfacing imposed by the Bedford Estate. The streets surrounding Bedford Square, (such as Bedford Avenue, Gower Street, Store Street and Chenies Street) were developed in the following years principally, by Scott and Grews, but also by Leverton, John Utterton and Alexander Hendry. The form of the narrow fronted terraces reflects the developers' desire to minimise the frontage and maximise the number of dwellings that could be built in each street.
- 4.12 By the turn of the 18th century, Bedford House was no longer desirable as a Duke's residence and an estate plan was conceived which proposed the development of a dramatic succession of streets and squares (Olsen) on the previously undeveloped fields to the north and largely remains in the street pattern that exists today from Russell Square to Euston Road. Building agreements ensured formal architectural compositions of imposing houses in uniform terraces. James Burton, an architect and builder, was a key figure in the initial execution of this plan between 1800 and 1817 with Humphrey Repton, a leading landscape architect designing Russell Square gardens.
- 4.13 Montague Place and Keppel Street were developed from 1800-1810 by builders including Hendry and Thomas Lewis. Concurrently, Alfred Place was being laid out by George Dance the Younger, surveyor for the City of London Corporation as an area of large town houses for the upper end of the housing market, experimenting with the use of the crescent form (the buildings are now lost but the street pattern survives). Euston

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Square on the Southampton Estate was also laid out during the first years of the 19th century.

- 4.14 To the east of Southampton Row, the Foundling Hospital decided in 1790 to raise money by releasing its spare land for house building, resulting in the twin squares of Brunswick and Mecklenburgh (originally laid out by S P Cockerell, 1808), and a grid of streets nearby (many by James Burton). Other smaller landowners followed suit and the Burial Ground of St George's Bloomsbury, which had once been remote from the edge of the city, was surrounded by development.
- 4.15 The land now occupied by Cromer Street, situated across the small Lucas Estate, had begun to be developed in 1801, Regent Square was laid out from 1822, with houses being built up to circa 1829. Infill from Tavistock Place to New Road (now Euston Road). Land owned by the Skinners had begun to be built on by circa 1807 to the designs of James Burton), including Cartwright Gardens (originally named Burton Crescent) and a purpose-built parade of shops by Thomas Cubitt at Woburn Walk (1822).
- 4.16 Development occurred between 1801 and 1832 to the east of Gray's Inn Road, on land sloping down to the River Fleet, The scale of these streets is lesser than those to the west; this may be due to their proximity to river Acton Street, Frederick Street and Ampton Street were built to the designs of William and Thomas Cubitt. Wren Street and Calthorpe Street, further to the south, were planned by the Cubitt brothers from 1816 and was developed up to around 1850.
- 4.17 The pace of building had slowed significantly as a result of the Napoleonic Wars prompting a rise in the cost of building materials and a scarcity of credit. The area between Euston Square and the Russell Square consequently remained undeveloped until the 1820s when the period of stagnation came to an end. Thomas Cubitt (famed for the development of Pimlico), took over as the principal builder on the Bedford Estate completing Tavistock Square, Woburn Place, part of Gordon Square and some of the neighbouring streets. Also active in the area was James Sim, who in partnership with his two sons also developed in the area around Gordon Street, Endsleigh Street and Endsleigh Place,. Torrington Place (1821-25) and Woburn Square (1829).
- 4.18 The Parish Church of St Pancras was built in 1819-22 to a Greek Revival design won in competition by William Inwood, who had been inspired by his travels in continental Europe.

1830- 1900

- 4.19 A depression in the building trade during the 1830s meant that residential building on the final pieces of Bloomsbury was slow. Argyle Square was developed immediately south of the site of the future King's Cross Station, on the site of an unsuccessful

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garden and cultural venue; works were completed by 1840. The completion of Thomas Cubitt's Gordon Square in 1860 marked the substantial completion Bloomsbury; although there have been subsequent redevelopments, the underlying pattern of streets and squares remains largely intact today.

- 4.20 Owing to the significant increase in the population of the area a number of religious buildings were developed during the first half of the 19th century. The first, since demolished, was in Woburn Square. This was followed The Bloomsbury Central Baptist Chapel (Shaftesbury Avenue) a leading church in the Baptist movement, designed by John Gibson (1845-48) and the cathedral-scaled Catholic Apostolic Church (now the Church of Christ the King) in Byng Place (1853) which was only partly completed, and Holy Cross Church in Cromer Street, designed by James Peacock (1887).
- 4.21 The decline in the desirability of Bloomsbury as a residential area with the construction of fashionable villa developments to the north and west, such as Belsize Park and St John's Wood, led to an increase in non-residential uses taking over formerly residential dwellings for office space during the 19th century. These included a number of major institutions including University College, the British Museum and various specialist hospitals and educational uses around Queen Square.
- 4.22 University College (UCL) had been established on land previously intended for a new square and was acquired for the development of London's first University. William Wilkins's competition-winning, classically-styled college building first opened in 1829. University College Hospital was built on the opposite side of Gower Street in 1833-36 but was replaced by the present hospital, designed by Alfred Waterhouse in 1896-1905. This represented a move away from the "pavilion" planning of hospitals and was the first to adopt a cruciform plan. Wilkin's building was expanded further with the development of the library to the west of the main building. Northern and southern wings were added to by Hayer-Lewis (1870-81 and 1869-76 respectively). University Hall (now Dr William's library) was built on Gordon Square in 1849 by TL Donaldson.
- 4.23 The British Museum collection had expanded to such an extent that by the mid 1820s it had become evident that a major rebuilding programme would be required. Architect Robert Smirke was employed and used innovative construction techniques in its execution using stone cladding over a brick skin. He designed first an east wing (1823-26) then a west wing (1831-34), and a north wing (1833-38) to form a quadrangle with Montague House. The original House was then demolished to enable the construction of the imposing Central Hall built in 1842-47. The domed central reading room was added by Sidney Smirke in 1852-57.
- 4.24 New Oxford Street was built in 1840 to ease congestion in St Giles High Street. This cut through a notorious area of slums known as the Rookery. A wide range of shops, offices and banks were then developed. The only housing provided for the displaced

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community was Parnell House, Streatham Street, built in 1849, one of the earliest flat blocks with open access galleries in the courtyard. In addition, many 17th century terraced domestic properties were either rebuilt or refaced in the mid-19th century. There are some good examples of refaced front elevations on buildings in the area to the south of Great Russell Street.

- 4.25 Shops to serve the increased population also appeared during the 19th century. Many were inserted into existing domestic terraces, examples of which are in evidence in Great Russell Street and Museum Street. Along Tottenham Court Road much of the commercial redevelopment reflected the tradition for furniture making in the area. Warehouses and light industries and the extension of successful businesses, including large department stores, entirely replaced the houses around Alfred Place in the 19th century (Bailey).
- 4.26 With the decline in demand for residential properties, and the advent of the railways, hotel and office redevelopments began to appear around the turn of the century. The most notable of these is The Russell Hotel built in 1898 by Charles Fitzroy Doll (the Bedford Estate's architect). The specialist hospitals around Queen Square and Great Ormond Street which had occupied former houses also began to be redeveloped towards the end of the 19th century (for example Great Ormond Street Children's Hospital (1851), National Hospital (1885), Italian Hospital (1898), and the burial ground of St George's Bloomsbury was transformed into a public garden in 1882 with the help of the Kyrle Society).
- 4.27 Around King's Cross and on the eastern fringes of the Conservation Area, various industries had begun to develop in the vicinity of the River Fleet; printing and metalwork being among the area's principal industries. Soon after the latest phase of construction, circa 1840, many mews and lesser streets in this area had declined into slums.

1900- 1940

- 4.28 Major developments during the first half of the 20th century were largely associated with expansion of the University of London in the area between Gower Street and Russell Square, the continuing development of hospitals in the east of the Conservation Area and offices, hotels and shops along the main arterial routes. Around Gray's Inn, many houses became offices and barrister chambers, with trade unions attracted to the area south of King's Cross.
- 4.29 Initially the University expanded on its original site and southwards along Gower Street. Developing the frontage to Gower Place and forming another small quadrangle to the south of the Wilkins' Building in the first quarter of the 20th century. The Medical School (1907) designed by Paul Waterhouse was inserted on the south side of University Street. Other buildings included the London School of Hygiene and Tropical Medicine

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built on Keppel Street (1924). Malet Street was developed in 1906-7 on the line of Keppel Mews North. This can be seen on the 1914 Ordnance Survey which also shows a cleared area between Montague Place and Torrington Square in front of the new Edward VII Galleries, built to house the still growing British Museum collections. The new British Museum Avenue was laid out as a link to Torrington Square.

- 4.30 During the 1930s a new scale and aesthetic was adopted by the University (as noted by Nikolaus Pevsner in *The Buildings of England, London 4: North*). A comprehensive scheme was prepared for its expansion by Charles Holden with a spine of buildings extending from Montague Place to Byng Place and from Malet Street to Woburn and Russell Squares. However, owing to a shortage of funds, only the first phase of the scheme, Senate House, was completed before World War II. Southampton Row became a major thoroughfare with the opening of Kingsway in 1905, which connected it with The Strand and hence the City of London. A number of major office and other developments followed as a result of the increased status of this route. Sicilian Avenue by RJ Worley (1905-10) provided a pedestrianised, open shopping arcade with residential accommodation above (now converted to office use), and the enormous Victoria House by Charles William Long infilled the block between Southampton Row, Bloomsbury Square and Vernon Place.
- 4.31 Hotel and office developments continued to proliferate throughout the area, particularly large footprint, steel-framed buildings of a commercial nature on the major thoroughfares such as High Holborn and Southampton Row. The Ivanhoe and Kenilworth Hotels were built on Great Russell Street in 1910 (Sir Thomas Rhind), the National Hotel formed on Bedford Way (1917), and offices for the London, Edinburgh and Glasgow Assurance Company on Melton Street (1906-08), and Victoria House for the Royal Liverpool Insurance Company in Southampton Row (1926- 1932). Other notable buildings constructed during this period include Friends House on Euston Road, Lutyens' YWCA Headquarters (1930-1) (now the Central Club Hotel) on Great Russell Street, Shaftesbury Theatre (1911) and the Dominion Theatre (1928-9).

1940 - present day

- 4.32 University developments continued to replace the older fabric of Bloomsbury in addition to reconstruction following wartime bomb damage. Among the areas worst affected were the western end of Theobald's Road, High Holborn, Brunswick Square, Red Lion Square and the area south of King's Cross. The areas of greatest destruction underwent major redevelopment, with social housing in some places, offices in others and replacement buildings around Gray's Inn south square.
- 4.33 The University of London continued to develop its precinct to the north of Senate House between 1955 and the 1960s with the School for Oriental and African Studies (1939-45), Birkbeck College (1951), the Students Union (1947-55), the Warburg Institute

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(1958), and the Engineering Department in Byng Place (1961),. There was also redevelopment occurring in the vicinity of Brunswick and Mecklenburgh Squares, such as the School of Pharmacy on the north side of Brunswick Square and Goodenough College facing Mecklenburgh Square.

- 4.34 Development also progressed southwards along Gower Street with the Biological Sciences Building (1964) replacing the earlier terraced housing. In the block between Malet Street and Gower Street, the Vanbrugh Theatre replaced an earlier bomb damaged building. To the east, the Bloomsbury Theatre was developed facing Gordon Street (1964) on the bomb-damaged site of the memorial hall (a former church) and the Chemistry Building was built on the opposite side of Gordon Street (1969). Tavistock Square was severely affected by bombing, which destroyed much of the original fabric. The square had been home to amongst others James Burton, Charles Dickens and Leonard and Virginia Woolf.
- 4.35 The University extended further south-eastwards with the development of the Institute of Law and Education on Bedford Way a sculptural, somewhat monolithic modern building designed by Denys Lasdun which replaced Christ Church. This was originally planned in 1965 although only part of the original scheme was built (completed 1976). At a similar time, the Brunswick Centre by Patrick Hodgkinson with Sir Leslie Martin was developed as a mixed residential and retail scheme, replacing earlier Georgian terraces. The architecture of the centre was based on ideas of separating pedestrians from vehicles (1967-72, but not completed to its original design). A number of large footprint hotel buildings were also constructed in the postwar period, particularly in the vicinity of Russell Square, Woburn Place and Southampton Row, which brought more tourist and economic activity to Bloomsbury and to central London. However, these developments led to serious concern about loss of valuable historic buildings and spaces. The listing review of the London Borough of Camden in 1974 prevented similar large scale losses of earlier phases of development.
- 4.36 Whilst Euston Square was redeveloped in the late 1960s as part of the station redevelopment (only the two lodges of the original station buildings survive), the slightly later plans for the expansion of the British Museum to create a new British Library were thwarted by substantial local opposition. Pressure for redevelopment has continued over the last twenty years and a series of modern interventions have resulted, developed particularly by the institutions and to provide housing. More recently there has also been a trend towards converting townhouses in office use back to single family residential use, typically in streets such as Great James Street and Doughty Street.

5.0 CHARACTER ANALYSIS

Introduction

- 5.1 Owing to the size and complexity of the Conservation Area, it has been sub-divided into a series of character areas that generally share common characteristics to assist in defining those features that contribute to the area's special interest.
- 5.2 The common characteristics of the sub areas and their constituent elements are broadly a function of a combination of the following: land use, density of development, scale and style of buildings, construction materials, period of development and influence of vegetation and open spaces. The assessment of the character and appearance of the area is based on the present day situation. Interest in an area may consequently derive from the combined effect of subsequent developments that replaced the earlier fabric as well from the original remaining buildings and street pattern.
- 5.3 The following sub areas have been defined and are shown on the plan in Appendix 2:
1. Euston Road
 2. Gordon Square/Woburn Square/Byng Place
 3. University of London/British Museum
 4. Grafton Way/Alfred Place/Tottenham Court Road
 5. Bedford Square/Gower Street
 6. Bloomsbury Square/Russell Square/Tavistock Square
 7. Museum Street/Great Russell Street
 8. New Oxford Street/High Holborn/Southampton Row
 9. Lincoln's Inn Fields/Inns of Court/High Holborn
 10. Great James Street/Bedford Row
 11. Queen Square/Red Lion Square
 12. Coram's Fields/Brunswick Centre
 13. Cartwright Gardens/Argyle Square
 14. Calthorpe Street/Frederick Street.
- 5.4 The townscape and character of Bloomsbury results from an inter-play of factors that have affected its evolution over time. Consequently, there are exceptions and examples of buildings and spaces that differ from the overriding character of the area and locations where the change in character from one area to the next may not always be distinct. There are instances, for example where buildings of a similar style, scale and period are located within different sub areas but the overriding character alters as a result of the streets and spaces they define. Where buildings adjoin different sub areas and there are longer views, the contribution to both areas is important.

Sub Area 1: Euston Road

- 5.5 This sub area is characterised by large scale institutional buildings that line this major east-west thoroughfare. It is a wide, heavily-trafficked 'A' road, consisting of a dual carriageway with broad pavements and mature street trees. A large number of buildings adhere to a classical architecture and were built in the first half of the 20th century as replacements of the earlier 19th century domestic terraces and the southern half of Euston Square. Later 20th and early 21st century buildings tend to be of a larger scale and height, with several incidents of high rise buildings along the stretch of the road outside the Conservation Area and to the north of Euston Square, all of which dominate the skyline and long views. Traditional building materials are red brick, Portland stone and stucco, which exist alongside a modern vocabulary of glass, steel and concrete.
- 5.6 Within the area there are two designated open spaces of differing scales and characters as defined in the London Borough of Camden Local Development Framework (LDF) 2010: Euston Square and the gardens east of Friends House.
- 5.7 Euston Road: The buildings along Euston Road within the Conservation Area are generally four to five storeys in height. The Wellcome Institute on the south side and Nos.194-200 Euston Road and Nos.1-9 Melton Street (Listed Grade II) form a group of classically-styled Portland stone buildings that signal the transition into the Conservation Area along Euston Road travelling east.
- 5.8 The Greek Revival church of St Pancras (listed grade I) is an important landmark at the junction of Euston Road and Upper Woburn Place. The distinctive tiered tower, the caryatids holding up the portico, and the trees in the churchyard are important elements in views along Euston Road. On the north side of the road, the five-storey red brick and Portland stone Euston Fire Station (listed grade II*) is also a prominent landmark and reads as part of a group together with the four-storey bow-fronted houses to the north. Designed by HFT Cooper of the Fire Brigade Branch of the London County Council Architects' Department, these buildings are the only remaining indication of the former smaller domestic scale of the earlier buildings surrounding Euston Square.
- 5.9 Euston Square was part of the planned development of the Bloomsbury area. Originally it comprised a large square which was bisected by Euston Road. The remaining northern half of the square lacks a sense of enclosure and identity, in part caused by the loss of the northern side of the square in the 1960s, which included the site of the demolished Euston Arch. This is caused partly by the windswept nature of Euston Station (completed 1968) and the Richard Seifert-designed commercial development (1974-78) which fronts it, which at street level has an open precinct-style character. Other factors which harm its character are the impact of traffic on the perimeter roads that isolate the square from its perimeter properties, the scale of these buildings in relation to the scale of the space, and the lack of consistency in their appearance. The

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space itself is predominantly grassed with mature trees and railings defining the frontage and subdivided by a central access to the station. Travelling along Euston Road the two halves of the space are unified by the trees along the frontage and the listed Portland stone lodges flanking the central access. These two lodges are the only surviving 19th century buildings in the square, and act as a reminder of the original station. The listed war memorial (dating from 1921) provides a focal element in front of the station.

- 5.10 Friends' House (grade II listed), Nos 161-167 (odd) and a late 20th century office building form the principal frontage to Euston Road to the south of the square. The main entrance to Friends' House is expressed in a neo-classical style as a three-storey Doric colonnade. With its neighbour at Nos 161-167, it is constructed in red brick with Portland stone detailing and rises a total of four storeys. However, Nos 161-167, which reads as a single block, has a larger scale than Friends' House owing to its taller storey heights and its mansard roof punctuated by small attic windows which align with the openings below. The small, formal garden to the east of Friends' House (designated as a public open space in the London Borough of Camden Local Development Plan 2010) provides an attractive, comparatively peaceful space, defined by Portland stone boundary walls and decorative entrance gates. It is the only surviving element south of Euston Road of the original Euston Square, and provides a pedestrian link through to Endsleigh Gardens. There are vistas of the grandly-scaled terrace on the south side of Endsleigh Gardens which once formed the southern edge of Euston Square (located in Sub Area 2). The mature tree within the gardens is an important element in the Euston Road streetscape.

Sub Area 2: Gordon Square/Woburn Square/Byng Place

- 5.11 The streets and adjoining squares within this sub area are generally quieter than the squares to the south, and there is a distinct transition travelling along Endsleigh Place, Gordon Place and Endsleigh Street. Fine four-storey early 19th century terraces predominate in the sub-area. They were originally developed speculatively by Thomas Cubitt and James Sim and Sons for domestic use, during the first half of the 19th century. Cubitt introduced new squares into the street layout envisaged in the earlier 1795 plan for the Bedford Estate. Despite the replacement of areas of original development along these streets as a result of the expansion of the university in the 20th century, the scale of the streets and spaces has generally been preserved. Although buildings of the same style and period can be seen on the western side of Tavistock Square, they have been included in Sub Area 6 due to their strong relationship with Tavistock Square.
- 5.12 Many of the Georgian and early Victorian Bloomsbury terraces of Bloomsbury, including those developed by Cubitt, were built as an entity. The terraces tend to adhere to a

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pattern of four storeys with basements set back from the pavement edge behind lightwells with railings to the frontage. They have vertically-proportioned windows with the tallest at first-floor level emphasising the *piano nobile* (or principal floor), and diminishing in size on successive upper floors. Window openings are characterised by box sashes subdivided into small panes by slender glazing bars. The architectural hierarchy and articulation of facades is characterised by uniformity and repetition. They are built in majority in yellow stock brick with a rusticated stucco base, a moulded stucco parapet and decorative iron balconies at first-floor level, the detailed design of which varies from street to street. The elevations of Cubitt's terraces were designed as an entity. Careful consideration was also given to the treatment of flank walls where terraces abut streets perpendicularly.

- 5.13 Although, initially developed as a residential area, the properties are now largely occupied by University College London (UCL) or are in office or other institutional use. Notable exceptions are housing and hostel uses to be found in Endsleigh Gardens and Endsleigh Street.
- 5.14 Looking north, the west side of Endsleigh Street continues this consistent frontage of Cubitt's development. The flank wall of the terrace containing the grade II listed Passfield Hall provides interest due to the decorative inset panel and the arched doorway in a projecting porch. The grade II listed terrace Nos 13-23 (consec), which has also been converted to a hall of residence, has similar detailing but is adorned with Corinthian capitals and a pitched roof with small dormer windows. On the opposite side, the character and quality of the street varies but has a generally consistent building line defined by front boundary railings, with the roofscape accentuated by a strong parapet line. Tavistock Court returns around the corner and, in terms of scale and materials is related to the 20th century buildings facing Tavistock Square; it is a monumental Art Deco-inspired interwar block of flats of eight storeys plus mansard attic floor clad in red brick and white-painted render with steel windows. It is joined by a three-storey link to Winston House, an uninspiring mid- 20th century residential block on the east side of Endsleigh Street, which is considered to be neutral in streetscape terms since its height and materials are consistent with adjoining 1825 development. The four grade II listed properties adjacent to Winston House are part of a Cubitt-designed terrace, and echo the details of the terrace opposite with the exception of the entrance porches. To the north, Nos 1 and 2 is a modern insertion of neutral quality, comprising four storeys with projecting, arched concrete panels above which is of appropriate height and massing. In contrast, the new development of Leslie Foster House has a balanced elevation that successfully terminates the view to the north.
- 5.15 Endsleigh Place is a short street of uniform character with Passfield Hall (designed by Cubitt) on the north side. This has a symmetrical façade and a similar architectural vocabulary to the terrace fronting the west side of Tavistock Square, but lacks

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articulation at ground-floor level due to the loss of original entrances when individual houses were laterally converted to student accommodation. There is a strong sense of balance on the south side of the street, created by the classically modelled flank walls of the two parallel terraces facing Tavistock Square and Gordon Square. Both terraces are terminated by entrance porticos facing Endsleigh Place, and the gardens between the terraces are fronted by a stuccoed screen wall topped by a balustrade with an entrance door topped by a supported on banded stucco pilasters.

- 5.16 On the east side of Taviton Street there is a consistent terraced frontage (Nos 1-12 consec) and the remainder of a terrace opposite (Nos 20-24). Both designed by Cubitt, these grade II listed terraces are similar in general architectural treatment to those on Tavistock Square, but vary in terms of detailed design. The windows of Nos 1-12 (consec) and Nos 23-24 have stone surrounds and the projecting elements are not embellished by pilasters. On the west side, to the south of No 20 is the eclectic brick façade of the award-winning, early 21st century Institute of Slavonic and Eastern European Studies building. Designed by Short Associates, the lively but well-mannered facade brings interest and variety to the street scene. No 14 to the south, a five-storey brick-faced postwar extension to the rear of the Institute of Archaeology, is of generally appropriate scale and materials and is neutral in streetscape terms. The view to the north along Taviton Street is terminated by the relatively small-scale, classically-proportioned south elevation of Friends' House.
- 5.17 Endsleigh Gardens: Owing to the strong relationship between both sides of the street, the northern side is considered within this sub-area, notwithstanding that it has been defined as part of Euston Road Sub Area 1. It is a relatively quiet street with predominantly four-storey buildings on either side creating a strong sense of enclosure. The south side has a consistency in terms of use of materials, alignment of buildings behind frontage railings, rustication of ground floors, vertically-proportioned openings and a common eaves line. The Hilton London Euston Hotel turns the corner into Upper Woburn Place: this grade II listed, Cubitt-designed terrace has been converted to a hotel and has similar detailing to the terraces in Endsleigh Street and the west side of Tavistock Square. Adjoining is Bentham House, a notable university building housing UCL Faculty of Arts built to the designs of H & H Martin Lidbetter in 1954-58. Constructed from Portland stone, it has four principal storeys and is finely detailed with neo-Georgian and Art Deco influences, the proportions of which reflect those of its 19th century neighbours. The corner of Bentham House is expressed by an angled entrance forming a focal point in the street scene, and the building is terminated in Endsleigh Gardens and Endsleigh Street by projecting towers.
- 5.18 The early 19th century terrace comprising Nos 9-14 (consec) Endsleigh Gardens is a notable Cubitt-designed architectural piece which, when built, faced onto Euston Square itself. Constructed from yellow stock brick, it is thus of a grander scale than surrounding

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buildings, boasting projecting porticoes at ground-floor level, and bold stucco embellishments accentuating its classical design including banding at ground floor level, large quoins on the corners, moulded parapets and window surrounds, and raised projections at each end adding to its symmetry. Friends' House, directly across the road, has paid respect to these details in its 20th century neo-classical treatment. An additional storey has been added at roof level to Nos 9-12 (consec), which detracts from the symmetry of the original composition. To the west, Wates House, home to UCL Bartlett Faculty of the Built Environment is a later 20th century insertion between Taviton Street and Gordon Street. Although this building fails to pick up on the proportions and detail of much of the surrounding development, its massing, the vertical proportions of its brick elevations, and the continuation of the established building line render it a neutral element in the Conservation Area.

- 5.19 Gordon Square has a variety of building types surrounding it which mainly originate from the 19th century. Although they exhibit a variety of architectural revival styles, they have a similar scale which acts as a strong unifying element. The mature trees around the square are very significant components in the streetscape, filtering and framing views throughout the space and providing enclosure to the central, public gardens. The roadways skirting the square on the north, east and west sides are narrower and quieter than the busy east-west thoroughfare of Byng Place–Tavistock Place which defines the southern boundary of the square.
- 5.20 The terrace on the east side (listed grade II) rises from four to five storeys. The length of time that it took to complete development around the square is evident in the stylistic variation in the frontages, with the northern end (developed by Cubitt) almost identical to the early 19th century terrace on the north side of Endsleigh Street, whereas the taller, mid 19th century terrace of townhouses at the southern end (Nos 47-53 consec) has greater decoration but consistency in terms of materials: yellow stock with a rusticated stucco base, railings to front basement area, vertically-proportioned windows and stuccoed parapets providing a horizontal roofline.
- 5.21 The seven-storey 1960s block housing the UCL Institute of Archaeology, at Nos 31-34 (consec) Gordon Square, constructed from brown brick takes on a monolithic form, but provides a significantly greater degree of enclosure to the northern side, and is consequently a dominant element.
- 5.22 The buildings on the western side (all statutorily listed) display a greater range of architectural styles, including a classically-influenced mid-19th century stucco terrace (Nos 16-25 consec) boasting a symmetrical façade. To the north stands No 26 a simpler early 19th century brick and stucco terraced property. To the south stands the red brick and stucco former University Hall (now Dr Williams Library), built in 1848 by T L Donaldson in a neo-Tudor style; a canted bay provides is a notable feature above the

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entrance. Adjacent is the Cloisters, a mid 19th century, neo-Gothic building. The grade I listed Church of Christ the King, designed by J R Brandon in an Early English neo-Gothic style, is constructed in a contrasting yellow Bath stone, and forms a distinctive landmark marking the transition from Gordon Square to Byng Place. The church and its neighbours give considerable variety in terms of roofscape and decoration.

- 5.23 The square is in part open on its southern side, providing a visual link to the smaller, more intimately scaled Woburn Square. Nos 55-59 is a grade II listed Cubitt-designed terrace dating from the early 19th century. To the east, is the Warburg Institute, a five-storey 1950s block in a stripped neo-Georgian style by Charles Holden, reflecting his earlier buildings in the university precinct. The pale red brick facades have vertically-proportioned fenestration, first-floor balconies, stone banding and parapets with upper floor accommodation recessed behind, all of which complement the adjacent 19th century terrace.. Views to the west along the southern side of the square are dominated by the large-scale flank of the UCL Engineering Building situated in Malet Place.
- 5.24 On either side of Woburn Square are two four-storey terraces with basements built by James Sim and Sons circa 1829. These have simple two-bay frontages constructed from yellow stock brick, a simple stone band and metal railings at first-floor level coinciding and semi-circular doorways featuring fanlights with radiating glazing bars at ground-floor level. The perimeter of the square is defined by railings and has areas of dense landscaping and mature trees on its edge with a children's play area at the southern end. The scale of the trees and the density of landscaping add to the enclosure and intimacy of the square in contrast with the Gordon Square to the north.
- 5.25 The northern side of Byng Place is defined by the side of the University Church which fronts Gordon Square. Looking west along the southern side of Gordon Square the view is terminated by the grade II listed Courtauld House, built by Cubitt in 1832. Presenting itself to the northern side of Torrington Place, it has a four-storey symmetrical façade finished in stucco with a rusticated ground floor. To the north is the yellow stock brick and stucco gable end of No 35 Torrington Place, also a grade II listed building built by Cubitt. Defining the eastern end of Byng Place, as the road curves, is the west elevation of the Warburg Institute, which terminates the view along Torrington Place.
- 5.26 To the south of the Warburg Institute, facing Torrington Square is a terrace of grade II listed townhouses by James Sim and Sons. They are of an identical design to the terrace fronting Woburn Square, except that the ground floor has been painted white. The terrace is terminated at its southern end by the Clore Management Centre, which was developed by Birkbeck College in the 1990s. Designed by Stanton Williams Architects, it is a sensitive, contextual building constructed in a warm brown brick. Torrington Square is an open, windswept space, predominantly grassed, and has potential for enhancement in contrast with the neighbouring Woburn Square.

Sub Area 3: University of London/British Museum

- 5.27 This area is dominated by large-scale institutional buildings. To the north of the area is the University of London precinct and its associated colleges and faculties. To the south is the British Museum which occupies almost an entire street block north of Great Russell Street and south of Montague Place. As well as some exemplary 18th and 19th century buildings, there are several examples of 20th century architecture of international repute. The original street pattern is retained in most part, but 20th century development has involved the loss of some earlier, small-scale domestic terraces. In most cases, later buildings maintain and define street frontages, despite their larger scale and increased bulk and mass. There are a series of pedestrianised spaces and courtyards of varying scales between the buildings giving a quieter but nonetheless active campus atmosphere contrasting with the busy streets.

The Northern University Area

- 5.28 The area to the north of Torrington Place contains a concentration of university buildings that generally have long, imposing street frontages. Although there is a variety in the age and style of buildings, many have classically-influenced detailing, are characterised by vertical proportions and a rhythm derived from repetitive elements such as window openings. Buildings are constructed in a variety of materials: stone is predominant in Gower Street and Gower Place, whereas brick with decorative terracotta together with some stone detailing can be found in the courtyard areas to the east of Gower Street. Heights vary from site to site, but each block exhibits its own uniformity.
- 5.29 The most notable building in the northern section of the sub area is the grade I listed University College (UCL), known as the Wilkins Building, a range of buildings grouped around a central element topped by a dome and a pedimented west portico, built in 1827-29 to a design by William Wilkins. Other buildings include the 1849 library rear extension and the ranges forming the sides of the central quadrangle. The north and south ranges of the quadrangle were added in the 1870s and 1980s. They are articulated by central, two-storey curved bays. The returns fronting Gower Street enclose the western edge of the space, and rise to three storeys (built 1891-1913, extended 1984). These ranges and the entrance lodges frame views of the dome from Gower Street. The central space has some grassed areas with a couple of mature trees that soften the formality of the surrounding architecture. The grade II listed observatories to the north and south were added in 1905-7.
- 5.30 Along the east side of Gower Street there is a wide variety in the built form, with visual relief being provided by a number of street trees. Shared architectural elements include the repeated pattern of vertically proportioned fenestration, and long blocks of consistent height and building line. To the north, No 136 Gower Street, the three-storey stone-faced Lewis Building, continues UCL's frontage into Gower Place, maintaining a

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continuous cornice at parapet level. The building splays to address the corner stepping up slightly in height to accentuate the end of the block. Further south, between University College (UCL) and Torrington Place there are two university buildings by the 20th century neo-Georgian architect Sir Albert Richardson. His Anatomy Building dating from 1923 is an elegant example of 1920s academic architecture which is a polite neighbour to UCL's original quadrangle composition by Wilkins, with its rusticated plinth and classical proportions. Richardson's much later Biological Sciences Building dates from 1959-64. This vast building comprises five storeys plus a set-back attic floor. This structure demonstrates the interesting evolution of the classical style in the four decades between the construction of the two buildings, with the latter representing the ultimate in the stripped classical style, yet complementing its neighbours by the use of the same Portland stone, rusticated plinth and common building and parapet lines.

- 5.31 Back to Gower Place, No 23 is a two-storey, grade II listed, late 19th century shop and warehouse building with a decorative red brick and terracotta frontage which has considerable architectural interest. The ground floor incorporates a shopfront and archway containing full-height, vertically-boarded timber gates. The adjacent grade II listed UCL Chemistry Building defines the frontage to Gower Place. It continues the scale, style and materials to be found in the Gower Street frontage. The scale of the development steps up significantly at the eastern end of Gower Place. A five-storey modern block clad in a glazed curtain wall system acts as a lightweight, contrasting link between this solid stone building and the substantial mass of the UCL Students' Union block fronting Gordon Street, which comprises seven principal storeys topped by a two-storey attic, with a façade of red brick with stone banding to provide architectural emphasis.
- 5.32 In Gordon Street, none of the original terraces survive having been replaced with larger scale postwar buildings. The predominant building height is five storeys, giving a significant degree of enclosure to the streetscape. The slender concrete columns of the Bloomsbury Theatre, constructed in 1968 to the designs of James Cubitt and Partners, are a focal point; however the bulk of the overhanging projection and the large flank are a dominant feature in the street. The gap site to the south is an undeveloped World War II bomb site, which emphasises the scale of the adjacent theatre building. Currently a car park and a construction compound, it is an opportunity site in the Conservation Area. Planning permission was granted in 2004 for the Panopticon scheme by Dixon Jones to house the Petrie Collection, but insufficient funding has prevented implementation..
- 5.33 From Malet Place which runs north of Torrington Place, an access road leads through a decorative gateway to a series of semi-private spaces and courtyards forming part of the UCL campus, which link to the north-west corner of Gordon Square. On the eastern side of the road is a long two- and three-storey block built in a yellow stock brick

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relieved by terracotta ornament and a repetitive window pattern. This building forms a group with the two similarly detailed blocks to the west which are accessed under an arch and with the two-storey building at the north end of the access road which incorporates an historic timber shopfront at ground-floor level. Passing through an archway under the UCL Institute of Physiology, the access road opens out into a rectangular space, which has partially been filled by the footprint of the recently constructed UCL Neuro-Molecular Laboratories building (designed by HLM Architects). The northern edge of this area is formed by the plain brick wall of the south range of the Wilkins Building. The elevation of the Institute of Physiology, which forms the southern edge of the space, adds interest to the Conservation Area due to its entrance which is emphasised by a double-height arched window and arched pediment, and two curved staircases positioned either side of the main access road arch. The rear of the UCL Anatomy Building, which fronts Gower Street, is utilitarian, comprising plain brick with unsightly ducting. The concrete, pre-fabricated temporary buildings in this space also detract from character and appearance of the Conservation Area.

- 5.34 The rear of the grade II listed terrace lining the west side of Gordon Square is visible from the south-east corner of the recently developed Bernard Katz building, a laboratory and research centre for the UCL bioengineering faculty designed by Casson Conder Architects. It comprises two elements: a five-storey brick-built linear block with stone banding designed to complement the adjacent William Wilkins Building, and a part subterranean development with a garden terrace on the roof which is a welcome green addition to this urban environment. and provides a small open space with views to the terrace. There are a number of mature trees in this vicinity.

The Southern University Area

- 5.35 The area to the south of Torrington Place consists of predominantly 20th century redevelopments which were part of the expansion of the University of London on land cleared for this purpose to the north of Montague Place. The area is now home to a number of notable modern 20th century buildings. An initial masterplan by the eminent architect Sir Edwin Lutyens was never implemented, since it was superseded by a plan with a spinal or precinct-style theme by the architect Charles Holden. The construction of the grade II* listed Senate House was the first phase of Holden's plan. The area is greener than its northern counterpart. The linear or rectangular open spaces of the precinct are characterised by soft landscaping and mature trees. There is also an abundance of street trees.
- 5.36 Senate House forms a prominent focal point within the surrounding streets. Its tall, stepped tower is a visible landmark in the wider Bloomsbury area and beyond; it can be seen in a variety of long views including the vista looking east along Store Street, looking south from Torrington Place across Torrington Square, and looking west from

Russell Square. Faced in Portland stone, it was constructed in 1932-38 in a stripped-down Art Deco style to the designs of Charles Holden. Essentially the facades are quite plain, featuring vertically proportioned window openings with recessed steel frames. The Art Deco influences can be seen in the modelling of the building, in particular the bold, stepped form of the central tower, and in the detailed design of secondary elements such as doors and metalwork. The predominantly four-storey frontage is set back from Malet Street behind tall boundary railings and a line of mature trees, which are significant elements in the streetscape. It should be noted that the north-east wing of Senate House was never built due to WWII, and this portion of the site remains undeveloped to this day, with the rear of the building taking on an asymmetrical plan form. Senate House is seen as part of a group of buildings providing a strong sense of enclosure on the east side of Malet Street and the north side of Keppel Street, which is home to the London School of Hygiene and Tropical Medicine (listed grade II), completed in 1929 to the designs of Morley Horder and Verner Rees. The stone four-storey street frontage adheres to a stripped neo-classical style, with vertical proportions. The front façade is adorned with some unusual details including gilded insects on balconies. Both buildings overlook the sunken garden to be found on the west side of Malet Street and the south side of Keppel Street. The mature trees and landscaping within the gardens contribute to the leafy character of Malet Street and enhance the setting of the London School of Hygiene and Tropical Medicine in views from Montague Place, as well as providing views of the rear elevation of a grade II listed 19th century terrace on the east side of Gower Street. The gardens retain their original gates and stone gateposts on the east side, with the parish boundary marker on the north side.

- 5.37 Malet Street. This street is softened by a line of mature trees. The buildings to the north form a group of generally consistent height (between five and seven storeys). The predominant building material is red brick. These are large blocks of differing ages and styles, but they share common features in particular vertically proportioned window openings. On the east side, the Charles Holden-designed Birkbeck College and its Students Union provide a unified elevation, both with set-backs on the upper floors. (These are of similar age and appearance to the SOAS building and to a lesser degree the Warburg Institute in Byng Place). On the west side, the University of London's College Hall, a student residence opened in 1882, is a red brick building with stone dressings spanning seven floors with an attic storey behind a strong parapet line echoing its opposite neighbours. Warwickshire House makes less of a contribution, although it has gable projections and a mansard roof with small dormer windows. The Jerwood Vanbrugh Theatre (home to the Royal Academy of Dramatic Art (RADA)) stands to the immediate south of College Hall. The theatre is a bold 1998 scheme by Avery Associates, comprising a development to the immediate rear of the 1920s RADA building fronting Gower Street, which makes contextual references to its neighbours.

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The terracotta panels on the upper portion of the front façade are set within a steel frame and there is a curved opaque glass bow front above the entrance. Dilke House is a robust five-storey neo-classical building which stands on the south-west corner of the junction of Malet Street and Torrington Place: a positive contributor to the area, it comprises a stone façade with a rusticated base, projecting cornice bands and vertically proportioned windows.

- 5.38 The tower of the UCL Engineering Department is situated to the north of Malet Street in Malet Place. However, due to its height, scale and positioning, it dominates views north from Malet Street and views west from the south side of Gordon Square. This early 1960s, eleven-storey block by way of its prominence detracts from the Conservation Area. It is of a significantly larger scale than surrounding buildings including the decorative later 19th façade of the grade II listed book shop at the junction of Torrington Place and Gower Street and the pair of early 19th century four-storey Cubitt terraces to the east. Despite being a departure from the established urban grain, the location of the tower away from the main frontage and the presence of street trees mitigate its impact on Torrington Place and preserve views of the University Church in Byng Place.
- 5.39 On the east side of Gower Street, the highly ornate, red brick, terracotta and stone late 19th century building on the corner, at Nos 42-56 (even) Torrington Place, is grade II listed. Designed by Charles Fitzroy Doll, the Bedford Estate surveyor, in a neo-Gothic style, its steeply pitched roofs and gables and elaborate elevations are in stark contrast with the surrounding buildings, and make it a notable landmark. Purpose-built as a bookshop, in 1936 it became the signature building for Dillon's Booksellers until the company was rebranded as Waterstone's in 1999. Immediately to the south, Nos 74-80 (even) is a surviving 1780 terrace of four grade II listed properties which have strong resemblances with those on the west side. Adjoining is a group of larger-scale five- and six-storey blocks built in red brick with stone bases and detailing, characterised by vertical proportions and classically influenced detailing, and sharing a consistent roofline. Of particular note is the 1920s RADA building, which has a symmetrical front with an Art Deco stone entrance flanked by the sculptures of Comedy and Tragedy by Alan Gurst. South of this group is the west elevation of the listed London School of Hygiene and Tropical Medicine, which faces Keppel Street: built in 1926-28, this five-storey block is in a stripped down classical style and constructed in Portland stone. Nos 2-20 (consec) and No 11 Bedford Square are an intact 1780 terrace, which runs between Keppel Street and Montague Place as part of the Gower Street frontage.
- 5.40 The western side of Torrington Square is enclosed by the rear of Birkbeck College and its Students' Union. The cumulative impact of a series of rear additions has been harmonised by a late 20th century highly glazed extension which maximises views over the square. On the eastern side, Stanton Williams Architects' Clore Management Centre

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provides a contextual transition between the 1820s terraces and the group of mid 20th century buildings to the south.

- 5.41 The School of African and Oriental Studies (SOAS) building addresses Torrington Square and the wide east-west, tree-lined thoroughfare which links Malet Street to Thornhaugh Street. The original building was designed in the late 1930s by Charles Holden as a continuation of his work for the university; however World War II interrupted construction so it was not completed until the 1950s. The SOAS building is grade II listed and forms the northern frontage to the thoroughfare together with the southern end of the Birkbeck College. They share a palette of materials (pale red brick with stone banding), together with building heights and the rhythm of vertically proportioned windows. The curved semi-circular east end of the block, which signals the entrance to the university precinct from Thornhaugh Street, is a distinct streamlined feature reminiscent of the architecture of Holden's famous London Underground stations. A lightweight infill extension was successfully inserted in the early 21st century to the immediate north of this wing, designed by John McAslan and Partners. The northern side of Senate House forms the southern edge of this route and is of similar scale and height. To the east of Senate House, there is a grassed area that presents an opportunity to complete the frontage to this route, as a contextual response to the surrounding listed buildings. The Brunei Gallery, by Nicholas Hare Architects, which turns the corner into Thornhaugh Street, is a high quality 1990s building which encloses the eastern end of the pedestrian link and successfully continues the terraced frontage to Russell Square.
- 5.42 The rear library extension to SOAS known as the Philips Building, and the Institute of Education (grade II listed) are seen as a group in views from Torrington Square, Woburn Square and Thornhaugh Street. Both by Denys Lasdun, they share a common vocabulary derived from the postwar British Brutalist architecture: stark concrete, strongly modelled structures with horizontal glazing, and distinct sculptural forms including vertical circulation towers. While radical interventions in the Bloomsbury townscape, the Lasdun buildings are now part of the established character of the Conservation Area. The open spaces to the rear of the building provide a green link between Woburn Square and Thornhaugh Street.
- 5.43 The character and scale of the Conservation Area changes dramatically at the southern end of Woburn Square from the domestic scale of the terraced townhouses to the large scale of the university buildings. There is a landscaped north-south pedestrian link between Torrington Square and Thornhaugh Street, which provides a green setting for the buildings.

University College Hospital

- 5.44 The Cruciform Building and the Medical School buildings on the west side of Gower Street form a group that is predominantly red brick. Both sites have frontages to University Street and Huntley Street. The UCL Cruciform Building (formerly University College Hospital) and the UCL Medical School (including the nursing home frontage to University Street) are both grade II listed. The four-storey Cruciform Building, designed by the eminent 19th century architect Alfred Waterhouse, takes its name from its plan form and is a landmark building due to its prominent corner towers, which differentiate it from the long facades which give Gower Street its linear character. The Medical School opposite was designed by his son Paul Waterhouse and completed in 1905 in an Edwardian Baroque style. Constructed from red brick, its architecture is expressed by a rusticated stone base, and projecting central and end elements. The frontage has four principal storeys topped by a mansard roof with a double line of dormer windows. An additional storey has been added above the corner pediment which disrupts the overall symmetry of the building at roof level.
- 5.45 On the east side, to the south of the 1905 medical school in Huntley Street is a new 21st century UCL education and medical research building designed by Nicholas Grimshaw and Partners. Essentially a hi-tech building, the building has an exposed steel structure with terracotta in-fill panels. At ground-floor level there is an archway accessing Chenies Mews. There is a significant change in scale at this point in the street where the building adjoins the late 18th century, grade II listed, three-storey terraces to the immediate south, which are in a mixture of office and residential use.

The British Museum

- 5.46 The British Museum is a cultural institution of international importance, occupying a major ensemble of outstanding grade I listed buildings which make a significant contribution to the character and appearance of this the Conservation Area as a whole. The museum site covers the majority of the street block south of Montague Place. The principal South Front addresses Great Russell Street with a secondary frontage to Montague Place. The east side of the museum has a partial frontage to Montague Street. The museum was built in stages as its collections expanded. However, both historic and modern development is of a large scale, although large portions of the building are not visible from the public realm due to the backland nature of much of the site; the site is effectively shielded from the east and west by the terraced houses lining Montague Street and Bedford Square. For instance, the Round Reading Room at the heart of the site cannot be seen in long views. However the roof of the 1990s Great Court can be detected in views from Russell Square or Bedford Square. The Great Court scheme designed by Foster and Partners opened up the centre of the site to the public and created a pedestrian link during opening hours between Great Russell Street

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and Montague Place. The principal building is a significant neo-classical early 19th century building: designed by Sir Robert Smirke in a Greek Revival style, it was started in 1823. The centrepiece is a pedimented classical colonnade of an Ionic order, reached up a grand flight of steps. The symmetrical composition is completed by two projecting ranges which enclose the large front forecourt. Set back from the frontage behind tall railings and a mature line of trees, this frontage forms an impressive landmark along Great Russell Street, and provides vistas from the south along narrow streets such as Museum Street, Coptic Street and Bury Place.

- 5.47 On the north side of the museum, the King Edward VII Galleries were built in 1906-14 to the designs of John James Burnet. The building presents itself to Montague Place as a large-scale frontage in line with the university buildings on the northern side of the street. The façade is constructed from Portland stone and marble with vertically proportioned metal-framed windows. The symmetrical frontage is set back from the street behind a slightly raised forecourt. It comprises two tall storeys raised on a semi-basement and has a line of Ionic columns supporting an entablature with projecting cornice and a pair of lion statues flanking the entrance. Demolition has recently taken place of a pair of 1971 neo-Georgian townhouses to make way for a new North-West wing designed by Rogers Stirk Harbour and Partners.

Sub Area 4: Grafton Way/Alfred Place/Tottenham Court Road

- 5.48 This sub-area is of a commercial character. In the vicinity of Alfred Place, late 19th and early 20th century retail and warehouse development replaced the earlier terraces which had been built by George Dance the Younger in his role as City of London surveyor. Much of Dance's grand street pattern is retained, consisting of a formally laid out boulevard with crescents to the north and south. Today, the majority of ground floors are in retail use and the remainder are offices (with the exception of the restaurant on the western corner of Alfred Place and Store Street). There was a tradition of furniture-making in the north Soho area, reflected today by a small, but declining, number of furniture and home-ware shops.
- 5.49 Tottenham Court Road is a busy one-way street, part of the main route north from Charing Cross to Hampstead. Much of its Victorian commercial architecture has been replaced with postwar buildings, in particular in the stretch north of Torrington Place where there are large number of buildings dating from the 1950s to 1970s. However, the southern stretch benefits from some fine examples from the pre-1880 to 1940 period. The Heal and Son Ltd furniture store is a notable survivor of its original buildings. At the southern end of the road, the speciality is computers and electrical equipment. Lighting columns for electric arc lamps dating from 1892 survive on islands down the centre of the street. They were refurbished in 1990, to celebrate Britain's first municipal electric light undertaking. The main frontage is four to five storeys in height

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and has a pattern of retail units with shopfronts at street level. Generally, the buildings share a consistency of scale and massing. The façades are constructed from a variety of materials and embellished with a range of decorative motifs to give visual interest and a distinct character to their public face, particularly at upper floor and roof level.

- 5.50 The northern end of Tottenham Court Road is overshadowed by buildings outside the Conservation Area, such as by the austere, grey flank wall of Richard Seifert's 1970s Maples building, and by the 1960s Euston Tower in the long views to the north. The dense street blocks south of Grafton Way, between Tottenham Court Road and Huntley Street, are subject to development pressures from major local institutions. However, they contain a number of good examples of 1920s and 1930s commercial and institutional buildings, reflecting Bloomsbury's role in the early 20th century as one of London's most important medical and commercial districts. The former Royal Ear Hospital, dating from 1926, situated on the west side of Huntley Street makes a positive contribution to the Conservation Area. The building has a finely detailed entrance façade facing Capper Street: constructed from a red brick with vertical ribbing, it has neo-Tudor influences in the form of a stone entrance surround and stone projecting bay window rising through the upper three floors. Shropshire House, on the south side of Capper Street, at Nos 11-20 (consec) is a fine example of an interwar commercial building. Built in 1931-32, its white rendered symmetrical façade adheres to a moderne style, with Art Deco influences, including steel-framed ribbon windows and horizontal banding, curved corners and horizontal banding.
- 5.51 The street frontage on the east side of Tottenham Court Road, to the south of Grafton Way, is characterised by large-scale buildings of up to seven storeys, some of which occupy the entire width of street blocks. Occupying the corner of Grafton Way, No 156 has been a large vacant site since 1960, and was used for many years as a car park. It was previously the site of the Paramount Theatre (later known as the Odeon Cinema), which occupied the core area of this street block. This enormous cinema was completed in 1936 to the Art Deco designs of Frank Verity and Sam Beverly. Immediately to the south, Nos 157-162 (consec) Tottenham Court Road and Nos 33 to 41 (consec) University Street comprises Paramount Court. This streamlined, L-shaped block of seven storeys, comprises retail units at ground floor with purpose-built flats on the upper floors. Also designed by Verity and Beverly, and completed a few months after the cinema, it is a good example of its type dominating the Tottenham Court Road frontage, with red brick facades relieved by bold horizontal strips of white render incorporating balconies, steel windows and curved corners.
- 5.52 The Tottenham Court Road frontages between University Street and Torrington Place are more varied, with narrower and more varied plot widths containing buildings of up to six storeys dating from the 1930s to the 1980s.

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- 5.53 To the south of the junction with Torrington Place, the grade II* listed Heal's Building is situated at Nos 191-199 (consec) Tottenham Court Road. In Nikolaus Pevsner's words (*The Buildings of England, London 4: North*), the central portion of the building dating from 1912-17, by Smith and Brewer, is 'the best commercial front of its date in London', with fine reticent stone uprights in a rhythm which avoids uniformity, and decorative cast-iron panels by Joseph Armitage. In 1936-38, the shop was extended to the south by the architect Edward Maufe, continuing with the same proportion. The extension to the north, which houses Habitat, dates from 1968 and was designed by Fitzroy Robinson and Partners in a postwar idiom with simplified detail. The ground floor of the original building has shop windows which are discreetly set back to allow wide pavements and an arcaded walkway. The Habitat shopfront has a concave display window which creates interest in the street scene.
- 5.54 North of the junction with Chenies Street is the grade II listed Glen House which adheres to a Mannerist style, and which continues its frontage into Chenies Street and North Crescent. To the south, the corner of No 209 is emphasised by a large copper dome topped by a weather vane, which provides a focal point along Tottenham Court Road. It is built in yellow stock brick with decorative stone detailing, has vertically-proportioned window openings and a cornice at parapet level, all of which line up with the façade of the adjacent five-storey block at Nos 210-212 (consec). The two blocks at Nos 217-219 (consec) and Nos 220-226 (consec) are both red brick with contrasting detailing. Nos 217-219 (consec) has a symmetrical frontage with gables to either end and a central canted stucco bay. Nos 220-226 (consec) is a four-storey block that creates a vertical rhythm of projecting columns reflecting the structural frame; this is counteracted by the horizontal emphasis of the first-floor glazing, the decorative red brick spandrel panels under the second-floor windows, and the red brick upper floor. The elevational treatment is continued into Store Street and Alfred Place. The two small roof turrets feature in views along Tottenham Court Road. To the south of Store Street, Nos 227-233 (consec) continues the red brick theme in Tottenham Court Road. This four-storey building, which is heavily ornamented with Baroque-style terracotta detailing also has a frontage to Store Street and South Crescent. Further south, the public house at Nos 234-236 (consec), at the junction with Bayley Street, marks the boundary of the Conservation Area. This landmark has yellow stock brick upper floors with stucco banding and decoration, and steps up to address the corner at parapet level.
- 5.55 The frontage to North Crescent, situated in Chenies Street, is dominated by the Eisenhower Centre, which above ground takes the appearance of a utilitarian concrete drum painted red and white. This structure, which is currently used as a storage facility, is of social and historic interest since it was built as a World War II deep level air raid shelter with deep level tunnels intended to form part of a high speed underground train network. The buildings fronting North Crescent form a group of buildings in the

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Conservation Area of architectural value. They have concave elevations which follow the line of the crescent and are uniform in terms of heights. The continuation of the boundary railings around the entire crescent gives uniformity at ground-floor level. The mature tree at the junction with Chenies Street is an important townscape element. Adjacent to Glen House, is the four-storey grade II listed Minerva House, built as a car showroom for the Minerva Motor Company in 1912-13 to the designs of George Vernon. Reflecting the original use, the symmetrical Portland stone frontage has three curved bays above three large ground-floor windows and a central arch at upper-floor level. The former Telephone Exchange, adjacent, is a four-storey building with a basement and mansard attic floor. Built in red brick with contrasting stone banding and window surrounds, it is also of a symmetrical composition with arched windows in the third floor at either end echoing Minerva House. Adjoining is No 11, a five-storey red brick warehouse building of a similar height. It has a cornice at first- and fourth-floor levels, and ground-floor windows marked by a central arch.

- 5.56 The western side of Alfred Place, which forms the rear of the properties facing Tottenham Court Road, is plainer in character than the frontages. The majority of elevations are built from yellow stock brick and have large areas of glazing at ground-floor level. Although differing in height and detailing they share a utilitarian architectural theme. Nos 12-17 (consec) has vertically-proportioned windows on the upper floors, contrasting stucco cornice line at parapet level and banding at sill level to give visual interest. Nos 12-14 (consec) has red brick heads to the windows that are also seen in Nos 1-7 (consec) and 8-10 (consec). Nos 8-10 is notable for its Dutch gables, arched upper floor windows and large flat arches at ground level. Nos 1-7 has a white painted cornice to the ground-floor units and an arched doorway detail. These buildings contribute positively to the Conservation Area.
- 5.57 The eastern side of Alfred Place is more varied with buildings stepping down in height from north to south. At the northern end, the eastern side is dominated by Whittington House, Nos 19-30 (consec), a striking office building from 1972 by Richard Seifert and Partners, which makes a positive contribution to the Conservation Area. It comprises seven storeys, with a glazed ground-floor frontage sub-divided by angled, sculptural columns above which rises a smooth and highly reflective façade of glass and black marble cladding. The impact of this hard-edged building is softened by the line of semi-mature trees along the frontage. To the south is Nos 31-32, a 1960s block of a similar scale with the main seven-storey element set back from the street and a projecting five-storey entrance block aligning with the predominant building line. It is constructed from concrete with glazed curtain-walling to the frontage and alternating horizontal bands of brickwork and glazing to the main element. The building is considered to be a neutral element in the streetscape, as is Nos 33-34, another five-storey concrete framed block.

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- 5.58 Nos 35-37 (consec) Alfred Place is a traditional 19th century red brick warehouse building with contrasting white banding and an archway through to the rear. This building forms a group with Nos 19-21a Store Street, which marks the corner with a decorative stucco pediment. The buildings are of similar height and materials, have strong parapet lines with attic storeys and shopfronts at ground-floor level. Both buildings make a positive contribution to the streetscape.
- 5.59 South Crescent, situated in Store Street, comprises a cobbled semi-circular forecourt like its northern counterpart, but fronted by a line of mature trees. The buildings that face the space have concave elevations that follow the curve of the crescent and, although of varying scales and materials, are unified by their relationship to the space and the symmetrical designs of their frontages. No.10-24 has red brick facade with terracotta detailing, which is a continuation of the Tottenham Court Road frontage. Staffordshire House is a six-storey building with a plainer red brick elevation with a central gable containing a circular building, which forms a centrepiece in views south along Alfred Place. It was built in the late Victorian period as a school. In 1990 it was adapted by Archigram architect Ron Herron to create headquarters offices for Imagination, the global communications company. Behind the facade a dramatic space incorporates a central atrium with a tented fabric roof which is visible in long views across the Conservation Area. To the east, the Building Centre is a smaller four-storey, stone building which is also symmetrical and has granite paving to the frontage. This group of buildings makes a positive contribution to the Conservation Area

Sub Area 5: Bedford Square/Gower Street

- 5.60 This sub area is a virtually intact and exemplary piece of late 18th century town planning, consisting of terraced housing built speculatively by a number of different builders to a plan produced by the Bedford Estate. Also in the area are smaller-scale mews to the rear of the square which serviced the townhouses, and an early 20th century terrace on the south side of Store Street which is of a similar scale and grain.
- 5.61 The terrace frontages have a strong uniformity since they are of similar scale and proportion and share neo-classical architectural elements. They are of three or four storeys with mansard attic storeys, raised on basements, with iron railings around basement areas. The blocks maintain a continuous parapet line at roof level and banding at first-floor level, coinciding with decorative iron balconies to first-floor windows of the *piano nobile*. There is a strong urban grain: townhouses within terraces have consistent widths, containing three windows of vertical proportions. Window openings mostly have rubbed brick heads, and window frames are recessed, sliding sashes, subdivided into small panes by slender glazing bars. Doorways mostly have semi-circular arches containing fanlights with decorative radiating glazing bars. The terraces in

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Bedford Square are the most ornate, whilst those in Gower Street tend to be plainer in architectural detail.

Bedford Square

- 5.62 Dating from 1775, Bedford Square is one of the most significant and complete examples of a Georgian square in London. Its national importance is acknowledged by the grade I listed status of all the townhouses fronting the square. Furthermore, a sizeable number of original streetscape elements remain (many of which are grade II listed) The private gardens in the centre of the square are included in the English Heritage *Register of Parks and Gardens of Special Historic Interest in Greater London* at grade II*.
- 5.63 The square is the centre piece of the Bedford Estate's planned development which includes a series of interlinked streets and spaces and is a major focal point both along Gower Street and within the wider Bloomsbury area. Despite the impact of traffic along Gower Street the square remains a relatively intimate and secluded space. The landscaped oval gardens at its heart green the space, and the iron boundary railings and group of mature trees heighten the sense of enclosure. The gardens are entered through gates under ornate wrought iron arches. Originally of a purely residential nature, the square now contains several office and institutional uses. However, a small number of properties are now being returned to single family dwellings.
- 5.64 The terraces comprise three principal storeys with a basement and attic level. The frontages are of particular note because they were designed as a whole in a neo-classical style to give a sense of architectural unity and harmony to the square. The front facades are constructed from yellow stock brick with tuck pointing. Each of the four terraces has a central, stuccoed pediment as a centrepiece, with rusticated bases. The doorways have distinctive intermittent voussiors of Coade stone (a type of artificial stone) and each key stones is decorated with a human face. It should be noted that five townhouses in Bayley Street extend the northern side of the square to the west, all of which are listed grade II.

Gower Street (including Bloomsbury Street)

- 5.65 Although the eastern side of Gower Street has been largely replaced by institutional buildings associated with the expansion of the university (in Sub Area 3), there is a strong interrelationship between both sides of this long north-south street contributing to a strong linear character.
- 5.66 Along the west side of Gower Street is a significant stretch of grade II listed terraced houses, between Bedford Square and UCL Medical School. Development progressed northwards from 1780 to 1820.

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- 5.67 The west side of the street is characterised by the repeated yellow stock brick fronts with tuck pointing, fenestration pattern, window detailing, the frontage railings, stucco banding and parapets, chimney stacks and pots, and the shared height of the three-storey blocks with mansard roofs (with the exceptions of Nos 25, 39, 91 and 103 which are of four stories). The most notable variation is the treatment of doorways.
- 5.68 Whereas the street was originally entirely residential, its uses now consist of a combination of university halls of residence, other educational uses, hotels and offices (many of the university buildings are situated on the east side of the street, which falls in Sub Area 3). There are also a few townhouses which have been converted to flats, and an increasing but small number returning to single family dwellings.
- 5.69 Along the east side of Bloomsbury Street, continuing south from the east side of Bedford Square, the terraced frontage continues to the junction with Great Russell Street. The majority of buildings are grade II listed and pre-date Bedford Square, having been constructed from 1766. Architecturally, the townhouses share many of the characteristics of their later counterparts in Gower Street; however, they are of slightly smaller scale and finer detailing.

The Mews

- 5.70 There are historic mews streets which were laid out to service the north, south and west sides of Bedford Square and the west side of Gower Street. To fit their original purpose, the hierarchy in terms of urban grain, architectural treatment, height and scale is subservient when compared to the grander terraces.
- 5.71 The mews fronting Bedford Avenue, to the south of Bedford Square, have an architecturally consistent frontage of two storeys raised on a basement with an mansard attic storey. They are constructed in red brick with contrasting stone and terracotta detailing. Dating from the Edwardian period, they are curtilage buildings accessed from the south side of the square. The line of mature street trees further enhances this side of the street, which acts as an east-west thoroughfare between Bloomsbury Street and Adeline Place.
- 5.72 Gower Mews, to the north of the square, retains much of its essential mews character, being a narrow, shared surface fronted by small scale, two- to three-storey mews buildings with ground level garaging. The entrance to this 'cul-de-sac' is a narrow lane between two terraces on the west side of Gower Street. However, a sense of openness and permeability is maintained. Gower Mews Mansions on the north side, dates from the 1930s and is a symmetrical composition built in an Art Deco style, employing red brick with white banding and a strong horizontal emphasis to the windows. To the south, is a consistent and simple two-storey mews terrace dating from the 19th century,

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which has garages at ground-floor level, vertically proportioned first-floor windows, and small dormer windows in the mansard attic storey.

- 5.73 Morwell Street, to the west of the square, is a relatively narrow, quiet street fronted by two- to three-storey development of variable quality and age. Only the east side is within the Conservation Area. Some of the properties are curtilage structures and are therefore protected by the listing of the Bedford Square terrace which they serve. There is general consistency in the street with the use of yellow brick and strong parapet lines. Several properties have entrances facing the street. Nos 22-25 (consec) contribute positively to the character and appearance of the sub area.
- 5.74 Chenies Mews, Ridgmount Gardens and Ridgmount Street, which form one north-south route, retain some cobbled surfacing and boast some mature street trees. The street is enclosed by a combination of two-, three- and four-storey buildings, including a number of warehouse properties and several late 20th century developments. The pattern of large ground-floor openings with smaller window openings above, common to mews streets, has been reflected in the redevelopment schemes. Chenies Mews contains some laboratory uses connected to University College Hospital. Ridgmount Gardens is the most residential in character, as its western side is lined by a row of four-storey Edwardian mansion blocks, constructed from a red brick with white rendered bay windows, which also have a frontage on the more enclosed Huntley Street. The eastern side of benefits from a strip of green open space, to the rear of the Gower Street terraces. Until recently, on the south-east corner of the junction of Ridgmount Street and Store Street, stood a former 1930s petrol station, the components of which are in the process of being reconstructed and incorporated into a new building with a 'theme' café at ground-floor level. Although somewhat altered, this petrol station was one of the earliest of its building type in London, and was noted not only for its architectural merit but also its role in the history of the motor car. The site immediately to the north is currently a vacant garage site, which has planning permission to provide offices, restaurant and retail uses.

Store Street

- 5.75 At the eastern end of Store Street, the south side is lined by Nos 28-43 (consec), an early 19th century four-storey terrace which was developed on Bedford Estate land. It was completely re-fronted in the 1930s with a symmetrical composition in a dark red brick with a series of shopfronts of identical design at ground-floor level. The uniform, loosely classical composition of the terrace is emphasised by a continuous stone parapet with a raised central portion and end pieces articulated by pilasters and banding. Window openings have red rubbed brick heads with contrasting keystones. The terrace has a variety of small independent retail and café uses, with residential accommodation above. The entire front has recently been restored and unified in terms

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of detailed design and signage, to the benefit of the streetscape. The trees within the street give a leafy feel and provide a sense of enclosure. The later 20th century College of Law building is situated on the north side at No 14 Store Street and also has an elevation facing Ridgmount Street; it is of neutral value in conservation area terms.

Chenies Street

- 5.76 The eastern end of Chenies Street has an enclosed urban feel, and is lined by a selection of red brick buildings dating from the late 19th century onwards. The south side contains a group of buildings which are of high value, most notably No 16, the Drill Hall and Nos 18-22 (even) which is occupied by the Royal Academy of Dramatic Art (RADA). The grade II listed Drill Hall was built for the Bloomsbury Rifles in 1882-83 to the design of Samuel Knight. It is now a theatre and arts centre. It is a three-storey red brick with sandstone dressings, a tiled roof with central gable, and a taller, battlemented entrance tower on the east side. The building has embellishments including a narrow tower window with an over-panel depicting the hanging horn, which was the symbol of the Rifle Brigade (to which the Bloomsbury Rifles was affiliated), and a shield with the arms of the Duke of Bedford (the ground landlord). The Drill Hall abuts the much taller Richard Seifert and Partners office building, Whittington House, which fronts Alfred Place. The RADA building to the east makes a positive contribution to the streetscape; it is a wide eleven-bay, four-storey later 19th century building designed in an Italianate style with a yellow stock brick façade with much red brick decoration punctured by a series of sash windows. It has an elaborate stone entrance portico, adorned with pink granite columns and stone urns which emphasise the status of the building.

Huntley Street

- 5.77 Huntley Street runs parallel to the west of Chenies Mews and Ridgmount Gardens. North of Torrington Place, on the east side, is a terrace of late 18th century grade II listed townhouses, each occupying two-bay plot widths. They are of three storeys with basements protected by railings, and they have mansard roofs each with a small central dormer window. Nos 46-68 is constructed in a multi-coloured stock brick with a contrasting band at first-floor sill level and key stone blocks. The façade of No 70 has a rendered finish with a rusticated base and expressed window surrounds which were added in the 19th century.
- 5.78 Gordon Mansions and Woburn Mansions mark each corner of the northern side of the junction with Torrington Place, They date from the turn of the 20th century, and are highly ornamented using red brick, terracotta and stone, with projecting bays, steep roof pitches, gables and turrets.. They are large-scale buildings of landmark status in views along Torrington Place and Huntley Street. They comprise five principal storeys raised on semi-basements, and two attic levels. They are of significantly different scale and character to the terraces to the north; their northern flank walls are a dominant in views

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along the street, and relate in scale to the institutional buildings at the northern end of Huntley Street (situated in Sub Area 3), and to the prevailing scale in Torrington Place. The Marlborough Arms public house, situated opposite, on the south-west corner of Torrington Place and Huntley Street, is a highly ornamented late 19th century corner building retaining its original timber frontage at ground-floor level.

Sub Area 6: Bloomsbury Square/Russell Square/Tavistock Square

- 5.79 This sub area is largely made up of three- and four-storey late 18th and 19th century terraces surrounding a sequence of linked formal spaces, namely Bloomsbury Square, Russell Square and Tavistock Square. A series of north-south vistas visually connect the three squares. Moving through the area, there is a transition between the enclosed, urban nature of the streets and the more open squares which are softened by trees and green landscape. In places, the original terraces have been replaced with 20th century development, mostly of a larger scale and urban grain; this is particularly noticeable around Tavistock Square, Bedford Way and Upper Woburn Place.
- 5.80 Like Sub Area 5: Bedford Square/Gower Street, there is strong consistency in the architectural vocabulary of the original terraced development, albeit here it is some decades newer. Terraces in the sub area are either of three or four storeys in height with a basement below street level with iron railings to the frontage and small dormer windows set back in a mansard roof. The first floors of the townhouses which act as the *piano nobile*, are emphasised by banding and decorative iron window balconies. The terraces occupy standard plot widths, resulting in three-bay house widths, with windows of vertical proportions. Window openings generally have brick heads, with window frames recessed behind deep reveals containing sliding sashes which have been sub-divided into small panes by slender glazing bars. Doorways generally have semi-circular arches containing fanlights with decorative radiating glazing bars. The architectural and historical importance of these terraces is reflected in their listing, mostly at grade II.

The Bloomsbury Square Area

- 5.81 Southampton Place leads into Bloomsbury Square from High Holborn and has three- and four-storey three-bay early Georgian fronts in multi-coloured brick with stucco banding at parapet and first floor levels. Designed by an eminent 18th century architect, Henry Flitcroft, they are notable grade II* listed classically-ornamented stucco frontage of No 19 which contains an archway through to Barter Street.
- 5.82 Barter Street is a quiet, narrow back street of a mews scale which once contained the market serving Lord Southampton's 'little town'. Along the south side is a terrace of three early 19th century grade II listed shops, built in a multi-coloured stock brick with

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stucco detailing. On the north side is a two-storey 19th century grade II listed stucco building with Italianate ornamentation. On the corner is a four-storey, red brick building with a stucco base of the same scale as buildings in Bloomsbury Way which runs parallel to the north. The frontage has a ground-floor shopfront and vertically-proportioned openings on upper floors, part of an established pattern of development in the area. Views to the south-west are dominated by the twelve-storey, concrete-clad Holborn Tower situated at No 137 High Holborn which was completed in 1960: it dominates long views and is out of keeping with the grain and scale of the sub area.

5.83 Bloomsbury Square is so-called because it is the oldest square in the district, laid out in the late 17th century by Lord Southampton to the south of his residence Southampton House (re-named Bedford House). The square is thought to have been inspired by Inigo Jones' piazza at Covent Garden. Today, the entire east side of the square is dominated by the enormous, six-storey, neo-classical 1920s Victoria House fronting Southampton Row, which was designed by Charles William Long for the Royal Liverpool Insurance Company. Listed grade II, this building comprises a steel frame and is clad in Portland stone with bronze infill panels, a rusticated base and a giant classical order. In 2001-03 the building was re-fitted by the architect Will Alsop, and glimpses from the square can be seen of the striking pods which were inserted into the interior to form new office spaces. Victoria House provides a transition between the busy Southampton Row and the quieter square. Otherwise, the buildings surrounding the square, and leading into it from Southampton Place, are of a smaller-scale, terraced form. The range of architectural styles reflects the differing dates of construction. Nevertheless, there is general consistency in building heights: four storeys to the north and west sides, and three storeys to the south and along Southampton Place. The buildings are predominantly constructed from yellow brick with stucco decoration, although there are some fronts which are entirely stucco-faced. Window openings are vertically-proportioned, diminishing in size above large first-floor openings, with recessed sliding sashes subdivided with slender glazing bars. The majority of properties have iron boundary railings around basement areas.

5.84 The square is a unifying element and, owing to its comparatively small size and relatively narrow peripheral streets, has a strong relationship to the buildings facing it. Enclosed by iron railings, the public gardens have a periphery of mature trees, which together with grassed and paved areas make it a relatively peaceful space. The trees define both the streets and square framing views around the perimeter, filtering the views across the space and providing an attractive setting for the surrounding buildings. There is an underground car park under the square, which is well disguised due to skilful landscaping.

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- 5.85 Looking north, Nos 18-22 (consec) and Nos 23-27 (consec) Bloomsbury Square are two terraces of grade II listed brick townhouses by James Burton, dating from 1800 – 1805, which frame the vista along Bedford Place. Flanking these are Nos 1-5 Bloomsbury Place and Nos 74-77 Great Russell Street, two stucco-faced terraces of the same height; of 17th century origin they were re-fronted in the mid 19th century and have a more decorative, classically-influenced elevational treatment. The gable of No 77 has an intricate first-floor iron verandah which adds visual interest in views along Great Russell Street.
- 5.86 Along the western side of the square there is greater variation in building widths, heights and elevational treatment. At the northern corner, No 17, the grade II listed Royal Pharmaceutical Society, is a stucco-faced block of 17th century origin which was remodelled by John Nash in circa 1777-78. This block has a symmetrical frontage and classically-influenced detailing, acting as a distinctive feature at the junction with Great Russell Street. No 15 has a rusticated stucco base, red brick band to first and second floors, with a stuccoed attic storey with decorative panels between the windows. Although this later insertion is of a different style to its neighbours, it is considered to be a positive contributor. Nos 9-14 (consec) are stucco-faced terraced properties that form a group within the street, having consistent three-bay frontages, a continuous cornice detail at parapet level and rusticated base. The original 17th century houses were re-fronted in an Italianate style in the mid 18th century (with the exception of No 14). Nos 7 and 8 are two unlisted terraced houses in a yellow brick with stone detailing that continues a relatively consistent parapet line. They carry through the three-bay pattern of fenestration and vertically-proportioned openings and contribute to the overall varied character of the terrace. At the southern end of the western side, Nos 5 and 6 are a pair of notable grade II* listed houses designed by Henry Flitcroft in 1744. They are of three storeys with a mansard roof and are constructed in yellow stock brick with simple contrasting stucco banding. No 5 turns the corner to form a symmetrical facade at No 23 Bloomsbury Way.
- 5.87 The south side of Bloomsbury Square is formed by blocks of predominantly four- storey, three-bay terraces either side of Southampton Place. To the east, is a mid 18th century listed terrace of three townhouses in yellow stock brick with added 19th century stucco ornamentation. On the west side, Nos 46 and 47 are a mid 19th century symmetrical group in a yellow stock brick with a rusticated stucco ground floor. Nos 20 and 21 Bloomsbury Way are a similar pair of terraced properties. Between these groups, Nos 2 and 4a are two red brick late 19th century buildings, with some decorative brick elements. Nos 2 and 3 are grade II listed and have ashlar dressings, whereas Nos 4 and 4a have terracotta ornamentation.
- 5.88 Montague Street links the south-east corner of Russell Square to Great Russell Street.

The street benefits from views north towards the greenery of Russell Square, but

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has its own uniform townscape with a high sense of enclosure created by the 1800s terraces on its east and west sides, all of which are listed grade II, and were developed by the Bedford Estate following the demolition of Bedford House in 1802. The strong visual consistency derives from the repeated identical frontages. The properties are of four storeys with a continuous parapet and are built in a yellow stock brick with a continuous band at third-floor sill level and a rusticated stucco ground floor and basement level. Each townhouse is three-bays wide with a recessed, semi-circular arched doorway and iron balconies to first-floor windows. The terrace on the west side is a continuation of one facing Russell Square, with several buildings converted to office use for the British Museum. The terrace conceals the great bulk of the main museum buildings, which are of a very different scale to the domestic scale of the houses. The back gardens have been colonised by the laboratory and workshop buildings of the museum. On the east side, properties in the past were laterally converted to create sizeable hotels, a predominant use around Russell Square. On both sides of the street, a number of properties remain in residential use. In the centre of the east side, between the gap between the two terraces, stand some decorative iron gates dating from 1899, which project forward of the main building line. They give access to the rectangular private communal garden behind, which is maintained by the Bedford Estate for the benefit of the surrounding terraces.

- 5.89 The terrace on the west side stops short at its southern end, due to the presence of the 1820s east wing of the British Museum main frontage, a large-scale neo-classical stone building designed by Robert Smirke in a Greek Revival style. The streetscape opens up at this point, giving views to the south-west of the museum forecourt which is enclosed by heavy, cast-iron railings, listed grade II*. Both sides of the southern end of the street benefit from mature trees which play an important role in long views. Opposite the museum, on the east side, is No 29a, a grade II listed two-storey villa with attached lodge, dating from 1841, which is set back from the street behind a tall boundary wall and built in yellow stock brick with stucco dressings. The modern extension that links the block to the Great Russell Street frontage is of a similar scale with vertically proportioned openings and is neutral in streetscape terms. These buildings are the offices of the Bedford Estate.
- 5.90 Bedford Place is a spinal thoroughfare through the sub area, linking the centre of Bloomsbury Square with the centre of Russell Square. It was built on the site of the former Bedford House. This relationship is reinforced by the statues in each square, erected in 1816, which can be seen in views in both directions along the street. James Burton built the two symmetrical terraces of twenty houses lining either side of the street in 1815. All are grade II listed and are identical in design to the terraces on Montague Street, providing a strong sense of enclosure and a horizontal parapet

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line on each side. Similarly, the street is now dominated by hotel uses, which is reflected by the infilling of doorways on the eastern side detracting from the uniform facades. The western side of Southampton Row defines the eastern edge of the original grounds of Bedford House; however, this frontage underwent major redevelopment in the later 19th and early 20th centuries, in part due to World War II bomb damage, and is thus characterised by a range of mostly commercial buildings of varying quality. The only early 19th survival is the grade II listed No 73, a four-storey brick and stucco property resembling the townhouses in Montague Street and Bedford Place. No 69, home to Spink and Son fine art dealers, is a late 19th century red brick Queen Anne revival building, with a central stone entrance and large timber-framed display windows at ground-floor level set behind basement railings. The remainder of the street block is dominated by postwar rebuilding, the seven-storey Bedford Hotel is constructed from red brick with a series of angled, full height bay windows providing modelling to the façade.

5.91 Russell Square is the largest of Bloomsbury's squares and was developed following the construction of Bedford Square, utilising land that had formerly been reserved to maintain the view north from the later demolished Bedford House. The square was originally laid out by Humphrey Repton, a leading landscape architect in the early 19th century. It provides a sense of openness in the Conservation Area and benefits from views of landmark buildings in all directions. Although extensively replanted in 1959 it is listed grade II in the English Heritage Register of Historic Parks and Gardens. Further re-landscaping works were undertaken by the London Borough of Camden and Land Use Consultant in the early 21st century, which involved a new path layout, new planting, a modern fountain at its centre, and a new one-storey cafe building in the north-east corner. The space is defined by cast-iron boundary railings (scholarly replicas of the originals which were removed for the World War II effort), but separated from the surrounding development by busy one-way streets, which divide the space from the building frontages. Mature trees and peripheral landscaping lessen the impact of traffic on the space, and are important elements in the sub area which soften and filter views across the square and from surrounding streets. To the north-west of the square, located on a traffic island, is a grade II listed, timber-clad Cabmen's Shelter dating from 1897, which is of historic and social interest.

5.92 The eight-storey, grade II* listed Russell Hotel, designed by the Bedford Estate surveyor Charles Fitzroy Doll in a French Renaissance style, is a prominent landmark dating from 1892-98, which replaced earlier Georgian terraces on the east side of the square. It is an ornate red brick building with terracotta dressings with visual interest at roof level given by the steep roofs covered in green fishscale tiles, corner turrets and gabled bays. James Burton built the original, surviving terraces at the start of the

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18th century. They are of four storeys with basements and attics and are built in a yellow stock brick with a rusticated stucco base. The townhouses on the south side were partly refaced in terracotta circa 1898, following the construction of the Russell Hotel. Examples of Burton's terraces remain on the north side (Nos 21-24) and on the south side (Nos 44-49 (consec) and Nos 52-60 (consec)). On the west side Nos 25-29 (consec) and Nos 38-43 (consec) are grade II listed, and retain their original fronts. No 30, the Institute of Chemistry, designed in 1913 by Sir J J Burnett, is also grade II listed.

- 5.93 There are a number of later 20th century insertions around the square. On the north side, the southern end of Denys Lasdun's Institute of Education (grade II* listed) has a bronze-coloured glazed curtain wall elevation facing the square. The roofline steps up to the east to the eight-storey pale red brick Russell Square House, constructed in 1941 to the Regency Classical design of Sir Albert Richardson and Charles Lovett Gill, and later extended. The building has a stone plinth which continues the scale and materials of the postwar hotel development on the east side of Bedford Way. On the south side, Nos 50-51 have been replaced by a modern block with a glazed façade that is of a similar scale to the terraces. On the east side, facing the square but forming the northern section of Southampton Row, are two hotels, which were built in the 1960s (they are situated in Sub Area 11 and are considered to be neutral in terms of the character and appearance of the square). They are Hotel President, situated on the southern corner of Guilford Street, and the Imperial Hotel, which features highly modelled faceted concrete panels on its frontage and mosaic decoration in its courtyard. Both are redevelopments of the former late 19th Imperial Hotel, which was demolished in the 1960s. Also designed by Fitzroy Doll, it was an even more flamboyant version than its surviving neighbour, the Russell Hotel.

The Tavistock Square Area

- 5.94 North of Russell Square, there is a greater number of large-scale 20th century buildings and a prevalence of hotel uses. These have mostly replaced earlier four-storey terraces and are generally between five and eight storeys in height. There is some consistency in the use of materials: red brick with stone dressings predominates, reflecting the facade of the British Medical Association building in Tavistock Square, although later buildings employ a sizeable amount of concrete.
- 5.95 Bedford Way leads north from Russell Square to the south-west corner of Tavistock Square. The street retains little of its original character since both sides have been redeveloped. In both directions, the trees in the two squares are important features in views. The western side of the street is occupied entirely by the strongly modelled elevation of Sir Denys Lasdun's 1970s grade II* listed Institute of Education and Clore Institute of Advanced Legal Studies. A notable example of British Brutalist

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architecture, the street elevation is punctuated by the vertical staircase towers and lecture room 'pods' at roof level. The monolithic form and repetitive elevational treatment of the National Hotel dominates the eastern side of the street and provides a relatively unattractive edge dominated by a central coach turning and drop-off point. The hotel occupies the depth of an entire street block with the principal seven-storey frontage dominating the west side of Woburn Place. The monotonous and continuous brown brick façade, punctured by a series of square windows, creates a strong sense of enclosure opposite the equally tall buildings on the east side of the street.

- 5.96 Tavistock Square is a pleasant public square, and a strong unifying element that enables the transition from the large scale and massing of the eight-storey hotel and mansion block developments in the south to the smaller domestic scale of the terraces along the western side. The mature trees along the edge of the space are important elements in the street scene, visible along Upper Woburn Place, and they also filter views across the space. The predominantly grassed square has a formal layout with a central bronze and Portland stone statue of Mahatma Gandhi by the sculptor Fredda Brilliant, dating from 1968 (grade II listed). The cast-iron railings defining the boundary have recently been restored. There is a second grade II listed statue in the south-east corner of the gardens which acts as a local landmark; attributed to Lutyens, it dates from 1926 and is in memory of Dame Louisa Aldrich-Blake.
- 5.97 The grade II* listed 1820s terrace of seventeen townhouses on the west side is the only original development in Tavistock Square. Designed by the architect Louis Vulliamy, it provides an impressive uniform frontage. The townhouses are constructed from a darkened stock brick and comprise four storeys with basements and slated mansard roofs. The ground floors are faced in stucco. Overall, the façade is symmetrical, and subdivides into units of three bays with slight projections to the ends and to the centre to add emphasis to the classically influenced composition. These projections are accentuated by stuccoed Ionic pilasters between the first-floor balconies, which are linked horizontally by a continuous cornice line above the second-floor windows.
- 5.98 The British Medical Association (BMA) is the most notable building overlooking the eastern side of the square. This fine red brick, grade II listed building with a stone banded base, entrance feature and dressings is an important feature in the street and terminates the view looking east from Endsleigh Place and from the north side of Gordon Square, which is framed on the south side by trees within the square. This five-storey building has a symmetrical composition with a central arched entrance, with two set-backs to the lower three storeys which help to relieve the mass of the building in views along the street. It was constructed in stages, with the first two phases built during the years 1913-25 to the designs of the eminent architect Sir

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Edwin Lutyens for the Theosophical Society. Later the Tavistock Square frontage was extended by Cyril Wontner Smith (1929), and to the rear by Douglas Wood between 1938 and 1950. The front entrance leads through to a peaceful, private courtyard. To the south, Lynton House and Tavis House are substantial mid-20th century blocks built in red brick with a stone base and central entrance. Both have seven main storeys on the frontage, a consistent parapet level.

- 5.99 With the exception of the fine examples of the BMA, and Woburn House on the north side of Tavistock Square, the buildings facing the north, east and south sides of the square are all representative examples of mid 20th century commercial and residential architecture, and by virtue of their scale, facing materials and design sit comfortably in their context. On the south side, the Tavistock Hotel completed in 1951 to the design of C Lovett Gill & Partners, is representative of the mid 20th century reconstruction within the square and contributes to its George VI style character
- 5.100 The eastern side of Tavistock Square continues north along upper Woburn Place. Along both sides of Upper Woburn Place and to the north, east and south sides of Tavistock Square, 20th century buildings replaced earlier four-storey terraces. There is a strong consistency in the scale and massing of the buildings and the use of red brick with a contrasting stone or stucco base and minimal banding. Window openings are mostly vertically-proportioned. Many properties have mansard roofs above their parapet line with small dormer windows.
- 5.101 Central House and the New Ambassadors Hotel, to the south of St Pancras Church, which are of five and six storeys respectively, have a consistent parapet line and similar massing and materials. Both contribute to the character of the street, although the New Ambassadors Hotel has some prominent plant that detracts from the roofscape. The County Hotel by C Lovett Gill (opened in 1940), immediately to the south and adjacent to the British Medical Association, steps up to eight storeys and has a greater bulk. On the west side of Upper Woburn Place is the grade II listed London Hilton Euston Hotel, a survival of the original early 19th century terraces. This building is of four storeys, but is of a smaller scale, four storeys in height and relates to the scale of development along the south side of Endsleigh Gardens. It is built in yellow stock brick with a stucco base and decorative stucco pilasters and banding and has frontage railings around the front basement area. To the south, Endsleigh Court is a 1930s neo-classical design by Sir Albert Richardsdon, which represents a significant step up in height to eight and nine storeys exposing its plain brick gable. This building forms a group with similarly scaled blocks on the opposite side of the street which provide a significant degree of enclosure to this end of Upper Woburn Place.

Sub Area 7: Museum Street/Great Russell Street

- 5.102 The Museum Street area has a very distinctive grain and street pattern consisting of a tight grid of streets containing small, intimately-scaled blocks of development. The area was developed in the later 17th century and retains its early street pattern. During the mid 19th century many of the terraces were rebuilt and re-fronted, reflected by a variety of elevational treatments. The differing character of the area relates to the hierarchy of streets of a range of widths, uses and levels of pedestrian and vehicular use.
- 5.103 The predominant building type is the terrace although there are a number of areas where larger scale mansion blocks and hotels have been introduced, replacing original development. The terraces have consistent plot widths of two or three bays and many have ground-floor shopfronts, which were inserted in the 19th century. They are generally of three or four storeys in height and have continuous parapet lines. The windows above ground level are vertically proportioned diminishing in size on successive upper floors with recessed sash windows. The late 18th and early 19th century terraces are faced in stock brick, often with rubbed brick window heads and simple contrasting stucco banding. Those built or refaced in the mid 19th century tend to have a more decorative treatment being stucco faced with classically influenced ornamentation such as rusticated quoins, window surrounds, cornicing and balaustrading at parapet level. Many of the Victorian timber shopfronts are retained, providing interest at street level.
- 5.104 The late 19th and early 20th century mansion blocks and hotels have decorative elevational treatments, mostly in brick with contrasting detailing. These buildings have a greater degree of variation at roof level, introducing elements such as steep roof pitches, gables, turrets and domes to give visual interest and focal points in the streetscape. The elevations are given a vertical emphasis by the use of projecting bays. Many of the frontages tend to have ground-floor shopfronts. There is a notable concentration of specialist antiquarian bookshops and souvenir shops associated with the presence of the British Museum, which add to the character of the area.

The Principal Streets

- 5.105 Great Russell Street is a relatively busy east-west route which changes in character along its length. It is predominantly fronted by earlier four-storey terraces, interspersed with some larger later 19th century mansion blocks.
- 5.106 On the northern side, between Montague Street and Bloomsbury Street, the street is dominated by the British Museum (located in Sub Area 3). Its imposing classical frontage is set back from the road. Its forecourt gives a sense of openness to this part of the Conservation Area and is a focus of activity. Mature trees and the grade II* listed gates, railings and gateposts define the frontage, and filter views towards the entrance

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portico. At the junction with Bloomsbury Street is a group of three grade II listed terraces, dating from the late 18th to early 19th centuries, all faced in a darkened stock brick with a stuccoed parapet cornice. These properties have three principal storeys and are three bays wide. Nos 90 and 91 have late 19th century shopfronts, whereas No 89 has a rusticated stucco base and arched doorway. They read as a group with Nos 92 and 93, an adjacent mid 19th century corner building, four-storey block built in yellow stock brick with stone detailing. Notable elements are curved glazing to the upper-floor windows and a high quality shopfront at street level. This group results in a strong sense of enclosure around the street junction.

- 5.107 The south side of Great Russell Street is largely four storey terraces stepping up to a group of five storey mansion blocks between Bury Place and Museum Street. The height and bulk of these buildings create a sympathetic transition between the smaller scale of the built form to the south and the British Museum to the north. To the east of Bury Place, Nos. 66-71 (consec) is a grade II listed, four-storey stucco-faced terrace built in 1777 to the designs of John Nash. These townhouses have basements with front boundary railings and simply decorated facades, including at Nos 67-70 (consec) a plain band at first-floor sill level, a projecting cornice below the upper-floor windows and Ionic pilasters on the door surrounds. To the east of Museum Street is a group of five-storey late 19th century mansion blocks constructed in brick with decorative elements; Museum Mansions has yellow stock brick with classically-influenced stucco detailing including horizontal banding, whereas Nos 50-61 (consec) continue the banding but are constructed in red brick with contrasting stone decoration. This group has a strong vertical emphasis defined by the projecting gabled bays, and is expressed at street level by arched openings. Nos 52-58 (consec) have decorative cast-iron boundary railings. Nos 62 and 63 have high quality shopfronts.
- 5.108 Adjoining this block is a grade II listed corner landmark, the Museum Tavern (No 49), which is part of a distinctive group of four-storey 1860s stucco terraces designed by William Finch Hill and possibly E L Paraire, with ground-floor shops extending along Great Russell Street and Museum Street. The group also includes the grade II listed Nos 43-48 (consec) Great Russell Street, Nos 37-47 (consec) and Nos 27-34 (consec) Museum Street. The buildings share common features including a continuous parapet (partly balustraded), rusticated quoins and a bracketed fourth-floor sill-level cornice. Nos 43-49 (consec) Great Russell Street have a symmetrical frontage to the street stepping up in height at each corner. This frontage is emphasised due to the slight bend in the alignment of the street. The two corner blocks and Nos 27-41 (consec) Museum Street have arched windows at first-floor level with roundels above. Several interesting shopfronts survive with late 19th century detailing (of particular note are Nos 29-33 (consec) and Nos 37 and 38). However, there are instances of unsympathetic signage that detract from the character and appearance of the Conservation Area.

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- 5.109 Nos 39-42 (consec) Great Russell Street is a uniform terrace of four townhouses; the windows facing Great Russell Street are grouped in threes and there is strong horizontal banding. Nos 35-38 (consec) are also of similar scale and materials with classically influenced detailing. The consistency in height, mass, materials and detailed elevational treatment gives a very distinctive and consistent mid-19th century character to this part of Great Russell Street.
- 5.110 Bloomsbury Street is a relatively wide and busy south-bound one-way street. To the south of the junction with Great Russell Street, the buildings are of a variety of ages, architectural styles and materials. No 10, located to the south of the junction with Streatham Street, is a grade II listed building in yellow stock brick with a stucco ground floor, red rubbed brick heads, and decorative cast-iron balconies. It reads as a group with Nos 2-8, all of which share the same building height; however, Nos 2-8 is a recent redevelopment whose elevational treatment of three bays of vertically proportioned windows with horizontal stucco banding ties in with the stucco terrace facing New Oxford Street. To the north of Streatham Street is a five-storey, late 20th century redevelopment, which despite some clumsy detailing reflects the architectural treatment of the Edwardian hotel building opposite with its red brick and gables.
- 5.111 New Oxford Street is a relatively wide street developed in 1889 to ease congestion on St Giles High Street. It is part of a major east-west route running from Clerkenwell Road in the east to Tottenham Court Road in the west. The stretch of the street within the sub area is characterised by stucco terraces with classically-influenced detailing at upper-floor level and shopfronts at street level, all of which contribute positively to the character and appearance of the Conservation Area. Nos 44-56 (even) New Oxford Street is a simple, classically designed terrace which has been extended at roof level. It shares common characteristics in terms of architectural treatment with the somewhat more ornate terrace at Nos 64-72 (even) to the west, which is situated in Sub Area 8. Common themes include the use of horizontal banding and cornices, rusticated pilasters and arched windows.
- 5.112 In Bloomsbury Way, the most notable building is the grade I listed St George's Church, which has recently been fully restored. Built in 1716-1731 to the design of Nicholas Hawksmoor its unusual spire, topped with a statue of George I, acts as a local landmark. At street level the building does not dominate its surroundings; the frontage, comprising a stone portico with Corinthian columns topped by a pediment, is set back from Bloomsbury Way and reached via a flight of steps situated behind a set of cast-iron railings. The steeple of the church is embellished by lions and unicorns. Either side of the church are two, large red brick buildings with horizontal stone banding dating from the turn of the 20th century. Tavistock Chambers, to the west, is a five-storey mansion block with ground-floor shops. The Kingsley Hotel, to the east, rises to six storeys and has a prominent corner turret, a notable element in views along Bloomsbury Way.

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Between the hotel and Bury Place are Nos 34 and 35, two yellow stock brick terraced townhouses, which form a notable group with the neighbouring corner public house which also faces Bury Place. These buildings have strong parapet lines and vertically proportioned openings above the ground-floor shops and bar. The public house has stucco decoration, and the timber shopfronts have high quality details although No 35 is in a poor state of repair.

The North-South Routes

- 5.113 Bury Place, Museum Street and Coptic Street connect Great Russell Street to Bloomsbury Way and New Oxford Street. They are characterised by a combination of shopping and residential uses, and are narrower and quieter in nature than the principal streets. Looking north along these streets, there are important glimpse views of the British Museum.
- 5.114 The northern end of Museum Street has considerable visual consistency derived from the four-storey, stucco-faced mid 19th century terraces which turn the corner into Great Russell Street. Tavistock Chambers is situated at the junction with Bloomsbury Way and is seen together with Nos 23-26 (consec) Museum Street, since they are both red brick mansion blocks with residential uses above ground-floor shops. They continue the theme of strong parapet lines, vertically proportioned fenestration, horizontal banding and rustication along the street. Nos 30-34 (consec) is a late 20th century block that is sympathetic in terms of its scale, massing, fenestration pattern and detailing and consistent with the four-storey stucco terraces that are typical of the New Oxford Street frontage.
- 5.115 Along Bury Place, the buildings are a mixture of mid to late 19th century buildings, ranging from three to five storeys, adhering to several architectural styles, and constructed from a range of materials including traditional stock brick and stucco render. Within the street, there is general consistency in the use of vertically proportioned windows, banding and strong parapet lines. Between Galen Place and Great Russell Street is a high quality group of uniform stucco-faced terraces of three and four storeys with classically influenced detailing. They are seen together with four-storey terrace at Nos 17-19 opposite. Museum Mansions is a slightly taller block of five storeys, which continues the theme of classically-influenced detailing. At the southern end of the street, Museum Chambers and Russell Chambers are also of five storeys in height, forming a pair of red brick mansion blocks flanking the street. Both have contrasting horizontal banding and four-storey vertical bays. To the south of Museum Chambers is a terraced property with a yellow brick frontage, which forms a group with the side corner public house which has a frontage on Bloomsbury Way; each has horizontal banding and a three-bay street frontage.

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5.116 Coptic Street is a narrow street with significant enclosure provided by the predominantly four-storey buildings along it. The view north is terminated by the British Museum. Building forms and materials vary along the street. At the southern end, the four-storey stuccoed terraces turn the corner into New Oxford Street turn. On the eastern side of the street they adjoin a 1990s five-storey residential block of sympathetic scale and materials, designed in a modern idiom by Avanti Architects. Opposite, Nos 5-10 (consec) comprise a relatively uniform 19th century terrace with simple yellow stock brick facades featuring rubbed brick heads to the windows and a strong parapet line. Evidence of earlier shopfronts remains at ground-floor level in the terrace at Nos 7-10 (consec), in the form of console brackets and fascias. At the junction with Great Russell Street, No 30 is a four-storey former dairy dating from 1888, which provides visual interest in the street and terminates the view along Streatham Street. Built in yellow stock brick, it is an ornate building with contrasting red brick and stucco detailing, and is characterised by wide, arched windows at ground-floor level and steep gables and tall chimneys at roof level. To the north, Nos 32 and 33 form a distinctive pair, comprising simple yellow stock brick facades with a continuous stucco band. No 32 has three storeys, and at street level incorporates a shopfront and an archway accessing a rear yard. No 33 is a four-storey terraced house with a central doorcase with scroll details. Flanking the junction with Streatham Street is a pair of five-storey, late 19th century mansion blocks constructed from red brick with identical details. Both blocks have a rusticated base, red sandstone banding, corncicing and keystones, and a continuous parapet.

The Back Streets

5.117 Little Russell Street, Gilbert Place, Streatham Street and Willoughby Street are quiet, narrow back streets with generally residential uses that are enclosed by a variety of two-five storey buildings. The character of these streets derives from the combination of materials, ages and styles of the buildings. Facing materials are a combination of yellow brick, red brick and stucco.

5.118 Along Little Russell Street, between Bury Place and Museum Street all the buildings contribute to the character of the area. Along the northern side development consists of predominantly four-storey terraces. Nos.18-21 (consec) are grade II listed, early 18th century four-storey terraced houses with mid 19th century stucco frontages of the same design. They have classically influenced details including window surrounds, bracketed hoods over the doors, horizontal banding and corncicing. These are seen as part of a group with Nos 16 and 17 to the east and Nos 22-42 (consec) to the west which are also stucco-faced, have similar detailing but are slightly taller. No 27 is a prominent element in the street, it is a late 19th century, three-storey Queen Anne style school building, built in yellow brick with contrasting red brick and stone dressings and

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decoration and a central gable. Nos 28-30 (consec) is a single five-storey 20th century block (1930s) with a simple, symmetrical multicoloured brick frontage incorporating some classical motifs including the pediments over the doors, central pilasters and horizontal banding.

- 5.119 Along the south side of Little Russell Street the scale varies significantly. Nos 1-4 (consec) is the four-storey return wing of the Avanti Architects' housing scheme which primarily faces Coptic Street. Further east, Museum Chambers turns the corner from Bury Place. This is a five-storey red brick late 19th century block with vertical bays and stucco detailing. This adjoins the rear of the Kingsley Hotel on the Bloomsbury Way frontage. The rear of St George's Church is set back from the street with a small area surfaced in York stone paving within which are two mature trees. These are significant elements in the street, reducing the impact of the scale of the rear of the hotel. To the west of the church is a two-storey block adjoining a three-storey grade II listed stucco-faced house, originally part of a terrace and dating from the early 17th century.
- 5.120 Along Streatham Street, east of Bloomsbury Street there is significant variation at roof level and in materials. There are, however consistent frontage railings and a couple of small trees within the street. Along the south side, the gable of No 10 Bloomsbury Street adjoins a three storey rear extension that is consistent with the Bloomsbury Street frontage and a stucco-faced archway with pediment over that terminates the view along Willoughby Street. On both sides of the road at the eastern end of the street are a pair of late 19th century flat blocks built in red brick. These have roof level gables and chimneys and form a group with No 30 Coptic Street, which terminates the view to the east. The views of the rear access balconies and cast iron columns of the northern block can be gained from Willoughby Street. Nos 1 and 3 Willoughby Street are a pair of four storey terraces with simple elevational treatment and a continuous parapet adjoining a two storey rear projection to No.39 Great Russell Street that provide a significant degree of enclosure to the street.
- 5.121 The north side of Gilbert Place is formed by the plain brick rear elevations of the mansion blocks fronting Great Russell Street. The rear of Nos 52-57 (consec) has been rebuilt in recent years and is neutral in townscape terms. Along the southern side the buildings are a combination of predominantly 19th century warehouse buildings all of which contribute to the character of the street. Nos 8-10 (even) and 14 are four storey stucco-faced blocks with vertically proportioned openings, classically influenced detailing and have a uniform parapet height. Nos 11-13 (odd) is a single two-storey block with a long horizontal window at first-floor level and large square openings at ground floor. The five-storey rear elevation of Nos 28-30 Little Russell Street has large window openings and is faced in a glazed white brick.

The Yards

- 5.122 Pied Bull Yard and Galen Place are two small, interconnected courtyard areas with a footpath link between Bury Place and Bloomsbury Square. Of particular note is the rear of Nos 66-71 (consec) Great Russell Street, which forms the north side of Pied Bull Yard. This is a successful late 20th century redevelopment scheme that has created an attractive, small scale shopping environment.
- 5.123 Streatham Place is a small, quiet yard accessed under an archway from the New Oxford Street frontage. This is enclosed on the south side by a two storey yellow brick warehouse building. The rear of the flat blocks fronting Streatham Street enclose the space to the north enabling views of the cast iron columns and decorative iron balconies of their rear access galleries.

Sub Area 8: New Oxford Street/High Holborn/Southampton Row

- 5.124 This sub area is characterised by areas of large-scale, late 19th and early 20th century blocks fronting busy thoroughfares. Development followed the construction of new routes combined with the widening of earlier streets, thereby cutting through the earlier 17th and 18th century street pattern. The narrow back streets in the sub area reflect the earlier layout. The predominant use is commercial, with a range of shops, banks, offices, hotels and theatres. Residential accommodation generally takes the form of mansion blocks.

New Oxford Street and Tottenham Court Road

- 5.125 West of Bloomsbury Street on the north side of New Oxford Street, Nos 64-72 (even) is a surviving 19th century terrace of consistent design with a continuous parapet, arched windows, rusticated pilasters, and projecting cornices at third-floor sill level and parapet level. Further west, towards the junction with Tottenham Court Road, the frontage is characterised by larger scale early 20th century commercial buildings. They are generally of four principal storeys, faced in Portland stone, with classical detailing and tall steel-framed windows extending between first and third floors. This junction is a hub of activity for vehicles and pedestrians. The wide pavement incorporates an entrance stair to Tottenham Court Road Underground Station. The headquarters building for Burton the Tailors is a robust grade II listed landmark on the north-east corner of the junction, designed by Harry Wilson in 1929. It has five main storeys, rising to seven storeys to emphasise the corner. The facade is accentuated by a series of Corinthian columns, between which are single and tripartite metal-framed windows. The building reads as a group with Nos 80-116 (even) New Oxford Street, which comprises four main storeys with a set-back fifth floor and two attic storeys in a mansard roof. The frontage contains arched Diocletian window openings and has a continuous cornice line at parapet level. Located at No 269 Tottenham Court Road, the grade II listed Dominion

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Theatre by W and T R Milburn dates from 1929. The narrow front is constructed from Portland stone with classical influences, but its modelling is more light-hearted than its neighbours reflecting its theatrical function. The building rises above a large advertising hoarding, revealing a concave frontage with tall columns and vertical window openings. Immediately to the north is a recently completed building at Nos 264-67 designed by the neo-classical architect, Quinlan Terry. Constructed from stone to match neighbouring frontages, the facade boasts a series of pilasters forming a giant order; it is a scholarly interpretation of an early 20th century neo-classical commercial building. South of the junction with Great Russell Street stands No 263, which comprises four principal storeys including a double-height ground floor, three upper floors with metal spandrel panels, and a double-height mansard roof. The entrance door, curved front and slight increase in height address the corner. No 263 is seen as a group with the theatre in terms of materials, height and architectural detailing.

- 5.126 On the south side of New Oxford Street, Nos 63-69 (odd) and Nos 71-75 (odd) is a classically-influenced group of buildings, consisting of a stone base with red brick upper floors and contrasting stone ornamentation including a continuous parapet cornice. Nos 71-75 (odd) is a symmetrical, four-storey Edwardian building with a highly decorative front with projecting balconies, gables at roof level, and rusticated stone and brickwork. Nos 63-69 (odd) is a later, interwar building of five storeys, stepping up to six storeys at the junction with Dyott Street. Although of a plainer and heavier architectural style, it shares the rusticated brickwork of its neighbour. To the rear of these buildings, No 12 Dyott Street and Nos 2 and 4 Bucknall Street form a high quality group of later 19th century yellow stock brick warehouse buildings. The Dyott Street frontage is ornate with contrasting red brick and stucco work, whereas the Bucknall Street elevation is plainer.
- 5.127 Between Bloomsbury Street and Shaftesbury Avenue, Nos 47-53 (odd) New Oxford Street are a group of four-storey stucco townhouses with a variety of classically influenced details, especially at upper-floor level. Their architectural treatment has strong resemblances with the buildings on the opposite side of the street. Of particular note, Hazelwood House at No 53 is a grade II* listed building on a landmark corner site dating from the laying out of New Oxford Street in the mid 19th century by Sir James Pennethorne, Surveyor of Works to the Crown. The building has been home to James Smith and Sons, umbrella makers, for over a century. At street level it boasts a fine 1870s shopfront with intact painted signage. At the junction with Shaftesbury Avenue the buildings are set further back from the frontage and there are views to the leafy spaces along Shaftesbury Avenue. East of the junction, on the site of the former Castle Brewery, Nos 33-45 (odd) are a group buildings of three to five storeys which date from the 1840s, with the exception of Nos 39-41, which were re-fronted in an Art Deco style in 1927 for the Hackney Furnishing Company Ltd, by architect Harold Baily (although the shopfront has been altered, the period entrance to the upper floors survives). They

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are stucco-faced and have classically influenced details, with Nos 33-37 (odd) and No 43 being identical (although the original shopfront has been replaced with a 'chi chi' early 1960s café front in rusticated render with pantiled weathering). The whole group is unified by horizontal banding at upper floor and parapet level, with taller five-storey units (Nos 33 and 45) marking either end like flanking columns.

- 5.128 Immediately behind these buildings in Museum Street and West Central Street are some smaller-scale somewhat utilitarian mid 19th century buildings of group value in conservation area terms. West Central Street takes its name from the former late 19th century 'West Central' post sorting office which stood in the vicinity. However, the grade II listed No 16 West Central Street, a long two-storey building to the rear of No 45 New Oxford Street, was part of the Castle Brewery until the mid-19th century and its surviving structure may predate New Oxford Street. Subservient in height to the corner building at No 45 New Oxford Street, it is now in a similar style and materials, and was probably re-fronted in stucco when the frontage building was constructed, with later alterations including early 20th century steel casement windows; up to the end of the 19th century it was utilised by Marshall and Elvy, Spirit Distillers. It should be noted that these buildings are located adjacent to the southern boundary of Bloomsbury Conservation Area; the neighbouring buildings immediately outside the boundary are of a scale and design which harms the setting of these buildings and the wider Conservation Area. However, West Central Street benefits from views north of New Oxford Street towards the more intact streetscape of Museum Street, with glimpse views of the British Museum.
- 5.129 To the east of Museum Street, on the triangular site where New Oxford Street and Bloomsbury Way merge, stands St George's Court, Nos 2-28 (even) New Oxford Street and Nos 2-12 (even) Bloomsbury Way. This neo-classical office block, built to the designs of Lewis Soloman in 1947-50 as part of the postwar Lessor scheme, is monumental in scale, comprising nine storeys clad in a brown brick with stone dressings. It was built with various functions at street level including a public house and originally a bank at the western apex (now an army careers office). Its apex facing west forms a distinctive landmark visible from the Oxford Street and Tottenham Court Road junction, and its height creates a strong sense of enclosure along side neighbouring buildings including the tall and bulky concrete mass of the postwar former Royal Mailing sorting office to the south (situated outside the Conservation Area). On its north side, St George's Court flanks Hawksmoor's very fine grade I listed church of St George's Bloomsbury. St George's Court reads as a group with Commonwealth House in High Holborn (see paragraph 5.132), and with BUPA House, at Nos 15-19 (odd) Bloomsbury Way, another Lessor building which has six main storeys plus a triple-height mansard, giving the building a top-heavy appearance. This building is also constructed in red brick

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and has classical stone detailing; however the recently installed flush window frames detract from the appearance of the building which originally had recessed fenestration.

5.130 At the junction of Shaftesbury Avenue and Bloomsbury Street, the street layout opens up to create an open space consisting of two linked, triangular paved areas, with a slight fall in level from north to south. The sense of openness and the greenery of a number of mature trees create an element of surprise and a welcome break from the dense urban development characteristic of the area. However, the area is blighted by the heavy vehicular traffic using the surrounding streets. The most notable building facing the northern space on the west side is the grade II listed 19th century Bloomsbury Central Baptist Church, the front of which is a landmark feature on Shaftesbury Avenue and encloses the space in views from New Oxford Street. It has a symmetrical frontage with two corner towers and a central rose window and is constructed in grey brick with stone dressings. Adjoining is No 233 Shaftesbury Avenue, a grade II listed office block of similar height, faced in Portland stone and detailed in a neo-Egyptian style, completed in 1929 to the designs of Leo Sylvester Sullivan. The north side of the space is defined by a four- to five-storey block of varied character that backs onto the properties on the New Oxford Street frontage. Nos 239-241(odd) New Oxford Street is a five-storey block in red brick with arched windows on the lower floors, whereas Nos 243-249 (odd) is of four storeys. No 243 has a two-bay stuccoed front with classically influenced detailing. Nos 245-249 (odd) has a simple elevation in yellow stock brick, with a gable facing New Oxford Street which continues the classically detailed stucco work from the New Oxford Street frontage. In front of this building is a grade II listed drinking fountain. On the east side of the space are the grade II listed King Edward Mansions and Queen Alexandra Mansions. These ornate five-storey blocks date from 1902-08 and were designed by Charles Fitzroy Doll, Surveyor to the Bedford Estate, and present a lively but consistent edge to the south-eastern edge of the open space. They extend along both sides of Grape Street, a narrow thoroughfare sloping down from north to south from Shaftesbury Avenue in the north to High Holborn in the south. The blocks contain shops at street level with former showrooms and offices above on the Shaftesbury Avenue frontage, and with flats on the upper floors along Grape decoration, including corner turrets with conical roofs which feature in long views. The grade II listed Bloomsbury public house at No 236 Shaftesbury Avenue is part of this group, although its principal frontage faces New Oxford Street. Also attributed to Fitzroy Doll, it is constructed from red brick but with white terracotta decoration. To the rear of the public house is a symmetrically-fronted 19th century building in yellow stock brick with a tall central door, arched windows and a pediment above, all of which positively contribute to the character and appearance of the Conservation Area.

5.131 The southern space is known as Princes Circus and is enclosed by the Shaftesbury Theatre on the eastern side and Nos 219-229 (odd) Shaftesbury Avenue on the western

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side. The grade II listed theatre was built in 1911 to the designs of Bertie Crewe employing stone, terracotta and brick with elaborately ornamented Renaissance-style elevations and a landmark corner tower over the corner entrance at the junction with St Giles High Street. The bright lights of the theatre signage give the area a vibrant atmosphere during hours of darkness. Nos 219-229 is an ornate building constructed from red brick with stucco detailing, featuring a corner tower providing a focal point at the entrance to the Bloomsbury Conservation Area.

West end of High Holborn and south end of Southampton Row

5.132 To the south and east, the prevailing building heights in High Holborn and Southampton Row are five or six principal storeys rising to eight storeys at the junction of High Holborn with New Oxford Street. In High Holborn there is a greater variety of materials; the earlier buildings are characterised by red brick and stone, together with yellow stock brick and stucco, whereas the 1960s insertion tend to be clad in concrete panels. In Southampton Row there is a predominance of red brick buildings with contrasting white stone terracotta details. On the south side of High Holborn is a group of generally mid-to-late 19th century developments with classically influenced details. No 212 is a stone-faced, four-storey, grade II listed bank building designed in a Palladian style. No 210 is a taller, six-storey 20th century bank building which is also faced in stone. It has large vertical openings on the upper floors subdivided by metal spandrel panels and the roof level is accentuated by gables. The Princess Louise Public House, dating from 1891, is situated at Nos 208 and 209; it is listed grade II* primarily due to its intact late Victorian interior. The public house occupies adjoining buildings of four- and five-storeys respectively, which are a larger group of yellow stock brick terraced properties with stucco decoration. Nos 199-201 (odd) is a grade II listed five-storey office building with a Italianate Renaissance stuccoed front punctured by a series of arched window openings. Adjacent is Nos 202-206 (even), a late 20th century office building clad in pre-cast concrete panels, which is of a similar height and has a footprint extending to the rear of the adjacent former municipal buildings. To the east, the grade II listed, five-storey former Holborn Town Hall has a decorative stone façade with Baroque-style details, and was built to the designs of Hall and Warwick in 1906-08. The eastern wing is earlier, dating from 1894, and designed in a French Renaissance style by W Rushworth; it was formerly the St Giles' Library. At the western end of High Holborn, on a triangular site formed by the junction of New Oxford Street and High Holborn, Commonwealth House is a 1930s modernist-inspired landmark building of nine storeys: clad in brown brick and faience, it has simple streamlined detailing, including a curved corner with horizontal bands of steel windows and a prominent clock tower, which terminates long views along the street from the east. The building has high quality original shopfronts on the New Oxford Street frontage.

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- 5.133 Holborn Tower is a 1960s twelve-storey tower that is out- of- scale and character with the surrounding area. Nos 130-132 (consec) is a terrace of three properties. Nos 131 and 132 have brick fronts with stucco ornament and shopfronts at ground-floor level. No 130 is entirely faced in stucco, but shares the parapet cornices, rusticated quoins and window surrounds of Nos 131-132. Nos 127-129 (consec) is a grade II listed bank building comprising four taller storeys, faced in rusticated Portland stone with vertically proportioned openings a strong projecting parapet cornice. Its most notable feature is its circular roof turret which marks the junction with Southampton Place.
- 5.134 On the corner of Southampton Row and High Holborn is a four-storey red brick, former Edwardian bank building with decorative stone banding and window surrounds which also has an elevation facing Southampton Place. At roof level its corner turrets provide focal points in various directions in the sub area, and its decorative gables provide visual interest. This building has recently been remodelled behind retained facades, and is now known as No 1 Southampton Row. It incorporates a new infill building at Nos 3-9 Southampton Row which has a predominantly glazed façade.
- 5.135 At the junction of Southampton Row and Vernon Place is situated an Edwardian pedestrian shopping parade known as Sicilian Avenue, which follows a diagonal axis linking to the main streets. Designed by R J Worley in 1906-10 for the Bedford Estate, it is grade II listed and is a notable landmark in the Conservation Area. The buildings lining each side of the parade are of five storeys, and are faced in brick with contrasting white terracotta decorations. The architecture is accentuated by a four-storey tourelle feature. The projecting shopfronts are late 20th century, whilst the upper floors contain offices which were originally used as flats. The two blocks are linked at either end of Sicilian Avenue by a neo-classical loggia made up of a frieze supported by Ionic columns. The loggias help to define this unique external space which lends itself well to outdoor cafes. The buildings at Nos 11-13 (odd) Southampton Row read as an homogeneous group with Nos 15-23 (odd) Southampton Row and Nos 1-6 (consec) Vernon Place, which are of a similar scale and treatment, faced in red brick with decorative stone banding and window surrounds.

West end of Great Russell Street

- 5.136 On both sides of Great Russell Street, west of the junction with Bloomsbury Street, are two early 20th century hotel buildings, the Radisson Edwardian on the south side and the Kenilworth on the north side. Both are of six storeys, built in red brick with stone detailing. They have curved corner towers topped by domes, which form a distinctive gateway to the western stretch of Great Russell Street. Both hotels have steeply pitched roofs decorated with gables, tall chimneys and full-height bay windows.
- 5.137 To the west of the hotels, building heights on the north side of Great Russell Street drop down to three- and four-storey terraces. Nos 98-109 (consec) are all listed grade II (with

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No 99 listed grade II*). Nos 98-107 (consec) are early Georgian examples of townhouses, dating from the late 17th century, which were re-fronted in the 18th and 19th centuries. Nos 103-106 (consec) form a smaller group of three-storey terraces in yellow stock brick with rubbed brick heads. Nos 106 and 107 have notable shopfronts. Either side of this group are four-storey, stucco-faced terraces with ground-floor rustication and quoins. No 99 is grade II* listed as a consequence of its fine early Georgian domestic interior; this house has a wide stucco, symmetrical front with four principal storeys, the facade of which terminates the view from Dyott Street. The step-back in the frontage between Nos 107 and 108 adds an element of surprise and variety in the townscape. This corner of No 107 is emphasised by the use of curved glazing. No 110 continues the stucco frontage around the corner into Adeline Place where it abuts No 16, which has near identical elevational treatment adhering to a neo-classical style.

5.138 On the south side of Great Russell Street, the grander scale of the hotel buildings continues. Congress House is a highly regarded 1950s institutional building at Nos 23-28 (consec), housing the headquarters of the Trades Union Congress. Designed by David du R Aberdeen, it is grade II* listed. The facade overlooking Great Russell Street is set back from the street and rises to seven storeys. This facade is clad in polished granite and blue tile mosaic, with aluminium ribbon windows lighting the upper floors. At plinth level, marking the main entrance, are important sculptures including one by Jacob Epstein. On the east side, the Dyott Street frontage is characterised by strong, curved forms and projecting balconies. Immediately to the west is Edwin Lutyens' 1928-32 neo-Georgian red brick YWCA residential club, listed grade II. It is a building of enormous scale: although of four storeys of diminishing heights, it is of a comparable height to Congress House. To the immediate west is a narrow, hard-landscaped space which gives access to Bainbridge Street and New Oxford Street. No 5 and Nos 9-14 (consec) form a four-storey terrace of consistent height with two-bay width plots. Nos 13 and 14 are brick-faced and have rubbed brick heads to the windows. No 5 and Nos 8-12 are stucco-fronted with classically influenced ornamentation including rusticated quoins, window surrounds and a projecting cornice at parapet level. No 7 incorporates a side entrance of generous proportions to the Dominion Theatre which fronts Tottenham Court Road.

5.139 Streatham Street runs to the rear of the Marlborough Hotel. It is a small, narrow thoroughfare, which like Dyott Street and Bainbridge Street, is reminiscent of the street pattern prior to the construction of New Oxford Street. At the junction with Dyott Street, Parnell House is an important five-storey mid 19th century block of tenement-style flats built in yellow stock brick with simple stucco banding. It reads as a group with the adjacent hotel building. It is listed grade II* since it is an early example of its type.

5.140 The buildings along Bloomsbury Street vary in age, architectural style and materials. To the south of the junction with Great Russell Street is a group of listed late 18th century

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four storey terraces of particular note. The townhouses at Nos 1-5 (odd) are stucco-faced, having been altered in the mid 19th century. No 1 has classical ornamentation and Nos 5-7 (odd) have ground-floor shops. The hotels either side of the junction with Great Russell Street in townscape terms read as a group with Bedford Court Mansions, a contemporaneous mansion block of a similar height, scale, detailing and materials. There is a modern extension on the north side of the Kenilworth Hotel, which makes a neutral contribution to the Conservation Area despite being of an appropriate scale and using sympathetic materials. To the west, the red-brick Bedford Court Mansions line the entire length of Bedford Avenue and turn the corner into Adeline Place. There is a noticeable difference in scale between these mansion blocks and the lower mews properties on the north side of Bedford Avenue.

Sub Area 9: Lincoln's Inn Fields/Inns of Court/High Holborn

- 5.141 Established in the 14th century within medieval manor houses, the Inns of Court of Lincoln's Inn and Gray's Inn have a unique character in the context of the Bloomsbury Conservation Area and London as a whole. This character is derived from the marked contrast and transition in scale and sense of enclosure experienced when moving through the interconnected spaces comprising landscaped squares, enclosed courtyards, and narrow passageways and lanes, many of which are vehicle-free with a high volume of pedestrian activity. For over five hundred years the area has been a major centre for the legal profession and for the training of barristers. The current and historic activities associated with the site contribute to the sense of place. Much of the sub area has a secluded and peaceful ambience, with a collegiate feel derived from the courtyard elements.
- 5.142 Green landscaping and fine mature trees play a significant role in the large open spaces of Lincoln's Inn Fields and Gray's Inn Gardens, Lincoln's Inn Gardens and the smaller squares and courtyards of New Square, South Square, Gray's Inn Square and Old Buildings. However, many of the smaller courtyards and alleys are characterised by hard landscaping, reinforcing the urban qualities of the environment. The high quality of public realm is reinforced by numerous elements of historic interest including York stone paving, decorative railings and gates, 19th century lamp-posts and other items of street furniture. Lincoln's Inn Fields, which is a London square open to the public, has potential for further enhancement, although it has benefitted from the erection of new railings and the repair of various garden structures.
- 5.143 The sub area is characterised by a series of views across the open spaces to surrounding buildings, and a number of glimpse views along narrow passageways and underneath buildings to adjacent courtyards and gardens. There is a key view southwards from Lincoln's Inn towards the Royal Courts of Justice.

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- 5.144 The buildings of the Inns are mainly arranged in terraced or courtyard forms, the latter echoing the form of the original manor houses, albeit at a larger scale. There are set piece buildings in the Inns of Court such as Gray's Inn Hall and Chapel (the former restored by Sir Edward Maufe in 1948 after bomb damage and listed grade II*, the latter listed grade II), Lincolns Inn Chapel (listed grade I), Lincoln's Inn Hall (listed grade I) and New Hall and Library (listed grade II*) which date from the 15th to 18th centuries. The high proportion of listed buildings indicates the architectural quality and historic interest of the sub area, particularly within Lincoln's Inn. Development within the Inns of Court is of a relatively uniform scale with buildings rising from three to five storeys. Around Lincoln's Inn Fields, the architectural treatment and height of development is more varied.
- 5.145 There are a variety of architectural approaches, embracing materials, details and styles, reflecting the various periods of development. Materials include red brick, London stock brick, stone and stucco render. The range of architectural styles includes: the contrasting decorative brickwork of the Tudor Old Hall and neo-Tudor New Hall; the classically-influenced pediment of the portico of Stone Buildings, and the neo-classical proportions and details shared by many of the buildings surrounding Lincoln's Inn Fields, although more recent developments have tended to follow a greater variety of architectural styles
- 5.146 The lawyers' chamber buildings vary in date from the 16th to 20th centuries. They have relatively plain classically-influenced elevations, relieved by horizontal banding, and punctured by regular rows of sash windows and pedimented doorcases. The finest examples include the grade I listed, late 18th century Stone Buildings, and the grade I listed 15th century Old Hall and gateway and the 16th century chambers of Old Buildings which are the earliest surviving buildings on the site. There are 19th century chambers in Old Square which adhere to a neo-Tudor architectural idiom, and the grade II* listed New Hall, which dates from the 1840s.
- 5.147 was laid out in the mid 17th century as a residential square. The large scale of the central gardens, the wide roadway on all sides, and the way the pavements project out at each corner imbue a sense of openness and space affording long views on all sides. The mature trees in the square make a significant contribution to the character and appearance of the Conservation Area.
- 5.148 Development around the square has traditionally been of a grand scale, reflecting its original status as a residential neighbourhood. However, over time the majority of the townhouses were converted to other uses, in particular as offices. From the mid 17th century, the square was subject to piecemeal redevelopment, with the result that buildings surrounding the square have become more varied in height, scale, plot size and architectural style, although they maintain a consistent building line. Other common

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characteristics include strong parapet lines, diminishing storey heights, vertically proportioned sash windows, horizontal banding, and basement areas fronted by metal railings.

- 5.149 The north side of the square comprises a row of townhouses of different ages and styles, most of which are listed. They tend to occupy narrower plot widths than the properties on the west side. Dating from the early 18th to 20th centuries, the properties range from three to six storeys. The most notable buildings in the row are Nos 12-14 (consec) housing Sir John Soane's Museum. Listed grade I, these three linked four-storey houses were built and remodelled by Soane, for use as his house, studio and as a museum, over three decades from circa 1792 to 1824. They have a symmetrical grey brick front, with a highly sculpted projecting stone centrepiece. Also of significance are Nos 17-18, built as offices for Equity and Law Assurance in 1871-72 by the eminent 19th century architect Alfred Waterhouse. Its western neighbour, at No 19, dates from 1868-69, and was designed by Philip Webb. Of lesser interest are the 20th century buildings at Nos 3-4, 10-11, 20-23 (consec) and 29. The interwar examples at Nos 20-23 and 29 have well-detailed decorative stone facades; Nos 20-23 dates from 1936-37 and was designed by Wimperis Simpson and Guthrie with W Curtis Green, No 29 dates from 1922-24 and was built for the RICS by Greenaway and Newberry with the fifth floor and roof extensions added in the 1950s. The later examples, as found at Nos 3-4 by T Saunders Associates (1970-72) and Nos 10-11 by Westwood Piet, Poole and Smart (1983-84), are more consistent with the older townhouses, due to the simpler architectural treatment of their brick fronts and their five-storey heights.
- 5.150 The townhouses on the west side of Lincoln's Inn Fields, whilst terraced, are larger in footprint, predominantly of three principal storeys, grander in scale, and have front forecourts mostly enclosed by railings. Lindsey House at Nos 59-60, dating from 1639-41, is the only original building in the row. Regarded by Sir John Summerson as historically the most important early neo-classical townhouse in London, it is listed grade I. Its design has been attributed to the eminent architect Inigo Jones, and it boasts a wide classical facade originally in brick and stone, now painted stucco. It is complemented by its stone-faced, symmetrically-fronted early Georgian neighbour at Nos 57-58, built circa 1730 to the design of Henry Joynes. Classical details and symmetrical facades are a theme which is continued in Nos 64-66 (consec), three adjoining Georgian houses of varying width and materials. No 64, listed grade II, has a stuccoed classical front, No 66, listed grade II* has a stone facade and No 66, Powis House, originally dating from 1685-69 and listed grade II*, has a wide red brick frontage with a pedimented raised centrepiece which was rebuilt circa 1930 by Sir Edwin Lutyens and Dendy Watney. The heights of the more recent buildings are more varied. Whereas the stone front of No 61 replicates the scale and rhythm of the adjoining listed building, No 63 is less contextual by stepping up to six storeys. Buildings at the southern end of

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the terrace such as Queen's House and the former Public Trustees Office are also taller. These early 20th century buildings have fine neo-classical details. The former Public Trustees Office has recently been converted to an educational use for the London School of Economics by Grimshaw Architects. Architecturally, it has been given a crisper, more modern appearance, for instance by the replacement of its small paned windows with single sheets of glass.

- 5.151 The east side of the square is more open, and is defined by the grade II western boundary wall and Porter's Lodge to Lincoln's Inn, including the flank wall of New Hall, listed grade II*, built in a neo-Tudor style in 1843-5. This edge defines the transition between the large public open space of Lincoln's Inn Fields and the more intimate collegiate character of Lincoln's Inn. Views are afforded of the symmetrical western facade of the grade I listed Stone Buildings dating from circa 1775. The south side of Lincoln's Inn Fields is situated in the City of Westminster.

The Inns of Court

- 5.152 Lincoln's Inn and Gray's Inn have a more enclosed, collegiate character. The whole area has a private, internalised feel, hidden from view from the main surrounding streets except at key locations where there are glimpse views into the larger gardens. Historically, the north side of Gray's Inn Gardens was left undeveloped to provide views to Highgate. Today, the gardens are screened from Theobald's Road by tall cast-iron railings, planting, mature trees and lawns which slope down from street level. The sense of privacy of the Inns of Court is reinforced by the continuous enclosed street frontages with gateways or arches. Indeed, it is the interrelationship between the varying sizes and types of spaces and the high quality of the environment which contributes to the distinct character of the sub area.
- 5.153 The sense of enclosure within the Inns of Court is reinforced by the long, tall facades. Whilst there is variety in the age, architecture and materials of the built form, there is uniformity, harmony and balance within the courtyards. The area's rich history and evolution is evident in the detail of its architecture, landscape and public realm. The significant historic and architectural interest of the area is reflected in the large number of listed buildings, many of which are of outstanding quality being listed grade I or II*. Of particular note are:-
- The late 18th and early 19th century neo-classical chambers, including Stone Buildings (grade I);
 - The ornate mid 19th century neo-Tudor New Hall and Library (grade II*);
 - The early 17th century Chapel in Old Square with a vaulted undercroft (grade I);
 - The irregular courtyards of Old Square and Old Square buildings (grade I).

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- 5.154 Gray's Inn has a smaller number of listed buildings, owing to the loss of historic buildings resulting from World War II bomb damage and subsequent rebuilding. However, a sizeable number of buildings make a positive contribution to the character and appearance of this part of the Conservation Area, particularly in the vicinity of the narrow passageways and mews on the south and west sides.
- 5.155 The 20th century buildings around Gray's Inn Square and South Square have been designed to replicate earlier styles and maintain the character of the spaces, thereby respecting the setting of the older buildings. No 10 South Square is of note as it has a 1970s Common Room designed in a neo-classical style Raymond Erith, assisted by Quinlan Terry. Although some new buildings are more accomplished architecturally than others, the essential character of the area has been maintained in terms of the varied spatial qualities of courtyards and passageways, the ambience of the primarily pedestrian environment, and the sense of enclosure, created by four- and five- storey buildings. In the pedestrian lanes between Gray's Inn and High Holborn, modern infill has been most successful where the building heights have not exceeded four storeys and the elevational treatment in terms of scale, proportions, articulation and use of materials is consistent with the historic pattern of the area.
- 5.156 The busy, wide thoroughfare of High Holborn provides a clear break between Lincoln's Inn and Gray's Inn. The buildings on both sides of the street are contrastingly larger: historically the 19th and 20th century examples are of five to seven storeys, with recent examples considerably higher. Separation between the quiet spaces of Gray's Inn and this busy public east-west route is provided by a grade II listed, stucco-ornamented Tudor gatehouse dating from 1583.

The Surrounding Streets

- 5.157 Chancery Lane/Carey Street. The buildings situated in Chancery Lane and Carey Street, and those linking these streets to Lincoln's Inn, are built up to the back of the pavement on limited plots resulting in dense development. Several of the Chancery Lane facades are in fact the rear elevations of Stone Buildings and properties in Old Square. However, the overriding architectural character is commercial, with many buildings developed as ancillary uses for the Inns of Court at a later date. In Chancery Lane, buildings fully occupy their historic, long, narrow plots, and are separated by narrow courts, giving a strong sense of enclosure. The smaller-scale buildings facing Carey Street contrast with the rear of New Square, which is visible to the north. Many of the buildings date from the 19th century, and make an important contribution to the character and appearance of the Conservation Area. Two meetings facing Chancery Lane are grade II listed. No 87 is a late 18th century townhouse with 20th century alterations at ground floor level relating to its conversion to a bank. No 95 is a substantial corner building of three principal storeys dating from 1865. It was originally

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built as the Union Bank of London by F W Porter, and features a richly detailed Portland stone façade in a High Renaissance style.

- 5.158 Nos 1-3 (consec) Hardwicke Buildings, Nos 79-95 (consec) Chancery Lane and No 61 Carey Street were formerly in Strand Conservation Area, the remainder of which lies within the boundary of the City of Westminster. Since this area has a similar street pattern of narrow passageways seen elsewhere in this sub area of the Bloomsbury Conservation Area and has a predominance of legal uses relating to its evolution as an area adjoining Lincoln's Inn, the boundary of Bloomsbury Conservation Area has been extended to include these properties.

Theobald's Road

- 5.159 Theobald's Road is a major east-west thoroughfare which was widened in 1877-78. On the north side of the street, Nos 12-32 (even) Theobald's Road encloses the north side of Gray's Inn Gardens. The terraced townhouses east of John Street, some of which are grade II listed, reflect the styles of buildings in Gray's Inn, as does Nos 24-26 (even) Theobald's Road, a four-storey neo-classical 20th century building in brown brick with a rusticated, stuccoed ground floor and a central pediment at eaves level. To the west, the Holborn Library (1959-60), designed by the Camden Borough Architect's Department under Sydney Cook, has a striking postwar front elevation adhering to the established building line. The facade has a brown brick proscenium-style arch, which provides a frame to the three principal floors. This arch is infilled on the ground floor by a wall of aggregate panels arranged in a geometric pattern, which are characteristic of their age and provide a lively element at street level. A glazed curtain wall lights the ground floor at clerestory level and provides floor-to-ceiling fenestration at first-floor level. The second floor is lit by a series of square windows punctured into the solid brickwork, and there is a highly glazed, recessed third floor which continues the line of neighbouring mansard roofs. The entrance is housed in a double-height recess at the east end of the building, and is defined by a cantilevered canopy which projects at an angle over the pavement. This postwar public building makes a positive contribution to the streetscape by way of its height, bulk, proportions and scale. It should be noted that the large-scale office buildings in Theobald's Road, west of Emerald Street are not included in the Conservation Area. These bulky late 1940s buildings were constructed under the government's Lessor scheme, and are considered to be out-of-keeping with their context.

High Holborn

- 5.160 High Holborn is an important street historically. The street follows the route of an east-west Roman road, and during the medieval period the lawyers' Inns of Court were establishing themselves on sites to the north and south. Today it is a major arterial

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route linking the City of London to the West End, characterised by a wide roadway lined with large-scale commercial developments giving a strong sense of enclosure.

- 5.161 High Holborn has been a major commercial area for several centuries, developing on the back of the Inns of Court. In late Victorian and Edwardian times it contained several hotels and department stores, including Gamage's (situated further east, in the Hatton Garden Conservation Area). From the 1850s, High Holborn became a popular office location, and this was underpinned by the building of Holborn Bars as the Prudential Assurance Company's head office from 1879 (situated further east, in the Hatton Garden Conservation Area).
- 5.162 Except at the western end towards the junction with Kingsway and Southampton Row, almost all of the buildings in High Holborn date from the interwar and postwar periods. This section of the sub area is therefore a reminder of the increasing rarity of surviving mid 20th century commercial buildings and their particular contribution to social and economic history. The character of High Holborn is such that there is inconsistency of architectural style, plot widths and building heights. However, both sides of the street are dominated by large modern office buildings of varying quality, some respecting the historic urban grain.
- 5.163 The public realm of this section of the sub area is defined by the contrast of the busy thoroughfare of High Holborn and the quiet tributaries of the side streets and alleyways leading to quite secluded spaces to the north and south, which are of a distinctly different character. This adds to the interest and vibrancy of the area, where old and new stand side by side, often harmoniously stitched together.
- 5.164 The north side of High Holborn, the eastern end of the sub area is marked by the neo-Tudor stuccoed facade of Gray's Inn Gatehouse, a medieval gateway which was reconstructed from 1964-65, by architects Fitzroy Robinson and Partners when the original fell down when work was underway on the neighbouring Gray's Inn Chambers (outside the Conservation Area). Adjacent is the Cittie of Yorke public house, formerly the wine shop of G Henekey and Co, at Nos 22-23, which is listed grade II. Possibly designed by Ernest R Barrow, it is a narrow, symmetrical four-storey building which was rebuilt in 1923-24 in a neo-Tudor style, with a Portland stone facade with a tiled pitched roof, leaded lights, a projecting clock and a timber ground-floor front. Nos 24-28 (consec) is a recently constructed commercial building with terracotta panels at upper floor level. Nos 29-30 is Alliance House, 1964-65, by Jackson and Greenen, which has a narrow seven-storey frontage respecting the historic plot width, faced in stone with ribbon windows. Nos 31-33 (consec) is earlier, completed in 1900 to the design of Delissa Joseph, an architect who campaigned for taller buildings in London; its red brick gabled facade of seven storeys has recently been cleaned and is articulated by terracotta projecting bays with vertically proportioned timber sash windows and a

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traditional ground-floor shopfront. The neighbouring Bracton House at No 35 is one of few late 20th century infill buildings, dating from 1986-87. Designed by D Y Davies, its front has flat post-modern patterning in brown, white and pink. Of interest is the bronze statue in a ground-floor niche of 'The Artist as Hephaestus, a self portrait', by Eduardo Paolozzi, considered by Pevsner to be 'forbidding'. Nos 37-39 is a restrained brown brick and stone six-storey neo-classical office building by Robert Angell and Curtis, dating from 1955-57, with a slate mansard storey and timber sash windows. To the west of the opening to Warwick Court, stands First Avenue House, at Nos 40-49 (consec), which was built to the design of Gordon Jeeves in 1949-51, on the site of the former First Avenue Hotel bombed in World War II. Like the series of buildings on the north side of Theobald's Road (outside the Conservation Area), it was built as part of the postwar Lessor programme specifically to house government departments. It is a large footprint building of a solid and monumental appearance, with a seven-storey eleven-bay frontage faced in brown brick with a Portland stone base and cornicing, topped by a slate mansard roof, and punctuated by a series of steel casement windows. The building was converted for use by the Family Courts Service in 1999-2001 by EPR Architects and Austin Smith Lord.

- 5.165 On the west corner of Brownlow Street, Nos 50-51 High Holborn makes a positive contribution to the character and appearance of the Conservation Area. It comprises four storeys with a well-proportioned neo-classical stone facade and a mansard roof behind an arched pediment and a balustrade. The elevations to Brownlow Street are also of four storeys, clad in pale brown brick. Architecturally, in some respects the front is a smaller scale version of its larger neighbour at Nos 52-54 (consec), High Holborn House, which was built in 1929-31. Designed by the architect George Vernon, the six-storey neo-classical front is surmounted by a mansard attic storey, and the entrance is emphasised by a double-height arched opening with a balconette on the central window above. Caroline House at Nos 55-57 (consec), dates from 1956-57, and is by George Davies and Webb, with a curtain wall front incorporated into a stone frame. Immediately abutting Caroline House, and incorporating an arched entrance to Hand Court, is one of the most recent and largest commercial buildings in the vicinity. Mid City Place, occupies a prominent island site fronted by Nos 59-71 (consec) High Holborn, stretching to Sandland Street in the north, and bound by Hand Court in the east and Red Lion Street in the west. The development which rises to ten storeys, was constructed over the years 1999-2002 and was designed by the American practice Kohn Pedersen Fox (architects of the new Heron Tower in Bishopsgate EC2). The height and bulk of the building, which gives it landmark status, is softened by a six-storey element respecting the height of neighbouring buildings in High Holborn, and by a dramatic curved roof on the Red Lion Street side, which is softened by a row of street trees on the south side of Red Lion Street. The exterior is clad with a glass and metal curtain wall, with masonry

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frames anchoring the building at street level. Note should be made of Mid City Place's predecessor, which was demolished in 1993: State House, by Trehearne and Norman Preston and Partners was constructed from 1959-60, and was a well-regarded and innovative office development consisting of three towers of different heights located in a landscaped piazza.

- 5.166 To the west of Red Lion Street stand a number of buildings which are war-damage replacements. An exception is the Old Red Lion Public House, at No 72, on the western corner of Red Lion Street, which is a finely detailed Edwardian building of four storeys in red brick with stone dressings, casement windows and gables. The building has a narrow elevation facing High Holborn, but has a wide frontage onto Red Lion Street. The pub front is a particularly well preserved example, adorned with black granite Ionic pilasters, an inverted shell entrance canopy and stained timber window frames. To the west, where the pavement widens and benefits from the presence of a number of street trees, is the wide facade of the eight-storey neo-classical Templar House, at Nos 81-87 (consec), an office block with stone-faced neo-Georgian motifs built in 1957-59 to the designs of Richardson and McLaughlin. Its immediate neighbour, Sunley House, at Nos 88-93 (consec), was a later 1960s building also by Richardson and McLaughlin, which was re-built in 1999-2001 as No 90 High Holborn. The current building by Gensler has a distinct, convex-curved front which projects forward of the established building line, but respects the established eaves line of the street block. Turnstile House, at Nos 94-99 (consec), is another substantial neo-classical building, dating from 1936-37 and designed by Wimperis, Simpson and Guthrie. Now an aparthotel, it rises to seven-storeys and has a stone-clad facade with a double-height arched entrance, a series of vertically proportioned steel casement windows, and double-height Ionic pilasters on the two upper storeys.
- 5.167 To the west of Proctor Street, Nos 111-116 (consec) comprise six-storey buildings in red brick with stone dressings, which relate in style to those further to the west. Nos 114-115, Kingsgate House, is listed grade II, and adheres to a distinctive modified Jacobean style. Dating from circa 1903-04, the building was designed by Arthur Keen who also designed the Baptist Headquarters building in Southampton Row (situated in the adjacent Kingsway Conservation Area). The front is clad in red brick with Portland stone dressings and black brick chequer-work under a slate mansard roof and gables. The building is double-fronted and has a granite ground floor, and a central and two outer bays of stone with pediments, projecting and rising from 1st to 3rd floors.
- 5.168 With the exception of Nos 308-10 (consec) High Holborn, the entire south side of the street was redeveloped in the 20th century. Nos 308-10, situated on the western corner of Chancery Lane, is a smaller-scale late 19th century building which relates to the urban grain and established building heights of Chancery Lane. To the immediate west, Nos 307-08 is the 1950s Dutch House, a nine-storey red brick building with light-hearted

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detailing such as steel ribbon windows divided by pale blue panelling, which forms a group with Northumberland House at Nos 303-06 (consec) by Clyde Young and Bernard Engle, dating from 1957-59. Lincoln House, at Nos 296-302 (consec), dates from 1955-56, and was designed by Ley Colbeck and Partners. It has a wide, eight-storey frontage faced in stone with a taller ground and first floor storey heights emphasising the base of the building. Although of a solid appearance, it has fine neo-classical detailing including continuous cornicing at second- and sixth-floor cill level which articulates the facade. Nos 294-95, formerly Lawson House, has a narrower frontage awaiting redevelopment. To the west, Nos 289-93 (consec) Celcon House is a later 20th century seven-storey building with a prefabricated front comprising pre-cast concrete panels punctured by a series of rectangular windows. Its contemporaneous neighbour, Penderel House at Nos 283-88 (consec), has a curtain-walled eastern entrance section which contrasts with the horizontal bands of windows in the western section. Beyond the narrow alley of Great Turnstile, which gives glimpse views to Lincoln's Inn Fields, is an empty site which is currently being redeveloped with an eight-storey mixed use building containing retail, offices and residential accommodation, designed by GMW architects. The site was formerly home to Chichester House, Nos 278-282 (consec), which was a postwar curtain-walled building by Morrison, Rose and Partners. Princeton House at Nos 271-77 (consec) survives; it is an interwar building by Gordon Jeeves, with a wide, eight-storey pale brown brick facade featuring a rendered two-storey base, a series of vertically proportioned steel windows on the upper floors, and a continuous cornice below a recessed top storey. The building has recently been given a facelift, and was designed by the same architect as First Avenue House at Nos 40-49 (consec). Nos 268-70 (consec) is a mid-20th century building featuring a finely-detailed, four-storey Palladian-style front in Portland stone, with a large obscured glass window at street level. In contrast, Nos 262-67 (consec) is a plainer, seven-storey Portland stone building with steel ribbon windows, dating from 1955-56, designed by T P Bennett and Son in a modernist style. At the western end, a vertical panel is decorated with a finely sculptured relief, typical of its time.

- 5.169 The largest and most elaborate building in this stretch of High Holborn is the grade II listed former Pearl Assurance Building, at Nos 247-261 (consec), a grand Edwardian Baroque composition by C Newman dating from 1910-12. These office headquarters were extended at various times: in a similar style on the east side by P Moncton in the 1920s, with later 1950s extensions at the rear. Of note is Western House, Nos 245-46, a 1960 extension on the street frontage, designed by T P Bennett and Son in a contrasting modern style with a stone facade articulated by continuous ribbon windows (not listed). Vacated by Pearl Assurance in the 1990s, the building was converted by T P Bennett to the Chancery Court Hotel in 1998-2000. The near-symmetrical front of the main building is faced in Portland stone, and has a channelled grey granite ground floor,

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a giant Ionic order to the three upper floors, and two attic floors in steep pitched roof above a large cornice. A landmark feature of the building is the tall Baroque dome over the central arched entrance, which is visible in long views along High Holborn to the east and west. The entire building is set back from the established building line on the south side of the street, allowing for wider pavements, a row of street trees, and an increased sense of openness in the streetscape. From the east, this set-back also allows for long views of No 240, a lively, freestyle classical corner building dating from the late 19th century, which is clad in stone and topped by a dome with an ornamental lantern.

- 5.170 Further west, Nos 235-38 (consec) is a high quality interwar building of six storeys, boasting a stone clad front with decoration in an Art Deco style and small-paned windows separated by metal spandrels giving a vertical emphasis. The ground floor frontage is clad in black marble. The adjacent No 233 was considered to be a pioneering work of the Modern Movement in architecture in England, on its completion in 1930. It was in fact a remodelling and an extension of an existing building by Etchells and Welch. Etchells was originally a painter and is best known as the translator of Le Corbusier's book 'Towards a New Architecture', whereas Welch was the architect of several modern houses and churches in London. The six-storey building is listed grade II and its facade uses a carefully selected range of architectural components to maximum effect (as advocated by Le Corbusier). The building has a concrete frame construction, with white cement-rendered walls and uninterrupted horizontal bands of windows subdivided by steel mullions. The ground-floor shopfront has a simple black marble surround. The neighbouring Kingsbourne House at Nos 229-32 (consec) is a well-detailed 1930s seven-storey building which displays some common characteristics with No 233, including ribbon windows with steel casements and rendered bands.

Alleys and Side Streets

- 5.171 Brownlow Street, connecting High Holborn to the southern end of Bedford Row, is a narrow historic route whose original buildings have been replaced by the return walls of buildings fronting High Holborn and Bedford Row. The east side is dominated by the large flank of First Avenue House at Nos 40-49 (consec) High Holborn and by the return elevation of No 52 Bedford Row. The west side has a series of blind ground floor windows belonging to Nos 50-51 (odd) High Holborn and to the long and repetitive five-storey wing of Nos 49-51 (consec) Bedford Row.
- 5.172 Hand Court is a passage dating from the 17th century, linking High Holborn with Sandland Street. It lost much of its charm in the 20th century due to rebuilding, and has recently been re-modelled and overshadowed by the new Mid City Place development which dominates its west side. Nonetheless, No 23 has survived; built as the former City of New York public house in 1897-99 by Horace M Wakley, its four-storey brown terracotta front has lavish Renaissance detail.

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5.173 Gate Street and Little Turnstile are two narrow, highly enclosed streets leading from the north-west corner of Lincoln's Inn Fields, reflect the historic street pattern and are defined by mainly 19th century commercial buildings.

Sub Area 10: Great James Street/Bedford Row

5.174 The Great James Street and Bedford Row sub area was developed during the Georgian and Regency periods under various ownerships, although part of the street pattern was laid out earlier by Nicholas Barbon. The area has a clear street hierarchy structured on a grid layout. Bedford Row, Doughty Street and John Street are wide thoroughfares characterised by larger properties. There is a progression in scale (and grandeur) from Millman Street, through Great James Street to Bedford Row. There is no planned open space in the sub area, although the more formal streets are characterised by regularly spaced street trees, planted at regular intervals in the pavement.

5.175 The historic built form comprises townhouses built in long terraces with rear mews. This fine grain remains an important characteristic and the continuous building frontage created by the terraces creates a strong sense of enclosure.

5.176 The townhouses, dating from the 18th and 19th centuries, are either of three or four storeys raised on basements fronted by cast-iron railings. Their vertically proportioned frontages adhere to classical architectural principles; they have three windows per floor establishing a repeated rhythm of window and door openings along each terrace. Common details are wooden architraved door cases, timber panelled doors, fanlights, flat roofed porches or small porticos above. Although the overall perception is one of homogeneity; there is subtle variation in the detailing of the terraces, often derived from the piecemeal nature of the building process. The strong uniformity in appearance is due to the consistency of materials. The prevailing materials are London stock brick with some contrasting red brick detailing (such as segmental red-brick arches). Some stucco is evident at ground floor level. Most frontages are topped by parapets, some with mansard attics and dormer windows behind.

5.177 The mews properties are generally of two storeys (with no basements). There is some architectural variety along Millman Street, which comprises later 20th century housing as well as late 19th century terraces forming part of the Rugby Estate.

5.178 Although once primarily residential, the area now has a mixture of uses. The main and secondary thoroughfares (John Street, Doughty Street, Bedford Row, Rugby Street and Great James Street) are dominated by office uses but retain some residential uses (in particular in Millman Street). Throughout the sub area, there is an increasing trend to return townhouses to their original use as single family dwellings. The larger properties in Bedford Row are largely occupied by legal firms, due to their proximity to Gray's Inn and Lincoln's Inn. The mews tend to have a mixture of residential uses and small

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workshops including garages, printers and refuse collectors. Towards the eastern and western edges of the sub area, more retail uses can be found in streets closest to Gray's Inn Road and *Lamb's Conduit Street*, such as in Rugby Street and Guilford Street.

- 5.179 The main streets include John Street which leads into Doughty Street and the stretch of Bedford Row running north to south, as well as the western part of Guilford Street and the west side of Gray's Inn Road south of Guilford Street which lie in the sub area. Most of the buildings on these streets are listed, reflecting the high quality of the built environment. The streets are wide and grand, comprising mainly three- and four-storey Georgian terraced houses. A number of the corner plots were refaced in the 19th century and these alterations provide greater architectural emphasis on the street junctions.
- 5.180 Gray's Inn Road is a significant tree-lined avenue with wide pavements, slightly sloping down in level north of the junction with Theobald's Road. South of Guilford Street, the west side contains a number of terraces which positively contribute to the Conservation Area, including several examples of grade II listed 18th and early 19th century townhouses. Some of the properties have been altered, particularly at ground-floor level, whilst others have been rebuilt. There are good quality timber shopfronts at Nos 55, 57 and 59, the latter two marking the corners of the junction with Northington Street. Of particular interest in its elaborate pale brick and stucco elevations is the Yorkshire Grey Public House, a significant four-storey, grade II listed building dating from 1877 on the northern corner of Theobald's Road, with a bas relief of mounted Yorkshire Grey soldier on the angled entrance bay. Opposite, on the southern corner, stands Griffin Buildings, the solid red brick former Holborn Police Station designed by J Dixon Butler at the turn of the 20th century in a neo-Baroque style.
- 5.181 To the south of Theobald's Road, the earliest thoroughfare in the sub area, Bedford Row, is a fine example of an early Georgian street (dating from circa 1717-1719) which still retains its original character. It is a wide, tree-lined street, providing vistas to the north and south. The grade II listed Nos 46-48 (even) Bedford Row terminate the view south along Bedford Row, as seen from Theobald's Road. The majority of buildings are listed: they comprise four storeys with basements with a strong parapet forming the roofline and a repeated pattern of windows and doors. The terrace on the east side is the most uniform, although there has been some rebuilding at the northern end. There are a number of important townhouses in this terrace which are listed grade II*. Brick is the predominant building material in the street, with yellow stock brick with red brick detailing featuring on the west side, and red brick dominating on the east side. Materials and details vary in some of the later developments, although the general scale and proportions of buildings are similar. Common elements are the black painted boundary railings, wooden architraved doorcases, panelled doors and fanlights of various patterns

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and designs. The corner buildings at Nos 24, 25 and 44 have more decorative, later 19th century frontages featuring gables and chimneys at roof level. Although similar in scale and proportions Nos 24 and 25 may have been re-fronted, and contrast due to the use of stucco for ground floor banding, window surrounds and the parapet.

5.182 The townhouses along John Street, Doughty Street and Guilford Street are of significance as they are almost complete Georgian streets, lined with terraces. John Street dates from the mid 18th century, whilst Doughty Street and Guilford Street span the late 18th century to the early 19th century. Although later in date, the townhouses are similar in plan form to those in Bedford Row, but are of a smaller scale and footprint. They are constructed from yellow stock brick, the earlier examples with red brick trim and the later examples with stucco detail. Various designs of doorcases, fanlights and balconies are evident. Doughty Street comprises a mixture of four-storey terraces with basements and three-storey terraces with basements and mansard roofs. All the buildings within the street are grade II listed, with the exception of Dickens' House Museum at No 48, which although architecturally almost identical is listed grade I for historical reasons. Buildings on John Street are generally of four storeys with basements, some are stuccoed at ground floor and some have mansard roofs with dormer windows. A number of townhouses are of particular architectural significance and are thus listed grade II*. The postwar buildings at No 1 and Nos 37-38 are of consistent scale and proportions and have classically influenced detailing. The later 19th century public house (No 11a) is more decorative and retains its traditional wooden ground-floor front. Whilst the office building at No 21a is significantly larger than its neighbours, rising to eight storeys. It has fine Art Deco influenced 1930s detailing, particularly around the main entrance and at roof level. It was listed grade II in September 2010 because it is "a stylish design characteristic of the 1930s, which responds in scale and materials to the streetscape of Georgian Bloomsbury, the quality of its sculptural embellishment and brickwork and its planning interest as an early mixed use development of commercial offices, flats and a public house which was particularly forward-looking for its time."

5.183 The secondary streets share many of the characteristics of the main streets, but are generally narrower and less grand in nature. They comprise Great James Street, Millman Street, and the stretches of Rugby Street, Great Ormond Street and Sandland Street to the east of Lamb's Conduit Street and Red Lion Street. They also include Nos 45-49 (consec) Bedford Row. These streets were all built in the early 18th century, although the original properties on Millman Street have been replaced by later buildings. The streets were densely developed, comprising four-storey terraces built on small, narrow plots. As with the main thoroughfares, the widths of roadways, the tall building heights and the continuous frontages form a strong sense of enclosure. Due to their early construction and fine architectural treatment, there are a large number of listed

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buildings in the sub area: all the buildings in Great James Street and in the stretch of Great Ormond Street in the sub-area are listed, with a high number at grade II*. The townhouses in Great James Street are particularly well preserved; the only notable alteration is the loss of glazing bars from some sash windows. Grand, four-storey terraces survive on the south side of Great Ormond Street. The terraces in these streets are constructed from a brown-red brick with red brick dressings, typical of early Georgian building. Other details of their time include decorative iron boundary railings with lampholders over entrance gates, intricately carved wooden doorcases with brackets supporting leaded hoods, and fanlights over entrance doors of varying designs, all of which are evident in Great James Street.

5.184 In Rugby Street, later 19th century timber shopfronts have been inserted into ground floor frontages, particularly on the south side, involving the loss of boundary railings and basement areas. Although the original uniformity at street level has been lost, the mixed use character of the shops contributes positively to the character of the sub area. A number of the shops retain their console brackets and other features. Other 19th century additions include the introduction of ornate brick detail at: Nos 15 and 20, and an ornate rendered façade at No 2.

5.185 To the north, Millman Street has more recent properties. Essentially urban in character, the streetscape is softened by a row of street trees. Whilst the urban grain and scale of the east side is consistent with the character of the street and the wider sub area, there is little of historic interest other than Nos 60-62 (even), two surviving late-Georgian townhouses built in yellow stock brick. Housing for the London Borough of Camden built in 1974 to the designs of Farrell and Grimshaw Architects lines much of the eastern side: the predominant facing material is a hard, stack-bonded red brick at upper floor level, with render at street level, lightwells with railings and a recessed fourth floor easing the skyline. Arguably, these features are inspired by elements of the traditional townhouse. Of interest on the west side are Nos 1-25 (odd), two terraces of a uniform but utilitarian appearance consisting of four-storey, pale brick houses built in 1888 for the Rugby Estate.

5.186 The minor cross streets, Northington Street and Roger Street are relatively narrow and varied in character with different building types, styles and ages. Unlike neighbouring streets they have discontinuous building frontages with gaps in the built form and several flank walls rather than principal facades facing the street. This gives a varied sense of enclosure. Building types include townhouses in small groups, mews buildings and later infill. As a result there is an interesting variety of architectural styles, providing a sense of liveliness. Whilst there is variation in heights, there is a general consistency in the use of yellow stock brick with render, red brick or stone detailing, although some buildings are completely faced in red brick. The streets' lesser status in the area is evident in the scale and orientation of buildings and a history of mixed uses such as

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small shops and public houses. These uses remain with some office and residential uses, giving the area a distinct varied character.

- 5.187 Roger Street which follows the slightly irregular line of the parish boundary, has buildings of various heights. A focal point in the street is the 1930s corner public house with Art Deco-influenced details in red brick and stone with finely detailed steel windows. The public house forms the corner feature at the western end of a larger contemporaneous office building, Haines House, which spans the entire northern end of the John Street/Roger Street/John's Mews block, and includes a turreted eight-storey tower rising above the John Street corner. The building continues immediately south of the public house on the John's Mews frontage as Mytre Court, a four-storey red-brick apartment block of a domestic scale. The Art Deco-inspired façade is enlivened by a central entrance with canted projecting bay windows above and streamlined projecting brick balconies either side. Together with the adjacent Duke of York public house and the office development at No 21 John Street, this building was listed grade II in September 2010. Much of the northern end of the mews on both sides of the street has been redeveloped in the 20th century, with buildings which generally respect the grain of the area but fail to complement the group of 19th century mews buildings in the southern stretch of the mews which are of historic interest. There is a strong sense of openness on the west side of the mews due to the presence of the low-level, one-storey, red-brick St George the Martyr Primary School and playground, which dates from the late 20th century. There are views to the west of the rear elevations of the Farrell and Grimshaw-designed blocks of flats in Millman Street.
- 5.188 East of Doughty Street, the frontage is defined by the flank walls of the grade II listed No 62 Doughty Street and No 20 John Street. The townscape in Northington Street has more variety: although flank walls are also visible (including that of the grade II* listed No 16 Great James Street, as well as No 25 John's Mews and No 29 John Street), there are other buildings of interest including No 13 a former brewery stables and 19th century townhouses at No 16 and Nos 19-21 (odd), together with the frontages of the public house and a small number of shopfronts. Later developments have tended to be obtrusive in scale and materials.
- 5.189 The mews were developed as service streets for the larger houses in the principal streets. Their distinctive character derives from the smaller scale of the street, the footprint and scale of the mews buildings (mostly of two storeys their elevational treatment reflecting their original use with large ground-floor openings and small openings on the upper floors, and building lines immediately behind the street edge. There are a few instances where original cobbles survive, such as in Brownlow Mews, although most of the mews have been covered in tarmac. The mews tend to have narrow entrances, often incorporated into archways in buildings, which give a strong sense of enclosure.

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- 5.190 Whilst pressure for change has led to many of the original mews buildings being replaced, Doughty Mews and the northern end of Brownlow Mews arguably contain the best surviving examples of original mews buildings although many have been altered. Mews buildings which retain their historic interest include Nos 20-22 Kings Mews and No 1 Northington Street. No 5 is a modern take on a mews house, designed by Bill Greensmith Architects in 2005. No 9 Doughty Mews is late 20th century mews house designed by Stephen Greenberg and Dean Hawkes, and its immediate neighbour by Piers Ford at No 10-11 has an automated glass roof. Cockpit Yard, named after a fashionable 18th century cockfighting venue, together with John's Mews, has a greater number of recent interventions, although their fundamental character is retained; it is home to the Cockpits Arts organisation. North Mews has been entirely redeveloped, and much of the southern stretch of Kings Mews has been rebuilt.
- 5.191 The mews areas mainly have a mixture of small-scale workshop and residential uses consistent with their historic use. Jockeys Fields, comprises mews properties serving the east side of Bedford Row of mainly two and occasionally three storeys. The mews is screened from Gray's Inn by a substantial wall. The main uses are office and commercial. Architecturally, there is some variety but the 19th century buildings tend to be of more interest to the Conservation Area than their 20th century neighbours which are of lesser quality. and of a larger scale out-of-keeping with the mews.

Sub Area 11: Queen Square/Red Lion Square

- 5.192 This sub-area is split into two physically separate areas as a result of the large scale 20th century interventions along Theobald's Road, which fall outside the Conservation Area. Both areas are characterised by a focal square (Queen Square in the north and Red Lion Square in the south) which is surrounded by a network of streets and minor routes. These secondary thoroughfares are characterised by a mix of commercial or residential uses, since these areas were originally developed speculatively in the late 17th and early 18th centuries for a combination of residential and other uses. The formally planned squares comprise landscaped gardens enclosed by cast-iron railings and are now surrounded by a variety of building types, styles and ages, the earlier townhouses having been largely redeveloped during the 19th and 20th centuries. The character and built form of the streets surrounding the squares largely derives from their use. Of note are two minor routes in sub area: Lambs Conduit Passage reflects the early street pattern, and Colonnade is a 19th century mews which was built to serve the larger houses in Guilford Street to the south. There is a particular concentration of specialist hospital uses. In addition, there are shops, public houses, churches and residential properties.
- 5.193 The east side of Southampton Row, which backs onto Queen Square and Old Gloucester Street, is included in the northern section of the sub area. The street is a

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busy arterial route which contrasts with the character of the rest of the sub area. The townscape is of a larger urban grain and is essentially commercial in nature, with a selection of later 19th and 20th century buildings.

- 5.194 Although the sub area is architecturally diverse, there are a number of unifying elements. The historic building form consists of terraces of townhouses opening out into squares. These create a fine urban grain with predominantly small footprints, and narrow frontages. The townhouses create greater architectural variety than their more modern neighbours. Where later 19th and 20th century buildings have larger footprints, they generally provide continuous frontages and respect the historic streetscape.. The surrounding streets are relatively narrow and have a strong sense of enclosure, emphasising the scale of the built environment and the transition from space to space. Buildings are either situated immediately behind the pavement edge or benefit from small front gardens, usually no more than 1 metre deep and enclosed by iron railings. Building heights are relatively consistent along each street. There is little street planting and soft landscaping is generally confined to the squares.
- 5.195 The wide range of materials adds to the overall architectural variety of the area. The predominant materials for the townhouses are brick, either in a more common yellow or in a red-brown colour.

Red Lion Square and Queen Square

- 5.196 Red Lion Square and Queen Square were first planned by Nicholas Barbon in the 1680s, on fields to the north and west of Gray's Inn. Although much of the street pattern survives, none of the original buildings surrounding the squares are intact.
- 5.197 Red Lion Square was the first of the two squares to be constructed; it was begun in 1684 and was laid out with seven narrow passageways leading off from its corners and sides. Only Lambs Conduit Passageway remains, giving a strong sense of the intensely enclosed nature of these former streets.
- 5.198 A variety of buildings types, styles and ages surround Red Lion Square today, including a group of early, grade II listed townhouses (Nos 14-17 (consec)) which have been re-faced and a number of late 19th century red brick mansion blocks with decorative facades giving a vertical emphasis which contribute to the enclosure of the square. Conway Hall, built in 1929 to the designs of F H Mansford, in the north-east corner, is a grade II listed building of three storeys, built in grey brick with a two-storey Baroque-style entrance with urns at second-floor level. Summit House is a distinctive 1920s office building by Westwood and Emberton which is also grade II listed. Built for Austin Reed, the tailors, it has a steel frame clad in a deep yellow faience which emphasises the grid-like construction. The two blocks of mid 20th century flats are of an appropriate scale but employ materials and detailing which detract from the quality of the built

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environment. Later 20th century buildings of note include New Mercury House dating from 1978-80 by Austin Smith Lord, No 34 built by Richard and Seifert and Partners as the architect's own office, and No 35 dating from 1955-56 by Lander, Bells and Crompton. The square was re-landscaped with two circular lawns in 1991 by Charles Funke Associates; it contains a bronze bust of the philosopher Bertrand Russell by Marcelle Quinton, dating from 1980.

- 5.199 Queen Square was built up slightly later and completed by circa 1729 on land owned by Sir Nathaniel Curzon of Kedleston and was named in honour of Queen Anne (1665-1714). Originally the northern end of the square was left open to provide a view to Highgate and Hampstead, over what was then undeveloped land. Like Red Lion Square, Queen Square was transformed by redevelopment of the original townhouses over the late 19th and 20th centuries, especially on the east side by hospital buildings, some of which are of an ornate appearance. The pattern of this redevelopment over time has also led to a range of architecturally diverse buildings, which contribute to the character of the square. The predominant height in the southern portion of the square is three to four storeys. The northern part comprises taller, generally six-storey, red brick hospital buildings to the east and four-storey terraced buildings to the west. The concrete, thirteen-storey tower of the UCL Institute of Neurology, which is situated to the north east of the square, detracts as a result of its height, bulk and unsympathetic articulation and proportions. The northern section of the square comprises formally laid out lawns enclosed by cast-iron railings, and contrasts with the hard stone pavements of the southern end. A grade II listed bronze statue from 1775, probably of Queen Charlotte, is situated at the northern end. The hospital and medical uses dominate the square, which is active and busy with people throughout the day.
- 5.200 St. George the Martyr Church by Arthur Tooley (grade II*), which was finished circa 1706 and pre-dates Queen's Square (originally laid out during 1716-25) stands on the west side of the square. Also on the west side of the square, the early 18th century townhouse headquarters of the Art Workers Guild at No 6 is historically very important, and together with its famous meeting hall to the rear dating from 1914 has a grade II* listing. Sir Charles Symonds House at Nos 8-11 is an elegant example of the Wrenaissance style, and was built as medical examination halls in 1909 to the design of AN Prentis. St John's House at No 12 was built as a Church of England nurses' training college. It is an interesting Edwardian building (c1907) by architect Eustace Frere, feature high quality ironwork above the ground floor, stone ecclesiastical sculpture, stone facing to lower two floors and plain yellow brick on the upper floors. Alexandra House at No 17 is a notable example of 1920s neo-Georgian architecture, its imposing scale, materials and detailing all contributing to the townscape of the square.

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- 5.201 On the north side of the square, the buildings date from the first half of the 20th century, having been constructed on the 18th century garden which spanned its entire north end. The Royal Institute of Public Health at No 23 is a striking and elegant Art Deco inspired classical design dating from c1925. Its imposing façade is visible in long views across the square gardens, and comprises four principal storeys in a symmetrical red brick and stone composition. Adjacent is Queen's Court at No 24, a finely-detailed interwar neo-Tudor residential building originally built as a nurses' home, which also forms an important end stop to the vista along the square.
- 5.202 The scale of the buildings steps up on the east side of the square. Of particular note is the symmetrical facade of the grade II listed National Hospital for Neurology (formerly the Institute of Public Health) dating from 1885, which is richly decorated in terracotta. This building has important philanthropic and social links with the area. The Queen Mary Wing by Slater, Moberly & Uren was added in 1937, and constitutes a quality example of modern movement 1930s hospital building with full-width balconies to all wards, strong horizontal emphasis and fine Art Deco reliefs. Adjacent to the south, No 33 Queen Square, occupied until 2006 by a grade II listed Georgian property much remodelled by the Victorians, is now a well-designed highly-glazed modern building by Allies & Morrison, clad in Portland stone with vertical fins at first and second floors and rusticated stone pilasters. It responds well to the scale, design and materials of the adjoining Queen Mary Wing and to Edwardian Royal London Homeopathic Hospital marking the corner with Great Ormond Street (see full description under Great Ormond Street). South of Great Ormond Street, York House at No 37 Queen Square, is fine 1920s neo-classical building of rusticated stone with a monumental corner tower, which is respectful to the neighbouring grade II listed Italian Hospital and Mary Ward House which line the south side of the square.

Southampton Row

- 5.203 The east side of Southampton Row stretching from Russell Square in the north to the Vernon Place/Theobald's Road junction in the south is included in this sub area. The street is an important commercial street in Bloomsbury, being a southern continuation of Woburn Place. Pevsner describes the southern end as 'grandiose Edwardian', echoing the time when the street was widened as a continuation of the newly laid out Kingsway to the south. Southampton Row is well known for its hotel buildings, an important function in Bloomsbury. It also has associated retail uses and is home to several office buildings. The buildings lining the east side of the street are a mixture of Victorian, Edwardian and later 20th century examples, many of which make a positive contribution to the Conservation Area. The predominant building height is seven-storeys, although there are some variations. There is a continuous frontage at ground-floor level of shops and restaurants, with shopfronts and signage of various qualities, with poorer examples

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cluttering the street scene. Upper floors tend to have a vertical emphasis, often expressed with bay windows, gables and turrets: the most widespread facing materials are red brick, stone, terracotta and a combination of these materials giving greater decorative effect. The recently restored Bonnington Hotel is a notable example of an Edwardian hotel building. Situated at No 93, it has a wide, seven-storey red brick frontage with neo-classical proportions and stone dressings.

- 5.204 A number of buildings are deemed to make a neutral contribution to the area, but occupy significant sites, for instance the postwar Hotel President and the Imperial Hotel on the east side of Russell Square (which have strong architectural parallels with the Bedford Hotel on the west side of Southampton Row). Over time these hotel buildings have mellowed to the eye and arguably have become an established part of the townscape. The Holborn Grange Hotel at the southern end of Southampton Row, as it turns the corner into Theobald's Road, falls outside the Conservation Area. This 1950s building by T P Bennett and Son was insensitively reclad in the 1990s and is of an appropriate height and bulk. For historic reasons, the western side of the Southampton Row falls within Sub Area 6, since this block of land was originally laid out as the grounds of the demolished Bedford House. However, there is a strong relationship between the built form on both sides of the street

Mixed Use Streets

- 5.205 The streets characterised by a mix of land uses - Lamb's Conduit Street, Great Ormond Street (west of Lamb's Conduit Street), Bernard Street and Red Lion Street - are relatively narrow streets with continuous building frontages that provide a good sense of enclosure and subsequently are of a noticeably urban character. They comprise a large number of 18th and early 19th century brick townhouses, three to four storeys in height, often with shops at ground-floor level. However other building types exist, reflecting the variety of uses within the streets. Landscaping is of a hard nature, comprising various types of stone paving and cobbles; greenery is limited to some street trees at the northern end of Lamb's Conduit Street and along Great Ormond Street. The mix of small-scale independent shops and service uses creates a lively, active townscape, which is enhanced by the pedestrianisation of a sizeable stretch of Lamb's Conduit Street. Brick is the predominant building material; however, other materials such as glazed tiling, render, concrete and aluminium cladding are evident, especially on some of the more recent buildings.
- 5.206 Lamb's Conduit Street is called after a water conduit provided by William Lambe in 1577 to convey water to the City, which was removed in 1746. The street was laid out by Barbon in 1690 and completed by circa 1710; in the reign of Queen Anne it was a favourite promenade for Londoners. At the northern end it becomes Guilford Place, where the street widens around the railings of the former underground public

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conveniences which are listed. The relatively large number of listed townhouses, which date from the early 18th century, reflects the architectural and historic quality of the street. The townhouses are generally of four storeys, some with basements and the majority with shopfronts at ground-floor level (although the short terrace on Guilford Place is residential). There are several examples of high quality shopfronts and the detailing, colour of brick, parapet heights and ridgelines of the townhouses vary. Together with the active shopfronts, these elements create a visually interesting and vibrant street scene. There are some larger-scale but high quality recent developments in pale brick on the west side of the street at its northern end, forming part of the Great Ormond Street Hospital site. Of note are the 2006 Octav Botnar Wing by Anshen and Allen Architects and the 1990s Camelia Botnar Foundation building by DEGW Architects

- 5.207 Great Ormond Street (west of Lamb's Conduit Street) was also begun by Barbon in 1686, on land belonging to the Rugby Estate. The listed Georgian townhouses on its south side are fine surviving examples typical of development in the area at that time, and are notable for their red brick and decorative timber brackets and doorcases. There are a number of later interventions on the south side including the six-storey neo-Tudor nurses' home faced in red brick with stone dressings, dating from the early 20th century. There is a later 19th century terrace of houses on the east side of Orde Hall Street, with bookend buildings marking the junction with Great Ormond Street. An entrance to Barbon Close runs under part of No 49 Great Ormond Street, and a timber 19th century advertisement has survived beneath, contributing to the interest of the street scene. Barbon Close is reminiscent of the earlier street pattern, and contains a former Mission Hall built in red brick to a Victorian neo-Gothic style. The north side of Great Ormond Street is dominated by hospital buildings. The landmark former Royal London Homeopathic Hospital (now the London Hospital for Integrated Medicine) at No 60, occupying the corner of Queen Square, is an imposing Edwardian classical building by E T Hall dated 1911. So are the original buildings of this hospital to the east, dating from 1893-95, by WA Pite one of the leading hospital architects of the late Victorian period. The well-designed recent Octav Botnar Wing marks the junction with Lamb's Conduit Street. The intervening later 20th century pale brick building is of lesser quality.
- 5.208 Red Lion Street dates from the late 17th century when it had a predominantly residential character. A variety of uses and ages of buildings now characterise the street although the prevailing type remains the terraced house with ground floors converted to shops. A few terraced properties survive from the mid 18th century and are listed. Others were more substantially rebuilt or re-fronted in the 19th century. Two ornate public houses at the northern end of the street, The Dolphin Tavern and The Enterprise, contribute to its character. There are two unremarkable late 20th century office blocks, which are larger in scale and massing than other buildings on the street, and a row of two-storey 20th century shops with flats above situated adjacent to a seven-storey block of flats of mid

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20th century origin. The contrast in heights between these buildings is a jarring element in the street scene. Eagle Street, one of the oldest streets in this area, has been largely redeveloped with a mix of commercial properties which make little contribution to the Conservation Area.

- 5.209 The street block, skirted by Coram Street in the north, Bernard Street in the south, Herbrand Street in the east and Woburn Place in the west, is situated at the north-west extremity of the sub area. The frontage to Bernard Street contains a series of red brick buildings with stone detailing dating from the turn of the 19th century. The greatest interest is in the elevation of the former bank that marks the junction with Russell Square, at No 1 Woburn Place. At the northern end of the street block, at the junction with Herbrand Street, No 6 Coram Street is a red brick building similar in style to those on the Bernard Street frontage. The magnificent Russell Court is a large-scale, Art Deco 1930s residential block at Nos 3-16 (consec) Woburn Place. Rising to nine storeys, the building's wide facades are clad in red brick with stone relief expressing the lower floors and the staircase towers. The facades are punctuated by projecting stone bays with steel-framed windows. The most distinct feature is the concave curve of the entrance to the integral car park, addressing the corner of Coram Street. On the west side of Herbrand Street, the broad frontage of the grade II listed London Taxi Centre which breaks the pattern of development, is described by Pevsner as a 'lovable landmark'. It was built as a Daimler Garage in 1931 by Wallis, Gilbert and Partners (architects of the Hoover Factory). Finished in white-painted stuccoed concrete, its most notable feature is a bold spiral ramp, with abstract Art Deco ornament around the transomed steel windows and staircase entrance.

Residential Streets

- 5.210 Old Gloucester Street, Dombey Street, Orde Hall Street and the north side of Guilford Street in this sub area are in predominantly residential use with the prevailing pattern being terraced houses of various dates from the early 18th century (Old Gloucester Street), mid-late 18th century (Dombey Street and Guilford Street), and the uniform late 19th century Orde Hall Street.
- 5.211 Old Gloucester Street was named after the Duke of Gloucester (1689-1700), the only son of Queen Anne. Whilst there is general consistency in terms of height and materials there are some interesting variations in style including the tall Gothic elevation of St George's School (original building 1863-4 by S S Teulon, boys' school 1877-8 by J & S Flint Clarkson) the Georgian townhouses and an Art Deco warehouse building. The public garden on the east side of Old Gloucester Street provides a welcome green space with mature trees in a predominantly urban area. In Orde Hall Street, the later 19th century terrace on the east side, built by the Metropolitan Board of Works on slum clearance land, is of three storeys raised on a basement; the difference in the

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decoration favoured by the Victorians in comparison with earlier developments is clear. Dombey Street contains good examples of early 18th century terraced houses on both side of the street, all of which are listed. It was renamed in 1936 after the Charles Dickens' novel *Dombey and Son*. The west end of Dombey Street and all of New North Street were badly damaged in World War II. The 18th century terraces which formerly stood on the land between these street were replaced by late 1940s blocks of flats by Hening and Chitty, some of the first postwar flats to be completed. However, they fall outside the Conservation Area boundary as they are not in keeping with the established pattern of development. Nonetheless, the finer urban grain has survived in the vicinity of the 1960s residential Boswell Court, to the north-west of New North Street, The contemporaneous Devonshire Court contains a row of shops which introduce a lively character to the east side of Boswell Street To the south, there are some smaller-scale, red brick interwar housing blocks on either side of Boswell Street, with neo-classical and early 20th century Dutch influences.

- 5.212 The part of Guilford Street within the sub area contains a grade II listed terrace of townhouses which adheres to a grander scale than other terraces in the area. These date from 1791-4 and were built by James Burton; the historic fabric of the terrace only partially survives and the properties have been much altered. This terrace when built formed the north side of Queen Square, and its centrepiece is marked by a colonnade on the front façade. The relationship with the square was destroyed when sites on the south side of Guilford Street were developed in the early 20th century. The garden space between No 51 Guilford Street and the Hotel President is all that remains of the 18th century garden which ran across the north side of the square. Further east on the south side, the street scene is harmed by the presence of unsympathetically scaled buildings including the 13-storey concrete tower of the 1978 Institute of Neurology, and the rear elevations of buildings situated at the core of the Great Ormond Street Hospital site (falling outside the Conservation Area). Adjacent to this yard stands the nine-storey mid-20th former Great Ormond Street Hospital Nurses' Home, which has a long elevation in brown brick dominating the street. The large scale of this building is alleviated by some fine Art Deco stone detailing marking the central entrance.
- 5.213 To the south of Theobald's Road, Dane Street and Princeton Street have a more varied streetscape, having been influenced by unsympathetic 20th century redevelopments. The former Board School, dated 1877, which is now used as studios, is built of yellow stock brick with red brick detailing and has a distinct arched entrance. Together with the late 18th century townhouses on Princeton Street, it contributes positively to the Conservation Area.

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Passageways

5.214 Within the sub area there are a number of short, narrow passageways and alleys which are mostly pedestrianised and which adhere to the historic street pattern. These include Lambs Conduit Passageway, Gage Street, and Queen's Place. The narrowest of the passages have a strong sense of enclosure and are entered through single-storey arched openings in the frontage buildings. These smaller streets retain historic buildings and tend to have a mix of commercial and residential uses adding to their levels of activity and interest.

Mews

5.215 There are several small mews streets in the sub area. These tend to be relatively short, small spaces with the exception of Colonnade, Long Yard and Emerald Street. There are groups of buildings of interest in Colonnade, Emerald Street, Barbon Close and Long Yard. In Emerald Street there are 19th and early 20th century warehouses, mostly of three storeys which have established a larger scale than in other mews in the neighbourhood, which are now home to a number of small businesses. Colonnade dates from the 19th century and is a narrow, cobbled mews, with a consistent terrace of typical two-storey London stock brick mews properties, built to be subservient to the more substantial townhouses in Guilford Street. At a mid-point on the south side of Colonnade, a Victorian taking-in door and gantry survive at Nos 19-23. No 30 was designed by Jacob Blacker in 1982. The 'Horse Hospital' at No 2 Herbrand Street is a listed 19th century building of historic and social interest which has a side elevation fronting Colonnade. The late 20th century residential development on the north side (Chandler House and Baker House) is a modern take on residential mews development, complementing the scale of the 19th century properties opposite, and blends well in terms of detailed design and use of materials. Further west, the rear elevation of Russell Square Underground Station backs onto the north side of Colonnade; although constructed in a utilitarian style employing traditional stock brick with contrasting brick banding, it contributes to the street scene.

Sub Area 12: Coram's Fields/Brunswick Centre

5.216 This sub area is dominated by large-scale, green open spaces of historic significance in and around Coram's Fields. The spaces act as a green lung, providing a sense of openness which contrasts with surrounding areas. There is a predominance of institutional (hospital, university, education), recreational and community uses with secondary residential and office uses. The area is relatively busy during the daytime as a result of these uses. The Brunswick Centre, in total contrast, is a postwar monolithic concrete megastructure occupying an entire street block on the west side of Brunswick Square.

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5.217 The remaining fragments of the townhouses developed on the Foundling and surrounding estates in the late 18th and early 19th centuries are mostly protected by listing. These contrast with the much larger scale footprints of the 20th century redevelopments, such as the Brunswick Centre, which contrasts with the much finer grain of earlier residential development. Whilst the Brunswick Centre occupies several street blocks, elsewhere the street layout and distribution of open space remains as originally developed. Regardless of architectural style or period, there are similarities in the strong parapet lines, use of banding to articulate storey heights, long, continuous frontages of development, a relatively consistent and close relationship to the street and generally rectilinear form of blocks. The prevailing height of development is four storeys, with taller elements up to seven storeys. An exception is the range of smaller buildings on the perimeter of Coram's Fields comprising one and two storeys. Building materials are relatively consistent in terms of their colour and tone: London stock brick and stucco on developments built in the late 18th and 19th centuries, a red brick in many late 19th century and early 20th century buildings, and concrete and glass employed in some later 20th century buildings.

The open spaces

5.218 Of interest in the morphology of the area are St George's Gardens (a 17th century burial ground, made into a garden by the Victorians with assistance from the Kyrle Society), Coram's Fields (the grounds of the former Foundling Hospital established in the mid 18th century) and Brunswick Square, Mecklenburgh Square and Regent Square (part of the planned residential development of the late 18th and early 19th centuries). The mature trees within these areas, their boundary walls and railings, are all part of the area's interest and are important in the setting of surviving listed buildings. The north and west sides of Regent Square are not in the Conservation Area, as the area was badly damaged in World War II, and was redeveloped in the late 1950s with blocks of flats of varying heights designed by Davies and Arnold. Further south, the suggestion of a formal, grand approach to the Foundling Hospital from Guilford Place remains, but is no longer terminated by a centrepiece building (the hospital building by Theodore Jacobsen was demolished in 1926). The front boundary treatment to Coram's Fields children's playground laid out by the London County Council in 1936 (grade II), comprises two wings of low-rise accommodation which enclose and screen the space containing a range of children's facilities including a nursery and small farm. The colonnades on the east and west sides are 18th century survivals, whereas the front entrance is mostly a 1960s reconstruction by G Bryant Hobbs. They are finished in a stucco render and have slate roofs and fine joinery details. They were restored by English Heritage circa 1988.

Built form

- 5.219 The Georgian townhouses in the sub area form homogeneous terraces and tend to be listed. Some terraces have an overall classical composition giving them a greater sense of scale and presence; there is a fine example on the east side of Mecklenburgh Square. The overall height and articulation of the facades, visually supported by front boundary railings provide a sense of enclosure and overall unity in this area. Many of the Georgian townhouses were developed by James Burton. Features of note include their chimney pots (made at nearby Bagnigge Wells in Clerkenwell), frontage railings and basements, and decorative wrought-iron first-floor balconies.
- 5.220 The area to the north around Hunter Street, which was built on the line of an old track running north from Lamb's Conduit, is of a different character. The townhouses are interspersed by a greater proportion of red brick facades including the grade II listed Health Centre at No 8, which was built to the designs of J M Brydon in 1897-98 and 1900 as the School of Medicine for Women, established by Dr Elizabeth Garrett Anderson., Built in a Queen Anne Domestic style with some Baroque dormers, it forms a group with the more decorative brick 19th and early 20th century mansion blocks, such as the block on the southern corner of Handel Street and Hunter Street, Compton Mansions at Nos 66-68 (even) Tavistock Place, and the taller, six-storey Jenner House, a fine example of an Edwardian mansion block situated immediately to the north, which has a symmetrical neo-Georgian façade in red brick with a pedimented entrance in stone.
- 5.221 To the east, Wakefield Street offers a quieter environment softened by street trees. Buildings on the west side include the UCL Institute of Neurology at No 1, which is a simple 1930s five-storey corner building, constructed from a light brown brick, with rusticated stone base, vertically proportioned steel windows, an angled corner, and a green copper mansard roof. Chandler House, at No 2, houses UCL Division of Psychological and Language Sciences. This three- and four-storey red brick building reads as a group with, and was originally an integral part of, No 8 Hunter Street, and was built at the turn of the 20th century. The entrance bay is articulated by a gable feature with two double-height projecting timber bay windows. Opposite, No 7 Wakefield Street is a two-storey late 19th century hall built in red brick with stone dressings in a neo-Tudor style, which is used by various community organisations. The backland site behind the hall is a former dairy lining the northern boundary of St George's Gardens. In temporary use as an art gallery and film studio, the buildings are of little value in conservation area terms but are low-key in terms of their context. No 86 Tavistock Place is a solid early 1960s red brick office building, United Reformed Church House, which has recently been sensitively linked to No 88, the Lumen United Reformed Church, a contemporaneous red brick building with a tower and double-height feature window which introduces a vertical element on the south-west side of Regent

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Square. Its conversion to a multi-faith place of worship and community centre by Theis and Khan Architects received a RIBA London Regional Award in 2009.

- 5.222 Further north, on the east side of Judd Street, Clare Court is a well-preserved example of a 1920s Art Deco apartment building. A symmetrical building, constructed from a brown brick on a C-shaped plan, it is visible from all sides. Its northern flank wall defines the southern boundary of Judd Street Open Space, which is a small landscaped area with mature trees which has historical links with the grade II listed neo-Gothic Holy Cross Church completed in 1888 to the designs of Joseph Peacock, which is situated to the north-east on the south side of Cromer Street. Pevsner describes this church building as dignified and notes its quirky Victorian features. To the south, the Art Deco-influenced 1930s School of Pharmacy has its main frontage at Nos 29-30 Brunswick Square, but the building returns to Hunter Street at a contextual scale, although its roof extensions detract in long views.
- 5.223 The street block to the west is defined by Tavistock Place in the north, the Brunswick Centre in the south, Marchmont Street in the west and Hunter Street in the east. Development mainly dates from the late Victorian/Edwardian period. The University of London Territorial Army Centre is housed in the largest building in the neighbourhood, a former Drill Hall, dating from 1908, with a three-storey brown brick frontage on Handel Street, which is relieved by red brick and stone dressings. The building drops down to one-storey as it returns into Kenton Street. Other buildings of interest include No 75 Kenton Street, a Victorian warehouse building on the west side which retaining its original doors and hoist bracket and a terrace. To the south is a row of three five-storey blocks of tenement-style flats which were erected by the Foundling Estate at the turn of the 20th century, which have good quality neo-Georgian, red brick detailing. Kenton Street was truncated by the construction of the Brunswick Centre, and was for many years blighted as a result of unimplemented plans to extend the centre to the north. The buildings on the west side of Hunter Street are of a larger scale, employing red brick as the predominant material. Hunter House is a red brick mansion block of six storeys which dominates the corner with Handel Street. To the north, Cambria House is a Salvation Army hostel which marks the junction with Tavistock Place; it is a well-mannered red brick building dating from 2005-06 which replaced an earlier Edwardian building and continues the building line of the solid red brick mansion blocks on Tavistock Place. The western edge of this area is marked by a four-storey symmetrical early 20th century block with residential accommodation on the upper floors. At street level there is a consistent parade of shops with finely detailed shopfronts which respect the grain of the Georgian terrace on the opposite side of the street. The central unit houses the Marchmont Community Centre, which is the headquarters of the Kings Cross Brunswick Neighbourhood Association.

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5.224 The 20th century buildings vary in age and style. Several are listed, including the grade II listed 1930s-1960s neo-Georgian London House by Sir Herbert Baker which occupies a block between Mecklenburgh Square and Guilford Street. The grade II listed, sculptural Brunswick Centre is an influential concrete megastructure with a shopping centre and 400 flats on the upper floors, constructed in 1967-72 to the designs of Patrick Hodgkinson and Sir Leslie Martin. It was a precedent for a number of innovative housing estates designed by various architects under Sydney Cook when he was Camden's borough architect. (Since its refurbishment by Levitt Bernstein Architects, the shops and restaurants grouped around its central open-air precinct have become a popular focal point. It should be noted that the building to the west of the Brunswick Centre, fronting Bernard Street, is a building also designed by Hodgkinson and Martin, comprising an office block with shops at ground-floor level, with a hotel behind. However, this building falls outside the Conservation Area as its height and bulk are not in keeping with the established urban grain. To the south, a number of large footprint 20th century university and hospital buildings lining Guilford Street detract from the character and appearance of the Conservation Area as a result of their height, bulk and scale. The Westminster Kingsway College campus is situated at the junction of Sidmouth Street and Gray's Inn Road. An earlier highly-glazed 1970s building designed by the Greater London Council (GLC) has recently been replaced by a bulkier but more contextual pale brick-clad college building designed by Bond Bryan Architects. The building sits directly behind the pavement, and comprises four principal floors with a recessed top storey expressed by an angled, overhanging roof. It is fenestrated by vertically proportioned windows with stone surrounds, and has a highly glazed entrance façade onto Gray's Inn Road. The site to the west which, backs onto St George's Gardens, is awaiting redevelopment.

Sub Area 13: Cartwright Gardens/Argyle Square

5.225 The interest of this sub area derives from the formal early 19th century street pattern and layout of open spaces, and the relatively intact surviving terraces of houses. Developed mainly by James Burton, it was one of the later areas of Bloomsbury to be completed, and in its early 19th century parts retains a remarkably uniform streetscape. The mature trees to be found in the large formal gardens soften the urban area and provide a foil for the built environment in the summer months.

5.226 The sub area also includes a tranche of slightly later development stretching from Mabledon Place in the west to the junction of Cromer Street and Loxham Street in the west. This is a relatively consistent area of development including a large number of mansion block flats from the turn of the 20th century, which were developed to replace run-down, earlier streets of terraces of small houses. The various architectural styles of these mansion blocks can be seen across the area: in the west the blocks are mainly of

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red brick, whereas in the east they tend to be faced in a yellow stock or a buff brick. There are a number of large footprint early 20th century buildings in the vicinity of Mabledon Place and Bidborough Street. Later 20th century buildings include a row of three large student residences on the east side of Cartwright Gardens. There are a few surviving buildings from the earlier phase of development, including some fragments of domestic terraces and a number of public houses. A second area of slightly later development lies to the south of Tavistock Place where two social housing estates on the east and west sides of Herbrand Street were developed at the turn of the 20th century.

- 5.227 The original residential character of the earlier 19th century area in large part disappeared during the 20th century, due to the migration of residents to outer London suburbs. The area became dominated by a mix of hotel and bed-and-breakfast uses, student accommodation and offices. However, with the coming of the 21st century, a scattering of properties are beginning to be converted back to single family dwellings. Notwithstanding use issues, there remains a striking uniformity and sense of repetition in the townscape, with townhouses of consistent form, plot width, and architectural treatment including detailing and materials (for instance the use of London Stock brick, stucco decoration, timber joinery and slated roofs).
- 5.228 The earlier 19th century properties tend to be three or four storeys in height, adhering to classical proportions, with taller, grander buildings facing the open spaces. Other common features include timber sash windows with slender glazing bars, which are taller on the first-floor windows at *piano nobile* level, and decrease in height with each storey above; arched doors and ground-floor windows with delicate fanlights and arched motifs, intricate iron balconies, cast-iron front boundary railings, and roofs concealed behind parapets. The mansion blocks and commercial buildings range from four to eight storeys. Later 20th century development includes some residential towers of up to fifteen storeys.
- 5.229 The mature trees within the open spaces (Cartwright Gardens and Argyle Square) make a welcome landscape contribution to the character and appearance of the Conservation Area. The public realm contains elements of historic interest including statues within the gardens, York stone paving along Cartwright Gardens and Burton Street, and coal holes, gate posts and bollards.

Argyle Square

- 5.230 The area around Argyle Square was one of the last land parcels to be developed in the 1830s and 1840s having been previously the site of the failed Panharmonium Pleasure Gardens, an over-ambitious and short-lived project from 1830-32. The surrounding streets, however, are likely to have been built earlier, Crestfield Street and Birkenhead Street were laid out from 1825; Argyle Street from 1826 and St Chad's Street from 1827.

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The architectural and historic interest of this area is reflected in the fact that the majority of the buildings are listed. The conversion in the 20th century of a number of properties to hotel use, has given rise to a plethora of signage, painted brickwork, additional downpipes and unsympathetic replacement of sash windows and front doors that detract from the homogeneity of the terraces.

- 5.231 Four-storey townhouses around the square have a restrained classical appearance with consistent parapet lines, decorative stucco banding, large first-floor windows with stucco surrounds, arched ground-floor doors and a parapet concealing the roof. The east and west sides are almost intact, but the south-east corner was destroyed in World War II. Postwar housing blocks were built on this site, which lie outside the Conservation Area, but are highly visible in views from the square. These nine-storey blocks dating from 1949-51 were designed by Hening and Chitty and are of note as early postwar social housing solutions with blocks placed at right-angles to the street to allow for landscaped communal gardens. Along the streets the buildings are slightly older, and tend to have plainer detailing but are of a smaller scale, consisting of three storeys with a mansard roof, party wall upstands and predominant chimney stacks and pots. Most properties have consistent iron railings and delicate balconies. Although unlisted and altered, Nos 45-47 Argyle Square date from the early 19th century and use consistent materials and themes. There are relatively few 20th century interventions. On the north side of St Chad's Street, Derbyshire House has a balanced façade in a pale brick with a stone ground floor and with metal windows in stone surrounds with horizontal mullions and other Art Deco influenced details. Although it is of five storeys, it blends well with the predominant 19th century character of the streetscape.

Cartwright Gardens and Surrounding Streets

- 5.232 The crescent form found in Cartwright Gardens may have been influenced by John Nash at Regent's Park and marks a change from the rectangular forms of the square. Originally called Burton Crescent, the name was changed to Cartwright Gardens in 1908. The use of the two curved terraces as student and hotel accommodation has had some impact on the facade treatment. The street pattern remains intact and a large number of the buildings (including the entire crescent) are listed reflecting their special interest. The focal point of the crescent terminates in views west along Burton Place to Douglas Wood's 1950 extension to Sir Edwin Lutyens' British Medical Association building (listed grade II*), which was built on the site of Burton's House. Its large-scale red brick facades contrast with surrounding development. The buildings have lower wings which form the frontage to Burton Place (the principal frontage is on Tavistock Square).
- 5.233 Residential use has remained in the comparatively uniform terraces dating from circa 1810-20, which are to be found on either side of Burton Street, called after its architect

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and builder, James Burton. The terraces consist of mainly four-storey houses although there are some two-storey buildings at the southern end. There is a notable contrast in the transition between the highly enclosed southern end of Burton Street and the open space of Cartwright Gardens.

- 5.234 There are few other recent interventions. Leonard Court and Virginia Court on the junction of Burton Street and Burton Place are late 20th century examples, built in a neo-classical style. At the northern end of Burton Street and east of Dukes Road there are a cluster of more decorative late 19th and early 20th century buildings that mark the change from homogeneous, residential area to more mixed use and architecturally diverse townscape. In Flaxman Terrace, the listed Flaxman Lodge (circa 1907-8) by Joseph and Smitham for St Pancras Vestry is a local landmark, its red brick and render, copper cupolas and circular bays providing variety in the streetscape. The Art Nouveau inspired railings, window detailing and use of materials are carried though its larger scale neighbour, Flaxman Court. The yellow brick Victorian buildings on Dukes Road, including a former drill hall and butterscotch factory of Messrs Callard and Bowser, contrast with the rest of the area, being larger footprint buildings, with greater decoration and varied treatment.
- 5.235 Woburn Walk is a very distinctive and small-scale shopping street, designed by Thomas Cubitt in 1822. The grade II* listed three-storey Regency townhouses with stucco fronts and first floor balconies retain original, purpose-built, bay-windowed shopfronts of a uniform nature. Shops and cafes occupy the properties in Woburn Walk, which is characterised by café tables spilling out onto the walkway. However, the units in the near identical terrace on the west side of Dukes Road have been converted to office use. The public realm is of interest, particularly the role of the York stone paved spaces in the enclosed, pedestrianised thoroughfare of Woburn Walk which contributes to the quality and historic character of the townscape.
- 5.236 Remnants of the early 19th century terraced streets, mainly designed and built by James Burton, also remain to the south and east of Cartwright Gardens. There are a notable number of listed buildings in these streets, with more widespread late 19th and 20th century development along the busier thoroughfare of Tavistock Place and in Marchmont Street. Whilst the majority of properties are four stories there is a terrace of more modest two-storey properties on Thanet Street developed by Burton in the 1820s. There are notable views from Judd Street of the rear elevations of this terrace, in which butterfly roof forms are particularly evident.
- 5.237 The properties on Judd Street and Leigh Street are of four storeys and a number have had shopfronts inserted in the 19th century, several of which retain traditional architectural details. Marchmont Street, a predominantly residential neighbourhood in the early 1790s, had by 1840 developed into a typical early Victorian 'High Street'.

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There are also a number of public houses with fine 19th century frontages including The Norfolk Arms at No 28 Leigh Street and The John Russell on Marchmont Street. Most buildings in this area are characterised by stuccoed ground floors with upper floors built from London stock brick. Nearly all the houses have traditional style sash windows, with rubbed brick window heads. In Marchmont Street window surrounds and heads are more elaborate, since they are characterised by a mix of stone and stucco pediments. Other recurring features in this area are cast-iron front boundary railings, and wrought iron window balconies at upper level. On the north side of Leigh Street, at the junction with Judd Street, stands the nine-storey Medway Court, a postwar building of note designed by Denis Clarke-Hall (later renowned for forward-thinking school design) . It was built in 1949-55 by the then Borough of St Pancras as an experimental housing block. The ground-floor shops complement the shops on the south side of the street. The upper storeys consist of three wings with concave and convex sides, and flats off access balconies. The building contributes to the Conservation Area by way of its lively modelling and detailing, including much use of patterning and colour.

Tavistock Place and Herbrand Street

- 5.238 Tavistock Place is a busier, wider street that is more mixed in character with a larger proportion of buildings dating from the late 19th and early 20th centuries. The height and articulation of the early 19th century four-storey townhouses on the south side, built by Burton to his own designs. is echoed in the larger scale but continuous block on the north side at No 15. Elsewhere there is a predominance of red brick and ornate detailing, as found in the larger scale mansion blocks of the later 19th century. Of special architectural interest is the former Mary Ward Settlement building, which is grade I listed. It was built as an institute in the late 1890s in an advanced Arts and Crafts manner by Alan Dunbar Smith and Cecil Brewer, and consists of three storeys with basements and attics, and a roughly symmetrical façade of red brick and rough render, with overhanging eaves, small-paned timber casement windows, and an off-centre entrance porch with a square overhanging roof.
- 5.239 In Herbrand Street, two social housing estates were developed at the turn of the 20th century following slum clearance on land to the rear of the terraces in Tavistock Place and Marchmont Street. The Herbrand Estate is situated on the east side of the street, and was developed by the Peabody Trust in 1898. Four solidly built blocks of flats in a polychromatic honey-coloured brick surround a hard landscaped area boasting several mature trees. The blocks are of five and six storeys and have a varied roofline with steep roof pitches and ornate, tall chimneys. The architecture is essentially Victorian and the blocks resemble contemporaneous Peabody estates across London. In contrast are the Arts and Crafts style gables of the slightly later LCC estate on the west side of Herbrand Street. The three blocks, Thackeray House, Dickens House and

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Coram House are positioned at right angles to the street. The four-storey blocks are faced in red and brown brick with white rendered gables and dormer windows in the steeply pitched slate roofs. To the south is a larger scale block of flats, Witley Court, whose seven storeys facing Coram Street boast elegant neo-Georgian detailing in red brick and Portland stone. The west side of the street block is defined by the wide frontage of the seven-storey monolithic neo-Georgian student residence which faces Woburn Place. Faced in red brick and stone, this building provides a strong sense of enclosure to this busy thoroughfare.

Mabledon Place/Judd Street/Loxham Street

5.240 Mabledon Place and the east side of Cartwright Gardens mark the western edge of a densely developed network of streets stretching to Loxham Street in the east. In Pevsner's words, the 'stately premises' of the Edwardian neo-classical, red brick Hamilton House, occupies a whole street block between Bidborough Street and Hastings Street, with a frontage on Mabledon Place. Built in 1913-14 as the headquarters building for the National Union of Teachers, it was designed by W H Woodroffe. To the immediate east is the BT Telephone Exchange which has a frontage at No 123 Judd Street. Reflecting its use, this interwar building is taller and bulkier than its neighbour, built in an austere brown brick with restrained stone decoration including a rusticated base. Both buildings have central courtyards. On the east side of Cartwright Gardens are three mid-20th century University of London student halls of residence, which back onto Sandwich Street. Hughes Parry Hall on the corner of Hastings Street was completed in 1969, and comprises a fourteen-storey brown brick tower on the north side, which has distinctive windows with two-tone painted frames and horizontal concrete banding reflecting the storey heights which echoes the classical detailing of earlier surrounding buildings. Its southern section comprises a lower five-storey element with large areas of glazing enlivening the street frontage, and sculpturally cantilevered upper floors. The neighbouring 1930s Canterbury Hall, which is located on the central axis of Cartwright Gardens dates from the 1930s, and has a strong Art Deco-inspired symmetrical seven-storey façade in a similar brown brick with transomed steel casement windows, and a stone rusticated base and central entrance feature.. To the south, the seven-storey 1950s Commonwealth Hall is constructed from red brick with stone and concrete detailing, and steel casement windows. It has a wide central entrance recess which lightens the impact of the building's bulk and height. The building turns the corner into Leigh Street. These buildings are out of scale with original development surrounding Cartwright Gardens, but each is architecturally symbolic of its era, and is set back from the pavement behind railings, respecting traditional boundary treatments in the street.

5.241 To the east, in the north-south running streets such as Sandwich Street, Thanet Street, Judd Street and Tonbridge Street, are a series of Edwardian mansion blocks of differing

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heights and scales, but sharing a common vocabulary of red brick. Several of these mansion blocks were built by Abraham Davis, and Alderman of St Pancras Council, under the auspices of the London Housing Society which he founded. Of note is the late 20th century church at No 10 Thanet Street, which is a mid-1970s small-scale, sensitively designed infill scheme by the highly regarded practice of Maguire and Murray. The building has an arched entrance to the Marienkirche and the St-Mary-le-Savoy Lutheran Church at street-level, and a series of small-scale projecting bay windows to the student accommodation at upper floor level. It also has a frontage on Thanet Street. Nos 105-121 Judd Street are the offices of the Royal National Institute of Blind People (RNIB), a red brick Edwardian building featuring sandstone decoration and a turret at the junction with Hastings Street. This three-storey building is of a larger, commercial scale, occupying the depth of the Judd Street and Thanet Street block, and therefore has a strong relationship with former Telephone Exchange to its north. Further south, flanking the southern end of a three-storey terrace of grade II listed townhouses, Nos 87-103 (odd), some with 19th century wooden shopfronts, is No 85, is a late 20th century take on the urban townhouse with a roof terrace, which was refurbished by Fred Manson and Project Orange in 2002.

- 5.242 Beyond Judd Street, the East End Dwelling Company built a series of philanthropic tenement blocks in 1890s, which occupy the street blocks between Tonbridge Street, Whidborne Street, Midhope Street, Tankerton Street and Loxham Street, skirted to the north by the atmospheric Argyle Walk, a pedestrianised, cobbled backwater, with a dramatic stepped change of level at its eastern end. The four-storey blocks in a buff brick with red brick trimmings, occupy entire street blocks, with tranquil courtyards accessed through gated archways allowing glimpse views of well tended planting. They were sensitively refurbished in the late 1990s. The southern end of each block faces Cromer Street and incorporates small shop units at street level. Although the majority of these frontages are slightly later, dating from 1937-38, they are well detailed and play an equal role in terms of contributing to the streetscape. The development as a whole is of importance in the evolution of late 19th and early 20th century social housing. Cromer House, immediately opposite High Cross Church, is part of the original 1890s estate.
- 5.243 Also of note is the local authority-owned Tonbridge Houses on the west side of Tonbridge Street, dating from 1894, which has a well-planted open front courtyard behind railings. Constructed from red and yellow brick, it represents the high-spirited architecture of the early London County Council (LCC) social housing. Further north are the grander, eight-storey Alexandra Mansions, previously home to the artist Paul Nash, (commemorated by an English Heritage blue plaque) on the Bidborough Street elevation) and to the comedian Kenneth Williams. On the east side of Tonbridge Street is Argyle Primary School, a good late Victorian example of a London Board School which stands back from the street behind a high brick wall. Constructed from brown

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brick with red brick trimmings, its four tall storeys rise in a fortress-like fashion from its hard-landscaped playground. It is embellished by small-paned tall timber windows, steep clay tile roofs and feature turrets. At the northern end of Whidborne Street and on the north side of the western stretch of the pedestrianised Argyle Walk, is a small group of mid-18th century and early 19th century domestic and workshop buildings, which are remnants of earlier development, and provide a mixed-use feel to the sub area.

Sub Area 14: Calthorpe Street/Frederick Street

- 5.244 This sub area is situated on the eastern edge of the Bloomsbury Conservation Area, east of Gray's Inn Road, and abuts the boundary with the London Borough of Islington. It comprises an area of mainly terraced housing built on the Swinton and Calthorpe Estates to the east of Gray's Inn Road, an historic route dating back at least to Medieval times. It is one of the few parts of the Conservation Area that has a noticeable fall from west to east, being on the west side of King's Cross Road which follows the valley of the now culverted River Fleet. The northernmost part around Swinton Street was developed in the late 18th century following the construction of New Road (now Euston Road) and a small suburb to the north of this area around Battle Bridge. The remainder of the area was developed over the period 1820 to 1850 by the builder Thomas Cubitt who had his yard in this area. A notable pattern is the progression of development from west to east and the gradual variation in the detailed treatment of the frontages. In the 1860s the excavation for the new Metropolitan Railway cutting bisected Swinton Street and Acton Street towards their eastern end.
- 5.245 There is much uniformity in the appearance of the sub area. The streets generally follow an east-west pattern and are of a generous width. Swinton Street and Acton Street are somewhat blighted by traffic as they busy thoroughfares on a westbound gyratory system between King's Cross Road and Gray's Inn Road. The majority of terraced properties retain residential uses, and are interspersed with public houses. The use of yellow brick is widespread, together with increasing amounts of stucco from around 1820 which is evident in the rusticated ground floors. The special interest of the architecture of the area is highlighted by the high number of listed buildings
- 5.246 The built environment is characterised by a fine urban grain of a repetitive nature. The properties in the long terraces have consistent plot widths, with a strong relationship to the street defined by basement areas and front boundary railings. Horizontal parapets emphasise the rooflines. The repetitive character is derived from a pattern of vertically proportioned sash windows and arched doors, fanlights and ground floor windows. Other widely employed features include balconies, rubbed brick window heads, mansard roofs, dormer windows, chimney stacks and pots. The buildings are generally of three or four storeys with basements and attics, although there are more modest scaled two-storey terraces on Wren Street and Pakenham Street. An emphasis of

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grandeur can be detected in classically-inspired symmetrical compositions, for instance where terraces terminate views; for instance, a terrace as a whole composition designed by William Cubitt is evident on the north side of Frederick Street, where the three central houses are emphasised by hooded balconies at the first-floor *piano nobile* level.

- 5.247 Gray's Inn Road is a wide, busy route linking High Holborn in the south to King's Cross in the north. It has a more varied character than the quieter side streets with a coarser grain where piecemeal development has occurred over the 19th and 20th centuries characterised today by a mix of commercial, community and hospital uses. The more recent buildings tend to be taller with larger footprints. Smaller scale 19th century buildings can be found close to the junctions with Frederick Street and Ampton Street on the east side and between Cromer Street and the entrance to Argyle Square on the west side. There is greater variety in the materials used along Gray's Inn Road, particularly in the later developments which employ stone, glass, steel and concrete, although the predominant material is London stock brick. The architectural detailing also has consistent themes including a strong vertical definition with the same rhythmic window patterns and height as buildings in more residential parts of the sub area.
- 5.248 The only formal open space in the sub area is St Andrew's Gardens, located east of Gray's Inn Road, a former 18th century burial ground which became a garden in the 19th century. The Calthorpe Project on Gray's Inn Road is a local Site of Nature Conservation Importance.

Swinton Street/Acton Street/King's Cross Road

- 5.249 Swinton Street, developed on land acquired from Henry Gough in 1776, by builder brothers James and Peter Swinton, has a busier character as a result of the road system. Whilst there is overall consistency in height, building type and materials there are subtle variations in the design of frontages (more ornate decoration and increased use of stucco) that indicates that this street was built over a period of years (starting in the late 18th century, but completing its eastern section in 1844). Acton Street also extends eastwards from Gray's Inn Road and is generally uniform in terms of built form. Either side of the railway are some later Victorian buildings, some of an industrial nature and others terraced houses with red brick detailing characteristic of their period.
- 5.250 At the eastern end of Acton Street and to the north and south of its junction with King's Cross Road are a number of uniform terraced 19th century properties with ornate stucco detailing and curved corners. Some of these properties contain shop units on their ground floors, with some insensitive shopfronts and signage. South of the junction with Frederick Street, the height of buildings is greater. The five-storey brick-clad housing at No 93, of six storeys, is late 20th century. Although crudely detailed, it relates well to the established building line and the scale of the frontage. To the south, the early 21st

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century linked four- and six-storey housing blocks at Nos 71-91 (odd) lend themselves well to the bend in the road. Formerly the site of a petrol station, this housing development clad in brown stock brick, glass and plasticised timber panels was designed by Harper Downie Architects, and sits comfortably alongside its late 19th century neighbour at No 69. No 65 is a lower two-storey building which was refaced in the 1930s and is characterised by steel windows with a horizontal emphasis typical of the period. The uniform terrace of three-storey stock brick houses with cast-iron railings at Nos 45-63 (odd) is grade II listed. There is interest in the retained terraced forms, the 19th century decoration applied to the frontages and in particular the elevations of the public houses. There are issues of inappropriate signage and shopfronts in the street.

- 5.251 There are two stucco-faced public houses. The Swinton Arms in Swinton Street is directly back-to-back with the Queen's Head in Acton Street. Both are thought to have been established in the mid 19th century and their facades contain classical architectural features from that period. Swinton Place is defined by the flank walls and gables of properties facing Swinton Street and Acton Street, giving views of back gardens and the plainer rear elevations of terraces which maintain much of their original character, although a rash of satellite dishes has appeared which harms their appearance.

Frederick Street/Ampton Street

- 5.252 Most of the buildings in this area date from the 1820s to the 1840s, and were designed and built by Thomas and William Cubitt. 19th century development progressed from west to east, although there have been some areas of post-war redevelopment. There is slightly greater use of stucco render in these quieter streets. There is generally a grander, classical approach to the overall composition of elevations which boast pilasters, pediments and projections, emphasising the design of the terrace as a single composition (particularly evident on Frederick Street). Several terraces in this area have entrance porticos at street level giving greater architectural significance, a feature not seen in the streets to the north.
- 5.253 The east end of Ampton Street, as it slopes down towards the culverted River Fleet, is lined by later 20th century housing, which although modern, respects the scale of the adjoining 19th development. Sage Way occupies land on the north side and consists of a low-rise, honey-colour brick development of flats. The blocks depend on three-dimensional modelling rather than ornament to provide interest, and range from four to five storeys, taking advantage of the change in land levels. The development is softened by planting within its curtilage. On the south side, is a short row of 1980s four-storey maisonettes which were developed as part of the Wells Square development to the south, most of which lies outside the Conservation Area. This terrace shares much of the architectural vocabulary of its opposite neighbours, and has been described by Nikolaus Pevsner as 'low-key neo-vernacular'.

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- 5.254 The site on the east side of Gray's Inn Road, occupying Nos 258-274 (even), immediately south of Ampton Street, has been home to the Calthorpe Project since 1984. The site comprises a community garden, comprising a series of intimate spaces created by local people as the outcome of a campaign to thwart an office development. Today the garden is a landscaped haven in a busy, urban area, acting as an important focal point for the local community. Close to the Gray's Inn Road frontage stands a one-storey community building, designed by Architype in 1991. Employing a post-and-beam structure, it is clad in timber with overhanging eaves and has a flat roof planted with herbs.
- 5.255 On the west side of Gray's Inn Road, on the northern corner with Harrison Street, is No 233, a 1920s building which makes a positive contribution to the Conservation Area: the former Telephone Exchange is constructed from a brown brick with a rusticated base, some stone banding and a giant order of brick pilasters carrying a heavy stone cornice, between which are vertical strips of steel windows with spandrel panels with illustrations representing early 20th century candlestick telephone instruments.
- 5.256 In Cubitt Street, which runs roughly parallel with King's Cross Road, the Field Lane Foundation Centre, built as the Arthur Street Baptist Chapel in the 19th century, is the only non-residential building and its classical frontage is a feature on Cubitt Street.

Calthorpe Street/Wren Street/Pakenham Street

- 5.257 This is a consistent area of terraces, adhering to a plainer form of classicism than their neighbours to the north. Properties date from the 1820s in the west to the 1840s in the east. Whilst each terrace of houses has a consistent roofline, the street frontages as a whole reduce from three to two storeys on Wren Street and Pakenham Street and from four to three storeys on Calthorpe Street, moving away from Gray's Inn Road. Closer to Gray's Inn Road the houses have simple brick facades with an increase in decoration moving east. At the eastern end on the south side, a distinctive single-storey former shop unit marks the corner of Phoenix Place although it is much altered. In terms of corner features, it is seen in conjunction with the later 19th century red brick public house opposite. Pakenham Street in the east continues the theme of two-storey terraces as found in Wren Street, but here the houses are topped by a broad band of brickwork at parapet level. School House workshops, at No 51 Calthorpe Street, is situated at the eastern end of the street on the northern side. The comparatively wide front is of two storeys and constructed from yellow stock brick, in keeping with neighbouring buildings. It has a symmetrical composition of neo-classical proportions, with the three middle bays projecting forwards for architectural emphasis, their pilasters supporting a brick cornice. This building, which makes a positive contribution to the streetscape in terms of its physical presence and social history, is adjacent to the out-of-scale late 20th century Holiday Inn building (which falls outside the Conservation Area).

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5.258 Wren Street was named Wells Street until 1937 after the former 18th century spa of Bagnigge Wells which was situated in the vicinity. The houses at the east end of the street are of three storeys with basements and attics, with plain classically proportioned facades. Beyond the junction with Gough Street, the principal storey heights drop down to two storeys. The easternmost terraces are characterised by a greater level of stucco ornament reflecting their later date, in particular stucco facings to the upper and lower ground floors, and stucco surrounds to the windows and doors. To the south of Wren Street, leading off the western side of Gough Street, a small-scale, brick built mews development from 1990 by the architects Pollard Thomas and Edwards, sits comfortably behind the taller terraces.

Gray's Inn Road/King's Cross Road

5.259 These main routes are wider busier streets with fragments of terraced townhouses developed in the early 19th century, a number of which are listed. The southern end of Gray's Inn Road is the most consistent, reflected by the high number of listed buildings, whereas the terraces at the northern end of Gray's Inn Road, although consistent in age and style, are unlisted. Further north these are interspersed with development from the later 19th and 20th centuries including on the east side the grade II listed Eastman Dental Hospital (1926 and 1930) designed by Sir John Burnet in a stripped Beaux Arts neo-classical style, the unlisted Victorian former buildings of the Royal Free Hospital, the 19th century buildings associated with the former Trinity Church, and the London Welsh Centre on the west side. This area has been blighted by vacancies in commercial uses and inappropriate signage, replacement windows and shopfronts.

5.260 St Andrew's Gardens provides a setting for the properties on Wren Street. The land was acquired in 1747, as an overspill burial ground for St Andrew's, Holborn. Now it is used as a recreational public open space, and benefits from mature trees, providing a notable green view from Gray's Inn Road. The eastern side of the gardens is overlooked by the six-storey interwar Campbell House East and West fronting Langton Close, which contains student accommodation for UCL. The wide elevation facing the gardens is articulated by wide bands of red brick and yellow stock brick. Whilst the majority of the north side is overlooked by the flank of the Eastman Dental Hospital, the north-west corner of the garden is occupied by Trinity Court, a striking white-painted Art Deco 1930s mansion block of ten storeys.

6.0 AUDIT

Introduction

- 6.1 An audit of the fabric of the Conservation Area has been undertaken to identify listed buildings and unlisted buildings that contribute to the character and appearance of the Conservation Area, as defined in paragraph 4.19 'An audit of heritage assets' of English Heritage's Guidance on Conservation Area Appraisals (August 2005) . Buildings and streetscape and other elements that detract from its character and appearance are also identified. These are set out on a sub area basis and are included in Appendix 3, with plans in Appendix 4.

Listed buildings

- 6.2 Within the Bloomsbury Conservation Area there are in excess of 1000 listed buildings and structures on the statutory list of buildings of Architectural or Historic Interest. Of all listed buildings 4% are Grade II* and 2% Grade I. As can be seen from the sub area plans, the number of listed buildings within the area and the high proportion of both individual buildings and groups of buildings that are Grade I or Grade II* highlights the historic and architectural significance of this area. A large number of squares are protected under the 1931 London Squares Act. A number of gardens and squares within the area are on the Register of Parks and Gardens of Special Historic Interest, and are identified on the sub area plans.

Buildings and groups of buildings that make a positive contribution to the Conservation Area

- 6.3 In addition to the buildings that are on the statutory list there are a large number of individual buildings and groups of buildings that contribute to the character of their immediate surroundings and the Conservation Area as a whole. Whilst some of these buildings may have experienced minor alterations over the years, they contribute as part of a group.

Elements of streetscape that make a positive contribution to the Conservation Area

- 6.4 The character and the appearance of the Conservation Area are not solely a function of its buildings. Elements within the public realm, such as original pavement materials, boundary walls, signage, lighting, street furniture such as historic bollards and boundary markers, vegetation and mature trees, contribute greatly to the area's quality, character and appearance.

Buildings and features that detract from the character of the area

- 6.5 Inevitably there are buildings that detract from the character and appearance of the Conservation Area. This may be due to a building's scale, materials, relationship to the

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street or due to the impact of alterations and extensions. There are also structures and elements of streetscape that impinge on the character and quality of the Conservation Area.

Opportunity sites

- 6.6 There are a few currently vacant sites within the area. There are also in a very limited number of parts of the Conservation Area, buildings which neither preserve nor enhance the area and their redevelopment may be considered appropriate, subject to an acceptable replacement coming forward.
- 6.7 There is a presumption to retain buildings that make a positive contribution to the character of the area. Buildings considered to be examples of high quality modern or distinctive design have also been judged as making a positive contribution to the character of the area. Detractors are elements of the townscape that are considered to be so significantly out of scale or character with their surroundings that their replacement, with something of a more appropriate scale and massing or detailed architectural treatment would benefit the character and appearance of the area. Detractors may also include gaps in frontages that disrupt the prevailing street pattern. Elements that are neutral broadly conform with the overriding scale, form, materials and elevational characteristics of their context. The integrity and nature of the context are consequently influential in making this judgement.

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PART 2: MANAGEMENT STRATEGY

1.0 INTRODUCTION

- 1.1 English Heritage Guidance on the Management of Conservation Areas advises that following an appraisal of the Conservation Area, a strategy for its management in the mid to long term should be developed to address issues identified through the appraisal. This report identifies the key management issues for the Bloomsbury Conservation Area based on the recent appraisal of its character and appearance.
- 1.2 The Character Appraisal and this associated Management Strategy seek to provide a clear basis for the assessment of proposals and identify an approach to addressing issues that have the potential to impact on the special interest of Bloomsbury. Whilst these documents would normally be combined, the scale of the Bloomsbury Conservation Area has led to them being set out in two separate volumes (to be discussed).
- 1.3 The aims of the Management Strategy are to:
- i) inform interested parties of how the Council intends to secure the preservation or enhancement of the Conservation Area;
 - ii) set out an approach to consultation on the management of the Conservation Area;
 - iii) confirm how issues identified through the character appraisal will be tackled;
 - iv) identify specific policy or design guidance that is relevant to the Conservation Area to support the development control function and those preparing applications for planning permission, listed building consent and conservation area consent;
 - v) identify areas where the overview provided by the Conservation Area Appraisal suggests that site-specific Development Brief would assist the management of the conservation area and decision-making processes;
 - vi) identify areas that may benefit from specific enhancement proposals should funding become available; and,
 - vii) identify the management tools available to the Council through legislation.

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2.0 MONITORING AND REVIEW

Monitoring

2.1 The Council will continue to monitor listed buildings within the Conservation Area that are at risk as well as other listed buildings to determine whether further action is necessary to safeguard the listed building and its special interest.

Review

2.2 The Council is required to undertake periodic review of the Bloomsbury Conservation Area to ensure that the special interest is being maintained and protected, to re-evaluate boundaries and see whether there are areas which justify inclusion or whether there are areas which have deteriorated to such an extent that their special interest has been lost.

2.3 As part of the review process the Council will:

- undertake a visual appraisal;
- maintain a searchable photographic record of listed buildings within the area on the Council website, ensuring that this is updated as new buildings are added;
- record the character of streets and areas;
- maintain and update a record of other aspects of interest within the Conservation Area including shopfronts of merit and the historic fabric of the public realm; and,
- consider current issues impacting on the character and appearance of the Conservation Area.

2.4 As part of the most recent character area appraisal (June 2006), the following has been reviewed: current issues, conservation area boundaries, positive contributors to the Conservation Area, negative elements, shopfronts of merit and elements of streetscape interest.

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3.0 MAINTAINING CHARACTER

General Approach

3.1 The following approach to maintaining the special interest of the Bloomsbury Conservation Area will be adopted as part of the strategy for its effective management:

1. the Bloomsbury Conservation Area Appraisal and Management Strategy will be periodically reviewed to ensure that these documents remain sufficiently current to enable its effective management and decision-making on new development within the area;
2. the list of buildings and other features which, in addition to those already included on the statutory list, positively contribute to the character or appearance of the Bloomsbury Conservation Area, will be kept under review to aid decision-making and the preparation of proposals;
3. applications for development will be determined having regard to the special interest of the Conservation Area and the specialist advice of conservation officers;
4. in accordance with the relevant legislation most applications for development within the Conservation Area are required to include a Design and Access Statement. This will be required to adequately explain the design approach and context of the proposals and be accompanied by sufficient, accurate drawings of the existing site, its context as well as the proposed development;
5. where relevant and possible supplementary planning documents including design guidance and planning briefs will be produced;
6. in undertaking its development control function the Council will ensure that the historic details which are an essential part of the special architectural character of Bloomsbury Conservation Area are preserved, repaired and reinstated where appropriate;
7. the Council will seek to ensure that the departments responsible for the environment (highways/landscape/planning/conservation and urban design) work in an effective, co-ordinated and consultative manner to ensure that historic interest within the public realm is maintained and enhanced where appropriate; and,
8. the Council will continue to consult the Conservation Area Advisory Committees and local amenity societies on applications which may impact on the character and appearances of the Bloomsbury Conservation Area and seek their inputs in relation to ongoing management issues.

Policy and Legislation

3.2 The Camden Core Strategy and the Camden Development Policies of the Local Development Framework (LDF) (adopted on 8 November 2010) form the basis of decision-making for development proposals in the Borough. There is a requirement for greater public consultation as part of this revised policy framework including conservation policy (both general and specific) which will in part meet the objective of there being greater consultation on the management of the Conservation Area.

3.3 Detailed policies that are currently applicable in the Bloomsbury Conservation Area are listed in Section 5: Management of Change, together with a link to the relevant section of the Council's adopted LDF.

3.4 The LDF retains the objectives of preserving or enhancing the special interest of Bloomsbury Conservation Area. The Council will maintain a policy framework that seeks to preserve or

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enhance the character or appearance of conservation areas in the context of the most up to date government guidance and strategic policy set out in the London Plan. The Council will identify any areas that are under pressure of significant change and consider the need for, where appropriate, more targeted spatial policy in the form of Area Action Plans.

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4.0 BOUNDARY CHANGES CONSIDERED

- 4.1 The boundary of the Conservation Area has been reviewed as part of this study. Two aspects of the boundary have been reviewed: first whether the current boundaries are logical; and second, whether there are any areas that should be added into the Conservation Area.

Adjustments to Conservation Area Boundaries

- 4.2 The following have been considered and are discussed below:

i) The addition into the Conservation Area of Strand Conservation Area

Inclusion of Strand Conservation Area within Bloomsbury

- 4.3 This area has been reviewed as part of the Conservation Area appraisal for Bloomsbury. Buildings lining the west side of Chancery Lane between Old Buildings (Lincoln's Inn) and the Carey Street junction are currently in Strand Conservation Area. This is a very small designated area, comprising eight buildings which form the south east corner of the existing Chancery Lane/Carey Street/Serle Street street block (surrounding New Square in Lincoln's Inn). It has a similar street pattern of narrow passageways seen elsewhere in this part of the Conservation Area and has a predominance of legal uses relating to its evolution as an area adjoining Lincoln's Inn. Since the properties have common characteristics with neighbouring buildings in the Bloomsbury Conservation Area, it is proposed that they should become part of this designation and that Strand Conservation Area be de-designated. (It should be noted that this street block occupies the south-east extremity of the London Borough of Camden; the City of Westminster has its own separate Strand Conservation Area on the south side of Carey Street.)

Extensions to the Bloomsbury Conservation Area

- 4.4 The following extensions to the boundaries of the Bloomsbury Conservation Area have been considered. Images of these areas and a plan showing their location and extent are contained in Appendix 5:
- i) Grafton Way to Store Street
 - ii) Acton Street/King's Cross Road
 - iii) Marchmont Street to Wakefield Street
 - iv) Woburn Place/Herbrand Estate
 - v) Woburn Place/Herbrand Street
 - vi) Gray's Inn Road/Brownlow, North and King's Mews
 - vii) Mabledon Place to Loxham Street
 - viii) Old Gloucester Street to New North Street
 - ix) Southampton Row
 - x) Calthorpe Street/Ampton Street
 - xi) High Holborn

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xii) Euston Road/Gower Street

i) Grafton Way to Store Street: Suggested to rationalise the western boundary of the Conservation Area and provide greater degree of protection of buildings that make a positive contribution to the character of the area and to the setting of listed buildings. The entire eastern frontage of Tottenham Court Road from the Heal's Building northwards to Paramount Court deserves protection, with the streets behind including University Street and Capper Street, and the western side of Huntley Street. Although not all buildings make a positive contribution to the Conservation Area, the overall scale, and consistent building lines and roofscape are unified and provide a cohesive townscape. The mansion blocks along Ridgmount Gardens and the group of buildings fronting Chenies Street (Drill Hall and Royal Academy of Dramatic Art) are of high quality. There are, however, buildings of limited value in Ridgmount Street (College of Law).

ii) Acton Street/King's Cross Road: At the eastern end of Acton Street and on the west side of King's Cross Road south of Swinton Street (Nos 105-119 (odd) King's Cross Road and No 2 Frederick Street) and south of Frederick Street (Nos 65-101 (odd) King's Cross Road) there are a number of terraced properties whose character and qualities are not significantly different to those elsewhere in the Conservation Area. The early 21st century linked four- and six-storey blocks at Nos 71-91 (odd) lend themselves well to the bend in the road. To the north, the five-storey brick-clad housing at No 93 is late 20th century, and relates well to the established building line and the scale of the frontage. There is interest in the retained terraced forms, the 19th century decoration applied to the frontages and in particular the elevations of the public houses. There are issues of inappropriate signage and shopfronts in the street. The majority of properties in this area, if part of the Conservation Area, would be positive contributors.

iii) Marchmont Street to Wakefield Street: The development within this block mainly dates from the late Victorian/Edwardian period. It contains the Territorial Army Centre in a former Drill Hall (1908), a consistent parade of shops which encloses the east side of Marchmont Street (in which remain some good quality shop fronts), a Victorian Warehouse building and a terrace and late Victorian and Edwardian Mansion flats of differing scales, detail and quality. There are several high quality developments dating from the late Victorian period to the 1950s on both sides of Judd Street and Hunter Street, stretching down the eastern section of Tavistock Place and into Wakefield Street. The Judd Street Open Space, the late 19th century Holy Cross Church on the south side of Cromer Street and the 1960s Lumen United Reformed Church on Tavistock Place are also of note. The majority of buildings would be defined as positive contributors if situated in the Conservation Area.

iv) Woburn Place/Herbrand Estate: An estate of consistent late Victorian (1898) Peabody Housing. Imposing blocks in a yellow-grey brick with contrasting banding. With consistent management of the Estate by the Peabody Trust there is unlikely to be pressure for change to building fabric. The three LCC housing blocks on the opposite side are later, displaying some Arts and Crafts influence. A case could be made for regularising the boundary of the Conservation Area and including these blocks, plus the neo-Georgian block immediately to the west facing Woburn Place (the northern part of which is already in the Conservation Area), and the elegant Witley Court, a residential block on the north side of Coram Street.

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v) Woburn Place/Herbrand Street: The frontage to Bernard Street contains a series of red brick buildings with stone detailing assumed to date from the turn of the 19th century. The greatest interest is in the elevation of the former bank that marks the junction with Russell Square. To the north is the listed 1930s Art Deco former Daimler Garage built by Wallis, Gilbert and Partners (architects of the Hoover Factory). Turning the corner onto Coram Street is a red brick building similar in style to those on the Bernard Street frontage. The magnificent Russell Court, which addresses the southern corner of Coram Street and Woburn Place with its 1930s car park entrance is worthy of conservation area status. Opposite, on the west side of Woburn Place, the northern portion of Russell Square House should be added to the Conservation Area. The two monolithic postwar hotel buildings to its north should also be included so that the entire street block is in the Conservation Area; although these buildings in themselves do not contribute to the character of the area, they maintain the integrity of the street frontage (their western sections facing Bedford Way are already in the Conservation Area).

vi) Gray's Inn Road/Brownlow, North and King's Mews: The blocks between Gray's Inn Road and Brownlow, North and King's Mews contain a number of terraces, mews properties and a public house that would be positive contributors if located within the Bloomsbury Conservation Area. However, the majority of these properties are currently located in the Hatton Garden Conservation Area, most of which lies to the east and south-east. A case should be made for reviewing the boundary of the two conservation areas so that this block joins the remainder of the west side of Gray's Inn Road which already is in Bloomsbury Conservation Area. Nos 36-136 (consec) Gray's Inn Road should therefore be included in Bloomsbury Conservation Area, together with the grade II listed Yorkshire Grey Public House at No 2 Theobald's Road (on the corner of Gray's Inn Road). The entire east side of King's, North and Brownlow Mews should also be included. On the Gray's Inn Road frontage some of the terraces are much altered, particularly at ground level and others have been rebuilt, but there remain a number that retain the majority of their historic interest. Of interest are Nos 20-22 Kings Mews as well as No 1 Northington Street.

vii) Mabledon Place to Loxham Street: This is a relatively consistent area of development including a large number of mansion flat blocks from the turn of the 20th century, which was developed to replace the earlier terraced housing. The different approaches to the design of these mansion blocks is clearly seen across this area. On the western part of the area buildings are mostly constructed in red brick whereas on the eastern side of this area development is in yellow and buff brick. The area includes on the south side of Bidborough Street the National Union of Teachers Building (1913), a former telephone exchange, three university halls of residence on the east side of Cartwright Gardens, and a number of mansion flats and tenement blocks built by the East End Dwelling Company. There are a number of public houses and a small part of a terrace and places which remain from the earlier development but which are scattered around the area.

Adjoining the Argyle Square are small buildings on Whidborne Street which appear to date from the mid 18th century. These form a group with the London Board School situated on the east side of Tonbridge Street.

viii) Old Gloucester Street to New North Street/: An isolated area of 19th century development that has survived in terms of urban grain and townscape and is surrounded by 20th century housing estates

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of limited quality. There are some smaller-scale interwar housing blocks lining Boswell Street, with neo-classical and early 20th century Dutch influences. The public garden on the east side of Old Gloucester Street warrants protection.

ix) Southampton Row: In the section of Southampton Row stretching from Russell Square in the north to the Vernon Place/Theobald's Road junction in the south, few buildings are currently included in the Conservation Area. The most notable examples are two large-scale listed buildings, the elaborate later 19th century Russell Hotel and the early 20th century Victoria House. The street is an important commercial thoroughfare in Bloomsbury, being a southern continuation of Woburn Place. It is well known for its hotel buildings and associated retail uses, and is also home to several office buildings. The buildings lining the east side of the street are a mixture of Victorian and early/mid 20th century examples, much of which makes a positive contribution to the Conservation Area. A number of buildings are deemed to make a neutral contribution to the area, but occupy significant sites in the streetscape, for instance the postwar Hotel President and the Imperial Hotel on the east side of Russell Square. A group of postwar buildings on the west side of the street should also be added to the Conservation Area, so as to join the neighbouring buildings in the street block which are already designated, with the example of the Bedford Hotel as a neutral contributor to the Conservation Area.

x) Calthorpe Street/Ampton Street: The interwar mansion-style block of flats in Langton Close is a good example of its type, which affects the setting of the significant open space created by St Andrew's Garden. There is a solidly built, neo-classical 19th century former schoolhouse at No 51 Calthorpe Street (between a listed terrace and the large and over-scaled Holiday Inn) which deserves protection. The north side of the eastern stretch of Ampton Street is lined by Sage Close a development of later 20th century housing which is already in the Bloomsbury Conservation Area. The south side of the street is lined by a similar housing block, in terms of size and scale, footprint, architectural detail and use of materials. Both sides of the street contribute to the sense of enclosure and the proportions of the space, and echo each other architecturally. On this basis, the buildings on the south side should also be included. The Calthorpe Project, a well-established community garden on a cleared site on the east side of Gray's Inn Road to the south of Ampton Street should be included in the Conservation Area.

xi) High Holborn: This is a historically important east-west route from the City of London to the West End, which is of commercial significance. Parts of High Holborn are already in the Conservation Area, but the inclusion of the historic fabric of the street is very patchy, with stretches omitted both on the north and south side between Chancery Lane in the east and Proctor Street in the west. The majority of buildings in this part of the street are 20th century large footprint, steel-framed office buildings of varying styles and quality. Some of these buildings may be of neutral townscape value, but as a group entire street frontages merit inclusion by virtue of the increasing rarity of surviving mid 20th century commercial buildings and their contribution to the social and economic history of this era. Pressure for redevelopment is high, so conservation area status for the entire street blocks would be a prudent way to protect the established urban grain, building heights and scale, and to allow for new schemes to enhance the built environment. Buildings of note on the north side include First Avenue House (Nos 40-49 High Holborn, 1940-51, architect Gordon Jeeves), the Old Red Lion public house,

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Nos 79-80, Templar House (Richardson and McLaughlin, 1950), and Turnstile House (Wimperis, Simpson and Guthrie, circa 1937). On the south side of High Holborn, two buildings are considered worthy of inclusion: Nos 268-70, described by Pevsner as a modern Palladian frontage, and Nos 262-67, a seven-storey office building by T P Bennett (1956) of Portland stone with an interesting sculptured relief.

xii) Euston Road/Gower Street: The site at No 215 Euston Road, which in recent years has been redeveloped with a high quality building for the Wellcome Institute by Hopkins Architects, has only its eastern end situated in the Bloomsbury Conservation Area. This boundary has historic origins, having related to the buildings previously occupying the site. The boundary therefore should be extended to the west to accommodate the entire building.

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5.0 MANAGEMENT OF CHANGE

Current Issues

- 5.1 There is significant pressure for new development within the Bloomsbury Conservation Area. This includes proposals for new development, alterations and extensions to existing buildings and changes of use. Developments over the recent decades have influenced the character and appearance of the Conservation Area. Other factors that have influenced the character and appearance of the area include the cumulative impact of advertisements, signage and street furniture within the street and the impact of traffic.

Archaeology

- 5.2 Parts of the southern section of the Bloomsbury Conservation Area fall within an Archaeological Priority Area. Lincoln's Inn, Gray's Inn and an area south of Great Russell Street and Guilford Street have this designation.

New Development

- 5.3 The pressure for new development has largely arisen as a result of the expansion of the major institutions based within the Conservation Area. This has included some large scale redevelopment proposals. Other pressures have historically included retail redevelopment along the main shopping frontages and office redevelopments, although this has been less influential in recent years. Where new development has not been successful in terms of preserving or enhancing the character and appearance of the Conservation Area, this has generally been due to one of the following:

- The use of inappropriate materials or detailing
- Inappropriate scale, bulk, height and massing
- Inappropriate relationship to the street and neighbouring properties

Alterations to Existing Buildings

- 5.4 Alterations and extensions can have a detrimental impact either cumulatively or individually on the character and appearance of the area. Examples within the area include:
- Inappropriate external painting, cleaning and pointing of brickwork.
 - Inappropriate design of extensions including the size and proportions of openings.
 - The use of inappropriate materials/ inappropriately detailed doors and windows.
 - Inappropriate roof level extensions - particularly where these interrupt the consistency of a uniform terrace or the prevailing scale and character of a block, are overly prominent in the street.
 - Extensions of excessive scale, massing or height.
 - Addition of prominent roof level plant/ fire escapes that detract from both the building and character and appearance of the area.
 - Satellite dishes and aerials

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- Inappropriately proportioned replacement shopfront elements that are unsympathetic to the proportions and scale of the building or street into which they have been added.
- Loss of original details such as traditional shopfront elements, frontage railings and balconies, cornicing at parapet level, chimneys and chimney stacks.
- Inappropriate signage and excessive signage, including large scale hoardings and A boards
- Installation of externally mounted and solid roller shutters.

Changes of Use

5.5 The uses within the Bloomsbury Conservation Area have changed over time. Changes of use have included expansion of the university into the former terraces and into offices, the change of use from residential to hotel and hostel use. The reuse of buildings for various uses may have implications for the character and appearance of the area. This can include:

- Unsympathetic amalgamation of terraces to accommodate a larger use, particularly the interruption of the pattern of the repeated terraced frontages within the street and the need for plant and servicing
- Subdivision of houses into flats where this leads to a proliferation of building services.
- Loss of vitality arising from the loss of a mix of small scale uses within an area
- Loss of a concentration of specialist uses within an area where these contribute to the character of an area (such as loss of small specialist shops characteristic of the Museum Street Area to A3 (food and drink) uses).

Small scale developments within /changes to the public realm

5.6 Building frontages, roads, pavements and the squares are all important elements of the public realm and the cumulative impact of small scale additions can have an overall detrimental impact on the character of the area. Such additions can include:

- Loss of frontage railings
- Loss of original/interesting streetscape elements
- Unsympathetic surfacing materials
- Clutter of street furniture
- Visual clutter from excessive signage and flags
- Refuse and recycling storage.

Telecommunications

5.7 The increase in the number of mobile phone users is leading to an increased demand by operators for telecommunications equipment. Masts are frequently mounted on tall buildings and could potentially be prominent within the Conservation Area.

Traffic

5.8 The amount of traffic within the area and problems with parking have resulted in the introduction of parking controls and one way systems. These have an impact on the character and appearance of an area as a result of the visual clutter associated with the signage and

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street furniture. Insensitively designed traffic calming measures have also cluttered the street environment.

Investment and Maintenance

5.9 The appraisal has indicated that the character of the Bloomsbury Conservation Area is vulnerable to negative change through incremental deterioration of built fabric arising from neglect and lack of maintenance of buildings. Some of the streets in which this is particularly evident are the areas dominated by hotels, student accommodation and hostels and also areas dominated by heavy traffic, where residential and hotel uses may be less attractive:

- Swinton Street
- Guilford Street
- Gower Street
- Argyle Square and surrounding area
- Cartwright Gardens
- Bedford Place/Montague Street

5.10 There is also evidence of some lack of investment or poor standards of maintenance in secondary commercial/shopping areas, for example along King's Cross Road, Gray's Inn Road and Marchmont Street.

5.11 The quality of the public realm and particularly the pedestrian spaces can make an important contribution to the character of the area. The quality can be adversely affected by a range of factors including the proliferation of visual clutter (e.g. signage, posts, bollards), inappropriate surfacing, covering/removal of historic surfacing.

5.12 The Council will seek to ensure that its own investment in the public realm in the Conservation Area respects and enhances its special character and will look for opportunities to make specific, appropriate enhancements to the public realm and particularly to the pedestrian environment as one way of supporting the preservation of the area's distinctive character through the streetscape manual and internal consultation. The replacement of remaining lampposts of historic interest in parts of the Conservation Area emphasises the need for consultation with conservation officers. Initiatives to 'green the city' with street tree planting in appropriate areas is encouraged.

5.13 The distinctive character of the Conservation Area will not be preserved or enhanced by standardised or poor quality approaches to property maintenance or occupation.

Listed Buildings

5.14 Bloomsbury Conservation Area has many fine buildings which because of their special architectural or historic interest are protected by statutory listing and a significant proportion are of exceptional interest (grade I or II*). They form a very important part of the historic quality and character of the area.

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- 5.15 To check if a property is Listed and for Listed Building advice contact - www.camden.gov.uk/planning/listed-buildings or www.english-heritage.org.uk

Heritage at Risk

- 5.16 The following listed buildings within the Conservation Area are deemed at risk and feature on English Heritage's Heritage at Risk Register (2010); as set out below. This register is correct at time of writing, but it updated on an annual basis. The most up to date entries can be found on English Heritage's website [www.english-heritage.org.uk/heritage at risk](http://www.english-heritage.org.uk/heritage-at-risk)

Building Address	Priority Category	Condition	Comments
Public conveniences, Guilford Street	C	Poor	Vacant
66 Guilford Street	C	Poor	Vacant
67-69 Guilford Street (Consec.)	C	Poor	Vacant
70-72 Guilford Street (Consec.)	E	Poor	Vacant
58-66 Huntley Street	C	Poor	Part-occupied
53 Marchmont Street	D	Poor	Part-occupied
16 Swinton Street	C	Poor	Part -occupied
65 Swinton Street	D	Poor	Vacant
9 Calthorpe Street	C	Poor	Vacant
39 Great James Street	C	Fair	Vacant
93 Judd Street	C	Poor	Part-occupied

Maintenance and Repair of Listed Buildings

- 5.17 The Council will keep the condition of properties on the Buildings at Risk Register and other listed buildings under review on at least an annual basis. Owners will be encouraged to maintain their buildings regularly to ensure their condition is improved or appropriately and adequately maintained so that important historic buildings and their architectural features are preserved. The Council will support owners by providing advice and links to available resources provided by other organisations via the website to assist with this (e.g. Georgian Group/English Heritage/maintain your building).
- 5.18 Owners will be encouraged to keep listed buildings occupied and in an appropriate use. The most appropriate use will be to retain a listed building in its original use. Other uses may be considered if it can be demonstrated that the original use cannot be viably maintained and any other more sympathetic uses are unviable. Most new uses will require planning permission and should not harm the integrity of the building. Listed building consent will be required for works of demolition, alteration or extension that would affect the special character of the listed building.

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Listed Building Enforcement Powers

- 5.19 Listed building enforcement powers will be used to secure essential urgent works or repairs to secure the preservation of the building.
- 5.20 In the most extreme cases of deliberate neglect of listed buildings the Council will exercise its powers to undertake the work at the owner's cost or compulsorily purchase the property ensuring that there is provision for the subsequent repair of the building.

Unlisted Buildings

- 5.21 There are unlisted buildings within the Conservation Area that have also suffered from a lack of investment and maintenance. These are most notable in the following areas mostly at upper levels:
- Red Lion Street
 - Theobald's Road
 - Gray's Inn Road
 - King's Cross Road
 - Coptic Street/Museum Street
- 5.22 The routine and regular maintenance of all buildings within Bloomsbury Conservation Area will be encouraged to help ensure the preservation of the special character and appearance of the Conservation Area.
- 5.23 The following measures will be considered to stimulate maintenance and care of unlisted buildings:
- information will be provided on the importance of regular maintenance on the Council's website;
 - other organisations/websites providing advice on these matters will be highlighted on the Council's website;
 - initiatives that will enhance the character or appearance of Bloomsbury Conservation Area will be encouraged;
 - information on current funding sources will be provided and if appropriate the Council will apply for funding through special schemes;
 - the Council will encourage the re-use of premises above shops and other commercial buildings to prevent vacancies and maintain vibrancy in along shopping streets; and,
 - consider in conjunction with English Heritage the Secretary of State for Culture, Media and Sport whether an urgent works notice should be served to secure emergency or immediate repairs to arrest deterioration can be served on the unoccupied parts of unlisted buildings

Demolition

- 5.24 The total or substantial demolition of an unlisted building requires Conservation Area Consent. In accordance with relevant Government guidance, the Council will normally expect all buildings that make a positive contribution to the character or appearance of the Conservation Area to be retained. Any proposals for the demolition of an unlisted building would need to be

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fully and robustly justified in terms of the requirements set out in PPS 5. The Council would need to be convinced of any case for demolition.

5.25 Demolition of a building is unlikely to be permitted without an appropriate redevelopment scheme and some certainty that this would be implemented.

Control over New Development

5.26 It is clear from the Conservation Area Appraisal that there is considerable pressure for redevelopment and new development across Bloomsbury. This pressure comes from a number of sources of different scales:

- i) the expansion and need for refurbishment and redevelopment of buildings associated with the major institutions in the area;
- ii) a range of small scale change that can, cumulatively, have a significant impact on the character of an area (e.g. roof extensions; rear extensions, satellite dishes and aerials, fire escapes, plant);
- iii) commercial pressure for new offices and retail-related developments including replacement shopfronts;
- iv) changes of use; and,
- v) advertisements.

5.27 High quality new development that is appropriate for its context can preserve or enhance the Conservation Area. To secure appropriate new development the Council has adopted a number of detailed policies (see paragraphs 5.28 to 5.34 below) that development will need to comply with. An appropriate level of information will also be required as part of the application submission to enable the Council to determine the effect of any development proposal on the character or appearance of the Conservation Area.

General

5.28 Development proposals must preserve or enhance the character or appearance of the Bloomsbury Conservation Area. This requirement applies equally to developments which are outside the Conservation Area but would affect its setting or views into or out of the area.

5.29 High quality design and high quality execution will be required of all new development at all scales. It will be important that applications contain sufficient information to enable the Council assess the proposals.

5.30 Proposals which seek to redevelop those buildings and spaces which are considered to have a negative impact on the special character or the appearance of the Conservation Area with appropriate new development will be encouraged.

5.31 Design and Access Statements accompanying applications will be expected specifically to address the particular characteristics identified in the appraisal including the formality and regularity of terraced forms and the prevailing scale, mass, form and rhythm created by the historic pattern of development. The appraisal has demonstrated that a high quality successful

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modern design can be accommodated and enhance the Conservation Area, by carefully assessing and responding to the form and qualities of surrounding buildings and spaces.

- 5.32 The appearance of all buildings of historic interest (listed and unlisted) within the Conservation Area is harmed by the removal or loss of original architectural features and the use of inappropriate materials. For example, the loss of original joinery, sash windows, porches and front doors, can have considerable negative impact on the appearance of a historic building and the area. Insensitive re-pointing, painting or inappropriate render will harm the appearance and the long-term durability of historic brickwork.
- 5.33 In all cases the Council will expect original architectural features and detailing to be retained, repaired, protected, or refurbished in the appropriate manner, and only replaced where it can be demonstrated that they are beyond repair.
- 5.34 In preparing development proposals consideration should be given to whether the development will affect an archaeological priority area (APA) or view corridors to and from St Paul's. Significant local views will also be taken into consideration.

Development Proposals by Major Landowners

- 5.35 Early dialogue will be encouraged between developers and the Council in relation to significant new development proposals within the Conservation Area.
- 5.36 Major landowners anticipating on-going change will be encouraged to prepare an Estate Management Strategy or Development Framework in consultation with the Council to identify key development projects and Estate Management issues.

Small scale non-residential development

- 5.37 Attention to detailed design and high quality smaller alterations such as shop fronts, signage, and extensions is expected by the Council. Small but insensitive changes can harm the character and appearance of the area to an extent belied by their individual scale.
- 5.38 The Conservation Area retains many diverse historic rooflines which it is important to preserve. Fundamental changes to the roofline, insensitive alterations, poor materials, intrusive dormers, or inappropriate windows can harm the historic character of the roofscape and will not be acceptable. Of particular interest are butterfly roof forms, parapets, chimneystacks and pots and expressed party walls.
- 5.39 Within the Bloomsbury Conservation Area there are many interesting examples of historic rear elevations. The original historic pattern of rear elevations within a street or group of buildings is an integral part of the character of the area and as such rear extensions will not be acceptable where they would compromise the special character.
- 5.40 The railings and basements along the majority of frontages are an important facet of the character of the area. The Council will resist the loss of original railings and infilling of basement lightwells where this forms part of the area's character. However, where the

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introduction of shops has resulted in the infilling of basements and the streetscape is characterised by the pavement extending to the building, the excavation of the basement would not normally be acceptable.

- 5.41 Prominent external telecommunications apparatus, including cable runs, can harm the appearance of an historic building. Efforts should be made to find discrete solutions appropriate to the character of the area. Guidance on the installation of telecommunication equipment including mobile phone masts, satellite dishes and aerials can be found in the Camden Supplementary Design Guide or by contacting the Planning Services above.
- 5.42 Where appropriate the Council will have regard to the feasibility of installing air-handling equipment so that the position, particularly in visually sensitive locations and in the proximity of residential accommodation, will protect local amenity and preserve the appearance of the Conservation Area.
- 5.43 Fire escapes should be located wherever possible in a position that do not detract from the appearance of the Conservation Area. If they are evident from the public realm particular attention will need to be paid to the materials, colour and detailing.

Commercial Developments

- 5.44 There are pockets of commercial activity within the Conservation Area notably, along Gray's Inn Road, King's Cross Road, Store Street, around Red Lion Street/Lamb's Conduit Street within the Hallway Street, Museum Street and within the High Holborn/New Oxford Street/Tottenham Court Road Sub Areas. The shopfronts that remain from the 19th and early 20th centuries and are an important element in the character of these areas. The important historic shopfronts have been noted in the appraisal. They are listed in the audit of Shopfronts of Merit in Appendix 3.
- 5.45 All historic shopfronts within the Conservation Area contribute to the special character and their retention is particularly important. The Council expects all historic shopfronts to be retained and restored in the appropriate manner.
- 5.46 The installation of a new shop front, shutters and grilles and most alterations will need planning permission. Inappropriate and poorly designed shopfronts detract from the character and appearance of the Conservation Area. The Council expects the quality and design of new shopfronts to respond sensitively to their historic setting and, importantly, the building frontage as a whole.
- 5.47 There is a pattern of larger commercial development has occurred along the main arterial routes. New commercial development should respect the scale of the street and its visual impact on the wider area.

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Changes of Use

- 5.48 Changes of use from individual residences to hotels and other forms of combined accommodation has lead to a number of issues including the proliferation of services such as drainage runs on frontages and the impacts of signage and loss of front doors.

Control of Advertisements

- 5.49 The installation of signage in many cases requires advertisement consent; this is particularly the case for illuminated signage which can have a major impact in conservation areas. A proliferation of signage, even of an appropriate design, could harm the character of the Conservation Area.
- 5.50 There are a number of hoardings within the Conservation Area, e.g. along Gray's Inn road which detract from the visual amenity of the frontages. These are not considered acceptable forms of advertising within the Conservation Area because of their size and scale. Where appropriate, enforcement action will be taken in the form of a Discontinuance Notice to seek the removal of these hoardings could be investigated.
- 5.51 New development may increase pressure for more intensive advertising. This will be resisted where it is considered to detract from the character and appearance of the area.
- 5.52 The proliferation of estate agents boards is an ongoing concern. The legislation concerning the display of advertisements is contained principally in the Town & County Planning (Control of Advertisement) Regulations 1992. One control mechanism is the use of Regulation 7. It is not considered that a Regulation 7 Order is justified at the present time but this will be kept under review.

Development Briefs and Design Guidance

- 5.53 The Council will review the following sites with a view to preparing and adopting Planning Briefs to guide large scale new development and development:
- part south side Guilford Street;
 - Red Lion Street (29-37);
 - Gray's Inn Road (300 and 308-320);
 - High Holborn/Bloomsbury Street;
 - Royal National Hotel;
- 5.54 Developers will be encouraged to work with the Council to prepare development briefs for large new developments within the Conservation Area.
- 5.55 A range of guidance on development control issues is set out within the Camden Planning Guide (adopted December 2006) and should be considered by applicants and their advisors. This is available on the Councils website and will be applied in decision-making when appropriate.
- 5.56 Other guidance includes guidance on sustainable development in conservation areas which can be found on the Councils website. Further guidance in relation to listed buildings and their

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repair and maintenance is available from English Heritage and organisation such as The Georgian Group.

5.57 The Council will seek to maintain and update specific design guidance

Potential Enhancement Schemes/Programmes

5.58 Proposals for the enhancement of the Euston Road corridor should be considered in relation to the desirability of preserving or enhancing elements of streetscape interest, particularly in the vicinity of Euston Square.

5.59 The Council will make applications for funding as appropriate. Applications for funding under the Townscape Heritage Initiative must include a Management Strategy (or update this Management Strategy) to include

- the heritage value of the area and problems posing a threat to it;
- planning policies;
- proposed planning measures;
- a framework for design standards; education and training;
- community consultation and involvement; and
- putting the Management Strategy into practice

Public Realm

Streets

5.60 The appraisal has identified elements of historic streetscape interest within the Conservation Area. These include York paving stones and slabs, cast iron bollards, coalhole covers and other increasingly rare examples of historic street furniture add interest and character to the public realm within the Conservation Area. It should be borne in mind that these lists may not be exhaustive and in any streetscape proposals consideration should be given to the value and retention of any elements of historic streetscape interest.

5.61 The Council has produced the Streetscape Design Manual to raise the standard of street works consistently throughout the Borough. Reference should be made to this document and consultation with conservation officers undertaken. Transport for London has produced Streetscape Guidance and Better Streets guidance which covers streets under control: Euston Road (A501) is part of the Transport for London Route Network (TLRN).

5.62 The planning authority will seek to encourage improvements to the public realm including the reduction of street clutter and improved street lamps, way-finding and signage design. Information and advice can be found in the Council's Streetscape Design Manual. English Heritage guidance '*Streets for All*' should also be reviewed.

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Management of Trees and Landscape

5.63 The Squares and public open spaces are an essential characteristic of Bloomsbury and many are on the English Heritage *Register of Historic Parks and Gardens in England* (all listed grade II). A number of Bloomsbury squares are protected by the 1931 London Squares Act. Below is a schedule of open spaces in Bloomsbury Conservation Area:-

<u>Open space</u>	<u>Designation</u>
Argyle Square	London Square
Bloomsbury Square Gardens	London Square, Parks and Gardens of Special Historic Interest
British Museum Grounds	No designation
Brunswick Square Gardens	London Square, Parks and Gardens of Special Historic Interest
Calthorpe Project	Site of Nature Conservation Importance (Local)
Euston Square Gardens	London Square
Gordon Square Gardens	London Square, Site of Nature Conservation Importance (Local)
Gower Gardens, UCL	No designation
Judd Street Open Space	No designation
Lincoln's Inn Fields	London Square, Parks and Gardens of Special Historic Interest, Site of Nature Conservation Importance (Local)
Malet Street Gardens	No designation
Queen Square Garden	London Square
Red Lion Square	London Square
Regent Square	London Square
Russell Square Gardens	London Square, PGSHI, Site of Nature Conservation Importance (Local)
St Andrew's Gardens	Site of Nature Conservation Importance (Local)
St George's Gardens	Parks and Gardens of Special Historic Interest, Site of Nature Conservation Importance (Local)
Tavistock Square	London Square
Torrington Square	No designation
Woburn Square	London Square.

5.64 The mature trees within these squares play an important role in the townscape. The mature trees across the Conservation Area are a valuable part of the streetscape and make a positive contribution to its character and appearance. Proposed works to trees in the Conservation Area require 6 weeks notice of any works to be served on the Council (a section 211 notice. If a tree is covered by a Tree Preservation Order (TPO) a tree works application should be made to the Council.

5.65 Advice on street trees can be found at www.camden.gov.uk/streetscape

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- 5.66 On-going proposals for the enhancement of Bloomsbury's Squares will continue to be implemented. Opportunities for further enhancement and interpretation will be considered.
- 5.67 The Council's free publication 'A Guide to Trees in Camden' contains information on the benefits of trees and the law relating to trees in conservation areas.

Traffic

- 5.68 The Conservation Area is in places particularly heavily trafficked which impacts not only on the character and experience of those streets, but may also lead to deterioration of listed buildings due to air quality. Consideration will be given, in any traffic management proposals to the potential impact on the special interest of the Conservation Area
- 5.69 There are a number of issues that the Council may wish to consider in relation to the management of the Conservation Area.

Promoting design quality

- 5.70 The Council will ensure continued consultation with the local Conservation Area Advisory Committee and other local interest groups. Design awards and environment champions will be used by the Council to encourage high quality design.

Enforcement

- 5.71 In addition to listed building enforcement powers, the Council has adopted an Enforcement Policy for handling complaints of unauthorised development and will investigate and where necessary take enforcement action against unauthorised works and changes of use. In operating that policy special attention will be given to preserving or enhancing the special qualities of the Conservation Area.
- 5.72 Guidance regarding enforcement issues can be found in PPG18: Enforcing Planning Control and Circular 10/97: Enforcing Planning Control: Legislative Provision and Procedural Requirements (published by DETR).
- 5.73 The Council will, if necessary, utilise powers under section 215 Town and Country Planning Act 1990 to ensure that a site does not detract from the amenity of the Conservation Area.
- 5.74 The Council will consider the efficacy of using Completion Notices to secure the completion of any unfinished works which are impacting on the area's appearance.
- 5.75 The use of an Article 4 direction within the Conservation Area to remove certain permitted development rights is not considered to be appropriate in this area given the high proportion of listed buildings and limited number of properties with permitted development rights.

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Resources

Publications and Guidance Notes

- 5.76 The Council will make available via its website a range of resources to assist businesses, occupiers and developers in making applications that will meet the objective of preserving or enhancing the special interest of the area.

Human Resources

- 5.77 In the context of limited financial and manpower resource available to the Council there is a need for consideration to be given to the best focus of resources to secure the appropriate management of the Conservation Area.
- 5.78 Given the nature of the Conservation Area with significant pressure for change and development resources will therefore be focussed towards development control, site specific policy guidance and enforcement action where this will deliver results.
- 5.79 The potential opportunities for the funding of physical enhancement works will however be kept under review.

i)

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Maps

Referred to:

1676 Ogilby and Morgan Map of London
1792 Horwood Map
1801 Fairburn Map
Bomb Damage Maps (Local History Library)

Included in Appendix 1

Roque's Map 1746
1832 Map
OS Map 1871-1873
OS Map 1894
OS Map 1913-1914

i)

Appendix 1: Historic Maps

Copy of maps attached

i)

Appendix 2: The Conservation Area Boundary and Constituent Sub Areas

Copy of map attached

Appendix 3: Built Heritage Audit (by sub area)

Sub Area 1: Euston Road

Listed Buildings

Endsleigh Gardens Euston Road	1-3 Cora Hotel (now Hilton London Euston Plaza Hotel) 172 Fire Brigade Station/railings, 173-177 Friends' Meeting House & attached walls & railings, 194-198
Euston Square	69, Railings to gardens, Statue of Robert Louis Stephenson, two lodges, war memorial
Melton Street	1, 9
Upper Woburn Place	St Pancras Church

Positive Contributors

Endsleigh Gardens	30
Euston Road	161-167, 169, 183-193 Wellcome Institute, 194-198, 200
Euston Square	70, 71
Upper Woburn Place	16

Element of Streetscape Interest

Endsleigh Gardens	Garden outside Friends' House with boundary walls, iron gates & York stone surfacing, York stone paving south of Friends House
Euston Road	Mature trees along north side,
Euston Square	Mature trees within square, railings to frontage & part Euston Square
Upper Woburn Place	16

Detractors/Opportunity sites

Key Views

View approaching Conservation Area from the west along Euston Road & the north along Eversholt Street in which the tower of St Pancras Church is a notable feature, views of St Pancras Church from Euston Road in the east & Endsleigh Gardens in the west.

Sub Area 2: Gordon Square/Woburn Square/Byng Place

Listed Buildings

Byng Place	1 Courtauld House, 2 x K2 telephone kiosks & 1 x K6 telephone kiosk outside Church of Christ the King
Gordon Square	The Cloisters 1-5 (consec), 14 & 15, 16-25 (consec), 26, 36-46 (consec), 47-53 (consec), 55-59 (consec), Church of Christ the King & attached railings, Lamp post at corner with Gordon Street
Endsleigh Place	1-7 Passfield Hall, wall linking 36 Gordon Sq & 29 Tavistock Sq
Endsleigh Street	3-6, 13-23 John Adams Hall
Taverton Street	1-12 (consec), 20-24 (consec)
Torrington Place	33, 35
Torrington Square	27-32 (consec)
Woburn Square	10-18 (consec), 24-28 (consec) Institute of Education

Positive Contributors

Endsleigh Gardens	Bentham House, Thorne House, 9-14
Gordon Square	Warburg Institute, garden kiosk
Taverton Street	School of Slavonic Studies
Torrington Square	25-26 Clore Management Centre
Woburn Square	Garden pavilion

i)

Elements of Streetscape Interest

Byng Place	Telephone kiosks, York stone paving to west of Warburg Institute, cast iron coal hole covers to south & east side of Courtauld House, cobbled channels, stone gatepost & York stone paving within access to west of Courtauld House
Endsleigh Street	York stone paving in front of 14, 16-21, 4-6, side of Passfield Hall, Edward VII post box in front of 16, Coal holes in front of 4, 16, 18-21
Endsleigh Gardens	York stone paving outside 9-14, cast iron coal hole covers outside 9, 12-14
Endsleigh Place Taviston Street	York stone paving on south side Large mature tree in pavement r/o 1 Endsleigh Place, semi mature trees in front of Christopher Ingold Laboratories, York stone paving outside 20-24 & along east side, coal holes outside 2, 3, 9, 10, 20 21, 24, & gable of 14 Endsleigh Gardens
Gordon Square	Coal hole covers outside 16-19, 21-21, 26, 36-42, 44-49, York stone paving in front of 18-26, to north, east & south side of gardens, to the east side of the square & outside the Warburg Institute, mature trees within gardens
Torrington Square	Mature trees along eastern side, cast iron coal hole covers outside 28-32 (consec)
Torrington Place	York stone paving outside 33-35
Woburn Square	Cast iron coal hole covers outside gable of 59 Gordon Square, 24-27 (consec), York stone paving to east & west edges of gardens, mature trees within garden

Detractors/Opportunity sites

Views

View to BMA building from north side Gordon Square
View of Courtauld House along Tavistock Place
View north to University Church from Torrington Square

Sub Area 3: University of London/British Museum

Listed Buildings

Bedford Way	17, 20 & 26, Institute of Education, Clore Institute of Advanced Legal Studies & accommodation for UCL
Bloomsbury Street	24-60 (even)
Gower Street	University College Wilkins Building, University College Hospital & attached railings, University College Hospital Medical School & Nurses' Home, Observatories, 74-80 (even)
Gower Place	23, UCL Chemistry Laboratory
Great Russell Street	British Museum, 18 lamp posts in the forecourt of the British Museum, Main entrance gateway, railings & attached lodges to the British Museum
Malet Street	London School of Hygiene & Tropical Medicine, Senate House & Institute of Education & attached railings, Gates, boundary walls & railings to rear garden of 2-20 Gower Street
Montague Place	1 & 2 (curtilage buildings to the British Museum), the British Museum King Edward VII Galleries & attached wall & lions
Thornhaugh Street	University of London School of Oriental & African Studies
Torrington Place	42-56 (even) Dillon's Bookshop & attached railings & gates

Positive Contributors

Gordon Street	21-23, 25
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i)

Gower Street	Anatomy & Biological Sciences buildings, 52-60 (even) Warwickshire House, 62-64 (even) RADA, 66-72 (even), 136 Lewis Building
Malet Street	Dilke House, Vanbrugh Theatre, Birkbeck College, University of London Students' Union, Warwickshire House, College Hall
Malet Place	1-3 & adjoining Anatomy buildings, front portion of UCL Institute of Physiology, UCL Pharmacology, UCL Foster Court & UCL Medawar Building, front portion of UCL Science Library and UCL Petrie Museum, UCL Medical Science Building
Thornhaugh Street	SOAS Extension, Brunei Gallery
Torrington Place	Front block of UCL Engineering Faculty Building

Element of Streetscape Interest

Endsleigh Gardens	Street trees outside Wates House
Gordon Street	York stone paving in front of 17-25, coal hole covers in front of 17, 29
Gower Place	Post box at junction with Gower Street
Huntley Street	York stone paving to front of nurses home & 70
Keppel Street	Parish boundary marker in wall to gardens r/o 2-20 Gower Street, gold street signage in consistent style with School of Hygiene & Tropical Medicine, semi mature trees
Malet Street	Mature trees along both sides of street & within gardens r/o 2-20 Gower Street, gates to gardens
Torrington Place	Cobbled crossover r/o 85 Gower Street, semi mature trees to both sides outside Dillon's bookshop, Edward VII post box
Great Russell Street	3 x telephone kiosks outside British Museum, post box outside British Museum, York stone paving & mature trees in front of museum
Montague Place	Trees within pavement on both sides of street, telephone kiosks adjacent 1 & south of Senate House

Detractors/Opportunity sites

Temporary buildings within University precinct

Shopfronts of Merit

Torrington Place 42-56

Views

View along Keppel Street to Senate House

Sub Area 4: Grafton Way/Alfred Place/Tottenham Court Road

Listed Buildings

Chenies Street	13, Minerva House
Tottenham Court Road	191-199 (consec) Heal & Son Ltd incl Habitat, 200-208 (consec) Glen House, lamp posts in centre of street between Grafton Way & Godge Street
North Crescent	War memorial

Positive Contributors

Alfred Place	1-17 (consec), 19-30 (consec) Whittington House, 35-37 (consec)
Capper Street	Front façade of former Royal Ear Hospital, 11-20 (consec) Shropshire House
Chenies Street	4-10, 11
North Crescent	5 (Telephone Exchange), Eisenhower Centre
Store Street	18 College Arms PH, 19-21 (odd) & 21a, 22, 24, 26 The Building Centre

i)

South Crescent	Staffordshire House, 10-12
Torrington Place	2-18 (even) Brook House, 18-22 (even), 26-24 (even)
Tottenham Court Road	157-162 (consec).Paramount Court, 175-176, 179, 180-182 (consec), 209-226 (consec), 227-236 (consec)
University Street	33-41 (consec) Paramount Court

Element of Streetscape Interest

Alfred Place	Semi mature trees along frontage of 19-30, York stone paving complete on west side & in front of 1, granite setts at entrance to 7 & 16a
Bayley Street	Lamp stands opposite junction with Morwell Street
Chenies Street	Edward VII post box at junction with Tottenham Court Road, mature tree at junction with North Crescent, areas of York stone paving on south side
South Crescent	Cobbled surfacing, setts, granite kerbs, mature trees along frontage, York stone paving in front of 10-12, stone bollards either side of access to r/o 10-12, stone bollards either side of entrance to 26, flagstones outside 26, historic lighting columns outside 10-12
Store Street	Mature street trees
Tottenham Court Road	Edward VII post box at junction with Bayley Street, York stone paving (new) to frontage of 236, series of lighting columns for electric arc lamps on traffic islands in the centre of the public highway between Grafton Way & Goodge Street

Detractors/Opportunity sites

Vacant site of demolished Paramount Cinema at corner of No 156 Tottenham Court Road & Grafton Way

Shopfronts of Merit

Alfred Place	17, 35-37 (consec)
Chenies Street	4-10 (even), 13
Store Street	18 College Arms PH, 19-21(odd) & 21a, 26 The Building Centre
Torrington Place	2-18 (even) Brook House, 18-22 (even), 26-24 (even)
Tottenham Court Road	191-199 (consec), 200-208 (south of entrance), 209-210

Views

View east to Senate House from Store Street
View west to Rising Sun from Store Street
View south along Tottenham Court Road to Centrepoint
View north along Tottenham Court Road to Euston Tower
View south along Alfred Place to crescent

Sub Area 5: Bedford Square/Gower Street

Listed Buildings

Bayley Street	6-10 (consec)
Bedford Avenue	33 & 35
Bedford Square	1-10 (consec), 11, 12-27 (consec), 28-38 (consec), 39, 40-54 (consec), Railings & gates to private garden in middle of square, 37 lamp standards around the square, Garden House in private garden in middle of square
Chenies Street	16 Drill Hall Arts Centre & attached railings
Gower Street	1-15 (odd), 2-20 (even), 15A & 17-49 (odd), 51-85 (odd), 87-97 (odd), 99-113 (odd), 115 & 117, 119-131 (odd)
Huntley Street	46-68 (even), 70,
Morwell Street	22-25 (consec), 26, 26A & 27

i)

Positive Contributors

Bedford Avenue	9-31 (odd) (curtilage buildings to r/o 40-51 Bedford Square), 122-142 Bedford Mansions
Chenies Mews	51-53 (odd)
Chenies Street	9, 18-22 (even) Royal Academy of Dramatic Arts, south façade of Chenies Street Chambers, south façade of Ridgmount Gardens mansion block
Gower Mews	12-20 (even), Gower Mews Mansions blocks x 5
Huntley Street	Gordon Mansions blocks x 2, Ridgmount Gardens mansion blocks on the east side x 8, Chenies Street Chambers, Mayne House, Henderson House, Pearson House, Howard House, Drummond House
Morwell Street	22-25 (curtilage buildings to r/o 28-39 Bedford Square)
Ridgmount Gardens	Ridgmount Mansion blocks on west side x 8
Ridgmount Street	19-21 (odd), Bloomsbury Service Station (demolished & under reconstruction)
Store Street	28-43 (consec)
Torrington Place	Marlborough Arms PH, 2 x Gordon Mansions (1-30 & 31-75), 32-36 (even) Woburn Mansions, north façade of Ridgmount Gardens mansion block

Element of Streetscape Interest

Adeline Place	York stone paving on west side
Bayley Street	Coal hole covers outside 6-10
Bedford Avenue	line of mature trees along north side of street, York stone paving
Bedford Square	Coal hole covers outside 2-4, 7-9, 9,10, 13-17, 19-25, 29-41, 43-53, George, post box, railings around gardens with arches over gates, mature trees within central oval garden area, lamp standards around square
Bloomsbury Street	Cast iron coal hole covers outside 26, 42, 48,
Chenies Mews	Cobbled surfacing, small areas of York stone paving, stone bollards
Huntley Street	York stone paving outside 70
Gower Mews	York stone paving to south side access
Gower Street	Trees along eastern side, cast iron coal hole covers outside 2,6-20 (even), 19, 25, 29, 31,41, 43, 47, 51, 55-69 (odd) 66-72 (even), 71, 74, 75-85 (odd), 80, 89, 93
Store Street	Metal pavement lights to 28, 41, Mature trees along both sides of street

Detractors/Opportunity sites

Shopfronts of Merit

Store Street	28-43 (consec)
Torrington Place	Marlborough Arms PH

Views

Views across Bedford Square
View along Store Street to Senate House

Sub Area 6: Bloomsbury Square/Russell Square

Listed Buildings

Barter Street	16, 18 & 20 including 16a, 18a & 20a, 21
Bedford Place	1-20, 21-40
Bloomsbury Place	1-5 (consec)

i)

Bloomsbury Square	1, 2 & 3, 5, 5A & 6, 9-13 (consec), 14, 17 Royal Pharmaceutical Soc., 18-22 (consec), 23-27 (consec), 43, 44 & 45, 46 & 47, Statue of Charles James Fox at north end of garden
Bloomsbury Way	20, 21, 23
Great Russell Street	Royal Pharmaceutical Society & attached railings, 74-77
Montague Street	1-11 (consec), 12-29 (consec), Iron gates between 20 & 21 leading to rear garden, 29a, 30
Russell Square	21-24 (consec), 25-29 (consec), 30 Institute of Chemistry, 38-43 (consec), 44-49 (consec), 52-60 (consec), Cabman's shelter, Russell Hotel, Statue of Francis Russell 5th Duke of Bedford, Swedenborg Hall r/o 20-21
Southampton Row	65, Victoria House, 73, Iron gates & railings to Bedford Place rear garden
Southampton Place	1-8, 13-22
Tavistock Square	Memorial to Dame Louisa Aldrich-Blake in Tavistock Square Gardens, Statue of Mahatma Gandhi in Tavistock Square Gardens, British Medical Association House including screen & gates, War Memorial at British Medical Association House, Screen wall linking 53 Gordon Square & 45 Tavistock Square, 29-45 (consec)
Upper Woburn Place	17-18 Hilton London Euston Hotel & attached railings, Tavistock House

Positive Contributors

Barter Street	17, 19
Bloomsbury Square	4, 4a, 7, 8, 15
Russell Square	9, 10-16 (consec) Russell Square House, 32 Stewart House, Brunei Gallery
Southampton Row	67-71 (odd)
Southampton Place	23
Tavistock Square	1-6 Tavis House, 7-12 Lynton House, 20-24 Woburn House, Tavistock Court, Tavistock Hotel
Upper Woburn Place	Central House, New Ambassador's Hotel, County Hotel, Endsleigh Court

Element of Streetscape Interest

Barter Street	Large York stone slabs to shopfronts on south side, Cast iron coal hole outside 16a
Bedford Place	Coal hole covers outside 1, 3, 4, 6, 7, 8, 9, 10, 11, 12-19 Pen Club, 21-23, 25-31, 33-37, 39, York stone paving along west side of street, granite kerbs, trees to both sides of street
Bloomsbury Place	Trees along both sides
Bloomsbury Square	York stone paving to east & west of Victoria House, Telephone kiosk in south-east corner, coal hole covers outside 6-12 (consec), 17
Great Russell Street	Edward VII post box at junction with Bedford Place, areas of York stone paving to east & west sides of Victoria House,
Montague Street	York stone paving outside British Museum (new) & along both sides, 2 telephone kiosks, 3 mature trees outside 29
Russell Square	Mature trees within central open space, granite kerbs, coal holes outside gap site adj to 21, 25, 45, 48, 49, 52, 53, 54-58 (consec), York stone paving in front of 21-23, 25, 26, 29, 42, 43, 44 & to south sides of gardens, Edward VII post box at junction with Bedford Place
Southampton Row	York stone paving & telephone kiosk to east of Victoria House, cast iron coal hole covers outside 73
Southampton Place	Coal hole covers in front of 6, 7, 8, 14, 16, 17, 18, 19, 20, 21, 22. Edward VII post box at junction with High Holborn
Thornhaugh Street	York stone paving outside 23
Tavistock Square	York stone paving outside 30-35, cast iron coal hole covers outside 29, 33, 35, Tavistock Hotel (south side), post box outside Tavistock Hotel (south side), Mature trees within gardens, Post box outside Lynton House

i)

Upper Woburn Place County Hotel, Endsleigh Court

Detractors/Opportunity sites

Bedford Way Royal National Hotel
Russell Square 50-51
Woburn Place 31-50 (consec) Royal National Hotel

Shopfronts of Merit

Bloomsbury Street 20
Southampton Row 37-63 Victoria House ground-floor frontages, 67-71(odd)

Views

Sequence of views from Southampton Place north to Bloomsbury Square,
From Bedford Place north to Russell Square & south to Bloomsbury Square in which statues terminate the views
View south from Tavistock Square to Russell Square

Sub Area 7: Museum Street/Great Russell Street

Listed Buildings

Great Russell Street 43-8 (consec), 49 Museum Tavern, 66-71 (consec), 89, 90, 91
Bloomsbury Street 10
Bloomsbury Way Church of St George attached railings, gates & lamps
Little Russell Street 5, 18-21 (consec), 27
Museum Street 27-34 (consec) inc The Plough PH, 37, 38 & 39, 40, 41, 42-47 (consec)

Positive Contributors

Bury Place 7, Museum Chambers, 15-17, 19-25, 16-20, Pied Bull Court, Russell Chambers
Bloomsbury Street 22
Bloomsbury Way 24-28, 29, 31-35, Kingsley Hotel, 39-41
Coptic Street 1, 1a, 5-10 (consec.), 24, 25, 30, 32, 33, 27-31
Great Russell Street 35-38, 39-42, 50-65, 92-93
Gilbert Place 8-14, 17, 18, 29, r/o Great Russell Mansions
Little Russell Street 1-4 (consec) (r/o 27-31 Coptic Street), 28-30, Museum Chambers, 35
Museum Street 23-26
New Oxford Street 36-42, 44-56
Streatham Street 1-20, 21-40
Stedham Place 1, 5
Willoughby Street 1, 3

Element of Streetscape Interest

Bury Place Pavement lights outside 19, 21, 25, 27, 29
Bloomsbury Street York stone paving outside 7-10, 20a, Edward VII post box at junction with New Oxford Street, mature street trees, telephone kiosks outside 16, mosaic paving outside 22
Bloomsbury Way Coal hole covers in front of 39-41
Coptic Street York stone flags to front of 20a, granite setts to entrance between 32 & 33, pavement lights to gable 44 New Oxford Street
Gilbert Place York stone paving outside 8, 14 & to r/o 28-30 Little Russell Street, coal hole cover outside 8 & adj 40 Museum Street, pavement lights outside 18, lightwell grilles to r/o 27 Little Russell Street
Great Russell Street Areas of York stone paving in front of 36, 37, 38, 47, coal hole cover outside 35, 36, 37, 38, 50, 51, 63, 64, 67, 90, pavement lights to 62, 63, lightwell grilles outside 26, 37, 41, 42, 44, 45, 47

i)

Little Russell Street	York stone paving on north side from Museum Street to Bury Place & return of 30 Coptic Street, coal hole in front of 17, opposite 18 & adjacent gable 41 Museum Street, 2 mature trees to r/o church
Museum Street	York stone paving outside 23-26 & 40, decorative mosaic paving outside 29, 30, 33, cast iron coal hole cover outside 24, 25, 26, 33 & 34, pavement lights to 29, 30, 38, 40
Pied Bull Yard	Historic lamp column in centre of space
Streatham Street	Semi mature trees adj 10 Bloomsbury Street, 3 x historic lamp columns in pedestrianised section of road east of Bloomsbury Street
Stedham Place	York stone paving either side of entrance
Willoughby Street	Coal hole cover to side 38 Great Russell Street

Detractors/Opportunity sites

Shopfronts of Merit

Bloomsbury Way	29, 34, 35, 40
Bury Place	10-20, 19-25
Coptic Street	24, 30
Galen Place	4-11 (consec)
Great Russell Street	35, 43, 46, 48, 49 Museum Tavern, 62, 63, 64, 65, 90, 91, r/o 67 & 68
Museum Street	19, 23, 24, 25, 26, 29, 30, 31, 32, 33, 34, Museum Tavern, 37, 38, 39 40, 40a, 49a
New Oxford Street	52-56 (even)
Pied Bull Yard	2, 3

Views

View north along Museum Street to British Museum

Sub Area 8: New Oxford Street/High Holborn/Southampton Row

Listed Buildings

Bloomsbury Street	1, 3 & 5
Grape Street	1-7 (odd), 2-20 (even)
Great Russell Street	5, 8-12 (consec), 16-22 (consec), 23-28 (consec) Congress House, 98-109 (consec)
High Holborn	199, 200 & 201, 207, 208-209 Princess Louise PH, 212, Holborn Town Hall & Library, Shaftesbury Theatre
New Oxford Street	53 James Smith & Sons Hazelwood House, Drinking fountain at junction with Shaftesbury Avenue, 43 & 45
Shaftesbury Avenue	Shaftesbury Theatre, 210-226 (even), 228-234 (even) Queen Alexandra Mansions, 233, 235, 236
Sicilian Avenue	1-29 (odd), 6-20 (even), 3 x lamp posts
Southampton Row	15-23 (odd)
Streatham Street	Parnell House
Tottenham Court Road	269 Dominion Theatre, 279 Burton's Headquarters & Shop
Vernon Place	1-6 (consec) Avenue Chambers
West Central Street	16

Positive Contributors

Adeline Place	12, 14, 16
Bedford Avenue	Bedford Court Mansions
Bloomsbury Street	21, 7-13 (odd) Marlborough Hotel
Bloomsbury Way	2-12 (even) St George's Court, 15-19 (odd) BUPA House
Dyott Street	12
Bloomsbury Street	2-12
Bucknall Street	2, 4

i)

Grape Street	9-17
Great Russell Street	1, 13, 14, Marlborough Hotel, 94-97 Kenilworth Hotel, 110
High Holborn	121-126 (consec), 130-132 (consec), 167, 145-153 & remainder Commonwealth House, 210
Museum Street (south)	10-12
New Oxford Street	2-28 (even) St George's Court, 33-41 (odd), 36-42 (even), 44-56 (even), 47-51 (odd), 63-75 (odd), 64-72 (even), 80-116 (even), Commonwealth House
Newton Street	1
Shaftesbury Avenue	219-229, 237, 239-249
Southampton Row	1-13 (odd)
Tottenham Court Road	263, 264-67
West Central Street	14, 16a, 16b, 18

Element of Streetscape Interest

Adeline Place	York stone paving to east side, cast iron coal hole covers outside 4, 15
Bainbridge Street	Occasional York stone flags on south side
Bedford Avenue	York stone paving outside Bedford Court Mansions, 5 x cast iron coal hole covers outside each of 41-73, 74-97 & 98-121 (consec) Bedford Court Mansions
Bloomsbury Street	Edward VII post box at junction with New Oxford Street, mature street trees, cast iron coal hole covers outside 26, 42, 48
Bloomsbury Way	Telephone kiosks north of St George's Court, pavement lights outside Kingsley Hotel
Bury Place	Area York stone paving at junction with Barter Street
Bucknall Street	Area of York stone paving r/o church & outside 2, 4
Dyott Street	Cast iron coal hole cover outside 12
Grape Street	York stone paving along east side & at junction with Shaftesbury Avenue on west side
Great Russell Street	Edward VII post boxes at junction with Adeline Place, Bedford Place, Areas of York stone paving in front of 14 & to west of Jury's Hotel, coal hole cover outside 12, telephone kiosk, semi mature trees to west Jury's Hotel
High Holborn	Small trees on south side
New Oxford Street	Telephone kiosks at the junction with Tottenham Court Road, 2 semi mature trees outside 69, Drinking fountain at junction with Shaftesbury Avenue
Shaftesbury Avenue	Drinking fountain, 2 x telephone kiosks & mature tree at junction with New Oxford Street, mature trees within areas to west of Shaftesbury Theatre & east of Bloomsbury Central Baptist Church
Sicilian Avenue	3 x lamp posts, 2 x loggia
Southampton Place	Coal hole cover in front of 13, post box
Southampton Row	Trees within pavement to frontage of Sicilian Avenue, telephone kiosks & Edward VII post box near junction with Sicilian Avenue, central reservation with railings, telephone kiosks at junction with High Holborn
Streatham Street	Semi mature trees opposite Parnell House & adjacent 5 Bloomsbury Street
Tottenham Court Road	Telephone kiosks at junction with New Oxford Street
Vernon Place	Cast iron coal hole covers on south side
West Central Street	Cobbled area & granite setts outside Bloomsbury PH

Detractors/Opportunity sites

Area on south side of Streatham Street r/o 64-72 & 84 New Oxford Street

Shopfronts of Merit

Bloomsbury Street	23
Museum Street	10, 11

i)

New Oxford Street	33, 45, 52-56 (even), 53, original shopfronts within Commonwealth House
Sicilian Avenue	6-20 (even), 1-29 (odd)
Shaftesbury Avenue	218, 222, 236
Southampton Row	17-23, 25-35
Vernon Place	1-6

Views

View west along High Holborn to Commonwealth House
View east along New Oxford Street to St George's Court at junction of Bloomsbury Street

Sub Area 9: Lincoln's Inn Fields/Inns of Court/High Holborn

Listed Buildings

Carey Street	51 & 52 Thomas More Chambers, 53 & 54 Seven Stars P H, 60, 61, 2 x parish boundary stones to rear of 5 New Square
Chancery Lane	87, 95
Gray's Inn	2 Field Court, Raymond Buildings 1-6, gateway & walls to the north and west of Raymond Buildings, The Hall in South Square, 1 South Square, Francis Bacon Statue in South Square, Verulam Buildings 1-5, boundary wall and gateway east of Verulam Buildings, Lodge at north-east corner of Verulam Buildings, railings and gates south of Verulam Buildings, railings on west side of Gray's Inn Gardens, 1 & 2 Gray's Inn Place, Gatehouse fronting onto High Holborn, Gray's Inn Gardens gates & railings on south side
Gray's Inn Square	1, 6, 7, 8, 12, 13, 14, Gray's Inn Square Chapel, Pump on south side of square, Sundial in centre of square,
High Holborn	21, 22-23 Cittie of Yorke P H, 114 & 115 Kingsgate House, 233, 247-261 (even) Chancery Court Hotel
Jockeys Fields	R/o 14 Bedford Row
Lincoln's Inn Fields	1 & 2, 5, 6 & 7 & 8, 9, 12 & 13 & 14 Sir John Soane Museum, 15 & 16, 17-18, 19, 24-26 & 27-28, 57 & 58, 59 & 60 Lindsey House, 64, 65, 66 Powis House, Memorial drinking fountain in south-east corner of square, Memorial to WFD Smith on seat pedestal on north-east side of garden, Mrs Ramsay MacDonald memorial seat in north side of gardens, Gothic drinking fountain in north-west corner
Lincoln's Inn	The War Memorial, Cotterell Garden north end entrance gateway & attached stone pumps, New Hall, New Hall Library, 1-11 (consec) New Square, 11a New Square, 12-13 New Square, 14-15 New Square, 16-23 Old Buildings, 24 Old Buildings, The Gatehouse or Gate Tower, Old Buildings, 8-15 (consec) Old Square, Porters' Lodge at the north-west corner of 10 Old Square, Old Hall Old Square, 1-7 Stone Buildings, 8-11 Stone Buildings, The Chapel Old Square, 13 x lamp posts in the vicinity of New Hall and Library, Western boundary wall, gates & Porter's Lodge, 2 x cisterns near terrace steps to New Hall, 9 x lamp posts in New Square, 7 x railing piers at the entrance to New Hall Gardens, 15 x lamp posts in the vicinity of Old Buildings & Stone Buildings, Porter's Lodge at the north-west corner of 10 Old Buildings
Theobald's Road	12, 14-22 (even)

Positive Contributors

Bedford Row	52
Brownlow Street	8, 9, 10, 14-19 Flank of High Holborn House, flank of 50 - 51 High Holborn
Carey Street	56, 57, 58, 59, r/o 5 & 6 New Square
Chancery Lane	74, 75, 76, 76a, 79-80, 81-82 (incl 2-14 Chichester Rents), 83-86, 88-90 Denning House, 92, 93-94
Fullwood Place	Fairfax House
Gate Street	2, 4, 6, 10, 12, 14

i)

Gray's Inn	2, 3, 4, 5, 9, 10 & 11 Grays Inn Square, 1, 3, 4 & 12 Field Court, 2-8 (consec), 10, 11-13 & 14 South Square
Gray's Inn Place	1 & 2 Atkins Building, 4
Hand Court	Montague House 19-23, 24 & 25
High Holborn	31-33 (consec), 50-51, 52-54 (consec), 72 Old Red Lion P H, 73-78, 79-80, 81-87 Templar House, 94-99 Turnstile House, 111, 112, 113, 116, 229-232 Kingsbourne House, 235-38 (consec), 239, 240, 242-46 (consec), 262-67 (consec), 268-70 (consec), 296-302 (consec) Lincoln House, 307-308 Dutch House, 309-10
Jockeys Fields	1, 4, 9
John Street	1
Lincoln's Inn Fields	3-4, 20-23 (consec), 29, 30 (building on E side of Newman's Row), 50-54 LSE, 55-56, 61, 62, 63
Lincoln's Inn	Under Treasurer's Residence
Little Turnstile	7-10 (consec)
New Square Psge	Site of the Boghouse building
Sandland Street	18, 19, 20, 22
Star Yard	1, 2, 3, 4 and east wall to Site of the Boghouse building fronting New Square Passage
Theobald's Road	Griffin Buildings, 29-30 (even), 32-38 (even) Holborn Library
Warwick Court	2-6 (consec)

Elements of Streetscape Interest

Brownlow Street	Granite kerbs
Carey Street	Granite kerbs, boundary marker (4 New Square), post box, modern lamp standards
Chancery Lane	York stone paving, granite kerbs
Dane Street	Granite kerbs
Gate Street	Granite kerbs, streetlights, bollards, post box
Gray's Inn	York stone paving in Field Court, lamps in Field Court, railings on west side of Gray's Inn Gardens, Francis Bacon statue in South Square, railings and gates south of Verulam Buildings
Gray's Inn Square	Pump on south side of square, sundial in centre of square
High Holborn	Granite kerbs, bronze statue of the Artist as Hephaestos in facade of 35, mature street tree on north side in front of 81-87 (consec) Templar House, 7 x semi-mature street trees on south side in front of 242-246 (consec) & 247-261 (consec) Chancery Court Hotel, modern advertisement booth in front of 242-246 (consec)
Jockeys Fields	Granite kerbs, York stone paving
Lincoln's Inn Fields	Granite kerbs, cobbles, public toilet, statues, drinking fountains inc 2 x listed drinking fountains in the square, 2 x listed memorial seats in the square, mature trees within the square
Lincoln's Inn	York stone paving, bollards, cobbles, drinking
Little Turnstile	York stone paving, coal hole
New Square	Cobbles, granite kerbs, streetlights, post box, York stone paving, mature trees
New Square Passage	York stone paving
Remnant Square	Granite kerbs
Red Lion Street	Street trees on east side adj Mid City Place 59-71 (consec) High Holborn
Serle Street	Granite kerbs, streetlights
Star Yard	Granite kerbs, cobbles, street light, bollards
Theobald's Road	Granite kerbs, post box, 'Yannedis' sign on 25-27
Whetstone Park	Granite kerbs

Detractors/Opportunity sites

Vacant site at 279-281 High Holborn

i)

Shopfronts of Merit

Carey Street	51-52, 53 The Seven Stars PH, 56 Silver Mousetrap, 57
Chancery Lane	76, 76a (southern end), 79, 80, 81, 82, 92, 93-94, 95 Knight's Templar PH
High Holborn	22-23 Cittie of Yorke PH, 72 Old Red Lion PH, 114 & 115 Kingsgate House, 233
Little Turnstile	10

Views

Glimpse views from surrounding streets through archways & entrances to Lincoln's Inn & Gray's Inn
Glimpse views north & south along alleys & side streets off High Holborn
Glimpse views of Lincoln's Inn Fields from Great Turnstile & Newman's Row
View east along Carey Street
View north along Chancery Lane towards First Avenue House, High Holborn
View east & west along High Holborn
Views in all directions across Lincoln's Inn Fields, including view east towards Stone Buildings

Sub Area 10: Great James Street/Bedford Row

Listed Buildings

Bedford Row	1-7, 8, 9, 10, 11, 12, 13, 14, 15-16, 17, 23, 29-32, 33-36, 42, 43, 46, 47, 47a, 48
Doughty Street	1-19, 29-38, 39-62
Gray's Inn Road	55, 63-69 (odd), 75-81 & 81a (odd), 121
Great James Street	3-16, 20-22, 23-25, 26-37, 39-40, 38
Great Ormond Street	1-17, 2-16
Guilford Street	3-7 (odd), 8-10 (even), 105-110, 1 x bollard to north-west of entrance to Brownlow Mews
John's Mews	25, 1-4 Mytre Court, Duke of York PH.
John Street	2-20, 21, 22-28 29-36
Northington Street	8, 13
Roger Street	7
Rugby Street	1 The Rugby P H, 7, 9, 10, 12, 14, 16, 13, 18
Theobald's Road	2 The Yorkshire Grey PH

Positive Contributors

Bedford Row	18, 19, 20, 22, 22, 24, 25, 26, 27, 28, 37, 38, 39, 40, 41, 44, 45
Brownlow Mews	4-6 (even), 8, 8a, 9, 9a, 20, 20a, 21, 21a, 22, 22a, 23, 23a, 24, 25, 26, 27, 27a, 28, 29, 30
Cockpit Yard	1, Assembly Hall, Council Depot/Garages
Doughty Mews	1-29 (consec)
Gray's Inn Road	35, 37, 39, 41, 45, 57, 57a, 59, 61, 71, 73, 95, 97, 133 The Blue Lion PH, 135, 137, 137a
Great James Street	1
Great Ormond Street	18, 17a
Guilford Street	1, 2
John Street	Flank of King's Arms PH 11a Northington Street, 37-38 Conquest House
John's Mews	11, 13-15, 17, 19, 21, 23, 27-39, r/o Assembly Hall in Cockpit Yard
King's Mews	1, 12, 13, 14, 15, 16, 17, 18, 20-21, 22-30.
Millman Street	1-25 (odd), 60, 62, 64-66 Coram Mansions
North Mews	4, 5, 6, 6a, 7, 7a, 8, 8a
Northington Street	1, 2, 3, 4, 6, 7, 9, 19, 11, 11a King's Arms PH, 12, 13 a, 13b, 13c, 14, 16, 17-21 (odd), 18, 20
Roger Street	4, 7 The Duke PH, 21
Rugby Street	2, 3, 4, 5, 6, 8, 11, 13, 15, 20

i)

Theobald's Road 5-11 (odd), 4-10 (even), 40- 56 (even), 58, 60, 62, 64 Queen's Head PH

Elements of Streetscape Interest

Bedford Row	York stone paving, granite kerbs, coal holes, post box, phone box, water fountain
Brownlow Mews	Granite kerbs (northern end only), cobbles
Cockpit Yard	Cobbles
Doughty Street	Granite kerbs, streetlights, coal holes (39, 40, 41, 44, 45, 46, 47, 48, 50, 51, 52, 53, 55, 56)
Guilford Street	Granite kerbs, coal holes
Great James Street	York stone paving, granite kerbs, coal holes (27, 28, 29, 31, 32, 35, 38, 10, 11, 16)
Great Ormond Street	York stone paving, granite kerbs, streetlights, coal holes (51-57, 45, 37, 35, 21), post box
John's Mews	Granite kerbs
John Street	Granite kerbs, post box
Long Yard	Granite kerbs
Millman Street	Granite kerbs, coal holes
Northington Street	Granite kerbs, bollards
Roger Street	York stone paving (flank of Roger Street), granite kerbs
Rugby Street	Granite kerbs
Theobald's Road	Granite kerbs, post box

Detractors/Opportunity sites

4 John's Mews
10 North Mews derelict building/building site on corner of Northington Street
Vacant site on corner of Northington Street & John's Mews north of Assembly Hall

Shopfronts of Merit

Gray's Inn Road	55, 57, 59, 81, 95, 97, 131-33 The Blue Lion PH, 137
Great James Street	19 Rugby Tavern PH
Northington Street	11, 11a King's Arms PH
Roger Street	7 The Duke PH
Rugby Street	Flank of Rugby Tavern PH 19 Great James Street, 3, 5, 7, 13, 17, 17a
Theobald's Road	2 Yorkshire Grey PH, 4-6 (even), 5, 10, 33, 40, 44, 54, 56, 64 Queen's Head PH

Views

View along Doughty Street & John Street; looking north the view is terminated by Mecklenburgh Square, looking south, views are obtained towards Gray's Inn Gardens.
View south along Great James Street & Bedford Row terminated by the houses at the end of Bedford Row
The view along Bedford Row & the visual effect of its gradual widening.

Sub Area 11: Queen Square/Red Lion Square

Listed Buildings

Cosmo Place	9
Great Ormond Street	19-27, 41-61 (odd)
Guilford Place	3, 4, 5, 6, Drinking Fountain, Ladies' & Gentlemen's Public WCs
Harpur Street	10
Herbrand Street	2 Horse Hospital, Frames Coach Station & LB Camden Car Park
Lamb's Conduit Street	28-38 (even), 29-37 (odd), 43, 45, 49, 51, 59, 63 Perseverance PH, 83,
Old Gloucester Street	24, 25, 26, 43, 44, 45, 46, 47
Powis Place	2, 3, 4

i)

Queen Square	National Hospital for Neurology, 1 Queens Larder PH, 2, 6, 7, 14, 15, 16, (former house on site of 33, now demolished), 42 & 43 Mary Ward Centre, Church of St George the Martyr, Italian Hospital, Statue of a Queen at north end of Queen Square Gardens, water pump & 4 stone bollards at sound end of Queen Square, K6 telephone box adjacent to garden railings.
Red Lion Square	14, 15, 16, 17, Summit House & attached railings, Conway Hall.
Red Lion Street	45, 46, 50
Theobalds Road	49 – rear of Conway Hall

Positive Contributors

Barbon Close	1 Former Mission Hall, 1a, 2
Bernard Street	50 Bernard Mansions, 53-55 (consec) Woburn Court, 3-5 (consec), Russell Square Underground Station, 10
Boswell Court	1, 2-6 (even), Boswell Court housing blocks x 3
Boswell Street	Boswell Court (west block) Bevan House, Cecil House, 33, 1-62
Colonnade	3–35 (odd), Chandler House, Baker House, Tailor House, 30, r/o Russell Square Station, flank of Friend at Hand PH 4 Herbrand Street
Coram Street	East wing of Russell Court
Cosmo Place	7 The Swan P H
Eagle Street	37, 40, 41, 44, 46
Emerald Street	10-12 (even), 14-18 (even), 20-24 (even), 11-15 (odd), 17-21 (odd), 23-29 (odd)
Great Ormond Street	60 The Royal Homeopathic Hospital, Nurses' Home
Guilford Street	Rear of Queen's Court
Herbrand Street	4 Friend at Hand PH
Harpur Street	9
Lamb's Conduit Passage	8, 8a, 9-13 (consec)
Lamb's Conduit Street	28-38 (even), 39, 41, 44, 47, 48–52 (even), 54-68 (even), 53-55 (odd), 61, 70, 72-82 (even), Octav Botnar Wing and Camella Botnar Wing of Great Ormond Street Hospital
Long Yard	3, 4-5
Old Gloucester Street	Stanthorpe Institute, 27, 28, 29, 30, 31, 32, 48
Orde Hall Street	2, 3, 4a, 4, 6–28 (even), 29, 30
Old North Street	flank of 33 Red Lion Square
New North Street	Boswell Court (east block) 16-17, 18 George & Dragon PH
Princeton Street	1–20 Kingsway Mansions, Princeton Mansion, 16, 18, the Old School
Queen Square	The Royal London Homeopathic Hospital, 8-11 Sir Charles Symonds House, 12 St John's House, 17-19 (consec) Alexandra House, 23 Royal Institute of Public Health, 24-28 Queen's Court, The National Hospital, 37 York House
Red Lion Square	13, 23a Kingsway Mansions, 33 Kingsgate Mansions
Red Lion Street	25, 26, 27, 38 The Enterprise P H, 44 The Dolphin Tavern, 47, 51-55 (consec), 65-67 (consec)
Rugby Street	17
Sandland Street	18, 19, 20, 22
Southampton Row	62-70 (even) Faraday House, 72-86 (even) Bristol House, 88-98 (even) Bonnington Hotel, 100-112 (even) Ormonde Mansions, 120-124 (even) Russell Square Mansions, 126-128 (even) Grand Hotel, 130-134 (even) Waverley Hotel, 140-148 (even) Russell Mansions, 150 Premier House, 154 St Giles' College
Theobald's Road	13-15 (odd), 17, 19, 21-23 (odd), 25-27 (odd), 29–47 (odd), 51, 64 the Queens Head PH
Woburn Place	1, 2, 3-16 (consec) Russell Court

Elements of Streetscape Interest

Colonnade	Granite kerbs, cobbles
Dombey Street	Granite kerbs, streetlights, bollards
Eagle Street	Granite kerbs
Emerald Street	Granite kerbs, cobbles, stone bollards

i)

Gage Street	York stone paving, granite kerbs
Great Ormond Street	York stone paving; granite kerbs, streetlights, coal holes outside 21, 35, 37, 45, 51-57, post box
Guilford Place	Listed Ladies' & Gentlemen's Public WCs & attached railings, Drinking fountain, Statue, post box, lamp post, coal holes
Harpur Street	Granite kerbs
Lamb's Conduit Street	Granite kerbs, bollards, lamp post north end, stone surround from former pump on flank wall to entrance to Long Yard
New North Street	Granite kerbs
Old Gloucester Street	York stone paving, granite kerbs, railings, Old Gloucester Street Open Space with mature trees
Orde Hall Street	Granite kerbs
Princeton Street	Areas of York stone paving, granite kerbs
Queen Square	York stone paving, granite kerbs, post boxes, gates, water fountain, mature trees within the square
Red Lion Square	Granite kerbs, mature trees within the square
Red Lion Street	Granite kerbs
Sandland Street	Granite kerbs
Theobald's Road	Granite kerbs, post box

Detractors/Opportunity sites

Guilford Street	Rear of the UCL Institute of Neurology tower, plant and yard area to the rear of Great Ormond Street Hospital
Queen Square	UCL Institute of Neurology tower

Shopfronts of Merit

Cosmo Place	9, 11, Queen's Larder
Herbrand Street	4 Friend at Hand PH
Great Ormond Street	8, 19, 21
Lamb's Conduit Street	29, 33, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63 The Perseverance PH, 28, 30, 32, 34, 36, 38, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 83, 94 The Lamb PH
Lamb's Conduit Psge	8, 9, 10, 11, 12
New North Street	18 George & Dragon PH
Princeton Street	1
Red Lion Street	25, 26, 38 The Enterprise PH, 44 The Dolphin Tavern, 53
Rugby Street	17
Southampton Row	76
Theobald's Road	31, 33, 43, 45
Woburn Place	1

Views

North along Lamb's Conduit

Sub Area 12: Coram's Fields/Brunswick Centre

Listed Buildings

Brunswick Square	40 Thomas Coram Foundation, Statue of Thomas Coram outside 40, 1-187a O'Donnell Court, 1-212a Foundling Court, Renoir Cinema, Brunswick Shopping Centre
Cromer Street	Church of the Holy Cross
Guilford Street	82, 89-92 (consec), Coram's Fields front gates, London House
Handel Street	4-7(consec)
Hunter Street	3, 4, 8 the British College of Acupuncture
Lansdowne Terrace	1-4 (consec)
Mecklenburgh Place	Flanks of London House & Coram's Fields
Mecklenburgh Square	11-25 (consec), 26 Byron House, 43-47 (consec), r/o London House

i)

Mecklenburgh Street	1–8 (consec), 29–38 (consec)
Regent Square	1-17 (consec), K2 telephone kiosk at south-west corner of square
St George's Gardens	Various tombs and mortuaries
Sidmouth Street	51-53 (consec)
Wakefield Street	Perimeter wall, gates & railings to St George's Gardens

Positive Contributors

Brunswick Square	29-31 School of Pharmacy
Grenville Street	11-17 (consec), Downing Court
Guilford Street	11, 12, 83, Princess Royal Nurses' Home
Handel Street	Handel Mansions, Brunswick Mansions, 3 University of London Territorial Army building
Heathcote Street	Buildings to west of Gregory House
Henrietta Mews/ St Georges Gardens	The Cottage, Lodge
Hunter Street	Jenner House, Brunswick Mansions
Judd Street	Hunter House, 40-41, Clare Court
Kenton Street	Robsart Mansions, Aberdeen Mansions blocks x 2, 75, return of Territorial Army building at 3 Handel Street
Lansdowne Terrace	University of London
Mecklenburgh Square	35-42 William Goodenough House
Wakefield Street	1 Institute of Neurology, Chandler House 2, 7
Regent Square	66 Compton Mansions, 68, 88 Lumen United Reformed Church
Tavistock Place	50-56 (even), 58 & 60 Seymour House

Elements of Streetscape Interest

Bernard Street	Granite kerbs, street lights, bollards
Brunswick Square	Granite kerbs, phone box, statue, railings, mature trees within the square, mature trees on west side in front of Brunswick Centre
Grenville Street	Granite kerbs
Guilford Street	Granite kerbs, coal holes, setts at the entrance to Coram's Fields
Handel Street	Granite kerbs, coal hole, setts on the kerb drops in front of the University of London Officer Training Corps, semi-mature street trees on north side
Heathcote Street	Gates at west end, York stone paving, granite kerbs, setts at the entrance to St George's Gardens
Henrietta Mews	Setts & 2 x glinters on part of the wall of The Cottage/Collingham Gardens playgroup building
Hunter Street	Granite kerbs, mature trees on west side in front of Brunswick Centre
Judd Street	Granite kerbs, Judd Street Open Space including modern gates and railings & mature trees within gardens, 2 x mature street tree in front of Clare Court
Lansdowne Terrace	Granite kerbs
Mecklenburgh Place	Granite kerbs
Mecklenburgh Square	York stone paving, cobbles, coal holes outside 43-47 (consec), granite kerbs, 3 rows of setts in gutter around perimeter of square, mature trees within the square
Mecklenburgh Street	Granite kerbs, part date stone, York stone paving, 3 rows of setts in gutter on west side in section north of Guilford Street, cole holes outside 29-32, bollards to South Crescent Mew
Regent Square	York stone paving & granite kerbs around the perimeter of the square, setts on kerb drop on the square side of the street, mature trees within the square
Sidmouth Street	Streetlights
St George's Gardens	Various tombs, mortuaries, boundary wall, gates, garden structures
Wakefield Street	Granite kerbs, bollards at corner in front of Chandler House, semi- mature street trees on west side

i)

Detractors/Opportunity sites

6 x wood bollards in front of International Hall on Brunswick Square side
13-16 (consec) Guilford Street
20 Guilford Street
30 Guilford Street
Plant & outbuildings Great Ormond Street Hospital, Guilford Street frontage
7 x wood bollards on north side of western section of Handel Street
9 x wood bollards on north & south sides of eastern section of Handel Street
2 x wood bollards in Heathcote Street
Pedestrian barriers at crossing on north entrance to Regent Square from Sidmouth Street

Shopfronts of Merit

Tavistock Place 54

Views

Long vista looking south along Doughty Street
Important long view looking east along Handel Street towards St George's Gardens
Wide view of regular rhythm of chimneys & the roofline of the south terrace on Regent Square

Sub Area 13: Cartwright Gardens/Argyle Square

Listed Buildings

Argyle Square	7-25, 26-35, 36-47 & all attached railings
Argyle Street	7-19 (odd), 12-36 (even), 27-43 (odd), 46-66 (even)
Burton Street	4-13 (consec), 14-16 (consec), 18, 19, 25-34 (consec), 40-45 (consec)
Burton Place	4, 5, 6, 7
Cartwright Gardens	27-45 (consec), 46-63 (consec)
Compton Place	York stone paving, cobbles, street lights, granite kerbs
Duke's Road	2-16 (even), 17, r/o St Pancras Church
Flaxman Terrace	The Lodge
Judd Street	61, 63, 87-103 (odd)
Leigh Street	1-19 (consec)
Mabledon Place	12 & attached railings
Marchmont Street	39 – 73 (odd) 77 incorporating 75, 76-96 (even)
Sandwich Street	2-9 (consec)
Tavistock Place	2-14 (even), 5 National Institute for Social Work Training, 9, 18-46 (even) 8-17 (consec), 70
Woburn Walk	1-9 (odd), 9a, 4, 4a, 6, 6a, 8, 8a, 10, 10a, 12, 12a, 14, 14a, 16, 16a, 18, 18a, lamp posts x 2

Positive Contributors

Argyle Walk	12-14 (even), Lucas House, Midhope House
Argyle Square	45, 47
Bidborough Street	Queen Alexandra Mansions
Burton Street	39, Virginia Court, Leonard Court, r/o British Medical Association House, gatehouse to Tiger House, Tavistock House East
Cartwright Gardens	Canterbury Hall
Compton Place	Generator Hostel in Macnaghten House
Coram Street	63, Witley Court
Cromer Street	74-80 (even) Edward Bond House, 82-88 (even) White Heather House, 90-96 (even) Moatlands House, 98-106 (even) Cromer House, return of 1-19 Tonbridge Houses in Tonbridge Street, 114, 116 The Boot PH, 118, 120 Tonbridge Club
Duke's Road	Grafton Mansions, 22
Flaxman Terrace	Flaxman Court
Hastings Street	Sinclair House, Hastings House, Queen Alexandra Mansions

i)

Herbrand Street	All blocks in Herbrand Estate, Coram House, Dickens House, Thackeray House, 19 Ambulance Station
Judd Street	85, 105-121 (odd) RNIB building, 123 former Telephone Exchange, 90-112 (even) Jessel Houses, 114 Skinner's Arms PH, 116-120 (even) Queen Alexandra Mansions
Leigh Street	28 Norfolk Arms PH, Medway Court
Loxham Street	Loxham House
Marchmont Street	31 The Marquis of Cornwallis PH, 81-89 (odd), 91 The Lord John Russell PH, 56-74 (even), 76-92 (even)
Mabledon Place	Hamilton House
Midhope Street	Midhope House, Charlwood House blocks x 2
Sandwich Street	1, 10-11, Sandwich House blocks x 4
St Chad's Street	Derbyshire House
Tankerton Street	Kellet House blocks x 2, Tankerton House
Tavistock Place	11-15 (odd), 16, 23, 25-33 (odd), 37-41 (odd), Institute of Ophthalmology
Thanet Street	1-30 & 31-63 Rashleigh House, 70, Thanet House blocks x 4
Tonbridge Street	Tonbridge Houses all blocks, Hastings House, Queen Alexandra Mansions, Whidborne Buildings blocks x 3, Argyle Primary School & school house & attached wall
Whidbourne Street	5 McGlynn's PH, 6, Ferris House, Whidborne Buildings x 1, 12, 14, 16
Woburn Place	17, 18, Woburn Place student residence 19-29 (consec)

Elements of Streetscape Interest

Argyle Square	Granite kerbs, mature trees within the square
Argyle Street	Granite kerbs
Birkenhead Street	Granite kerbs
Burton Street	York stone paving, granite kerbs, 2 x coal holes outside 75, 2 x stone bollards at junction with Burton Place
Burton Place	York stone paving, granite kerbs, 2 x coal holes outside 75
Cartwright Gardens	York stone paving, granite kerbs, bollards, statue, mature trees within the square
Crestfield Street	Granite kerbs
Duke's Road	Granite kerbs, York stone stone slabs
Euston Road	Granite kerbs, phone box
Euston Square	Granite kerbs, mature street trees
Flaxman Terrace	York stone paving (south side), granite kerbs (both sides), street signs
Judd Street	Granite kerbs, coal hole outside 99, stone slabs
Leigh Street	Coal holes outside 3, 7, 8, 9, 10, 12, 14, 16, 19, 18, granite kerbs
Marchmont Street	Granite kerbs, part date stone, York stone paving, bollards to South Crescent Mews, 2 x post boxes in front of 33-38 (consec)
Sandwich Street	York stone paving, granite kerbs/gutter, coal holes outside 8
St Chad's Street	Granite kerbs
Tavistock Place	Granite kerbs, coal hole outside 28, phone box
Thanet Street	Granite kerbs, coal holes outside 9, 14, 15, York stone paving
Whidbourne Street	Granite kerbs
Woburn Walk	Coal holes x 4 at centre of building outside 6 & 8, streetlights x 2, tree east of Woburn Walk

Detractors/Opportunity sites

Shopfronts of Merit

Burton Street	45
Cromer Street	116 The Boot PH, shopfronts in Cromer House, Moatlands House, White Heather House, Edward Bond House
Duke's Road	4-16 (even)
Judd Street	61, 63, 93, 95, 101, 114 Skinner's Arms PH
Leigh Street	3, 5, 6, 16, 17, Norfolk Arms PH

i)

Marchmont Street	31 The Marquis of Cornwallis PH, 39-49 (odd), 55-63 (odd), 73, 75-77, 81, 83, 85, 91 The Lord John Russell PH, 58-60 (even), 62, 64, 70, 72
Tonbridge Street	71-80 (consec) Whidborne Buildings x 1
Whidborne Street	5 McGlynn's PH
Woburn Walk	2-18 (even), 1-9 (odd)

Key Views

View to the BMA from Cartwright Gardens
Views of the r/o terraces from nearby Streets
View west along St Chads Street
View along Leigh Street to Cartwright Gardens
View from Judd Street to St Pancras

Sub Area 14: Calthorpe Street/Frederick Street

Listed Buildings

Acton Street	24-32 (even), 36-42 (even), 64-68 (evens), 7-55 (odd), flank 5 Swinton Place
Ampton Street	11-39 (odd), 18-36 (even)
Ampton Place	4, 5, 6
Calthorpe Street	1-49 (odd), 2-50 (even)
Cubitt Street	32 Field Lane Foundation building, 34, 65
Frederick Street	12-72 (even), 1-7 (odd), 9-49 (odd), flank of 34 Cubitt Street
Gough Street	49, 64, 66
Gray's Inn Road	240-250 (even), 252 Calthorpe Arms PH, 256 Eastman Dental Hospital, 139-151 (odd), 165, cattle trough in front of 199.
King's Cross Road	45 - 63 (odd)
Pakenham Street	1 Pakenham Arms PH, 2, 3
Swinton Place	1- 3 (consec), 4, 5, flank of 35 Swinton Street, flank of 36 Acton St.
Swinton Street	5-17 (odd), 4-26 (even), 29-31 (odd), 35-65 (odd), flank of 1 Swinton Place
Wren Street	2-9 (consec), 11-20 (consec)

Positive Contributors

Acton Street	1, 2 Prince Albert PH, 3, 12-14 (even), 70
Argyle Street	106, 109, 110
Calthorpe Street	51
Cubitt Street	5
Frederick Street	2
Gough Street	50
Gray's Inn Road	137a, 153, 157-163 (odd), 233-241, 252a, 252b, 252c, Trinity Court, Calthorpe Project building, 276-298 (even)
Green Yard	
Guilford Street	1, 111
King's Cross Road	65, 67, 69, 101, 101b, 103, 105 Carpenter's Arms PH, 107-113 (odd), 115-125 (odd), 127-133 (odd)
Pakenham Street	4-17 (consec)
Swinton Street	1, 2, 3, 19-27, 28-34

Elements of Streetscape Interest

Acton Street	Granite kerbs, coal holes outside 18, 28, 38, 40, 42, 37b, 27, 11, 9, 39 & 49
Ampton Place	York stone paving, granite kerbs, cobbles, coal holes on south side
Ampton Street	York stone paving, granite kerbs, railings to park
Calthorpe Street	Granite kerbs, bell bollard, coal holes outside 9, 15, 29-35, 32, 34
Cubitt Street	York stone paving (some), granite kerbs, areas of cobbles
Frederick Street	Granite kerbs, York stone paving, coal holes outside 30, 32, 34, 35, 36, 38, 39, 40, 41, 45, 48, 52, 58, 60

i)

Gough Street	York stone paving, granite kerbs/pavoids, coal hole outside 66, bollard
Gray's Inn Road	York stone paving, granite kerbs, cobbles, streetlights, ornate gates to St Andrew's Gardens, bollards, old cattle trough 1885 (listed). coal holes
King's Cross Road	York stone paving, granite kerbs
Pakenham Street	Granite kerbs, bollards, cobbles
St George's Gardens	York stone paving, cobbles, statues, gravestones & memorials, boundary wall
Swinton Street	Granite kerbs, coal holes outside 37 & 45, York stone slabs
Wren Street	York stone paving, granite kerbs, coal holes, gates to St Andrew's Gardens, bollard

Detractors/Opportunity sites

Billboards on Gray's Inn, Gray's Inn Road
300-306 (even), 308-312 (even), 314-320 (even) Gray's Inn Road

Shopfronts of Merit

Acton Street	2 Prince Albert PH, Queen's Head PH
Frederick Street	1
Gray's Inn Road	137a, 244, 245, 245a Lucas Arms PH, 246, 248, 252, Calthorpe Arms PH
King's Cross Road	97-99, 101, 103, 105 Carpenter's Arms PH, 131
Swinton Street	63

Views

View from Ampton Street to Frederick Street
View along Acton Street to Percy Circus
Views to largely unaltered rears of listed terraces

i)

Appendix 4: Built Heritage Audit Plans (by sub area)

i)

Appendix 5: Amendments to the Boundary Considered