



Planning and Transportation Committee

Date: TUESDAY, 23 FEBRUARY 2016

Time: 10.30 am

Venue: LIVERY HALL

Members:

Randall Anderson	Oliver Lodge
Alex Bain-Stewart	Alderman Professor Michael Mainelli
David Bradshaw	Paul Martinelli
Dennis Cotgrove	Brian Mooney
Revd Dr Martin Dudley	Deputy Alastair Moss
Peter Dunphy	Sylvia Moys
Emma Edhem	Graham Packham
Alderman Peter Estlin	Judith Pleasance
Sophie Anne Fernandes	Deputy Henry Pollard
Deputy Bill Fraser	Alderman William Russell
Marianne Fredericks (Deputy Chairman)	James de Sausmarez
George Gillon	Tom Sleigh
Alderman Timothy Hailes	Graeme Smith
Deputy Brian Harris	Angela Starling
Graeme Harrower	Patrick Streeter
Christopher Hayward	Deputy James Thomson
Gregory Jones QC	Michael Welbank (Chairman)
Deputy Henry Jones	

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Lunch will be served in Guildhall Club at 1PM

John Barradell
Town Clerk and Chief Executive

AGENDA

- c) Adoption of Fleet Street, Whitefriars and Chancery Lane Character Summaries and Management Strategies Supplementary Planning Documents (Pages 1 - 206)

Appendices **a1-3, d)** and **e)** are available electronically as a supplementary pack, and some hard copies will be available in the members room and at the meeting.

For Decision

City of London Corporation

Fleet Street Conservation Area

**Draft Character Summary and Management Strategy
Supplementary Planning Document**

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Westerly view along Fleet Street from Ludgate Circus

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Introduction

The present urban form and character of the City of London has evolved over many centuries and reflects numerous influences and interventions: the character and sense of place is hence unique to that area, contributing at the same time to the wider character of London.

This character summary and management strategy provides an understanding of the significance of the conservation area by identifying and analysing its principal characteristics. It does not include specific detail about every building and feature within the area, and any omission from the text should not be interpreted as an indication of lesser significance. The character summary and management strategy has been prepared in line with the Historic England document *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011).

The original character summary was adopted in 1996. This document comprises an updated character summary and added management strategy. It was adopted as a Supplementary Planning Document (SPD) to the City of London Corporation's Local Plan on [INSERT DATE]. It should be read in conjunction with the Local Plan and other guidance, including *Conservation Areas in the City of London, A General Introduction to their Character* (1994) which has more information on the history and character of the City.



St Bride's Church

Character summary

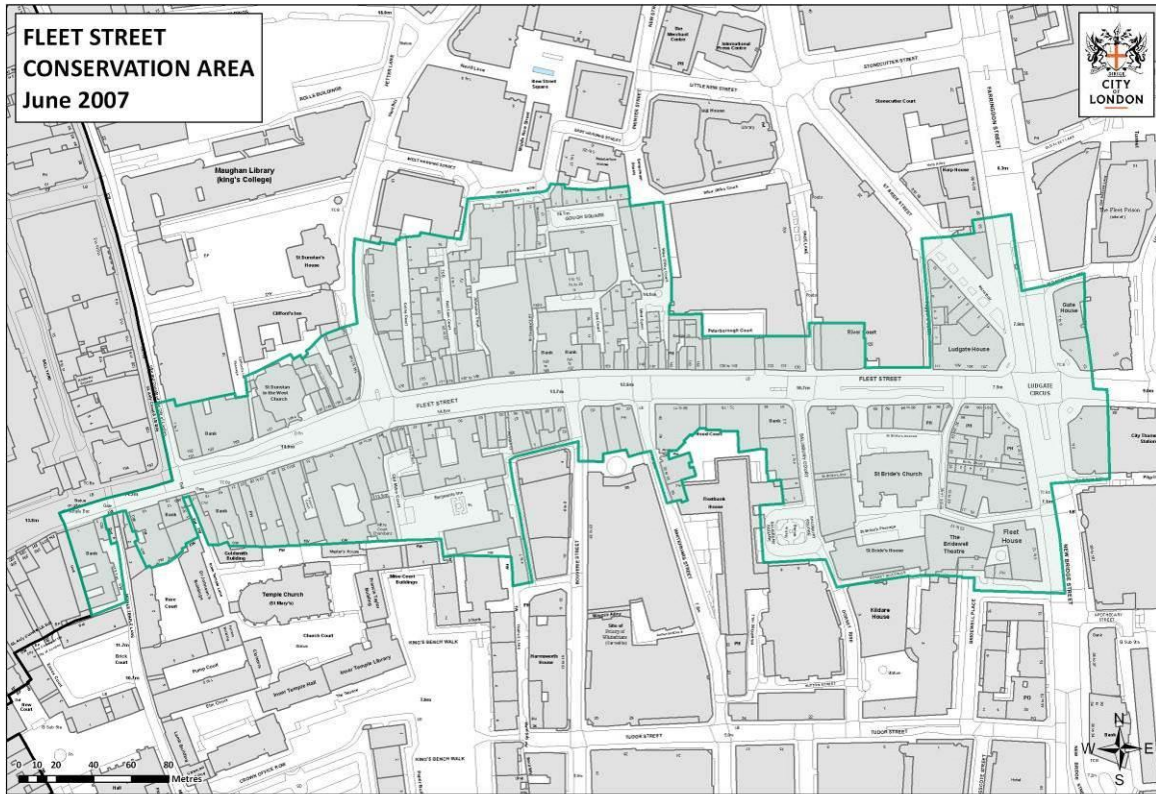
1. Location and context

Fleet Street Conservation Area lies in the west of the City of London (the 'City'). It lies to the north of the Temples and runs from the boundary between the Cities of London and Westminster eastwards to include Ludgate Circus and part of the west side of New Bridge Street.

The area's boundaries are defined by the Temples, Lombard Lane, Pleydell Street, the courtyards to the south of 65 Fleet Street and north of Fleetbank House, Salisbury Square, Dorset Rise, Dorset Buildings, Bridewell Place, New Bridge Street, Pilgrim Street, Ludgate Hill, Old Seacoal Lane, Farringdon Street, St Bride Street, Poppins Court, across Shoe Lane, Peterborough Court, Wine Office Court, Gunpowder Square, Pemberton Row, across Red Lion Court and Crane Court, Fetter Lane, Clifford's Inn, Chancery Lane and Fleet Street.

It is surrounded by conservation areas, including that covering the Strand in the City of Westminster, Chancery Lane to the north, Whitefriars and Temples to the south, and St Paul's Cathedral to the east. The boundary with the Temples Conservation Area to the south is considered particularly sensitive. The area boundary is located to the rear of No. 1 – 45 Fleet Street and Serjeants Inn; these buildings are generally of a scale and mass that respect the historic enclave of the Inner and Middle Temples.

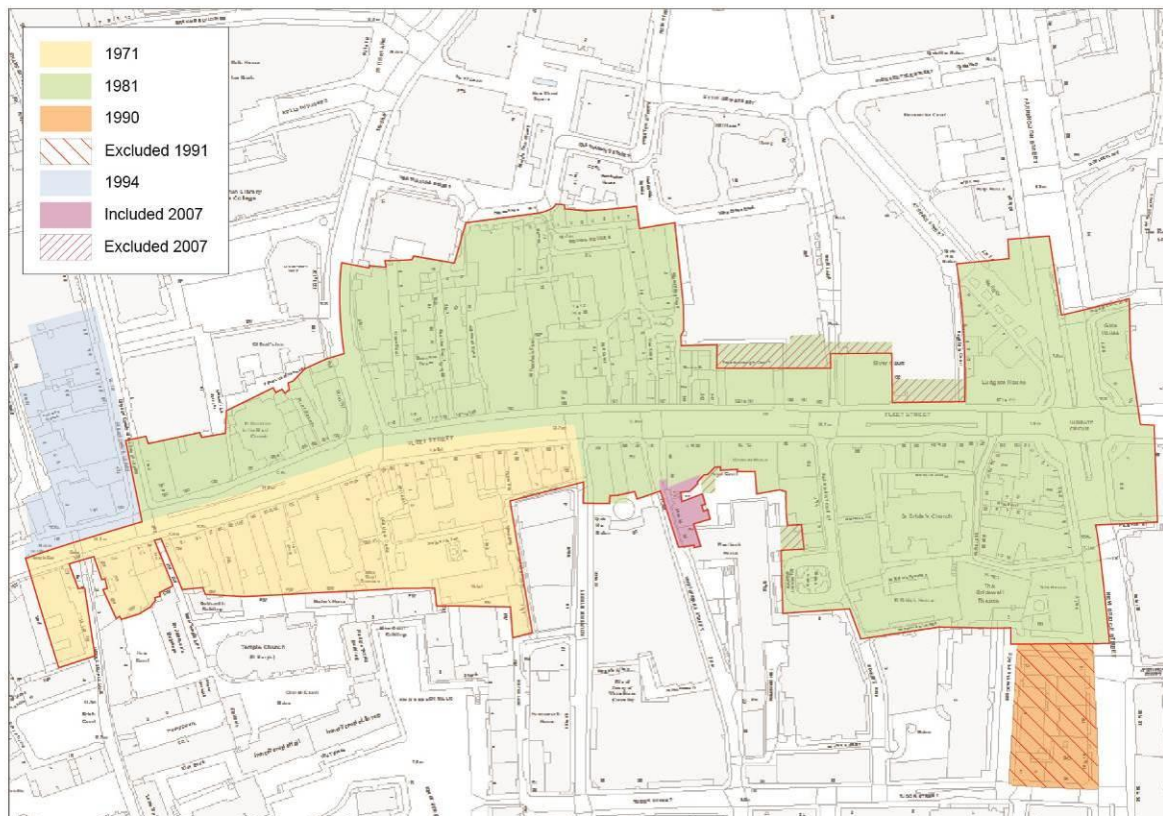
Fleet Street Conservation Area covers an area of 6.7 hectares. It is located in the Wards of Farringdon Within, Castle Baynard and Farringdon Without.



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(above) The conservation area boundary

(below) Map of boundary changes since first designation



2. Designation history

11 February 1971	Part of the present Fleet Street CA was designated in 1971 as Fleet Street South.
10 December 1981	The CA was extended substantially in 1981 to include the whole length of Fleet Street North and St Bride's.
1 February 1990	The boundary was further extended when the street block bounded by New Bridge Street, Bridewell Place and Tudor Street was added.
16 May 1991	Following a comprehensive review of the City's conservation areas, the 1990 extension was re-designated as part of an extended Whitefriars CA.
21 July 1994	A modification to the Fleet Street CA entailed a slight realignment of the boundary to exclude No. 5 Chancery Lane and the transfer of buildings on the western side of Chancery Lane to the City of Westminster. This was the result of a detailed review following local authority boundary changes on 1 April 1994. No. 5 Chancery Lane is now within the Chancery Lane CA.
14 June 2007	The 2007 Conservation Area boundary review saw inclusion of street space in Pemberton Row and a small space behind St Dunstan in the west, part of Procession House, 35-38 Whitefriars Street. Excluded from the conservation area were parts of Fleetbank House on Salisbury Square, non-listed rear parts of Peterborough Court and the Daily Express Building, and 116-119 Fleet Street.

3. Summary of character

The characteristics which contribute to the special interest of Fleet Street Conservation Area can be summarised as follows:

- The ceremonial grandeur and commercial bustle of Fleet Street, the broad, main route running east to west through the City;
- The evocative historic network of streets, lanes and alleys either side of Fleet Street, particularly to the north, which are contrastingly intimate;
- A variable urban grain with contrasts between broad main street, subsidiary alleys and formally planned Circus;
- An exceptional richness and variety in architectural styles and building ages, including 17th century timbering, narrow Victorian eclecticism, understated Georgian domestic frontages, dignified commercial architecture, and monumental 20th century newspaper buildings;
- The highly significant grade I listed churches of St Dunstan-in-the-West and St Bride's, which has perhaps the most recognisable of the City Churches' spires;
- The views of St Paul's Cathedral from Fleet Street and of St Dunstan-in-the-West backed by the Royal Courts of Justice from Ludgate Circus, both of which create a strong sense of ceremony;
- A long-lived association with the newspaper industry that unusually persists despite their recent departure from the area (for example, St Bride's church continues to be known as the Journalists' church);
- Associations with nationally significant literary figures such as Dr Johnson and Oliver Goldsmith;
- Associations with medieval institutions such as the Knights Templar, Whitefriars, the Inns of Court and the clergy, as well as current associations with the legal quarter;
- An area originally outside the City wall, developed since the Great Fire of London (1666) on what was formerly a low-density suburb on a key route between the City and Westminster.

4. Historical development

Early history

Fleet Street is named from the river Fleet, which flowed across its eastern end at Ludgate Circus (uncovered until the 18th century) into the Thames. The gentle incline and curve of the street reflect the Fleet valley's pre-urban topography and the former more northerly location of the Thames foreshore. Like much of the City, there is little evidence for human activity in the area before the Romans, although sporadic prehistoric finds have been made in the vicinity.

In the Roman period Fleet Street lay outside the Roman city boundary. The Roman city was founded on two low hills, and the western hill - Ludgate Hill - was bounded on its western side by the Fleet river. There remains a clear fall in levels to the east along Fleet Street down to Ludgate Circus, which marks the crossing of the Fleet valley. Further to the east, St Paul's Cathedral occupies its dominant position at the top of Ludgate Hill.

The current alignment of the street likely dates from the Roman period, when there was a western route out from the Ludgate over the Fleet River. The surrounding area was sparsely inhabited until the later Roman period, when it became a favourable place for villas (the remains of a Roman tessellated floor, probably from a villa, were discovered beneath St Bride's church). This suburban character would develop in the medieval period, when many institutions and residences of influential citizens were located here (see below). Roman archaeological finds to the west suggest the road was in regular use.

Following the demise of Roman occupation in the 5th century, the Saxon settlement of 'Lundenvic' was formed to the west. The locus of activity remained there until the late 9th and 10th centuries, when it declined and settlement was re-established within the Roman walls. Fleet Street was an important connecting thoroughfare between these settlements. Further evidence for Saxon activity includes the remains of a 6th century building discovered beneath St Bride's church (founded in the 11th century); its dedication and that of St Dunstan-in-the-West are of Saxon origin. The name 'Fleet Street' is recorded from 1002.

The medieval (1066 to 1485) period and 16th century

In the early medieval period Fleet Street began to develop an institutional and ecclesiastical character, and the area started to become more developed. Writing in the 12th century, William FitzStephen described the area as a 'populous suburb'. By the 13th century the area had been brought within the boundaries of the City, marked at the western end of Fleet Street by the Temple Bar.

The religious institutions of the New Temple (Knights Templar, 1185) and Carmelite Friars (Whitefriars, 1241) were founded to the south. The church of St Dunstan-in-the-West (known by c.1170, rebuilt in 1830 after road widening) jutted distinctively into the street at its western end. Prominent clergy including the Abbots of Faversham and Cirencester established Inns either side of the street, a combination of grand residence and place of education. Of these, the Bishop of Salisbury's Inn was the largest and most important, located on the south side of Salisbury Square; it was destroyed in the Great Fire and not rebuilt. From the 14th century onwards the area became associated with the legal profession, when Serjeants Inn and other legal

enclaves were founded. The Middle and Inner Temples were leased to lawyers after the Templars were suppressed in 1312.

For such figures and institutions, Fleet Street was conveniently located between the court at Westminster and the commercial centre of the City. This strategic position accounts for its long-standing association with the printing and publishing professions, beginning in the 16th century. The nearby presence of legal and educational establishments created a demand for printed literature, while the street's location between Westminster and the heart of the City would prove useful in newsgathering and reportage.

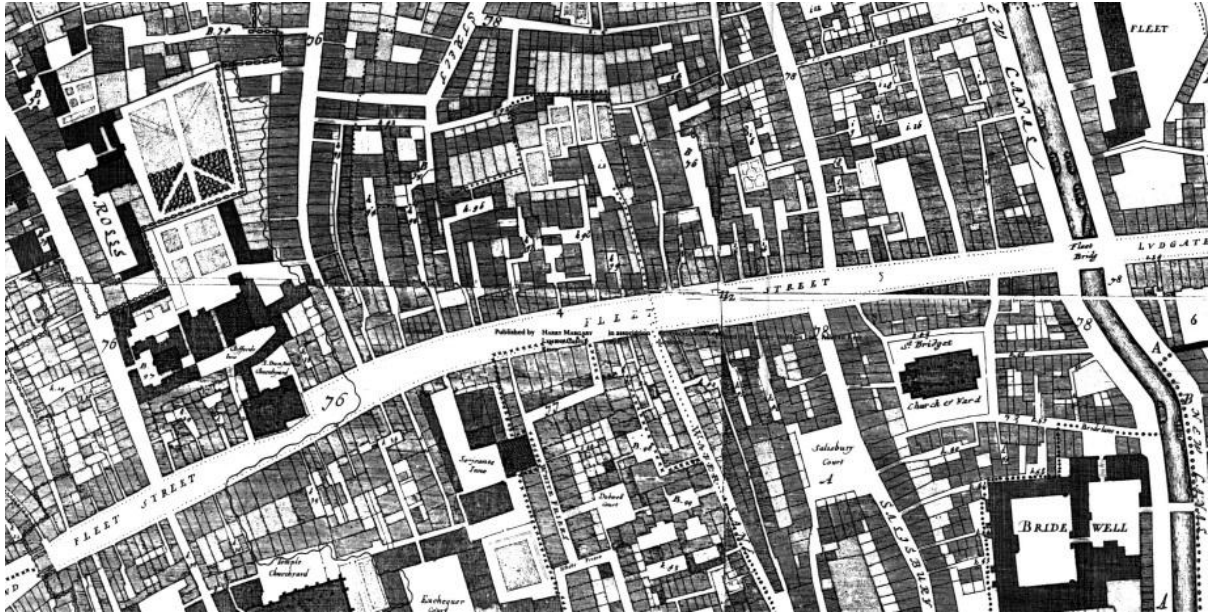
A colleague of William Caxton's, Wynkyn de Worde, moved to the sign of the Sun near Shoe Lane c.1500 and printed approximately 800 works until his death in 1535. Numerous other printers and publishers opened and operated businesses in the vicinity throughout the century, increasing the commercial element of Fleet Street. Together with the proliferation of taverns serving travellers to and from the City, the street began to acquire the bustle that it retains today.

Within the conservation area, some medieval establishments survive in place names, such as Salisbury Square and Whitefriars Street. The many narrow building frontages along Fleet Street are an evocative legacy of the building plots established during the medieval period. While building activity increased along the street, the flanking land remained open as fields, gardens or orchards. In Braun and Hogenberg's London map of the late 16th century, the street is distinctly more suburban than the city within the wall, with areas of green space clearly visible behind and beyond the buildings.



Braun and Hogenberg, 1560/72

Seventeenth and Eighteenth centuries



Ogilby and Morgan, 1676

By the 17th century the area was more urbanised and much of the remaining open space had been developed, creating a dense urban grain. To the north the surviving system of alleys and courts came into being, while to the south riverside land was parcelled up into tenements. The Great Fire in 1666 obliterated two-thirds of the street and its environs but was halted at Fetter Lane to the north and the Temples to the south. The street layout survived the Fire, with rebuilding following the same plots as before.

Some remnants of the late 17th century survive in the conservation area. These include the Tipperary (c.1667) and Old Bell (rear part c.1669) public houses and Nos. 5 & 6 Crane Court (c.1670) by Nicholas Barbon. The Cheshire Cheese was formed out of two 17th century houses, while No. 17 Gough Square, Dr Johnson's house, was built in c.1700 for a City merchant. St Bride's church was rebuilt to a more regular plan by Christopher Wren, with its renowned spire being added in 1701-3 and rebuilt after a lightning strike in 1764.

By the early 18th century, Fleet Street's religious and institutional houses had been largely replaced by commercial and residential buildings. The street became known for taverns, coffeehouses and places of entertainment, an example being 'Mrs Salmon's Waxworks', formerly located at or near No. 17 Fleet Street. Commercial activity continued to increase in the area, with banks such as Child's and Hoare's intermingling with the bookselling and printing businesses. The brick frontages of Nos. 33, 145 and 146 are characteristic of this period.

At this time Fleet Street was a scholarly and literary hub, notable for its associations with eminent figures across the sciences and the arts. A house in Crane Court was the meeting-place of the Royal Society until 1780. Dr Johnson, James Boswell, David Garrick, Oliver Goldsmith and many others mixed in the numerous coffeehouses and taverns. The Mitre and the Bolt-in-Tun were two such establishments, on the sites of what are now Old Mitre and Bolt Courts. Social activity in the street would persist with

the growth of the newspaper business in the area, heralded by the publication of the first daily, the Daily Courant, in 1702.

In 1760 the Ludgate was demolished, along with much of the City wall. The Fleet River had long been noxious and polluted from industries clustered along its banks (gaining the epithet 'ditch' in some maps), and in 1733 it was partially covered over. In 1739 a market was established on the covered portion, which ran between Holborn bridge to the Fleet bridge (the Fleet Street crossing). In 1766 the remaining part of the river down to the Thames was channelled underground, under what is now New Bridge Street. These changes erased the physical distinction of Fleet Street as a place originally outside the Roman and medieval walls.

Nineteenth century



O/S, 1869-80

In the Victorian period Fleet Street, like rest of the City, became more dominated by finance and commerce at the expense of a residential population, which had begun to relocate to other parts of London.

Infrastructure and public building works led to upheaval in the townscape during the 19th century. The Royal Courts of Justice by GE Street (opened 1882) occupied a very large plot at the western end, immediately outside the City. The street was widened in 1830-3, when St Dunstan-in-the-West was rebuilt by John Shaw, and again in 1878, when Wren's 17th century Temple Bar was replaced in 1880 by Horace Jones' existing memorial to it. At the eastern end, Ludgate Circus was formed on the site of the Fleet Bridge between 1864-9, creating a significant new element on the ceremonial route to St Paul's Cathedral. St Bride Street was laid out in 1871.

Road widening required the refronting of many of the buildings, whose medieval timber or Georgian brick facades were replaced by richly decorated frontages within the same medieval plot widths. Among these narrow and tall frontages, banks and insurance businesses were constructed with wide and grand facades, visibly intensifying the street's commercial character.

Following the repeal of stamp duty in 1855 (enabling a drop in newspaper prices and thus their mass consumption), the newspaper trade grew in vitality and stature and began to more fully dominate the commercial activity of the street. Purpose-built printing works began to appear in the surrounding streets, particularly to the north and east. Towards the end of the century, newspapers established their headquarters in the area, such as the Daily Telegraph at No. 135 in 1868. Printing works and offices were combined on large sites, usually with the offices fronting Fleet Street and the printing works located to the rear. Most of the Victorian press buildings have either been demolished or were rebuilt on a grander scale in the next century. Smaller-scale activity continued in the Courts, such as at No. 18 Red Lion Court, a rare survival of a printing works from this time.

The pub trade continued to thrive amid this activity, and many of the area's taverns became opulent. Writing in 1879, Charles Dickens junior remarked that: 'A tavern-street, as well as a literary centre, Fleet-street was and is'. The elaborate neo-Jacobite style of the Punch tavern, built in 1894-7, is a typical 'gin palace' of the period.

Twentieth and twenty-first centuries

The pace of change accelerated in the 20th century, which saw the boom of the newspaper industry on Fleet Street and its departure in the century's latter decades. Many of the smaller newspapers established modest offices that conformed to the old plot widths but announced themselves through prominent advertising, such as that which can still be seen on the mosaics at No. 186. There were also larger headquarters, such as the Daily Telegraph and the Daily Express buildings (built between 1928-31, the former in the Graeco-Egyptian style, the latter in the Modern), which combined offices and printing works resulting in very large floor plates that would be echoed by later developments in the area. Their size and opulence convey the growing power and influence of the industry.

During the Second World War most of Fleet Street escaped serious bomb damage but the areas immediately north and south were badly hit. The second half of the 20th century saw the construction of a number of large buildings over previously small plots, as a result of post-war rebuilding and the redevelopment of newspaper offices. The eighties and nineties saw the dispersal of the newspaper industry to sites in the Docklands and in other parts of London. In their place came other businesses who built large headquarters on the extensive sites left by the newspapers. Two examples are the Goldman Sachs building behind the Daily Telegraph headquarters, built in 1988-91 to designs by Kohn Pederson Fox, and No. 65, on a site vacated by the News of the World, built in 1988-9 to designs by the YRM Partnership.

Today, Fleet Street is a vibrant street enhanced by past religious, ceremonial and institutional associations and its links with the newspaper industry, with one of the longest ensembles of pre-war buildings in the City. It is part of the established processional route and the route of the Lord Mayor's show.

5. Spatial analysis



Red Lion Court

Layout and plan form

Fleet Street forms an obvious focal point for the conservation area. A number of secondary roads, such as Fetter Lane or Bouverie Street, connect with the main street. Intermingled with them are a network of smaller, tighter lanes and streets that open onto the street from the north and south. These create a high degree of permeability and dramatic shifts in scale.

A notable characteristic of the conservation area is the contrast between the length and breadth of Fleet Street and the dramatic reduction in size and scale of its subsidiary courts and alleys. To the north, the conservation area encompasses a hinterland of streets and courts that have retained their historic layout. Here, the street pattern has a crooked, incidental quality, with courtyards and squares connected by minute thoroughfares.

There is less intricacy in the layout to the south, but there are a number of subsidiary spaces that convey a similar sense of enclosure found. A vestige of the historic street pattern exists at Pleydell Street and Lombard Lane, while Falcon and Old Mitre Courts are redolent of those to the north. To the south-east, St Bride's Churchyard and Salisbury Square retain their historic configuration.

At the eastern end, Ludgate Circus forms a distinctive urban set-piece into which flow a number of larger roads, the legacy of improvement schemes from the late 18th century onwards. The broader, more expansive spaces created at this junction provide another contrast between Fleet Street and its narrow hinterland.

Building plots

The shapes and sizes of plots are varied and reflect the unplanned nature of development. A significant proportion of the buildings fronting Fleet Street retain narrow medieval plot widths, an important characteristic of the conservation area. Sequences of these frontages alternate with some later buildings of more expansive width and depth, creating a sense of rhythm in the streetscape.

Small historic plots are found in the system of courts and alleys to the north. Interspersed with them are larger, irregularly shaped sites that result from the combination of plots and 20th century development. These generally respect the street layout, although some historic thoroughfares were lost, such as Racquet Court underneath the Daily Express building, or Hanging Sword Alley under Fleetbank House. The small to medium sized plots in the conservation area are an important juxtaposition with the massive plot sizes just outside it; these were originally created for printing works in the 19th and 20th centuries and are now occupied by large offices.

Generally the building line is consistent along Fleet Street, although occasionally there are recessed areas – such as the churchyard at St Dunstan-in-the-West – and slightly projecting buildings, such as the Tipperary public house. These nuances contribute to the overall rhythm of the street scene. Building lines in the courts and alleys are generally regular despite the more intricate street pattern. At Ludgate Circus, the carriageways broaden and the concave faces of the quadrants provide a contrast to the generally linear street scene elsewhere.

Building heights

Overall, building heights in the conservation area vary between three and nine storeys, though the majority are of five or six storeys. Most constructed during the 18th, 19th and much of the 20th centuries are generally of this height. On Fleet Street, sequences of such buildings, typically narrow-fronted, have resulted in some consistency in roofline in parts of the conservation area. These sequences are mingled with developments of greater scale, an example being the run of historic buildings bookended by the Daily Telegraph building and No. 161-170 on the north side of the street.

A similar mix of heights can be found in the areas behind the main frontages of Fleet Street. To the north, court and alley building heights are more domestic, at four to five storeys, but again punctuated with taller modern development. At the eastern end of Fleet Street, large modern developments sit immediately behind the street with recessed upper storeys that conceal them from street view.

Many of the roof extensions in the conservation area have been set back to preserve the architectural character of the original buildings. Features such as dormer windows, chimneystacks, balustrades and gables proliferate at roof level, adding variety and interest to the street scene. The spires of St Bride's and St Dunstan's provide further visual landmarks (as identified in the City Corporation's Protected Views SPD).

The monumental newspaper buildings at the eastern end of the street are of a larger scale; however, this is mitigated by their recessed upper storeys and the descending gradient of Fleet Street as it approaches Ludgate Circus.

Views and vistas



Local views map

Distant and local views make a strong contribution to the character of the conservation area. The sinuous plan form of Fleet Street means that views along it are not open or formal vistas but rather evolving views, which develop sequentially as the observer moves along the street. This is particularly true of the view of St Dunstan-in-the-West approaching from Ludgate Circus and the view of St Paul's that is gradually revealed as the observer rounds the bend in the street. These long views are juxtaposed with more intimate views in and out of the subsidiary spaces north and south of the main route, such as the view of St Bride's south down Bride Lane.

The following illustrates the range of distant and local views which exist in Fleet Street Conservation Area. This list is not comprehensive, and the area provides further opportunities to capture long, short and kinetic views.

1. View east from the Cheshire Cheese (No. 145) towards St Paul's Cathedral
2. View west from Ludgate Circus towards St Dunstan-in-the-West
3. View east along Fleet Street from Child's bank (No. 1)
4. View south from Fetter Lane towards Mitre House (No. 45)
5. View of St Dunstan-in-the-West and No. 180-186 from across the street
6. View into Salisbury Court from the corner of Fleet Street and Shoe Lane
7. View of St Bride's spire framed by No. 85-88 Fleet Street
8. View of St Bride's east end framed by entrance to Bride Lane
9. View into Bride Lane from New Bridge Street
10. View south down Wine Office Court from outside No. 7
11. View of Dr Johnson's House from the east end of Gough Square

12. View east of Bolt Court from its north-west corner
13. View north of No. 18 Red Lion Court from the Fleet Street entrance
14. View of the east side of Crane Court from its northern entrance
15. View into Falcon Court from Fleet Street
16. View into Old Mitre Court from No. 5
17. View south of Ludgate Circus from St Bride Street
18. View south along New Bridge Street from Farringdon Street
19. View of No. 1-13 St Bride Street from No. 1-6 Farringdon Street
20. View of St Bride's spire from the north-east quadrant of Ludgate Circus
21. View north from Salisbury Square to Fleet Street
22. View south through the Inner Temple Gatehouse from Fleet Street

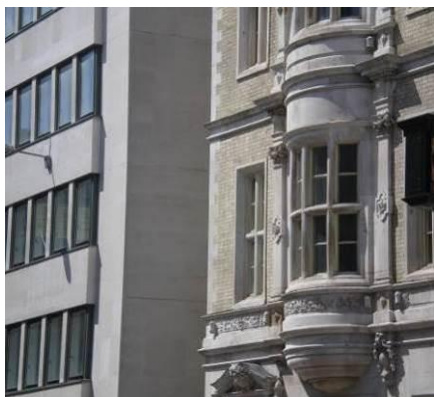
Though outside the City, the view of the Temple Bar memorial from the Strand is of great historic and aesthetic value.

Fleet Street is a critical viewing point for St Paul's Cathedral, an important consideration for development on relevant sites elsewhere in the City. Much of the street forms part of the Cathedral's setting. The Fleet Street Conservation Area is subject to the St Paul's Heights policy protecting the views of St Paul's Cathedral, in this case from Ludgate Circus. The north-eastern extremity of the area falls within the wider setting consultation area of St Paul's Strategic Views.



View no. 1: St Paul's Cathedral from the Cheshire Cheese

6. Character analysis



No. 187 & 188 (detail)



No. 143-44 (detail)



No. 120 & 130 (detail)

Fleet Street, north side

Of Roman origin, Fleet Street is a section of the ancient, ceremonial route connecting the City with the Palace of Westminster. It runs broadly east-west, rising gently from Ludgate Circus and curving gradually down towards the Strand. Historically an important route into the City, it remains a busy thoroughfare with heavy pedestrian and vehicular use. In this section, the buildings on Fleet Street are described from east to west towards the Strand, reflecting the original function of the street as a route out of the Roman city.

On the north side, the first third of Fleet Street is lined with large, 20th century buildings of a similar scale and mass. No. 107-111 forms part of the north-west quadrant of Ludgate Circus. Originally Thomas Cook's travel agency, it has generous stone Classical detailing that creates a sense of commercial grandeur at this end of the street. No. 120 is part of a large, modern development to the north of the street; it has a well-detailed stone-clad street frontage of proportionate scale to its neighbours, with recessed plant at roof level. Glass infill connects it with the former Daily Express building, a striking Art Deco building clad in black vitriolite panels relieved by strips of glazing. A powerful visual statement, its historic value, careful massing and appropriate scale mitigate the use of materials inconsistent with the wider conservation area. The street frontage is curtained and inactive, which has a negative impact on the street scene.

No. 130 is of a smaller scale and more traditional style than its neighbours. It has a well-detailed stone elevation with large window openings to the upper levels. No. 131 is part of a large, modern development to the rear and is plainer but of a suitable height. Mersey House (No. 133) introduces curved elements to the street, including a large, ground floor arched opening with well-detailed fenestration and a large stone bow window with mullions and transoms between austere, curved columns. The latter echo the use of giant, fluted columns on the former Daily Telegraph building next door (No. 135 to 141). This is in a Graeco-Egyptian style with Art Deco flourishes and a prominent clock; recessed bays between the giant columns add rhythm to the frontage. Like the Daily Express building, it has an inactive street frontage. The scale of these buildings is alleviated by their recessed upper storeys and the lower gradient of Fleet Street at this point.

A sequence of narrower 19th and early 20th century buildings of varying styles contrasts well with the large preceding buildings. The eclectic former King and Keys pub (No. 142) has a narrow frontage with two-storey central oriel window with Diocletian window and prominent gable above, an arrangement repeated elsewhere on the street. Mary Queen of Scots House (No. 143-144) has profuse Gothic details in richly decorated stone and a statue of Mary, Queen of Scots in a niche between the first floor bays. The two well-defined bays, with gables above, echo the medieval plot widths characteristic of the street. The Cheshire Cheese (No. 145) and its neighbour No. 146 have much simpler Georgian style brick frontages with sash window arches. The Cheshire Cheese has an attractive 19th century style shopfront and projecting lamp sign, while No. 146 provides access to Wine Office Court but has an incongruous modern shopfront that undermines the Georgian effect. Despite different styles, No. 142-146 are united by regular rectangular window openings and a similar scale.

No. 147 is a plain brick building whose height and basic window openings contrast uncomfortably with the buildings either side. This is offset at street level by an appropriate traditional shopfront. No. 148 returns to the scale and glazing arrangements of No. 145-146. It has white render with decorated tympanums to the upper windows and recessed dormers. No. 149 uses a range of architectural motifs and is a storey higher than its neighbours, though this increase in height is alleviated by a tapering gable. No. 150-151 has alternating bands of red brick and stone with a minimal detailing and different roofline treatments. Its mullioned windows echo those on No. 149. No. 152-153 is a plainly detailed, rendered building that is lower than its neighbours; its regular rectangular openings continue the general theme of this sequence.

Bouverie House (No. 154-160) begins a succession of wide-fronted, overly scaled 20th century buildings that dominate the remainder of the north side. The original building is subtly detailed in stone with 11 bays separated by large chamfered uprights and pilasters, creating a sense of verticality. Its recessed upper storeys are unbalanced by an ungainly three-storey block added in the 20th century. The right-hand portion of the ground floor has original fenestration, railings and signage. No. 161-170 is an extensive office block that is fundamentally out of scale with the conservation area, but this is redeemed to an extent by a regular pattern of window openings. St Dunstan's and Red Lion Courts are accessed through openings below, creating permeability that alleviates the monolithic scale. The incorporation of entrances to courts and alleys in street frontages is a key feature of the conservation area.



Narrow plots along Fleet Street, ultimately of medieval origin (No. 142-149)

No. 171-173 are narrow, eclectic frontages of 1903 and 1881 incorporating Classical and foliate detailing. The frontage of No. 173 has been included in the neighbouring postmodern office block (No. 175-176). This is of brick with ceramic detailing and curtain walling to the upper storeys, including above No. 173. The retention of No. 173's façade adds interest to the street scene and contrasts well with the modern frontages nearby. No. 175-176 turns the corner into **Fetter Lane**, with well-articulated facades in brick and terracotta that alleviate its scale. No. 5-11 Fetter Lane diverges in materials and detailing but it maintains the scale and vertical emphasis of its neighbour.

Returning to Fleet Street, No. 180 echoes No. 173 in materials and detailing, though its scale and facades are less well handled. The façade to Fleet Street is a postmodern interpretation of the narrow, eclectic facades of 184-185, which have central bays and curved and gabled roof treatments in the manner of other buildings in the conservation area.

No. 186 is constructed of glazed brick with stone dressings. Formerly the offices of newspapers including the Dundee Courier, it has prominent mosaic bands

advertising the names of the titles formerly resident within, creating valuable historic associations. Its crow-stepped gable complements those at 180-185. It has undergone recent sympathetic conversion and extension.

The church of St Dunstan-in-the-West was constructed between 1830-3 to designs by John Shaw Senior. The tower is of yellow Ketton stone, echoing the Bath stone of Hoare's bank, and its octagonal spire is an important focal point in views west along Fleet Street. Parts of the church (including a former Sunday school) are set back from the street, creating an open space behind railings that breaks pleasantly from the building line and allows the flank mosaics of No. 186 to be read. The street elevations add a wealth of interest to the street scene, containing well-carved Gothic detailing, ornaments from the demolished (1760) Ludgate, and a projecting bracket clock with strikers. The former Law Life Assurance (No. 187) is by Shaw Junior, and adds similar interest as an early example of the Jacobean revival style and a purpose-built insurance building. Yellow brick and fine stone detailing complement the church, while the roofline steps down appropriately to meet the church's tower. The groups of buildings either side of the church and to the rear form an important part of its local setting.

Between No. 187 and 188-190 is a small passage leading to the Clifford's Inn gatehouse by Decimus Burton, of stone in a 19th century Tudor style.

The north side concludes with two later 20th century buildings. No. 188-190 is the former Coutts & Co bank. A ground floor of black gabbro stone with large 'portholes' supports stone-clad upper storeys, with finely detailed rectangular window openings whose quantity creates a strong sense of rhythm on the frontage. No. 191-192 is of the same scale with pink granite cladding and projecting bays to the corner of the building. Though tall, the detailing of the buildings is well-executed and they are of an appropriate scale within this part of the conservation area.

Fleet Street, alleys and courts (N)



Wine Office Court



Gough Square



Crane Court

Despite later rebuilding, the system of courts and alleys north of Fleet Street correspond to their appearance on historic maps (such as those by John Rocque (1742) and Richard Horwood (1799, below), with some regularisation of building line. Much of the buildings themselves were lost to war damage and post-war redevelopment, but their replacements are generally consistent in the use of traditional materials and forms and follow historic building lines. As well as their historic value, the courts provide a series of intimate spaces and pleasing incidents in the townscape that contrast dramatically with the hubbub of Fleet Street.



Excerpt from Richard Horwood's map, 1799

Bolt Court

The Court is named from a now-demolished medieval Inn, the Bolt-in-Tun. Traditional brick and tiled elevations with sash windows frame an attractive pedestrian courtyard, enhanced by iron railings, traditional iron lamps, trees and planting. The former School of Illustrated Printing (No. 6) fills most of the north side, a 20th century building of brick with stone dressings and metal casement windows. It has an unusual timber doorcase with a prominent shell door hood that gives the frontage a rococo accent. No. 10 is a well-executed neo-Georgian office block of similar scale and materials to No. 6, while adjacent No. 3 has a 19th century frontage in the same style. No. 11 continues the traditional theme. Though varied in date, the shared style creates integrity within the court.

Crane Court

Crane Court has a group of 17th, 19th and 20th century buildings on the east side, consistent in materials and scale, while its west side is dominated by 20th century development. No. 5-6 are the earliest surviving buildings by Nicholas Barbon, the 17th century property speculator. They were constructed in 1670 of brick with sash windows and doorcases (restored after a fire in the 1970s) and importantly retain their late 17th century domestic appearance. To the south, No. 4 is a brick building that is appropriately scaled and detailed. No. 3 has bow windows at ground floor level and strip fenestration at first and second floors. Built in 1863, No. 2 has rendered brick and stone dressings with slender iron columns to first and second floors. No. 1 has a classical doorcase and fanlight, with bow windows to ground floor. Cumulatively, the buildings make a pleasing group, with interplay of details underpinned by consistent materials and scale. The Royal Society held its meetings here in the 18th century, commemorated by an orrery (solar system model) over the entrance arch.

Gough Square

The square was developed by the Gough family in the late 17th century. Dr Johnson's House (No. 17) stands on the west side, the only original part to remain. It is of brick with four bays of sash windows and two carved doorcases. The peaks of its tiled roofs and two chimneystacks are visible from street level. The other sides of the square are 20th century buildings in a brick neo-Georgian style of matching five-storey scale that successfully recaptures its 18th century appearance, though the deep window reveals of No. 12 are incongruous in this context. Historic granite setts, traditional railings, cast iron lamps and a silver birch tree all add value to the street scene. A statue of Hodge, Dr Johnson's cat, is at the east end of the square. Facing Dr Johnson's House is a small caretaker's lodge of later construction in sympathetic materials and over-large Baroque details. Between is a modest courtyard space bounded by a brick wall that enhances the intimate feel of the square.



Gough Square (detail)

Hen and Chicken Court

A narrow court entered through a passageway beneath No. 185 Fleet Street, the layout of which corresponds to its appearance on Ogilby and Morgan's map of 1676. Traditional brick elevations enclose a narrow rectangular courtyard, and the west side is formed by the flank wall of the building adjoining St Dunstan-in-the-West.

Johnson's, St Dunstan's & Hind Courts

These are smaller courts with plainer frontages. Johnson's Court is named after a tailor who lived there, but was also one of Dr Johnson's homes near Fleet Street. It consists mainly of the rear or flank elevations of other buildings, which are executed mainly in brick with stone dressings. Though much plainer, the court is sympathetic in tone and materials with the others, and retains its historic layout. The same can be said of St Dunstan's Court, which has elevations of ceramic tiles, brick and plain lintels to the windows, giving it a regular appearance. It provides an understated contrast with Bolt Court, to which it leads. Hind Court is similarly plain and traditional in materials.

Pemberton Row

The row forms a group of brick buildings facing the recent New Street Square development, forming a striking contrast. No. 5 is a plain, much-altered house of c.1700 with recessed dormers. No. 4 shares its width but has a more decorated brickwork elevation with a giant dentil cornice and extra two storeys. The large No. 1

has a traditional treatment but is incongruous in scale. Its materials and window openings are consistent with the other buildings in the row.

Red Lion Court

No. 18 is the former premises of Taylor & Francis, printers, built in the early 19th century. Its brick elevations with sash windows form a group with the similar rear elevations of No. 5-6 Crane Court, and create an intimate courtyard space enlivened by planting. On the wall of No. 18 is the historic signage of the printer Abraham Valpy, of the 1820s, which features a hand pouring oil into a lamp with the motto: 'alere flammam' (nourish the flame). The little enclave is a rare example of an early 19th century printers' premises, a type once very common around Fleet Street. The grade II listed K2 telephone kiosk at the southern end of the courtyard wall adds further interest to the street scene, particularly viewed from the south. No. 4-7 has a large brick and stone frontage that is appropriate in scale and detailing. No. 19 has a plain brick façade with regular window openings. No. 8 is of brick with a traditional appearance with a modern Georgian-style shopfront. No. 1 is a modestly scaled building with a plain, stucco frontage. Opposite, No. 20-24 are larger buildings of brick and stone whose scale and materiality is in keeping with that of other courts. No. 22-24 has some Tudor detailing, while No. 20-22 has large horizontal elements on the frontage at odds with its traditional materials.

Wine Office Court

The licencing office for selling wine was located here until 1666. Accessed through 145-6 Fleet Street, the southerly buildings in the court are of a traditional form and scale. No. 1-3 is a 19th century terrace constructed of brick with sash windows and lightwells framed by railings. Opposite is the flank wall of the Cheshire Cheese public house, also of brick and a similar scale with an attractive traditional shopfront and projecting lamp sign. Tiled roofs, brick chimneystacks and dormers are visible from street level on both sides and reinforce the Georgian effect. To the north, No. 9-10 is a modern building of brick with regular window openings and an incongruous brick loggia. The first home of the Press Association was located at No. 7, an 1860s building of brick with stone dressings and slender, barley-sugar columns to the windows. To the north, 1 Gunpowder Square has a plain brick elevation to Wine Office Court enlivened by small stone plaques depicting grapes and drinking vessels. Though more modern in appearance the north part harmonises with the south through shared materials and detailing.

Fleet Street, south side



No. 37 (detail)



View of No. 50



No. 22 (detail)

The eastern end of Fleet Street is characterised by large, 20th century buildings interspersed with Victorian frontages. No. 98-101 are a pair of late Victorian, five storey buildings sharing a Neo Jacobean idiom, banded brick and stone facades and horizontal floor alignments, which bend round into Bride Lane. No. 99, the Punch Tavern is notable for its elaborate tiled entrance design by Saville and Martin (1894-7), but this is undermined by street clutter and neighbouring inappropriate signage.

Across Bride Lane, Nos. 95-97 have an appealing lower scale unusual in the conservation area. No. 97 is a simple three-storey corner building that continues the earlier red brick and stone detailing. Its proportions are slightly compromised by an over-large modern shopfront. The Old Bell has a simple frontage of c.1897 with low, domestic proportions and a recessed tiled roof. The rear part of the building facing St Bride's churchyard dates to the 17th century. A traditional glazed and leaded pub front and traditional projecting sign compares favourably with the oversized modern signage and inappropriate awning at No. 95.

Nos. 88 – 94 form a group of buildings with varied detailing united by shared horizontal levels and scale. Built in 1900, Bartholomew House (Nos. 90-94, architects Huntley and Gordon) mixes Tudor and Classical motifs in banded red brick and stone. A prominent gable and triangular dormers animate the roofline, while an elaborate carved stone doorcase between large shallow arches adds interest at street level. No. 98 is plainer, but sympathetic in its use of red brick and stone detailing. Its steep mansard roof has incongruous projecting roof lights. No. 88 is the former offices of the Birmingham Post, built in 1900 of Portland Stone. Its rusticated ground floor and low-key Classical detailing are shared with the next two buildings on the street.

Built originally for the Press Association, No. 85 became better known as the Reuters building, designed by Edwin Lutyens and built between 1934-8. With the Express building opposite it is a powerful expression of the street's historic associations with journalism. The building's detached site, careful detailing and recessed upper storeys help to alleviate its large scale, which is incongruous within the wider context of the conservation area.

Nos. 70 – 81 are three large, wide-fronted buildings of the 20th century that share different forms of pilaster, giving them a strong vertical emphasis. Barclay's Bank has grand Ionic pilasters above a rusticated stone ground floor with giant volutes on the keystones. Nos. 72-78 has giant stripped pilasters with minimal art deco-style capitals. Between them is a lively proliferation of white glazing bars and green spandrels that contrasts well with the muted stone detailing of the previous buildings. The three large bays of No.70 are divided by giant, slim pilasters in a postmodern style, economically detailed with Ionic capitals echoing those on Barclay's bank. The building appears over-scaled within its immediate context, and the dark curtain walling between the pilasters creates an overbearing effect.

Between Whitefriars Street and Bouverie Street there is a stylistically varied group, united by shared horizontal floor levels and narrow fronts, that begins a long sequence of similarly scaled buildings. No. 67 was built in 1930 with a curved corner and regular window openings with deep reveals. A row of dormers at roof level have bulky, overly prominent heads. The Tipperary pub was built in 1667, slightly crooked window details hinting at this age. It has a later, traditional pub frontage and stuccoed upper floors on a narrow historic plot. No. 65 was constructed in 1988 on the former News of the World site. Its frontage to Fleet Street is clad in grey and black granite, and its rectangular window openings and slightly recessed bays complement its neighbours. An archway provides access to a larger building to the rear. On the corner is the former Scotsman building of 1921, whose stone, five-storey elevation reads as a bookend with No. 67. It has low-key, successful modern signage to the ground floor.

A former Lyons café, No. 61 has well-executed white faience and foliate details in an Edwardian renaissance style. The effect is undermined by inappropriate uPVC windows. No. 60 is an assortment of Georgian-style sashes over a stone-clad first floor with timber mullioned windows and large, traditional shopfront. No. 58-59 share banded red brick and stone dressings and rectangular window openings. 59 has a traditional shopfront (currently inappropriately painted) and 58 is a storey lower. No. 56-57 was formerly the Glasgow Herald offices, built in 1927 of seven storeys with an eye-catching bronze-painted bow window and elaborate art deco detailing, including stone thistle and Saltire carvings. Its seven storey height is incongruous among its neighbours, which are four to five storeys tall. No. 55 is of brick with simple stone detailing in a subdued Georgian style. No. 54 is stone with minimal detailing but contains strongly vertical chamfered uprights that create a sense of verticality together with No. 55's pilasters. Completing this sequence of tall, narrow and varied buildings is No. 53, built in 1906 with Gothic stone detailing and eclectic green and crimson diapered brickwork. Ceramic chimneystacks and a triangular dormer add interest to the roofline.

The former Norwich Union Insurance building (Nos. 49-50), an accomplished Baroque composition by Jack McMullen Brooks, has a contrastingly generous plot width. Elaborate detailing, including a rusticated ground floor with central sculpture niche and upper column screen, ensure the stone materiality and wide front do not become monotonous. One of the archways frames a view of the post-war Neo-Georgian Serjeants Inn behind the building. At El Vino, No. 47, there is a well-preserved Edwardian shopfront with curved glass and gold lettering on a black fascia. An ornamental projecting sign is well detailed and adds interest to the street.

Together with No. 46 it has simple red brick upper floors with banded stone detailing, an effective contrast to No. 49-50. No. 46 has the lettering: 'London News Agency LTD' at second and third floors, an attractive remnant of the street's journalistic associations.

Mitre House (No. 44-45) and No. 40-43 are both early 20th century buildings with a similar three bay, six storey composition and strongly vertical emphasis derived from the use of pilasters. Mitre House has a white fenestration and bronze spandrel arrangement reminiscent of that at No. 72-78. Access to Mitre Court is provided at ground floor between two poorly designed modern shopfronts. No. 40-43 is slightly higher but complementary in scale and appearance. Its projecting iron balconies mirror the effect of its neighbour's bronze spandrels. Both buildings rise a storey higher than their neighbours but this is a modest increase in scale that adds rhythm, rather than discordance, to the roofline.

One of the earliest purpose-built banks in Britain, Hoare's Bank (No. 37) was constructed between 1829-30 to a restrained Classical design by Charles Parker. It is a satisfying composition whose seven bays vary the rhythm of the street, with the use of Bath stone providing a warm contrast to the grey stone and brick of neighbouring buildings. It is smartly set back from the street behind iron railings.

There follows an alternating sequence of narrow and wide frontages and styles. No. 33 has a narrow Georgian brickwork frontage with sash windows and rubbed brick flat arches. Its simple effect is compromised by an inappropriate modern shopfront at ground level. By contrast, No. 30-32 has a wide stone frontage in a mixed French/Queen Anne idiom. Its three canted bays, wealth of stone detailing and projecting triangular dormers are an exuberant contrast to Hoare's. The former Promoter Insurance (No. 29) has an eclectic, narrow frontage of the 1860s with disproportionately shrunken upper storeys. Temple Bar House (Nos. 23-26) has granite lower floors and stone upper floors whose Classical details conform to the general theme of the street. The Cock Tavern (No. 22) has an extremely narrow mock-Tudor frontage of 1912 with faux timbering and a prominent gable. There is a positive contrast between its scale and that of its larger neighbours.

No. 21 was formerly the London and Provincial Law Life Assurance. Built in 1853 to designs by John Shaw Junior (who designed other buildings on the street), it has understated Classical details with French influences. No. 18 is the former Goslings bank, built c.1898 to designs by AC Blomfield reminiscent of Child's Bank further east. It is a good neoclassical composition that complements No. 21 in materials and general theme. Their smart street frontages form a group with the K2 telephone box opposite. The jettied, timbered Inner Temple gatehouse has richly carved oriel windows and is a notable interlude between buildings of predominantly stone, Classical detailing (**n.b.** both this and the Middle Temple gatehouse are located in the Temples conservation area, but front Fleet Street).

No. 16 has an extremely thin frontage that freely uses Classical devices and steps up in scale between the gatehouse and No. 14. The latter is the former Union bank of London, a plain Classical composition. It is joined to No. 16 by the thin street frontage of a building to the rear. Both buildings have original painted timber fenestration at ground level that adds interest to the street scene.

The former Legal and General Assurance (No. 10) has a lavish red brick and terracotta frontage, large rusticated ground floor and prominent off-centre gable at roof level. The building uses a varied palette of colours, materials and renaissance detailing. While more richly decorated than its neighbours, it shares their rectangular window openings and Classical idiom. The Middle Temple gatehouse has a prominent Classical frontage of rusticated ground floor, giant stone Ionic pilasters and large upper pediment with dentil cornice. The date 1634 is carved under a painted lamb motif on the central keystone. No. 3 echoes the former's use of stone quoins but is much plainer in appearance, with large rectangular window openings and unsympathetic later window surrounds at first floor level. The former Child's bank (No. 1) is built of stone with large Corinthian columns above a rusticated stone floor with vermiculated detailing. It maintains the scale of its neighbours, and forms a dignified group with the Temple Bar memorial and Royal Courts of Justice opposite.

Fleet Street, lanes and courts (S)



Salisbury Square



Old Mitre Court

The courts and alleys south of Fleet Street are more varied in proportion and intimacy, with large 20th century developments having removed much of the intricacy of the street layout. Nevertheless, there are a number of subsidiary spaces to the south of the street within the conservation area that are described below.

Falcon Court

This court is reached between No. 30-32 and No. 33 Fleet Street, the latter being the former premises of publishers John Murray, who are commemorated by a plaque to the right of the entrance. It is a small, intimate space fronted by neo-Georgian barristers' offices constructed after the war. The buildings on the east of the court are lower in scale than those on the west and different in style (neo-Georgian for the former, Jacobean for the latter) but are unified by the use of brick with stone dressings.

Old Mitre Court/Serjeants Inn

Entered beneath Mitre House (No. 40-43 Fleet Street), Old Mitre Court is named after an Elizabethan Inn on this site. A relatively plain back land space, it is fronted by the subsidiary elevations of surrounding buildings. These generally consist of understated brick with sash windows and stone dressings. Mitre Court Chambers (No. 4) was constructed in the early 19th century and is of yellow brick with stone dressings and a modern stone doorcase with a Bishop's mitre carved in the centre. It faces a

courtyard that is enclosed on the other sides by the post-war buildings of Serjeants Inn, a neo-Georgian set of offices (now a hotel) built in red brick with stone dressings. Though of different periods, the ensemble is stylistically and materially unified.

Pleydell Street, Pleydell Court and Lombard Lane

These three thoroughfares form a remnant of the historic street layout, visible on Ogilby and Morgan's map of 1676 (as 'White Friers').

At the corner of **Pleydell Street** (formerly Silver Street) and Bouverie Street, No. 62 is of a Jacobean style in red brick with an original shopfront at ground level. The north side of Pleydell Street thereafter consists of elevations sharing white stucco treatment to their ground floors with brick upper floors and regular window openings. At the western end of the street is a frontage of similar scale and proportions but with larger, rectangular window openings with spandrel panels at the upper level.

Pleydell Court provides a connection to Fleet Street, and is a tight alleyway fronted by brick walls and sash windows. The frontages are generally harmonious in scale and detailing and both street and court have a narrow intimacy reflecting their historic origins.

The majority of **Lombard Lane** is occupied by the rear elevation of the Serjeants Inn complex: neo-Georgian frontages of brick with stone and rubbed brick dressings. These are of a regular, understated character that reinforces the historic sense of the street. No. 4-7 is a brick warehouse building with regular openings that adds variety to the street scene but with complementary materials and scale. Further value is added by the granite setts with which the lane is paved.

Whitefriars Street

After the curtain walled flank of No. 69-71 Fleet Street, No. 36-38 is a return to traditional materials and detailing, with stone-clad ground and first floors and a brick and stone elevation thereafter. It is modestly detailed with simple classical motifs. The former Coach and Horses pub (No. 35) has a brick Queen Anne frontage with an original shopfront. The traditional materials and sympathetic scale of the two buildings add interest to a street otherwise characterised by large, modern developments. **Hanging Sword Alley** is a modern thoroughfare whose name commemorates a 16th century route on the site of the present Fleetbank House.

St Bride's Churchyard and Bride Lane



St Bride's east elevation

St Bride's Avenue

Bride Lane

The site of St Bride's church has been occupied since the Roman period. Wall fragments from the 6th century together with a Celtic dedication indicate the church was founded before the Norman Conquest. After the medieval church was destroyed in the Great Fire, the present building was constructed to designs by Wren between 1671 and 1703. The church is surrounded on all sides by buildings of traditional materials and scale lining narrow thoroughfares that have an intimate, historic feel, described below. The spire is particularly notable – the diminishing stages said to have influenced wedding cake design – and can be appreciated against a relatively uncluttered skyline, particularly when viewed from the south-east. It is colloquially known as the 'Journalist's church', and has significant associations with the newspaper industry.

Bride Lane is a narrow thoroughfare that is an important contrast to the surrounding large primary streets. Views down the lane from these streets are of evocative combinations of historic buildings. The view from Fleet Street of the east end of St Bride's framed by the narrow lane is particularly notable, as is the view of the spire between No. 85-88 Fleet Street.

Bride Lane's entrance from New Bridge Street is framed by the 20th century columns and bow windows of Fleet House and the contrasting large, round-headed brick bays of 6-7 New Bridge Street. These tall buildings create a sense of enclosure that is softened by the lower scale of the buildings further down the lane. The former St Bride and Bridewell Schools (No. 16-17) were built in 1840 of yellow brick with stone dressings, in a style reminiscent of a Nonconformist chapel. Its height and materials are matched by the wider frontage of St Bride's Institute (No. 12-14). This has a Queen Anne flavour with Classical motifs and stone dressings, and is a well detailed, satisfying composition. Its first three bays are a contrasting mixture of ceramic tiles, iron columns and large glazing.

Bride House (No. 18-20) is a 20th century building of sympathetic brick with stone dressings on the corner of the lane. Understated details at ground and first floor level add interest to the street scene, including rusticated brickwork and herringbone brick panels with iron balconies above. A mature plane tree opposite provides a welcome green element. Nos. 22-24 share materials, style and scale with Bride House but are plainer in detailing. They have an assemblage of well-maintained traditional

shopfronts at ground level that enhance the quality of the street scene. The run of brick elevations contrasts well with the formal stone architecture of St Bride's east end.

Opposite, No. 87 Fleet Street has a carved doorcase that enlivens the frontage to Bride Lane. The high wall of the churchyard that faces the buildings provides a pleasing sense of enclosure along the lane. **St Bride's Avenue** is a narrow thoroughfare along the north side of the churchyard. Reached by steps up from Bride Lane, the rear of the Old Bell forms an evocative group with the church and yard. The other frontages along the avenue are of a larger scale but have appropriate red brick and stone facades.

Salisbury Court and Salisbury Square

This small road leads to Salisbury Square, named after the Bishop of Salisbury's Inn, a prominent medieval mansion that stood on the south side. The east side of the road is taken up by the flank elevation of the Reuters building, whose regular deep window openings and stonework contrast pleasingly with the varied materials and styles of the buildings opposite.

After the Classical Barclays Bank (described under **Fleet Street, south side**), Greenwood House (No. 4-7) is of a red brick Queen Anne style with fine brickwork decoration, carved stone ornament and large white oriel windows below gables in its three bays. On one of the brick piers, a shield carved with three casks and a chevron indicate the building was formerly the premises of the Vintners' Company. The first edition of the Sunday Times was edited here, commemorated by a blue plaque.

No. 8 is a narrow-fronted brick building with stone detailing and slender cast iron columns halving the wide window openings, which diminish in height to each floor. The window openings echo those on its neighbour. No. 1 **Salisbury Square** is a 20th century reconstruction of a Georgian building. It has red and brown brick with regular sash window openings generally echoing the materials of the Court. In the centre of the square is a granite obelisk originally located at the northern end of Ludgate Circus. Around it, planting and trees form an attractive setting to No. 1.

The east side of the square has two red brick and stone gatehouses from the now demolished Bell's Buildings (1908) that have been incorporated in St Bride's House. The latter has piers of brown brick separating strips of dark glazing and extends behind to face St Bride's church from the south.

Ludgate Circus



South-west and north-west quadrants of Ludgate Circus

Ludgate Circus was formed between 1864-9 and its buildings were constructed in the 1870s. It replaced the Fleet Bridge, which crossed the (now underground) river at this point, with a formally planned set-piece of a type hitherto absent from the area. The north-west, north-east and south-west quadrants survive from the 19th century, while the south-east quadrant was destroyed by bombing in WWII and was rebuilt in the late 20th century. At this time the centre of the carriageway was raised for Thameslink infrastructure works.

The well preserved historic architecture and rooflines of the three Victorian quadrants make an important contribution to the conservation area. The Circus has Fleet Street's interplay of different materials and architectural devices, set in a grander context created by the concave facades and confluence of the roads.

The north-east quadrant has a lively Franco-Classical frontage in yellow brick and stucco with dormer windows crowned by bristling iron finials. The north-west quadrant is predominantly Classical with decorative flourishes and a similarly rhythmic roofline of dormers and chimneystacks. The south-west quadrant has a more delicate character with a distinctive arrangement of chimneystacks and dormers with rococo accents. The stone-clad modern south-east quadrant completes the Circus in a similarly scaled, appropriately understated manner. The form of the Circus could be further reinforced in the treatment of hard landscaping.

St Bride Street/Poppins Court

No. 2 St Bride Street is a compact flat-iron shaped building of red brick, stone dressings and round headed windows that animate the elevations. It has an attractive carved stone doorcase on the thin end. No. 5-13 is a terrace of brick and stone dressings, whose run of pointed dormers animate the roofline. It has well-executed strips of red terracotta detailing. No. 3 has a large, prominent gable that echoes the small triangular dormers of its neighbour. It has rectangular window openings divided by stone mullions, and is an effective transitional building towards Ludgate Circus. To the rear is Poppins Court, a narrow thoroughfare down to Fleet Street. No. 5 has plain 19th century brick elevations with regular window openings and timber fenestration, while No. 1-4 shares this style but is of white glazed ceramic tiles and incorporates traditional shopfronts. The Court's intimate scale and plain elevations contrasts well with the bustle of the main street.

Farringdon Street

No. 1-6 is of brick with stone dressings. Its muted detailing is an effective prelude to the north-east quadrant of Ludgate Circus, which it neighbours. It has a late 20th century roof extension and mansard above its cornice line of appropriate scale and detailing.

New Bridge Street

Part of the south-east quadrant of Ludgate Circus, No. 110 has sympathetic stone cladding over recessed glazing. The wide-fronted Albion public house (No. 2-3) is a storey lower than the neighbouring south-west quadrant but is of complementary proportions and detailing. No. 4 is narrower but shares the height and some detailing of the Ludgate Circus buildings. It provides access to pedestrian Bride Court at ground level. No. 5 is similarly narrow but is a storey higher, with plain detailing enhanced by an ornamental iron balcony. No. 6-7 is a wider, three-bay, five-storey building of dark red brick with red brick dressings and a slate mansard. It is a well detailed building whose scale is appropriate to its neighbours. Fleet House (No. 9-12) is a large 20th century office block that has fenestration and spandrels arranged between stone piers that give a strongly vertical effect. In 2014 conditional planning permission was granted for the redevelopment of the site.

Bridewell Place

The buildings on the north side of the street are within the conservation area boundary. For the flank elevation of Fleet House 9-12 New Bridge Street), see **New Bridge Street**. Next to it is the St Bride's Tavern (part of the Fleet House development), a stone-clad 20th century building with a large central bow window echoing that at No. 56-57 Fleet Street. In scale it mediates effectively between Fleet House and No. 2 Bridewell Place. The latter is the former St Bride's Vicarage, designed by Basil Champneys in 1888. A pleasing red brick composition in a Queen Anne Style, it has lively pedimented dormers and brick detailing that add rhythm and interest to the street scene.

7. Land uses and related activity

Fleet Street is one of the City's five designated Principal Shopping Centres, and contains a rich variety of shops, restaurants, pubs, wine bars, banks, building societies and various agencies. These are primarily at ground floor level, but also occupy space in basements and on upper floors. These activities make a fundamental contribution to the richness and vitality of the area's character. Where shopfronts and signs are of a traditional or complimentary design, they make a positive contribution to the appearance of the conservation area.

There remains a legal and clerical flavour to the area, thanks to the presence of the nearby Temples and Serjeants Inn within the boundary. Many buildings continue to be occupied by legal firms, and proximity of Lincoln's Inn, the Temples and the Royal Courts of Justice all create strong associations with the law.

Evidence of the former proliferation of printing and publishing businesses is less obvious (apart from No. 18 Red Lion Court and No. 33 Fleet Street – see section (6)), but the association with journalism is strongly present in the streetscape, the numerous surviving newspaper buildings being prominent landmarks today. There are now numerous banking, accountancy and law firms occupying sites in Fleet Street's hinterland.

There are some buildings in residential use, although these account for a comparatively low proportion overall.

8. Architectural character



NE quadrant of Ludgate Circus



No. 144 & 145 Fleet Street

Architects, styles and influences

Architectural variety is one of Fleet Street's fundamental characteristics, creating a stimulating street scene of exceptional richness and interest, with a bustling and at times riotous quality. This is almost entirely down to happenstance rather than design; even in the formally planned Ludgate Circus, frontages are expressed differently. Within this variety are a series of thematic combinations, discussed below, that give consistency to the street scene.

Many of the narrow medieval plots were given sympathetic and imaginative frontages in the Victorian and Edwardian periods, often in an eclectic style. The aforementioned buildings of Ludgate Circus are examples, as are No. 142, No. 53, No. 29 and Nos. 184-185 Fleet Street. Additionally, many buildings freely combine the relieving arch, Diocletian window, gable, Palladian window and projecting oriel window devices, creating some consistency through the street. Many of the large window openings at high level were created to provide maximum illumination for composers setting out newspaper pages.

Other narrow frontages are plainer in design. Some date from the late eighteenth and early 19th century, offering examples of the plain brick frontage that would have been the precursor to livelier re-fronting (e.g. No. 33 and No. 145-6 Fleet Street). The courts and alleys leading from Fleet Street are characterised mainly by this sort of frontage, interspersed with plain 19th century warehouses and 20th century neo-Georgian buildings.

The grander buildings of the 19th century, usually banks, have more formal architecture that contrasts with the eclecticism elsewhere. Good examples are No. 37 (Hoare's Bank), No. 18 (former Gosling's Bank) and No. 1 (former Child's Bank) Fleet Street. Their more composed Classicism is echoed along the street by the use by smaller frontages of pilasters, rustication, pediments and other devices. Other

larger frontages imaginatively combine motifs, materials and styles to create eye-catching compositions such as No. 10 and No. 30-32 Fleet Street. Further styles include the Queen Anne revival, found at the St Bride's Institute and No. 2 Bridewell Place.

Architectural innovation is to be found on Fleet Street: No. 187, by John Shaw Jun. (c.1834), is a very early example of the Jacobean revival style, while the Daily Express building by Sir Owen Williams (1930-3) is said to be the first curtain-walled building in England. It is also an example of a building whose significance transcends the inconsistency of its scale and materials with the wider conservation area. The Daily Express, Telegraph and Press Association buildings are obvious products of journalism's boom years, but there are a number of surviving smaller offices, such as those of the Dundee Courier (No. 186), Birmingham Post (No. 88) and Glasgow Herald (No. 56-57) that hint at the extent to which the industry dominated the street.

Later architecture is either contextual or plainer. Some postmodern buildings include details such as gables, oriels and pilasters that sympathise with earlier buildings along the street, though the quality of their execution varies. The Fleet Street frontage of No. 65 is an example of successful integration of modern development within the existing street scene.

Building ages

Buildings in the conservation area date from the 17th century onwards. The earliest is the Inner Temple gatehouse, which dates to c.1610. There are a handful of survivals immediately post-Great Fire, such as No. 5-6 Crane Court, the Tipperary and St Bride's church. There are a similarly small number of buildings from the 18th century. Dr Johnson's House and No. 33 Fleet Street are examples from this period.

There is a proliferation of buildings from across the 19th century; Hoare's (No. 37 Fleet Street) and St Dunstan's church were constructed in the 1830s while the later part of the century saw the redevelopment of many plots in the area, some resulting from road widening schemes. The end of the nineteenth and beginning of the 20th century was an especially prolific period from which many buildings survive in the area. The Victorian parts of Ludgate Circus, the St Bride's Institute, the former Child's Bank and No. 184-185 Fleet Street are all representative examples.

The 20th century is well-represented, with buildings dating from Edwardian, interwar, post-war and later decades. Examples include No. 61 Fleet Street, the former Daily Express building, No. 161-170 Fleet Street, and No. 180 Fleet Street.

9. Local details

Architectural sculpture



Sculpture of Mercury, Telegraph building

There are many fine examples of architectural sculpture in the conservation area, mainly on commercial buildings. These take the form of decorative relief motifs, lettering, sculptural groups and ornamental features that are a key enhancement of the conservation area. Embellishing the principal elevations of buildings underlined the use of the building, identified its occupant, conveyed prestige or simply enriched it.

The former King Lud public house (north-east quadrant of Ludgate Circus) has sculpted crowned heads at roof level between dormers, while Ludgate House (north-west quadrant) has profuse carvings of cherubs and portrait heads. Cherubs are also found above the doorcase of No. 92 Fleet Street, the work of Gilbert Seale.

The Daily Telegraph building has twin Art Deco sculptures of the Roman messenger god Mercury over its main entrance, while the Press Association building has a bronze statue of Fame (by William Reid Dick) in the same position. Both entities have evident journalistic connections. The former Glasgow Herald building (No. 56-57) has carved thistles and Saltires (found elsewhere at No. 130) displaying its Scottish connection.

The frontage of No. 4-7 Salisbury Court is decorated with foliate carving and a shield carrying the arms of the Vintners' Company, indicating it was their headquarters. Mary Queen of Scots House has a statue of the eponymous queen in a central niche at first floor level. No. 50 has an allegorical sculptural group, 'Justice with Prudence and Liberality', by A. Stanley Young at the centre of the ground floor. The Temple gatehouses bear sculptural reliefs of their emblems: Pegasus for the Inner Temple, and the Lamb of God, for the Middle Temple.

Public statuary and other features



St Dunstan-in-the-West: clock & strikers



Bust of T.P. O'Connor, journalist

Public statuary is found in many places on Fleet Street and recalls many phases in its history. The works are variously located high on buildings, at street level or in open spaces, and further enhance the character of the conservation area.

The Temple Bar memorial by Horace Jones with J.E. Boehm, C.B. Birch, C.H. Mabey, and C.S. Kelsey marks the former site of the Temple Bar, the entrance to the City from Westminster. Atop is the City's symbol, a dragon in bronze, with niches either side holding stone figures of Queen Victoria and Edward, Prince of Wales. The group is an important manifestation of Fleet Street's ceremonial associations. Temple Bar was designed by Sir Christopher Wren and was removed for 19th century road widening; it has now been relocated to Paternoster Square.

Along the street, St Dunstan-in-the-West has a notable group of historic features. A clock with strikers – two men with clubs in an aedicule – was said to have been made by Thomas Harrys in 1671 for the original church. On the wall is a statue of Queen Elizabeth I, said to have been carved in 1586 by William Kerwin and recycled from the Ludgate. Inside the church are further statues from Ludgate of King Lud and his sons. These are extremely evocative survivals that have a commemorative quality in common with the Temple Bar memorial. Forward in time, a bust of Viscount Northcliffe (Lady Hilton Young, 1930), a newspaper owner, offers a contrast with this group.

Other works include a bronze bust of the journalist T.P. O'Connor (F.W. Doyle-Jones, 1929) at No. 72-78 Fleet Street, a plaque to writer and journalist Edgar Wallace at Ludgate House, and a bronze statue of Hodge, Dr Johnson's cat, in Gough Square. An obelisk in Salisbury Square adds interest to the street scene and was originally located to the north of Ludgate Circus.

Examples of street furniture include historic bollards of painted iron in numerous locations, decorative iron gates such as those to Serjeants Inn, and traditional iron railings (such as those to Hoare's Bank). Some courts, including Crane Court and Bolt Court, contain metal planters with decorated mouldings.

Signage and shopfronts

Shopfronts and signage along Fleet Street are numerous and of variable quality, being a mixture of surviving original frontages and altered, modern shopfronts that in some cases detract from the appearance of the host buildings. Furthermore, inappropriate projecting signs, flags and awnings can disrupt important views. Traditional shopfronts and projecting signs evoke the historic commercial character of the street.

They generally incorporate subdivided glazing, a stallriser and fascia panel with non-illuminated signage bookended by corbels. There might be a projecting sign, typically of black, decorated metalwork terminating in a thin double-sided board or decorated pendant with illumination where appropriate.

Notable examples of both include El Vino (No. 47) and the Cheshire Cheese (No. 145). Examples of hanging signage include the Punch Tavern, the Bell, Hoare's Bank, and the Tipperary public house. A notable enclave of traditional-style shopfronts is Bride Lane, where the frontage of the Crown and Sugarloaf begins a run of understated, traditional shopfronts that contribute greatly to the appearance of the area.

In many cases along Fleet Street, the traditional shopfront survives but has been unsympathetically painted or weakened by the use of adhesive displays. Elsewhere modern signage has been successfully sited on historic buildings. No. 63 and 88 Fleet Street have modern signage that is appropriately understated, with the former utilising discreet individual lettering on the stone fascia.

There are also a number of historic signs that refer to the former usage or occupants of buildings. The prominent mosaics at No. 186, and lettering at No. 46, spell out the names of former newspaper and press organisations at those addresses. No. 18 Red Lion Court displays the 1820s sign of the printer Abraham Valpy, while on No. 18 Fleet Street a hanging sign depicts three squirrels, the sign of the former Goslings Bank whose building this was. All these add a wealth of interest to the street scene.

Clocks

A number of clocks, both projecting and set in frontages, add further interest to the street scene. Examples include those at No. 187 Fleet Street, St Dunstan-in-the-West, No. 161 Fleet Street, and on the Telegraph building at Ludgate House.

Flags

A number of flagstaffs are to be found on many of the buildings along Fleet Street. The occasional display of national or institutional flags is appropriate for ceremonial occasions.

Blue plaques



Throughout the City, City of London Corporation Blue Plaques add interest to the streetscene: plaques are reminders of the City's history. The following significant sites in the Conservation Area are commemorated by Blue Plaques:

No. 1 Fleet Street – Site of the Devil Tavern, demolished 1787

No. 37 Fleet Street – Site of the Mitre Tavern

6 Bouverie Street – In a house on this site lived William Hazlitt, 1829

Bolt Court (No. 3) – Site of The Medical Society of London 1787-1850

Gifted by a founder John Coakley Lettsom MD FRS

Bolt Court (No. 6) – Site of the Stationers' Company's school 1861 - 1893

Salisbury Court (E side) – In a house on this site Samuel Pepys, Diarist, was born 1632-1703

See www.cityoflondon.gov.uk/blueplaques.

10. Building materials

Architectural variety is mirrored by the broad range of building materials found in the conservation area. Colour and polychromy are prevalent. The materiality of the street is primarily brick and stone, with a differing combination of treatments and materials.

Various types of stone are found in the area, with Portland stone used on most buildings. St Dunstan-in-the-West is of yellower Ketton stone, while Hoare's Bank opposite is of warm Bath stone. Red stone dressings are found at No. 4-7 Salisbury Court and at No. 184-185 Fleet Street. Some later buildings are granite-clad, such as No. 65 or No. 179 Fleet Street. The ground floor of the former Coutts building is of black gabbro stone. Red, brown and yellow brick are all used extensively. Rubbed red brick detailing is used on some buildings as a decorative finish, such as the caretaker's lodge at Dr Johnson's house. The various hues and textures of these materials complement the diversity of the architecture.

Other less frequently used materials add further interest. On individual buildings, the coffee-hued terracotta of No. 10 Fleet Street and the black vitriolite (a kind of structural, pigmented glass) panels of the Daily Express building create focal points within the street scene. Though the latter is generally inconsistent with the wider conservation area, it is integral to the building's architectural and historic value. Ceramic or glazed finishes appear at Poppins Court (white), No. 53 Fleet Street (green and crimson) and the elaborate frontage of the Punch Tavern. The timbering of the Inner Temple gatehouse and the Cock Tavern look back to the pre-Great Fire streetscape. Some buildings are occasionally finished in stucco.

Metal is used extensively for fenestration details, spandrel panels, brackets and projecting balconies. Where visible, building roofs are primarily of slate, tile and lead.

11. Open spaces and trees

As a busy thoroughfare, intersected by further secondary and tertiary routes, the environment around Fleet Street is predominantly one of hard surfaces. Refuge from the noise and bustle of the main road is offered by the courts and alleys. In addition to the qualities of the buildings which front them, the character of these spaces is derived from appropriate tree planting and green space. Gough Square, Bolt Court, Wine Office Court and Johnson's Court all contain trees that soften the built environment around them. Similarly, a row of trees along St Bride Street and Farringdon Street provide a welcome contrast to the busy roads nearby.

Two further green enclaves are St Bride's Churchyard and Salisbury Square. The former provides a noticeable shift in enclosure, noise levels and planting to provide a secluded space that contrasts greatly with the bustle of the street. Trees add value to views of St Bride's, particularly of the east end down Bride Lane. Salisbury Square is more open, but contains an attractive group of trees and planting that softens the modern east and south faces of the square.



Bolt Court

12. Public realm

The public realm of Fleet Street and its ancillary courts is traditional in its design and material. Yorkstone is the predominant paving material within the conservation area, laid with granite kerbs. Some areas, such as Gough Square and Salisbury Square, are floored with granite setts that underline their historic character. Some parts of the conservation area have footways with asphalt surfacing that is inconsistent with the traditional materials found elsewhere.

13. Cultural associations

From the 16th century onwards Fleet Street was a centre for the printing and publishing industries. Before he printed the First Folio of Shakespeare at the Barbican, William Jaggard had premises at St Dunstan's Churchyard, Fleet Street between 1594 to 1608. William Caxton's colleague Wynkyn de Worde moved to Fleet Street from Westminster, operating from the sign of the Sun near Shoe Lane. William Rastell worked from a house at St Bride's Churchyard between 1530 and 1534, producing among others works by Sir Thomas More, his uncle. There were many more such printers in the area.

Fleet Street's most enduring association is with newspapers. It figures in many publications celebrating and satirising journalism such as Michael Frayn's *Towards the End of the Morning* and Evelyn Waugh's *Scoop*, and its name is synonymous with the industry. The first daily newspaper, the *Daily Courant*, was published near the Fleet Bridge in 1702 (commemorated by a blue plaque). *Punch* and the *Illustrated London News* were started in the 1840s in Crane Court. As has been noted, the area's association with writers has been a long one, such as in the 18th century when Dr Johnson compiled the first English dictionary at No. 17 Gough Square. He and many others were to be found in the area's numerous coffee houses and taverns such as the Cheshire Cheese and the Devil's Tavern, near No. 1 and now commemorated by a City plaque.

The street is the processional route from Westminster to St Paul's Cathedral, and has formed part of the setting for ceremonial occasions, such as the journey to St Paul's Cathedral by Queen Elizabeth I after the defeat of the Spanish Armada, and the state funeral of Sir Winston Churchill. It is part of the processional route for the Lord Mayor's show, an annual celebration of the inauguration of a new Lord Mayor of the City of London. The Temple Bar site is of great historic significance as a stopping-place for the monarch, who formally requests permission to enter the City and is offered the Lord Mayor's Sword of State as a sign of loyalty.

Management strategy

The management strategy sets out the position regarding the wider policies and guidance concerning the conservation and enhancement of Fleet Street Conservation Area. Future development schemes and enhancement projects will need to take account of these policies in relation to the special architectural and historic interest of the conservation area, as detailed in the above character summary.

Documents produced by the City Corporation are available on the website www.cityoflondon.gov.uk.

14. Planning policy

National policy

The Civic Amenities Act 1967 gave local authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as '*...an area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance*'. Section 71 (1) of the Act requires the local planning authority to "*...formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas.*" See www.legislation.gov.uk.

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012. Historic environment policies are detailed in chapter 12 which sets out the requirements for local authorities and applicants in relation to the conservation of heritage assets, including conservation areas. See www.communities.gov.uk. The Department for Communities and Local Government have published Planning Practice Guidance for the NPPF, of which the section 'Conserving and enhancing the historic environment' is particularly relevant. See <http://planningguidance.planningportal.gov.uk/>.

NPPF historic environment policies are supported by Historic Environment Good Practice Advice notes 1-3, produced by Historic England. See <https://www.historicengland.org.uk/>.

London-wide policy

The London Plan (2015) forms part of the statutory development plan for the Corporation and needs to be taken into account when considering development within the Conservation Area. Key policies to consider are: policies 7.8 Heritage assets and archaeology and 7.9 Heritage-led regeneration. See www.london.gov.uk/thelondonplan.

City of London Corporation policy

Planning policy for the City of London is contained within the Local Plan, which was adopted in January 2015. See www.cityoflondon.gov.uk for more information. Development proposals within the Fleet Street Conservation Area have to be considered in the context of the policies of the Local Plan. Within this framework,

particular account will need to be taken of Core Strategic Policies CS10 'Design', CS12 'Historic Environment', CS13 'Protected Views', CS19 'Open Spaces and Recreation', CS20 'Retailing', and CS21 'Housing'.

In addition to policy CS10 Design, special attention should also be paid to Local Plan policy DM10.6 Advertisements. This policy seeks to encourage a high standard of design and a restrained amount of advertising, in keeping with the character of the City, and to resist excessive or obtrusive advertising, inappropriate illuminated signs and the display of advertisements above ground level. Other key policies in the Local Plan are: DM12.1 'Managing change affecting all heritage assets and spaces'; DM12.2 'Development in conservation areas', DM12.3 'Listed Buildings' and DM10.5 'Shopfronts'.

Protected views

The London Plan and the Local Plan seek to protect strategic views which are defined within the London Plan's SPG – the London View Management Framework (LVMF). In Fleet Street Conservation Area, the following Protected Vistas need to be considered:

The Protected Vista from Greenwich Park (5A.2) is relevant to the Fleet Street CA. The Wider Setting Consultation Area (Background) of this Protected Vista partially crosses the north-eastern extremity of the conservation area (north Ludgate Circus and St Bride Street). The consultation threshold plane for Protected View 5A.2 is 52.2 – 52.3m AOD.

Development proposals in Wider Setting Consultation Areas must be designed or sited so that they preserve or enhance the viewer's ability to recognise and appreciate the Strategically Important Landmark, in this case St. Paul's Cathedral. Further detail can be found in the LVMF SPG - see www.london.gov.uk.

This character summary identifies a number of distant and local views that contribute to the character of the conservation area (see section 5. Spatial analysis: views and vistas). Proposals will be assessed for their potential effect on these and other views of significant individual buildings, townscapes or skylines.

The City of London Protected Views SPD (2012) categorises two City Churches with a Skyline Presence within the conservation area. St Bride, built between 1671-1703 and listed at grade I, has the tallest of Wren's spires, of Portland stone in five octagonal tiers of diminishing height. St Dunstan-in-the-West is by John Shaw Senior and was built between 1830-3. It is listed at grade I, and has a Gothic tower of Ketton stone surmounted by an octagonal stone lantern.

Additionally, the easternmost part of the conservation area is included in the St Paul's Height's Policy Area. More information on St Paul's Heights can be found in the City's Protected Views SPD.

Sustainability and climate change

The City Corporation is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events. In adapting to

meet these challenges, it is important that sustainable development is sensitive to the historic environment.

Issues specifically relevant to Fleet Street Conservation Area include:

- Both St Bride's Churchyard and Salisbury Square contain trees and planting that contributes to the biodiversity of the area, and should be enhanced where appropriate;
- The area around Ludgate Circus is within the City Flood Risk Area because it is vulnerable to surface water and associated sewer surcharge flooding. Climate change is likely to increase the frequency and severity of this type of flooding;
- Care should be taken to ensure that historic assets within the area are resistant to inundation by flood water and resilient to the impacts of flooding should they occur;
- In order to minimise the risks of flooding elsewhere in the City, new development schemes will be expected to make use of appropriate rainwater attenuation measures such as the Sustainable Drainage Systems (SuDS) and green roofs;
- The City is an air quality management area for fine particulates and oxides of nitrogen. It is therefore essential that development does not exacerbate existing air quality issues, particularly around sites of particular vulnerability.

The Local Plan policy CS15 provides guidance on sustainable development and climate change and policy CS18 on flood risk. Associated development management policies provide additional guidance on requirements. The City has also produced a *Climate Change Adaption Strategy* (revised and updated January 2010).

15. Environmental enhancement

The City Corporation is reviewing the existing Area Strategy for Fleet Street in order to bring it up to date with current priorities. The focus of the Strategy is on major improvements to the Fleet Street and Ludgate Hill corridor, supplementing the major changes that are taking place in the wider area. A number of enhancement projects were successfully completed under the previous strategy, such as the Fleet Street Courts and Lanes project, which re-presented these areas with new paving, planting, seating and water features.

The work is underpinned by the City Street Scene Manual (2005), which will be superseded by the draft City Streets & Spaces SPD (2016). This is being prepared to promote high quality design and set the highest standards for every element that contributes to our experience of the City's streets. There are ten overarching aims that support all interventions in the City's public realm:

- An increasingly higher standard of design quality;
- Understanding context and character;

- Simpler and less cluttered streets and spaces;
- Better coordination and more consistency;
- Protecting heritage and ensuring continuity;
- More sustainable streets and spaces;
- Supporting and encouraging good health, well-being and healthy lifestyles;
- Making an exception for exceptional streets and spaces;
- Better connected and more accessible streets and spaces;
- Releasing the potential of streets and spaces to support commerce, culture and art.

These principles, along with detailed guidance, and history and evolution of streets and spaces in the City are set out in detail in the SPD.

16. Transport

Much work has already been done on reducing motor vehicle traffic in the City, including in and around Fleet Street.

- The Mayor's congestion charging zone scheme has significantly reduced motor vehicle traffic in Central London;
- The Mayor's low emission zone scheme has further reduced numbers of the most-polluting heavy vehicles across London;
- In adopting its Local Plan the City Corporation has refined its highway hierarchy to further reduce the adverse impacts of motor vehicle traffic, including on the valued character of the City's conservation areas, and will continue to reduce the impact of traffic management infrastructure.

Further details about transport proposals, including the City of London Cycle Plan, and Rail Strategy are available on the website. See www.cityoflondon.gov.uk

In addition, the Mayor's North-South cycle superhighway will pass through Ludgate Circus. See www.tfl.org.uk. New Bridge Street, Ludgate Circus and Farringdon Street are part of the Transport for London Road Network (TLRN). Any proposals for public realm or street enhancement in the TLRN will require consultation with Transport for London.

17. Management of open spaces and trees

Trees, churchyards, gardens and other green spaces make a strong contribution to the character and appearance of the Fleet Street CA, and will be enhanced, where appropriate, when opportunities arise.

The City of London Open Space Strategy SPD (2015) details the existing open spaces of the City, future spaces to be provided and how these could be delivered. The City of London Biodiversity Action Plan 2010-2015 (2010) outlines the importance of the City's urban green spaces, which in Fleet Street includes St Bride's churchyard, Salisbury Square and trees. In addition, the City Corporation has published a Habitat Action Plan (HAP) for Urban Green Spaces, Churchyards and Cemeteries, and for Built Structures.

The City of London Tree Strategy SPD (2012), Parts 1 and 2, sets out a strategy for the protection, maintenance and increase in privately owned trees and City Corporation owned and managed trees within the City of London. The location of trees or the potential loss of trees in the townscape may have an impact on the setting and views of heritage assets. It is important that this issue is considered and that significant harm is not caused to the setting of heritage assets.

Trees in the conservation area are protected under section 211 of the Town and Country Planning Act 1990 (as amended). Anyone proposing to carry out works to a tree in a conservation area must give six weeks' notice to the local planning authority of their intention to do so prior to undertaking such works.

There are currently no Tree Preservation Orders (TPOs) in the Fleet Street conservation area, although the City Corporation will give further consideration to TPO designation in accordance with the Tree Strategy.

TfL does not support the removal of trees from its TLRN corridor (see section 16) and TfL approval is required prior to any tree pruning, removal or development.

18. Archaeology

The City is the historic centre of London and has a rich history, with monuments and archaeological remains surviving from all periods. Its historic landscape has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement and there is also evidence of earlier occupation. Physical evidence of the development of the City is contained in the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record on only part of a site.

Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential unless it can be demonstrated that archaeological remains have been lost, due to basement construction or other ground works.

Where developments are proposed which involve new groundworks, a historic environment assessment, including an assessment of the archaeological potential and impact of the proposals, will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced. The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage, so that appropriate assessment and design development can be undertaken. Developers should refer to *Planning Advice Note 3: Archaeology in the City of London*, and *Conservation Areas in the City of London: A General Introduction to their Character*, for further information. See www.cityoflondon.gov.uk.

There is high archaeological potential in the Fleet Street Conservation Area, including:

- Environmental evidence of the former River Fleet and valley
- Evidence of Roman settlement or occupation, including roads and burials
- Saxon and later remains beneath St Bride's church
- Medieval remains, including the Bishop of Salisbury's Inn at Salisbury Square
- Remains of medieval buildings, roads and settlement patterns

19. Enforcement

Breaches of planning control are investigated in accordance with the City of London Planning Enforcement Service Standards. This sets out the manner and timescales in which breaches will be investigated. A new Planning Enforcement Policy document is in preparation. See www.cityoflondon.gov.uk.

20. Condition of the conservation area

The buildings, open spaces and public realm of Fleet Street Conservation Area are generally in good condition and maintained to a high standard. The adaption, upgrading, repair, conservation, or redevelopment of buildings is managed to have a minimum effect on neighbouring buildings, the highway and the amenity of the area.

Potential pressures in the conservation area have been identified as new development, particularly relating to shopfronts, and utilities replacement works, although these do not threaten its character. The condition of the conservation area is judged to have improved in recent years, and is expected to further improve in coming years.

Planning applications will be judged against the local, regional and national policies and guidance identified above, and the loss of buildings and features that contribute to the character of the area will be resisted accordingly.

St Bride's church is currently classified as a Place of Worship at risk by Historic England, and is included on their 2014 Heritage at Risk register for London. Although spire repairs were completed successfully in 2014, the condition of the nave parapets, aisle roofs and clerestory walls and windows remains poor.

<https://content.historicengland.org.uk/images-books/publications/har-2014-registers/lo-HAR-register-2014.pdf/>

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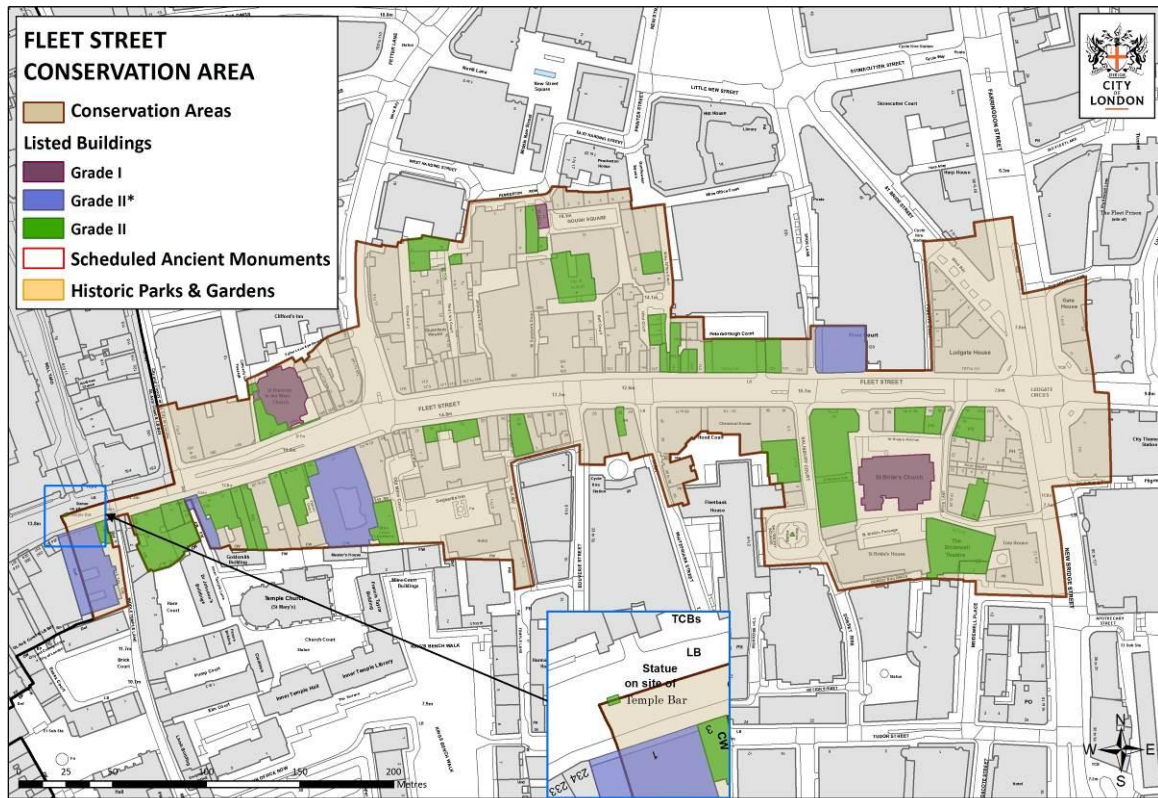
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Appendix

Designated heritage assets

Information correct as of July 2015. Please consult the Corporation's website for up to date information. See www.cityoflondon.gov.uk/plans.



Listed Buildings

Street	Number/name	Grade of listing
Bolt Court	6	II
Bride Lane	St Bride Foundation Institute and Library	II
	16-17	II
Bridewell Place	2	II
Clifford's Inn Passage	Gatehouse, gateway and screen wall	II
Crane Court	5 & 6	II
Fleet Street	St Bride's Church	I
	St Dunstan-in-the-West Church	I
	St Dunstan-in-the-West Church gates and railings	II
	Temple Bar memorial	II
	1	II*
	3	II

	10	II
	13-14	II
	15-16	II
	18-19	II
	21	II
	Ye Olde Cock Tavern, 22	II
	29	II
	33	II
	37	II*
	49-50	II
	Former Glasgow Herald offices (No. 57)	II
	Tipperary Public House, 66	II
	82-85 (& 9 Salisbury Court) (Reuters)	II
	Bartholomew House, 90-94	II
	Old Bell Public House, 96	II
	Formerly the Daily Express, 120-129	II*
	132-134 (Mersey House)	II
	Formerly the Daily Telegraph, 134-141	II
	143-144	II
	Ye Olde Cheshire Cheese Public House, 145	II
	146	II
	187	II
Gough Square	Dr Johnson's House, 17	I
Old Mitre Chambers	Old Mitre Court	II
Pemberton Row	5	II
Red Lion Court	K2 Telephone Kiosk	II
	8	II
	18	II
Salisbury Court	4-7	II
Salisbury Square	Obelisk (Waithman Memorial)	II
Wine Office Court	1-3	II
	7	II

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The City of London Corporation: a unique authority for a unique city.

City of London Corporation
Whitefriars Conservation Area
Draft Character Summary and Management Strategy
Supplementary Planning Document



Sturgeon lamp standard, Victoria Embankment

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Introduction

The present urban form and character of the City of London (the 'City') has evolved over many centuries and reflects numerous influences and interventions: the character and sense of place is hence unique to that area, contributing at the same time to the wider character of London.

This character summary and management strategy provides an understanding of the significance of the conservation area by identifying and analysing its principal characteristics. It does not include specific detail about every building and feature within the area, and any omission from the text should not be interpreted as an indication of lesser significance. The character summary and management strategy has been prepared in line with the Historic England document *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011).

The original character summary was adopted in 1996. This document comprises an updated character summary and added management strategy. It was adopted as a Supplementary Planning Document (SPD) to the City of London Corporation's Local Plan on [DATE TBC]. It should be read in conjunction with the Local Plan and other guidance, including *Conservation Areas in the City of London, A General Introduction to their Character* (1994) which has more information on the history and character of the City.

Character summary

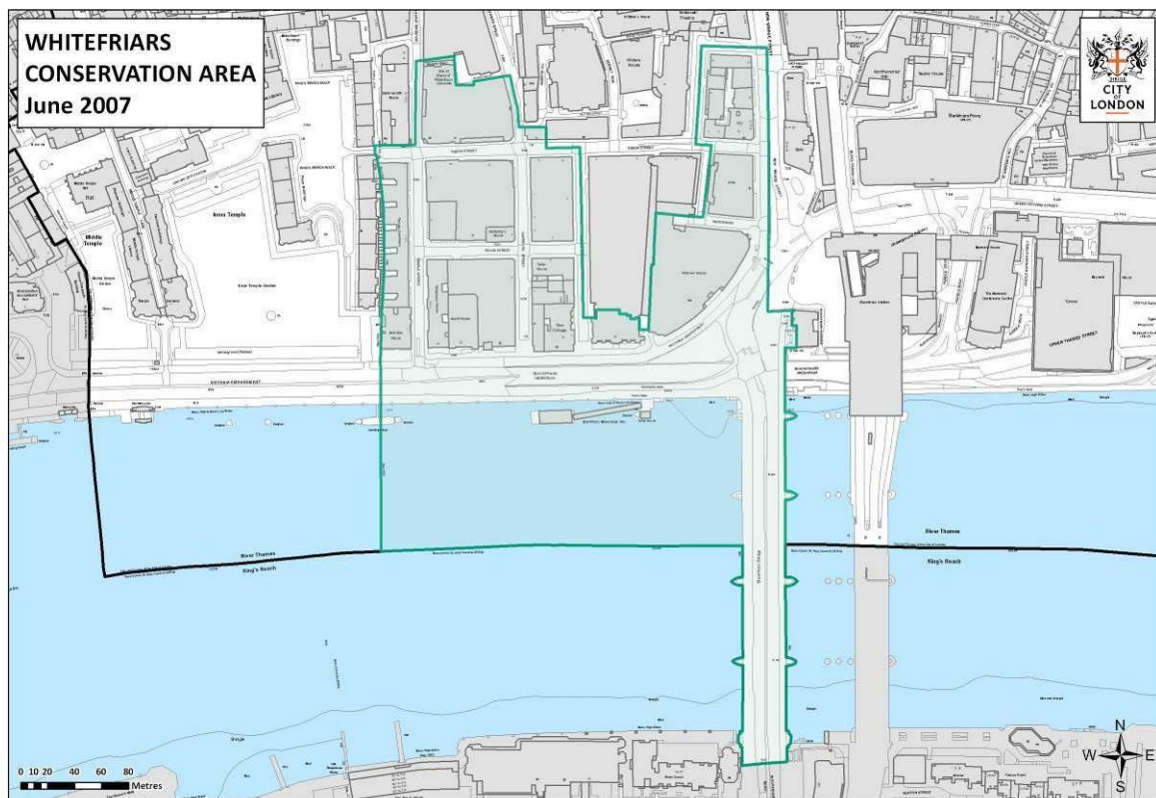
1. Location and context

Whitefriars Conservation Area lies between the Temples and New Bridge Street, fronting the Victoria Embankment. It lies entirely within the Ward of Castle Baynard and covers an area of 6.4 hectares.

Boundary

Whitefriars' most conspicuous boundary is the river Thames, drawn along the mid-line of the river and including the entirety of Blackfriars Bridge. Immediately adjacent to the bridge (just outside the CA boundary) is a queue of paired piers surviving from the original railway bridge of 1864, with the second bridge beyond. This ensemble of infrastructure is an arresting contrast to the more formal urban boundary with the Temples (see below). The remainder of the eastern boundary is drawn down the centre of New Bridge Street.

To the north the boundary is less regular, and meets the Fleet Street conservation area at Bridewell Place. The remainder is drawn around big buildings whose enlarged modern scale is a dramatic foil to the surviving historic parts of the streetscape. The western boundary abuts the Inner Temple, within the Temples conservation area. A leafy, collegiate place, the Temples form a distinct enclave within the City and the Whitefriars boundary is enhanced by this distinctiveness. It is an area where proposals for change need to be very carefully considered. There are no proposals to amend the Conservation Area (CA) boundaries.



Conservation area boundary map

2. Designation history

10 December 1981

Part of the present Whitefriars Conservation Area was designated in December 1981. The street block circumscribed by New Bridge Street, Bridewell Place and Tudor Street was designated as an extension to the Fleet Street Conservation Area in February 1990.

16 May 1991

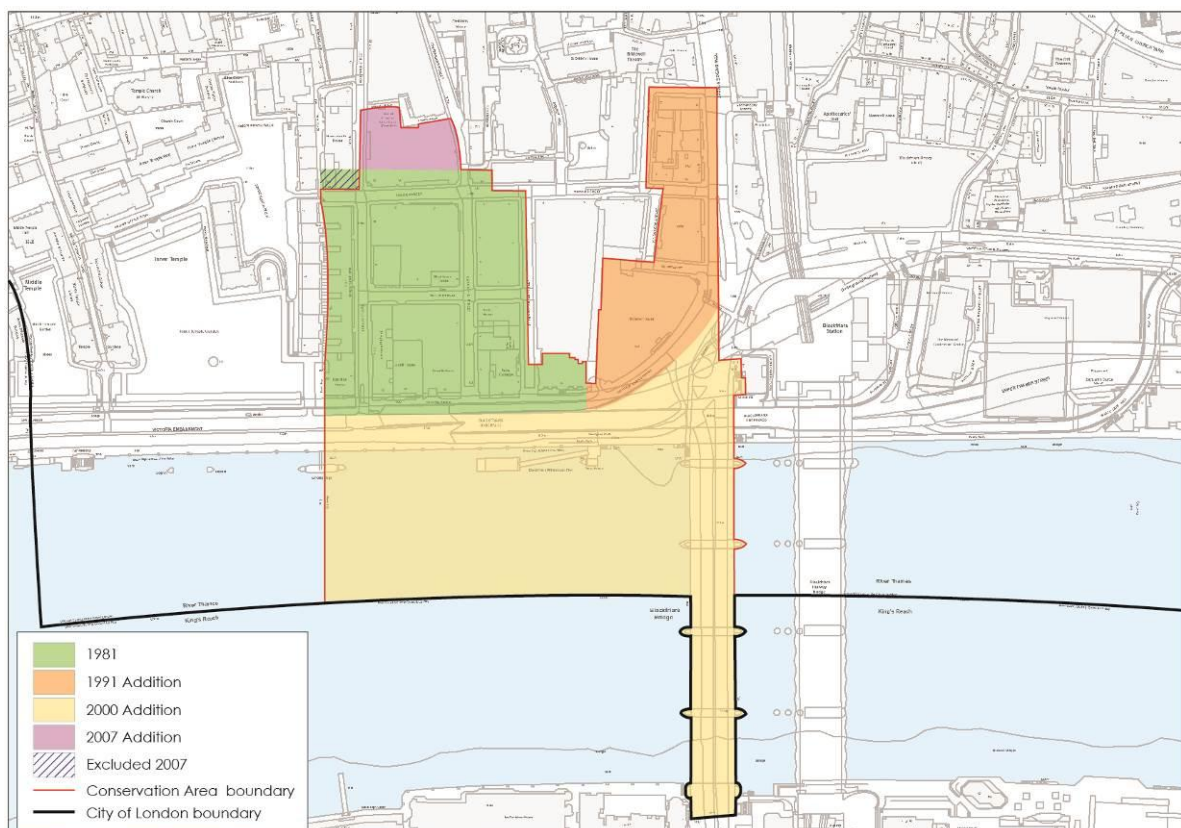
Both these areas, together with 19 New Bridge Street (Blackfriars House) and 100 Victoria Embankment (Unilever House), were combined into an extended Whitefriars Conservation Area in May 1991.

28 November 2000

The Conservation Area was extended to include Victoria Embankment, Blackfriars Bridge and approximately half the width of the Thames to the City of London boundary.

14 June 2007

The boundary was extended behind Northcliffe House to follow the line of Magpie Alley and Ashentree Court.



3. Summary of character

The characteristics which contribute to the special interest of Whitefriars Conservation Area can be summarised as follows:

- An array of consistently high-quality late Victorian and Edwardian commercial and institutional buildings;
- A planned street layout uncommon in the City, set against the more evolutionary pattern of adjacent areas;
- Highly varied historic land use, including Whitefriars friary precincts, domestic tenements, industrial glass and gasworks and corporate headquarters;
- Associations with newspaper production, most palpably with the Harmsworth empire;
- A unique sense of place created by the quiet grandeur of the Victoria Embankment and buildings, openness of the Thames and proximity of the Temples;
- The set-piece created by the transport arteries of the Victoria Embankment, New Bridge Street and Blackfriars Bridge;
- Foreground to St Paul's Cathedral and the wider City when viewed from the South Bank and other key viewing locations.



Embankment frontages

4. Historical development

Early history

In early history, much of what is now the Whitefriars conservation area was in the Thames, the land between Tallis street and the Victoria Embankment having gradually been reclaimed from the medieval period onwards. A small number of prehistoric archaeological finds suggest sporadic human activity in the area before the foundation of the Roman city.

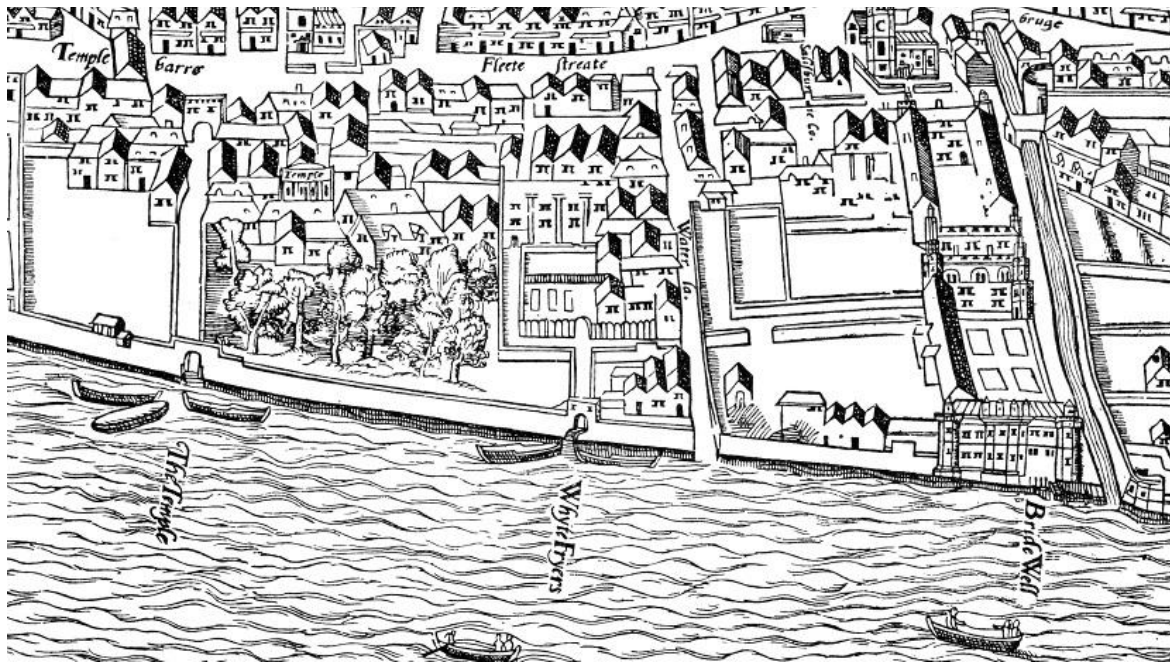
In the Roman period it lay outside the walled town (founded in the first century AD) and was bordered to the north by Fleet Street, the route running west towards the Strand out of the town's western Ludgate. The area south of the street may have been a favourable location for later Roman villas; the remains of a building with a tessellated floor, likely a villa, have been found underneath St Bride's church. Otherwise evidence for Roman occupation is comparatively low, apart from scattered finds of tile and pottery.

Occupation of the Roman town ebbed from the fifth century AD and a new settlement, Lundenwic, was established to the west on the Strand. Recent excavations within the Temples immediately west of the conservation area have revealed evidence of glassmaking, trading and burials during the Saxon period. This has been interpreted as an important enclave of activity on the eastern fringes of Lundenwic, suggesting continued activity in the wider area during the Saxon period. Excavations at St Bride's church have revealed traces of a sixth-century building, possibly an early church. Whitefriars' location between the old and the new settlements would suggest the area was in use, and it likely had a suburban character with industrial aspects.

The conservation area's name is derived from the Carmelite Friary founded in the 1240s, on land just south of Fleet Street donated by Sir Richard de Grey. Originally a group of lay hermits living on the slopes of Mount Carmel, they were driven to Cyprus, Sicily and England by the Saracen reconquest of the Holy Land. Initially located in remote parts of Northumberland and Kent, they ceased to be hermits after coming to London, becoming more visible in the community and known as Whitefriars after the colour of the mantle worn over their brown robes. Their initial precinct was extended by further southerly land acquisition and reclamation from the Thames in the fourteenth century; a river wall dating from this period was discovered underneath Tallis Street during archaeological work.

Today, the friary precincts lie under No. 65 Fleet Street to the north of the conservation area (a fragment of vaulted undercroft can be seen in the basement) and the two blocks immediately to the west across Bouverie Street. Their stairs down to the river edge lay approximately where the junction of Tallis Street and Temple Avenue is now, the Victoria Embankment having reclaimed further land down to the Thames. It was a typical group of friary buildings, including church, cloister and chapter house; their library was said to be particularly notable. After the friary was dissolved in November 1538, the land was sold to individuals who subdivided their plots and developed tenements on them. The pattern and layout of these parcels influenced the subsequent street arrangement, visible on eighteenth century maps.

Bridewell Palace was built between 1515 and 1520 by Henry VIII, on the western bank of the Fleet River in what is now the eastern part of the conservation area. It was linked by a bridge over the Fleet to the Dominican Priory at Blackfriars. A substantial complex of brick buildings, it was used as a place of reception for visiting nobles. Holbein's 'Ambassadors' was painted there in 1531. Two years later it was given to the City by Edward VI for use as a workhouse, known as Bridewell Hospital, a function it would fulfil until 1855.



'Agas' map, c.1570

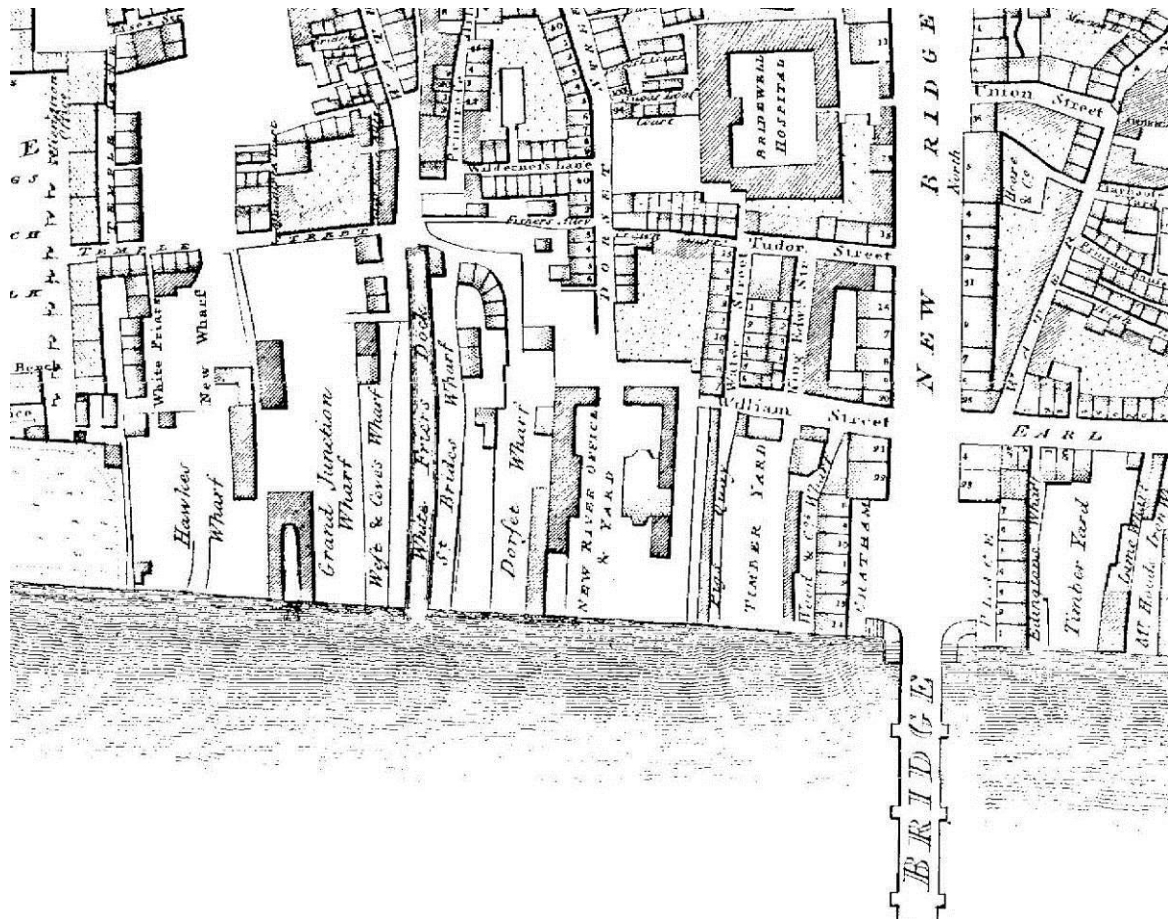
Seventeenth and eighteenth centuries

Later in the 16th century the inhabitants of the Whitefriars area claimed to be exempt from the City's jurisdiction, a claim permitted by Queen Elizabeth I in 1580 and confirmed by James I in a charter of 1608. From about this time the area was known as 'Alsatia' (after the disputed continental territory of Alsace), a sanctuary for debtors whose criminality and squalor was notorious. These unusual privileges were repealed in 1697, but the notoriety lingered; what is now Hutton Street just north of the conservation area was known for years as 'Wilderness Street'.

Whitefriars had considerable associations with the theatre during the seventeenth century. The Whitefriars theatre, of uncertain foundation date, operated from the former friary refectory until 1614. Following this, the Salisbury Court theatre was built in 1629 by Richard Gunnell and William Blagove, hosting plays by Prince Charles's men and the Queen's men until the formal suppression of theatre under the Commonwealth in 1642. Plays continued to be performed illicitly in the theatre and its interior was destroyed during a raid by soldiers in 1649. After the Restoration the theatre was restored and reopened, but was destroyed in the Great Fire and replaced by the Dorset Garden theatre, also known as the Duke's theatre, in 1671 on the current site of 60 Victoria Embankment. Sir Christopher Wren is said to have designed the new theatre, though this attribution is uncertain. It hosted

performances by the Duke's Company, whose patron was James, Duke of York and further James II. The theatre was demolished in the early eighteenth century.

The Great Fire completely destroyed the district and, as with much of the City, it was reconstructed to a similar street and plot configuration. The tenements on the former friary precincts were rebuilt within a broadly similar arrangement of post-dissolution land parcels as before. Bridewell was rebuilt to a different plan centred on two courtyards. Archaeological excavation indicates that the waterfront revetments were extensively rebuilt after the fire, in some cases with ship timbers.



Horwood's map, 1799

By the C17 wharves and warehouses had replaced the gardens and orchards that had previously run down to the waterfront; the Worshipful Company of Carpenters leased a wharf in Whitefriars in the late 17th century. A notable new enterprise was the New River Company, established to transport fresh water into London from Hertfordshire through a conduit, the 'New River'. The Company began operating from Whitefriars in 1717, occupying various premises until 1820. The arrival of the New River coincided with the concealment of the old Fleet, which bordered Whitefriars to the east. Now known as a 'ditch' rather than a river (in reference to its heavily polluted state), the Fleet was completely covered over in 1764 to form New Bridge Street, the approach to the new Blackfriars Bridge, designed by Robert Mylne and opened in 1769. This was a time of general upheaval: further to the east, the old Ludgate and Roman and medieval city wall were demolished, removing the visible distinction of Whitefriars as a place outside the original limits of the City. Aside from

this, the remainder of the conservation area retained its seventeenth century street configuration.



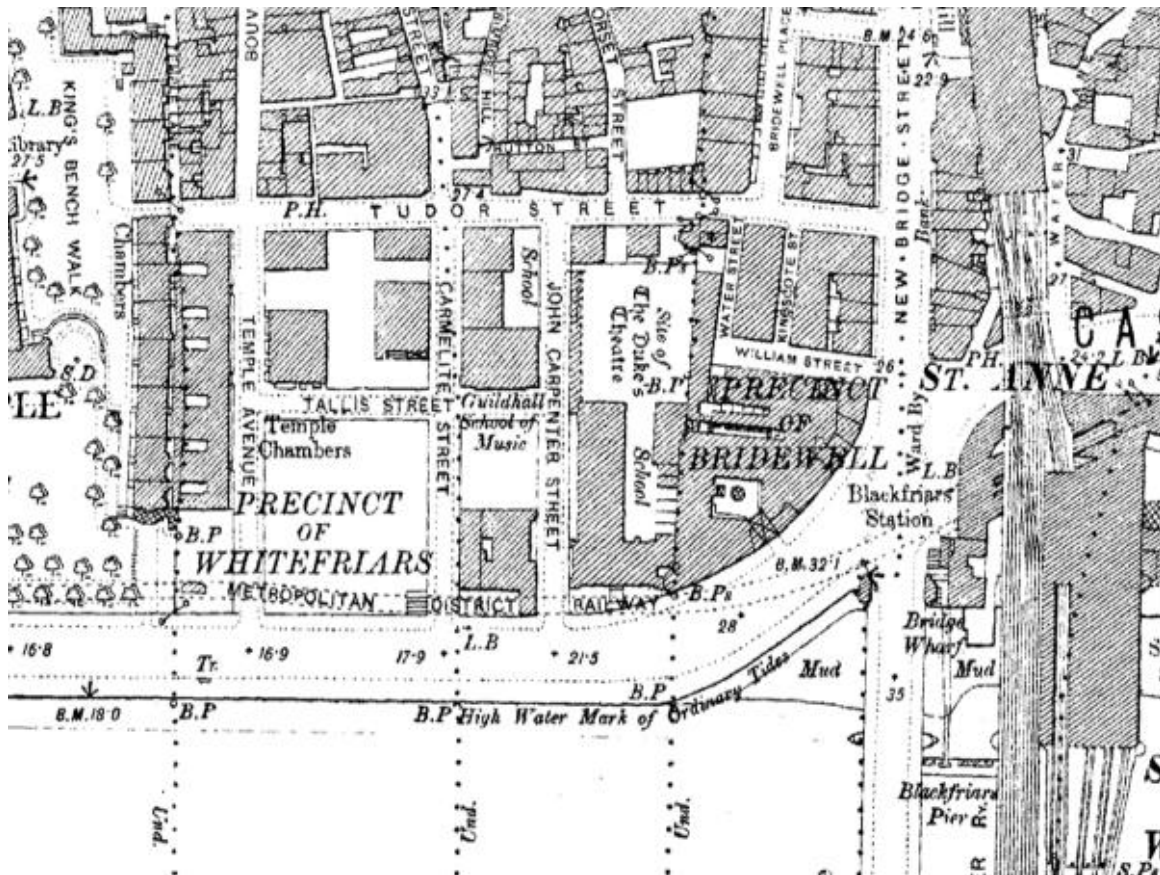
Trade card for Hopton, Hanson & Stafford Glass c.1759
Museum of London

Nineteenth, twentieth and twenty-first centuries

Between 1802 and 1809 James Lewis renewed the east range of Bridewell, from which the gatehouse survives on New Bridge Street. The prison was closed in 1855, and the other buildings demolished in the 1860s. The establishment of the City gasworks near Water Lane in 1814 brought heavier industry to the area. In 1834 James Powell purchased the long-established Whitefriars Glass Company, which may have been the glazier's workshop recorded on Temple Street in 1789. The street was renamed Tudor Street in the 19th century and it was from here that the Company operated until it moved to Wealdstone in 1923. The gasworks closed in the 1870s.

Around this time the street layout underwent considerable rationalisation, which produced a regularity that is very unusual within the City's otherwise evolutionary street network. This was made feasible by the construction of the Victoria Embankment between 1864-70 and the widening and extension of routes such as Tudor Street, removing the slums for which the area had become notorious. At

the same time Blackfriars Bridge was rebuilt, completed in 1869, to designs by Joseph Cubitt and Queen Victoria Street joined it to the heart of the City in 1871.



O/S map c.1880

The City Corporation was the main landowner in the area, and these changes realised its plans for a salubrious grid of real estate, far removed from 'Alsatia'; attracted by the improved, gas-lit streets, businesses and institutions relocated here. In the early 1880s the City of London Boys School was constructed on the site of the former gasworks, with the City of London Girls School and the Guildhall School of Music built to the north in the 1890s. Other institutions, Sion College and the Metropolitan Asylums Board, occupied sites on the embankment facing the river. The remainder of the grid was occupied by the buildings of the newspaper industry, of which a number survive.

Fleet Street was synonymous with the newspaper industry. To the south, the newly established grid layout of large plots made Whitefriars a good place for the buildings of newspaper production: large-scale printing works and offices often combined in one building. Examples of these survive throughout the conservation area, such as the Argus Printing Company at the junction of Temple Avenue and Tudor Street, or Northcliffe House where Whitefriars Street meets Tudor Street (on the site of the former glassworks).

The area has particular associations with the founders of the Daily Mail, the Harmsworth brothers, Alfred (later Viscount Northcliffe) and Harold (later Viscount Rothermere), who owned and ran newspapers from several businesses in the area. One of their first offices was at 24 Tudor Street in 1893; one of their last was

Northcliffe House, built next door in 1925-7. With the birth of the Daily Mail and Daily Mirror and the maturity of the Harmsworth empire, the area was identified as central to the history of the newspaper industry, while many of the buildings reflect, in architectural terms, its emerging prestige.

Sweeping the corner of the Embankment and New Bridge Street, Unilever House was built in the thirties as prestige headquarters for that firm, like J.P. Morgan's large building on John Carpenter Street of the late eighties. At this time the newspaper industry was withdrawing from Whitefriars to the Docklands and elsewhere; their large, inner-city sites were ideally suited for the large floorplates required by professional firms following the deregulation of the markets in the eighties. The schools and other institutions had departed from the area by the end of the twentieth century. Whitefriars today has a quieter character than its history might suggest.

More recent developments have generally respected the urban form and scale of the area as it was established by the late 19th century.

5. Spatial analysis

Layout and plan form

Whitefriars once had the intricate network of medieval streets, lanes and courts found elsewhere in the City, but a programme of slum clearance, de-industrialisation and land reclamation significantly changed its topography during the late Victorian period.

These changes created a formally conceived grid of streets uncommon in the context of the City. A chief characteristic of Whitefriars is the high permeability and level of visibility between streets created by the grid. Sequences of buildings follow a logical progression, with the grandest frontages facing the river with more understated but equally decorative frontages on the subsidiary streets. There are clearly legible routes into, within and outside the area.

The flat topography created by reclamation from the Thames provides a local contrast with the incline and curve of Fleet Street and the routes running south from it. The openness created by the river and the Embankment is a rarity in the City, as are the long views of City landmarks and riverfront possible from Blackfriars Bridge.

Building plots

Plots are generally large within the conservation area, with buildings such as Temple Chambers and Telephone House occupying substantial sites. Some of these large footprints were created by the newspaper headquarters that were built here during the boom years of the industry. Carmelite House (frontage to Tallis Street) and Northcliffe House are surviving examples of this sort of building.

The smaller buildings on Tudor Street reflect or occupy original plots, some with particular associations with the press. The exception is the one substantial new development in granite occupying part of two street blocks on Tudor Street. The block bounded by Bridewell Place and New Bridge Street contain plots of a type similar to those on Fleet Street, and in other districts of the City.

Building heights

The buildings are principally those of the late Victorian/Edwardian newspaper and associated industry and have a regular scale, matching the regularity in the street layout. Occasional smaller buildings such as 2-4 Tudor Street vary this with a more intimate, human scale.

Robust blocks of architecturally varied, richly modelled and detailed Victorian and Edwardian buildings attain a cohesive four to five storeys in height. Some buildings have small turrets or other rooftop elements that add variety to the roofline. This height is generally matched by more recent developments in the area, creating a valuable consistency in scale.

The distinctive group of five to six storeys, mostly listed, buildings forming the complete frontage to Victoria Embankment and New Bridge Street creates a dignified civic river frontage and introduction to the City.

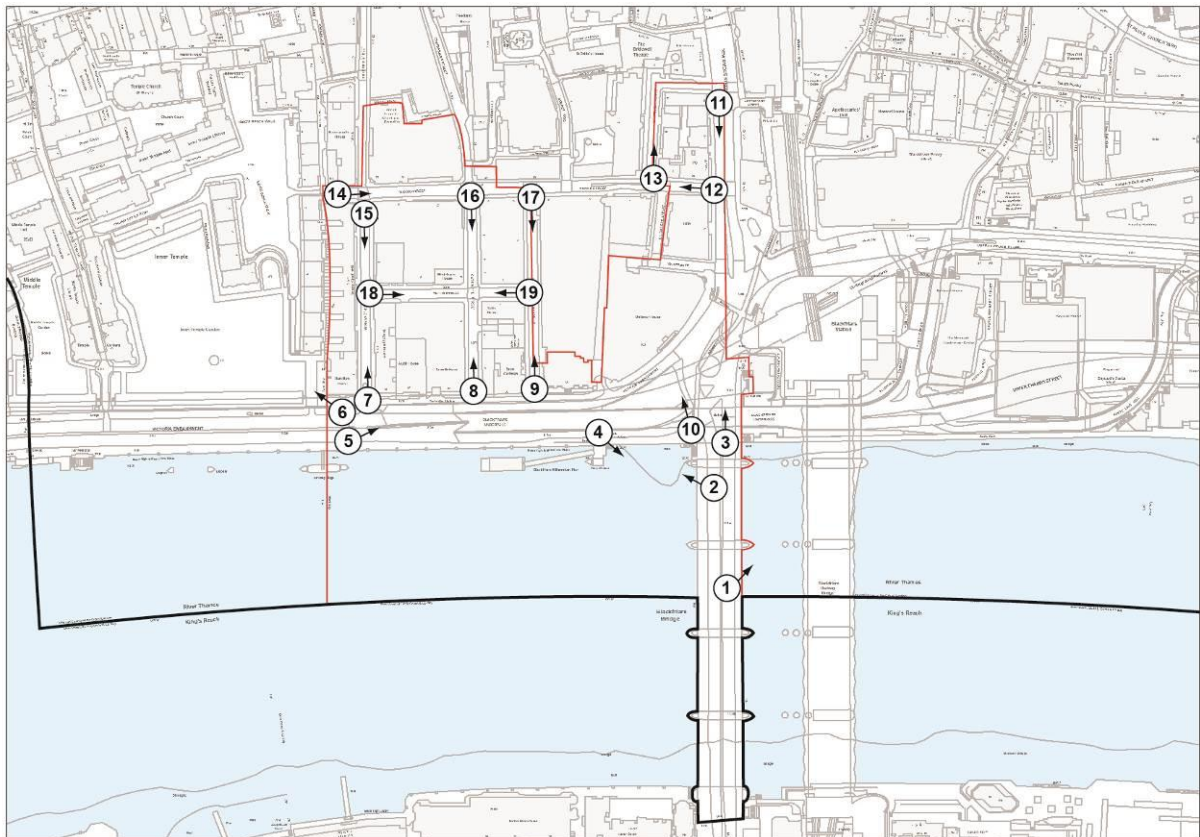
The townscape effect is one of visual variety and exuberance, achieving both a pleasing harmony and a strong commercial identity while retaining a human scale. The conservation area is predominantly within the St Paul's Heights policy area, which since the 1930s has regulated the heights of buildings to safeguard views of St Paul's Cathedral.

Views and vistas

Whitefriars' grid of streets enables linear views north/south/east/west along the compass points between streets. Of particular note are views across the river and west to the Temples. The river frontage forms a valuable and distinctive part of the City skyline in views across the river, and from a significant distance along the river to east and west. In particular, Blackfriars Bridge offers splendid prospects of City landmarks, including St Paul's Cathedral and the City waterfront.

The conservation area lies within the viewing corridors of two London View Management Framework Protected Views and eight River Prospect Views. The majority of the area is covered by the St Paul's Heights policy area, and parts of it fall within the Monument Views policy area. See the 'Protected Views' section of the Management Strategy for more information.

The following illustrates the range of distant and local views which exist in the Whitefriars Conservation Area. This list is not comprehensive, and the area provides further opportunities to capture long, short and kinetic views.



1. View of St Paul's Cathedral from Blackfriars Bridge
2. View of the Victoria Embankment from Blackfriars Bridge
3. View towards New Bridge Street from Blackfriars Bridge
4. View of Blackfriars Bridge from the Embankment
5. View of Embankment frontages from opposite Hamilton House
6. View into the Temple gardens from opposite Hamilton House
7. View north up Temple Avenue from the Embankment
8. View north up Carmelite Street from the Embankment
9. View north up John Carpenter Street from the Embankment
10. View of Unilever House from the northern end of Blackfriars Bridge
11. View towards Blackfriars Bridge from No. 13 New Bridge Street
12. View west along Tudor Street from New Bridge Street
13. View north up Bridewell Place from Tudor Street
14. View east along Tudor Street from the boundary with the Temples
15. View south down Temple Avenue towards the Embankment
16. View south down Carmelite Street towards the Embankment
17. View south down John Carpenter Street towards the Embankment
18. View east along Tallis Street from Temple Chambers
19. View west along Tallis Street from John Carpenter Street

Additionally, noteworthy views of the conservation area are possible from Waterloo Bridge and the South Bank.

6. Character analysis

Victoria Embankment (W-E)



Hamilton House



Former Sion College & City of London School

Victoria Embankment was completed in 1870 to a plan by Sir Joseph Bazalgette, straightening the previously irregular waterfront with a broad new carriageway. A few years later the grid of streets was developed immediately to the north. The broadness of the Embankment is accented by the adjacent Thames, together creating a valuable sense of openness rare in the City. The narrow, more urban views north along Temple Avenue, Carmelite Street and John Carpenter Street offer juxtaposition with this open quality. Trees are planted towards the western part, providing a welcome green enclave with the nearby Temple gardens. Along the waterfront there are sculptural features of interest: regularly spaced iron sturgeon lampstands ornamented with marine motifs and lions head mooring rings on the river wall.

The ornate, richly detailed, late 19th century buildings facing the Thames give the Embankment a sense of quiet grandeur. Hamilton House (by Sir William Emerson) has a stately Portland stone frontage in a Renaissance style with a contrasting band of sandstone at the upper levels. This is set back from the street behind a row of decorated stone piers and railings enclosing a small garden. Opposite, the Baroque Embankment elevation of Telephone House (No. 40, see **Temple Avenue**) is similarly recessed behind a garden and railings, and both buildings have prominent gables at roof level. The shared materials but subtle stylistic variations give depth to the street scene.

Audit House (No. 58) was formerly the Employment Appeal Tribunal. It has a more understated red brick elevation with stone dressings and projecting end bays with classical details. The varying use of Portland stone and red brick as the dominant building materials are an important hallmark of the conservation area. At the time of writing, the building is undergoing redevelopment behind the retained Embankment façade. Carmelite House (No. 50) is a less successful recent development that would have profited from further depth and modelling to its elevations. The boldly contemporary approach is too abrupt a statement within the sequence of generously detailed historic frontages.

No. 9 Carmelite Street housed the former Thames Conservancy Offices. The red brick with Gothic details complement the neighbouring former Sion College (No. 56, by Sir Arthur Blomfield), which has an elaborately detailed Gothic revival frontage. Both buildings provide a welcome contrast with the simplicity of Carmelite House. Of red brick with stone detailing, No. 56 has a profusion of oriel windows, buttresses, turrets, pinnacles and window tracery that create a wealth of visual interest and evoke the building's former use as an ecclesiastical college. A later brick screen punctuated with slim traceried openings creates regularity at street level. The collegiate effect is complemented by the institutional architecture of the former City of London School (No. 60). Built in 1880-82 to designs by Davis & Emmanuel, it has an elaborate Portland stone frontage with pink granite columns, classical detailing and prominent sculpture of famous figures and disciplines. It has a striking, steeply pitched roof with octagonal lantern and corner turrets, and completes the run of buildings in an appropriately ornate manner.

After the Temples, the Victoria Embankment frontages have an important role as an introduction to the City when approached along the Thames from the west. This area will be significantly altered by the forthcoming Thames Tideway Tunnel works, which propose the construction of a new pier and public space alongside the Embankment. Furthermore, the proposed Cycle Superhighway will have a visual impact on the Blackfriars Bridge and New Bridge Street (below).



Retained façade of Audit House



Blackfriars Bridge lamp standard

Blackfriars Bridge was erected in 1869 to designs by James Cubitt, replacing the previous bridge by Robert Mylne. It spans the Thames with five shallow, segmental arches of cast iron springing from granite abutments. These are capped with squat columns supporting pedestrian niches linked by a decorative iron balustrade. Along the centre run slender original lamp standards, valuable survivals of their kind. The bridge's restrained gothic detailing complements the adjacent 19th century frontages on the Embankment, with which it forms a set-piece commemorating the era of Victorian public improvement works. The bridge is named from the Blackfriars friary that was located on the eastern bank of the river Fleet.



Blackfriars Bridge

Moored opposite Hamilton House is HMS President, a former Royal Navy sloop built in 1917 by Lobnitz & Co Ltd for convoy escort duty. Located at this mooring on the Victoria Embankment since 1922, she was used as a Royal Navy Reserve training ship until 1989. She was originally named HMS Saxifrage, a genus of plants that includes London Pride, underlining her long connection with the city. HMS President is included on the National Register of Historic Vessels administered by National Historic Ships UK. Facing the dignified frontages of Hamilton and Telephone House, the boat further augments the historicity of this part of the conservation area. The vessel will be temporarily moored elsewhere for the duration of the aforementioned Thames Tideway Tunnel works at Blackfriars.

New Bridge Street (S-N) & Bridewell Place



14 & 19 New Bridge Street



Laid out in 1764, New Bridge Street was created as an approach to the first Blackfriars Bridge (designed by Robert Mylne) and covered over the Fleet River,

the line of which it follows. The bridge approach has been intensively developed: originally a small square named Chatham Place, it was reconstructed after the building of the current bridge, altered for the creation of Queen Victoria Street and again to its present form in 1963 for the Blackfriars Underpass. A statue of Queen Victoria commemorates the 19th century work, while on the eastern side of New Bridge Street a K2 telephone kiosk and temperance drinking fountain are street furniture of further interest. The buildings on the street are generally larger than those on the Embankment, and are set back from the street behind iron railings.

Addressing the road, the bridge and the river is Unilever House, built in 1930-2 to designs by J. Lomax Simpson with Burnet, Tait & Partners. The building is a grand classical composition in Portland stone whose curve acts as a monumental pivot between New Bridge Street and the Embankment. A row of giant Ionic columns gives the façade rhythm and verticality, and the scale of the building is offset by its modelling and detailing, particularly to the recessed upper storeys. Flanking equestrian sculpture adds further interest. It has been called the largest of the 'prestige headquarters' built for large City firms between the wars. Along with the Faraday Building nearby, this 'lofty edifice' instigated the development of the St Paul's Heights policy, designed to control development around the Cathedral to preserve views of its setting.

No. 19 (formerly Blackfriars House, built 1913-17 and now a hotel) has a similarly large scale but with a subtler, stripped classical treatment executed in white glazed faience, an unusual treatment in the City. Well-modelled facades alleviate its large scale. The building is recessed behind railings and ironwork arches that add interest to the street scene, complemented by decorative iron balconies at first floor. No. 16-18 was built in 1903-5 as the headquarters of the London Missionary Society (commemorated by a plaque). Here, the large scale of the previous buildings is repeated in a stone Baroque composition, with detailing echoing that of Telephone House (see above).

No. 15 begins a sequence of more compact buildings along the street whose lower scale is an effective prelude to the larger buildings previously described. The group is united by shared motifs and verticality of pilasters. No. 15 has an understated stone frontage with 18th century detailing and ornamental balconies at first floor level, its subtlety providing a favourable contrast with the larger buildings. No. 14 is the former gatehouse of Bridewell Hospital (James Lewis, 1802-8), with a fine stone classical frontage behind iron railings. No. 13 is constructed in brick with stucco dressings in an eclectic style, with French and Classical motifs reminiscent of the Victorian commercial architecture of Ludgate Circus. Its frontage turns onto **Bridewell Place**, a dog-leg named after the former palace and hospital on this site. No. 9 has brown brick upper storeys over an open stone colonnade, traditional materials sympathetic to the context of the conservation area, though its upper storeys are of an incongruous height. This elevation to Bridewell Place forms the rear setting of the buildings on New Bridge Street and could be enhanced.

Tudor Street



Tudor Street, looking east towards New Bridge Street

Tudor Street was formed by extending King Tudor Street (established by the 17th century) westwards from New Bridge Street towards the Inner Temple in the 19th century. It forms the northern edge of the street grid laid out by the City of London Corporation in the 1880s. There is an important contrast between the commercial bustle of New Bridge Street at the eastern end and the relative serenity of the Temples, glimpsed through an archway at its western end.

North side



No. 2-3



Northcliffe House



No. 24

After the flank elevations of No. 16-18 and No. 19 New Bridge Street, No. 2-4 is the former Institute of Journalists, constructed between 1902-4 in a Queen Anne style. It has a pleasing modesty that is derived from its low scale, traditional roof form and simple Classical details. Other surviving newspaper buildings in the conservation area share the red brick and stone idiom. On a similarly modest scale, No. 24 is an early 19th century detached house with later shops, the pale stucco and crisp detailing of which compare well with surrounding buildings of different styles. It has a domestic character uncommon in the conservation area, an important survival of the period before the streets were laid out in their current form.

Northcliffe House (No. 26) is the former combined offices and printing workshops of Associated Newspapers, a function indicated by large expanses of glazing on the elevations (to allow the maximum amount of light for typesetting and compositing). The building occupies the former site of the Whitefriars Glassworks. Steel framed and clad in stone, it is an important example of the design solutions achieved in housing the different elements of newspaper production on the same site (for example, it was the first British newspaper printing office to have reel fed from beneath the printing presses). It was built in 1925-5 to designs by Ellis and Clarke, and has an understated Classical/neo-Egyptian character found elsewhere at the former Daily Telegraph building on Fleet Street. The elevations to Tudor Street and Whitefriars Street are finely detailed and modelled, while the octagonal turret adds interest to the roofline.

No. 28 is the former White Swan Tavern, which shares the height and Classical motifs of Northcliffe House but expresses them differently. The street elevation is of brick with slender stone pilasters and other ornaments, a mixture echoed at No. 2-4 and characteristic of the conservation area. At the junction of Tudor Street and Bouverie Street (east side) is a contemporary stone and glass building that presents a long brick and stone elevation to Bouverie Street. It has recessed upper storeys that are sympathetic to the scale of the conservation area.

South side



No. 25



Gateway to the Temples

With its neighbour No. 3-5, No. 15-17 has a large granite elevation with irregular window openings and classical accents cast in a modern style. The building's forceful bulk clashes with its surroundings to some extent, but its bold post-modernity has historic value. No. 21 is a modern development that gives a contemporary treatment to traditional materials. Circular stone columns divide the bays, which contain projecting rectangular windows clad in orange tiles and linked by thin metal bars. The façade has a similar rhythm to that of Northcliffe House opposite but is less forceful, with a weightless quality imparted by its materials. The block bounded by Tudor Street, Temple Avenue, Tallis Street and Carmelite Street is part of this development, which skilfully incorporated the frontages of many historic buildings.

No. 25 is the former premises of the Argus Printing Company. Of stone and red brick with Ruabon terracotta dressings, it is a muscular building enhanced by the wealth of detail on both facades. The ground floor has keystones featuring grotesque heads, while the corner holds a carving of the company's insignia. Higher up, bands of delicate terracotta detail are woven underneath stone mullion and transom windows. This assemblage of materials, motifs and upper level detailing creates a highly individual character. Loading bays at the end of the Temple Avenue elevation give an indication of the original design as printing works. It forms a group with Northcliffe House and the former White Horse Tavern enhancing the conservation area.

Temple Avenue



Temple Chambers (detail)



Telephone House (detail)

Part of the grid of streets laid out by the City Corporation in the 1880s, Temple Avenue is one of three streets that connect Tudor Street with the Victoria Embankment (the others are Carmelite Street and John Carpenter Street). Views south down these streets offer prospects of the river framed by the ornate architecture of the river frontages, while views north from the river into the urban realm are an effective foil to the openness of the Embankment and Thames. Both sets of views are key elements of the character of the conservation area.

East side

Temple House (No. 6) has a red brick and stone façade with Classical detailing and projecting oriel windows, some of which contain stained glass. These give a strong sense of rhythm to both frontages (the other on **Tallis Street**), further enhanced by the arched openings at ground floor. A small clock tower crowned with a pediment adds interest at roof level, while at ground level iron railings to the street create a neatness shared by nearby buildings.

The main frontage of Telephone House (No. 2-4) is a monumental contrast with the previous building. The stately twenty-one bay elevation is designed in a Baroque style and executed in stone with rich modelling and ornamentation, particularly at the upper levels. It was built as the London headquarters of the National Telephone Company, a wealthy organisation that amalgamated early provincial telephone networks into a national system. These origins remain evident in the first floor sculptures of cherubs grasping early telephone handsets.

West side

Practically all of the west side of Temple Avenue is occupied by Temple Chambers (No. 3-7), a range of purpose-built legal chambers completed in 1887.

The stone frontage has understated Jacobean and Classical accents and contains many projecting and recessed sections providing rhythm to the long frontage. The central bay has a carved stone doorcase with sculpture, detailing and lettering. The whole elevation is recessed from the street behind an intact run of decorative iron railings. Their traditional roof forms and chimney stacks survive, which are instrumental in providing a sympathetic setting to the neighbouring Inner Temple. With the other buildings on Temple Avenue the overall effect is one of orderly sophistication.

Tallis Street



Former Guildhall School of Music



No. 2 & Carmelite House

Tallis Street is named after the 16th century English composer, Thomas Tallis, whose name is among those inscribed on the former Guildhall School of Music (No.1). It forms an intersection between the three north-south streets, and partially marks the line of the old waterfront before its extension to form the Embankment.

The former Guildhall School of Music was constructed between 1885-7 to a Neo-classical design by Sir Horace Jones, Surveyor to the City of London, who was responsible for notable City buildings such as Tower Bridge and Leadenhall Market. The building has predominantly classical details executed in stone, with inscriptions located between decorated terracotta panels and a row of elliptical windows on the upper levels. The return elevations to Carmelite Street and John Carpenter Street are slightly plainer, except for a northern extension of 1897-8 that is taller and more ornamented with the names of composers inscribed upon it.

Opposite on Tallis Street, Tallis House (No. 2, by Royce, Hurley and Stewart) provides a modern interpretation of themes within in the conservation area, with the red brick, banded stone and projecting oriel windows recalling Temple House (see above). Though these contextual aspects of the design are praiseworthy, the building ultimately falls short of the refinement characteristic of other buildings in the conservation area.

Whitefriars House (No. 6) was formerly the premises of the National Press Agency. Of red brick detailed with café-au-lait terracotta, it has a well-proportioned mixture of bow windows, understated classical elements and applied arcading.

The corner bay successfully addresses the junction of Tallis Street and Carmelite Street with a terracotta doorcase, oriel window and archway.

Continuing the newspaper derivation, Carmelite House (Tallis Street and Carmelite Street elevations) was designed by H.O. Ellis for Lord Northcliffe's Associated Newspapers in a monumental neo-Tudor style. Built between 1897-9, it is the oldest survivor of the combined newspaper factories and offices that once proliferated in the area. Surviving iron cranes and the large expanses of glazing attest to this former function (and make an instructive comparison with Northcliffe House on Tudor Street). The rich modelling and alternating bands of stonework and brickwork echo themes elsewhere in the conservation area. As an expression of corporate power, the building complements Telephone House (see above), which it adjoins.

Carmelite Street



North-east side



Former Whitefriars Fire Station

The elevations on Carmelite Street are predominantly the flanks of other buildings described on **Tudor Street**, **Tallis Street** and the **Victoria Embankment**. They are a blend of stonework, brick and stone/terracotta dressings typical of the conservation area. The street is named from the Carmelite Friary (Whitefriars) that existed immediately to the north of the conservation area.

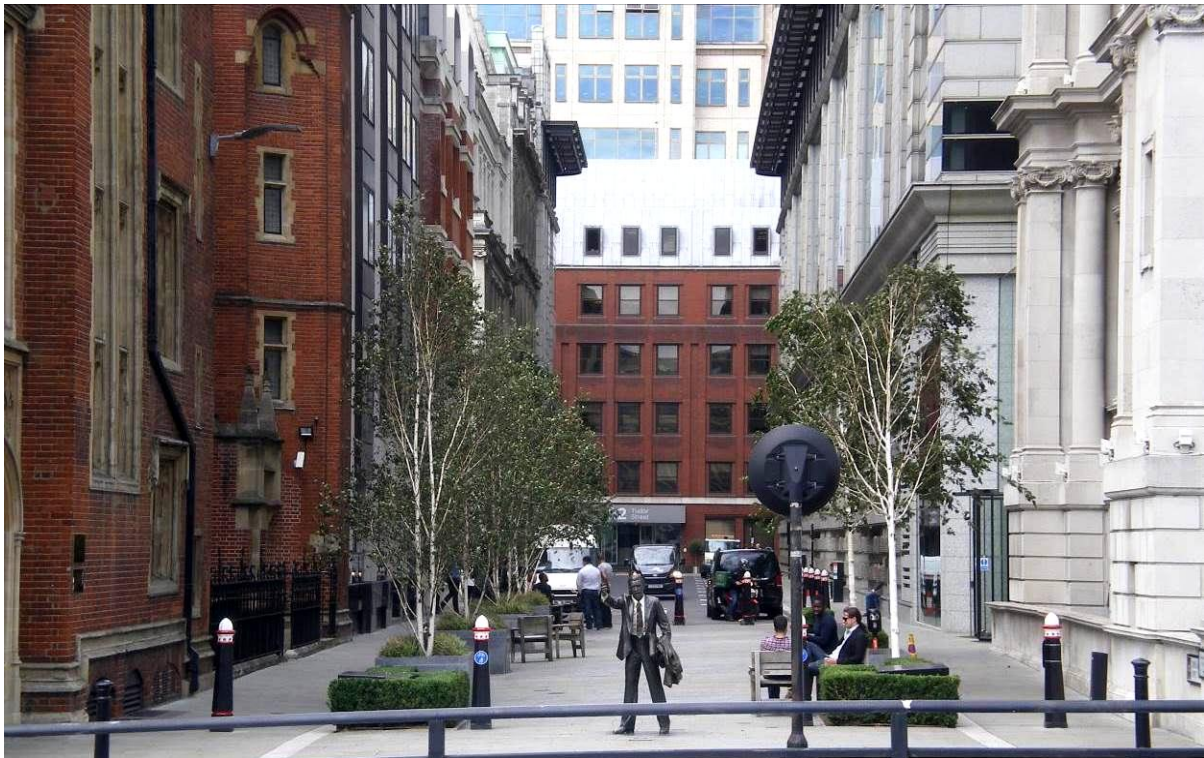
On the west side, the façade of the former Wheatsheaf House (formerly No. 4) survives incorporated into a later development. A former warehouse, it has red brick piers with stone detailing carried on an arcade of six columns with yellow brick detailing. A small Italianate turret adds interest at roof level.

No. 7 was the Whitefriars Fire Station, formerly the main fire station of the City division. Constructed between 1896-7 to designs by the L.C.C Architects' Department, it has simple neo-Tudor detailing and a prominent gable that sits well alongside the former Sion College (see above). Three openings capped by Tudor arches at ground level, now blocked, indicate the exit and entry points for

horse-drawn fire engines. It has a lacklustre modern elevation to John Carpenter Street.

John Carpenter Street

John Carpenter was a Town Clerk of the City of London who in the 15th century left a bequest enabling the foundation of the City of London School, which occupied a site on the Embankment at the end of the street. Most of the street contains the flank elevations of buildings described above. The southern end of the street is pedestrianised, an attractive space framed by planting, benches, sculpture and the flank elevations of the former City of London School and former Sion College.



John Carpenter Street from the Embankment

7. Land uses and related activity

The present uses are principally office, with dispersed secondary catering, hotel and retail uses. The diversity of activity and associated vitality has been diluted by the relocation of the schools and the recent dispersal of the press, printing and publishing industries. There are some buildings in residential use, but these account for a low proportion overall.

The Thames remains a working river, as it has been for over two thousand years. In the transportation of passengers and freight it has a vitality that contributes to the character of the conservation area. It has played a vital logistical role in a number of riverside developments such as Blackfriars Station. Furthermore, it has a potential role to play in relieving vehicular congestion within central London.

8. Architectural character

Architects, styles and influences

Whitefriars' comprehensive redevelopment in the latter decades of the 19th century created an overall harmony in architectural character, marked by subtle gradations in style, scale and materials. As intended, it attracted relatively prestigious businesses and institutions with the resources for opulent buildings, transforming this riverfront area from a place of industry to one of architectural expression. The City Corporation had some stylistic influence: the former Thames Conservancy Offices (No. 9 Carmelite Street with an Embankment frontage) are said to have been constructed in a Gothic style to match neighbouring Sion College at the Corporation's behest.



Former Thames Conservancy Offices (later) & former Sion College (earlier)

Generally, the calibre of architects working in Whitefriars was high. Sir Horace Jones was responsible for many City buildings that are now acclaimed landmarks (such as Tower Bridge), and the Guildhall School of Music was one of his last works. Sir Arthur Blomfield (Sion College) was an important and prolific exponent of the Gothic revival, while Sir William Emerson (Hamilton House) designed a number of high-profile buildings in India, then part of the British Empire. Sir Joseph Bazalgette, the engineer

responsible for the Victoria Embankment, is well known for designing London's sewer system.

Other architects were locally prolific: James Lewis (No. 14 New Bridge Street) was surveyor to Christ's and Bethlem Hospitals in addition to Bridewell, while Ellis and Clarke (Northcliffe House) worked with Sir Owen Williams on the Daily Express building in Fleet Street. John Whichcord Junior (Temple Chambers) built numerous offices in the City, including the former National Safe Deposit at No. 1 Queen Victoria Street (now the City of London Magistrates' Court). Thomas Tait designed Unilever House with James Lomax-Simpson, and was partly responsible for the Daily Telegraph building on Fleet Street.

Blackfriars Bridge was designed by Joseph Cubitt and the original neighbouring railway bridge of 1862-4 (of which only the piers remain) was also his design. Beyond, the second Blackfriars Railway Bridge of 1886 (originally St Paul's Railway Bridge) was designed by John Wolfe-Barry and Henry Marc Brunel.

Whitefriars exhibits the eclectic variety and bombast typical of late Victorian/Edwardian commercial architecture. Corporate exuberance can be seen at Telephone House (Baroque), Unilever House (Classical), Northcliffe House (Classical/neo-Egyptian) and Carmelite House (Tallis Street elevation, neo-Tudor). While these buildings are largely of one style, others are more eclectic, mingling Classical, Tudor, Queen Anne or Jacobean devices, such as at No. 25 Tudor Street, neighbouring No. 6 Temple Avenue or No. 13 Bridewell Place. The former City of London School combines varying motifs within an overarching Northern Renaissance style.



Temple Chambers, Temple Avenue

A more understated architecture is offered by Temple Chambers, an effective segue into the Temples across the border of the conservation area. Further variety is

found in the Georgian domesticity of No. 24 Tudor Street and the 20th century faience cladding of No. 19 New Bridge Street. Blackfriars Bridge is an example of engineering functionality enlivened with Gothic detailing that complements that at Sion College.

While the range of styles and motifs listed above appears broad, the buildings' close date range, small material palette and quality of execution results in an overall consistency of scale and appearance that is to the linchpin of the conservation area's character.

Building ages

The buildings in Whitefriars all date from the 19th, 20th and 21st centuries. Earliest among them are the former Bridewell Gatehouse (No. 14 New Bridge Street) and No. 24 Tudor Street, both dating from the early 19th century. One of the catalysts for Whitefriars' redevelopment was the completion of the Victoria Embankment in 1870, following which the grid of streets and buildings were laid out, commencing with the City of London School in 1880-82. Buildings on the southern end of New Bridge Street are either early 20th century or interwar. There are some postwar and early 21st century buildings, but these account for a low proportion overall. More recent developments have regularly incorporated the retained facades of earlier buildings.

9. Local details

Architectural sculpture



Cherubs with telephone handsets, Telephone House

Architectural sculpture is regularly to be found in Whitefriars. Predominantly executed in carved stone, it was a suitable method of enrichment that reflected the prominence of institutions and businesses relocating to the area.

In many cases architectural sculpture provides an indication of the building's original use or occupant. Telephone House displays a number of stone cherubs holding old-fashioned telephone receivers, while No. 25 Tudor Street bears the crest of the Argus Printing Company, who commissioned the building. The former City of London School has statues of John Milton, Isaac Newton, Shakespeare, Sir Thomas More and Francis Bacon at high level, flanked by personifications of disciplines such as Classics, Geometry, and Mechanics.

Sculptures at Unilever House were executed by two high-profile contemporary sculptors: Sir William Reid Dick and Gilbert Ledward. The former was responsible for two sculptures of colossal shire horses restrained by female figures that flank the building. The latter contributed reliefs of mermaid and merman on the keystones above the doors.



Shire horses, Unilever House

The piers of Blackfriars Bridge are enriched with sculptures of water birds by John Birnie Philip. On the seaward side, the carvings depict marine life and seabirds, while on the landward or western side the piers have freshwater birds, reflecting the tidal watershed at this location on the river.

The iron lampstands on the Embankment were designed by George Vuillamy and decorated with entwined pairs of dolphins. The Metropolitan Board of Works took the unusual (for the time) step of publicly consulting on a number of designs before selecting this final model. The lions head mooring rings were designed by Timothy Butler.

Public statuary

A statue of Queen Victoria (1896 by CB Birch) marks the northern approach to Blackfriars Bridge and serves to commemorate the Embankment, Blackfriars Bridge and Holborn Viaduct, all of which were completed under her reign.

Nearby on New Bridge Street is a Temperance drinking fountain, originally located at Bank Junction outside the Royal Exchange, where it was erected in 1861. It carries bronze sculptures of dolphins at the base and a figure of Temperance above.

At the end of John Carpenter Street is a bronze statue of a businessman hailing a taxi, cast in 1983 by J. Seward Johnson Jr.

Signage and shopfronts

Whitefriars contains few instances of shopfronts and signage because the character of the area is not predominantly retail-led. No. 13 New Bridge Street has an oversized modern box fascia that clashes with the understated architectural detailing above. No. 24 Tudor Street has unsympathetic modern shopfronts, while No. 28 has more low-key signage.

10. Building materials



Temple House, Carmelite House and Telephone House (details)

Buildings are constructed in a range of traditional materials - principally Portland and Bath stones, brick and terracotta - used individually, but more frequently in combination. Much of Whitefriars' character is down to the interplay of red brickwork and pale stonework, and the subtle variations in the way these materials are combined.

Some buildings (Temple Chambers, Guildhall School of Music) have wholly stone frontages; others (Sion College, Former Argus Printing Company) depend chiefly on the use of brick. In between are a number of buildings that freely mingle these materials, often in bands, using them either for detailing or for the main body of a façade.

Terracotta (either café-au-lait or bright red) is used to good effect, while long expanses of iron railings, painted black, often with varying finials, give many of the streets a quiet dignity.

Traditional timber windows survive on many buildings in the conservation area. They preserve and enhance the character of the conservation area and should be retained or incorporated into new buildings wherever possible.

11. Open spaces and trees

Whitefriars' southern parts offer an alternative to the intricately composed urban grain found throughout much of the City. The right-angle of Blackfriars Bridge and the Embankment is a place for pedestrians to enjoy open land, river and sky in a manner rare elsewhere.

This is enhanced by a regular building line set back from these areas, leaving the bridge approach particularly clear. The planted space here is important in maintaining the open quality of this part of the conservation area and softening the impact of the road network.

Trees, ornate frontages and the hubbub of New Bridge Street girdle this openness. The relationship between these areas and the nearby Temple Gardens is also significant, the combination of the two forming a unique ensemble of open spaces.

A more recent open space can be found at the newly pedestrianised end of John Carpenter Street. Silver birch trees, planting, benches and sculpture moderate the urbanity of the environment.

12. Public realm

The footways of the conservation area are predominantly laid in York stone edged with granite kerbs. The carriageways are laid in asphalt. City Corporation bollards are present on numerous streets. There is a small amount of historic granite setts at the southern tip of John Carpenter Street.

Completed and planned public realm environmental enhancement projects are identified in the Management Strategy below.

13. Cultural associations

Whitefriars' 17th century identity as 'Alsatia', a debtors' sanctuary sunk in criminality and squalor, was celebrated in contemporary works such as Thomas Shadwell's *Squire of Alsatia* (1688) and in a later range of folk songs and ballads. Simultaneously, the area was closely associated with Elizabethan and Stuart theatre, with three theatres operating for over a century.

Perhaps the area's strongest association is with newspapers, specifically their production. There were many combined printing presses and warehouses built in the area towards the end of the 19th century. The Harmsworth brothers, founders of Associated Newspapers, had a particularly strong link to the area with several offices in various locations (e.g. 24 Tudor Street, Northcliffe House, Carmelite House).

Another significant activity in the area was glassworking, notably at the Whitefriars Glassworks, established by the early 18th century on the corner of the present Tudor Street and Whitefriars Street. The works was bought by James Powell in 1834 as an occupation for his three sons; under the Powells, the company rose in stature to become an important English glassmaker. It was noted for the quality of its products and the breadth of its work, which ranged from the manufacture of tableware to the production of highly specialised lenses, thermometers and other equipment serving other professions in London. The company transferred its operations to Wealdstone in 1923.

The legal profession may be sensed in Whitefriars, an association derived from its proximity to the Inner and Middle Temples.

Management strategy

The management strategy sets out the position regarding the wider policies and guidance concerning the conservation and enhancement of Whitefriars Conservation Area. Future development schemes and enhancement projects will need to take account of these policies in relation to the special architectural and historic interest of the conservation area, as detailed in the above character summary.

Documents produced by the Corporation are available on the website www.cityoflondon.gov.uk.

14. Planning policy

National policy

The Civic Amenities Act 1967 gave local authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as '*...an area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance*'. Section 71 (1) of the Act requires the local planning authority to "*...formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas.*" See www.legislation.gov.uk.

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012. Historic environment policies are detailed in chapter 12 which sets out the requirements for local authorities and applicants in relation to the conservation of heritage assets, including conservation areas. See www.communities.gov.uk. The Department for Communities and Local Government have published web-based Planning Practice Guidance for the NPPF, of which the section 'Conserving and enhancing the historic environment' is particularly relevant. See <http://planningguidance.planningportal.gov.uk/>.

NPPF historic environment policies are supported by Historic Environment Good Practice Advice notes 1-3, produced by Historic England. See <https://www.historicengland.org.uk/>.

London-wide policy

The London Plan (2015) forms part of the statutory development plan for the City of London and needs to be taken into account when considering development within the Conservation Area. Key policies to consider are: policies 7.8 Heritage assets and archaeology and 7.9 Heritage-led regeneration. See www.london.gov.uk/thelondonplan.

City of London Corporation policy

Planning policy for the City of London is contained within the Local Plan, which was adopted in January 2015. The Local Plan includes policies for Development Management, which will be taken into account when deciding applications for

planning permission. See www.cityoflondon.gov.uk. Development proposals within the Whitefriars Conservation Area have to be considered in the context of the policies of the Local Plan. Within this framework, particular account will need to be taken of Core Strategic Policies CS10 'Design'; CS12 'Historic Environment'; CS13 'Protected Views'; CS 18 Flood Risk; CS19 'Open Spaces and Recreation'; CS20 'Retailing'; and CS21 'Housing'.

Other key policies in the Local Plan are: DM12.1 'Managing change affecting all heritage assets and spaces'; DM12.2 'Development in conservation areas', DM12.3 'Listed Buildings', DM12.4 'Ancient monuments and archaeology' and DM10.5 'Shopfronts'.

Protected views

The London Plan and the City's Local Plan seek to protect strategic views which are defined within the London Plan's SPG – the London View Management Framework (LVMF). In Whitefriars Conservation Area, the following Protected Vistas need to be considered:

8A.1 - Westminster Pier to St Paul's Cathedral (covering the Northern end of Blackfriars Bridge and its approach). The viewing corridor development threshold plane rises from 37.1m AOD to 42.7m AOD from SW to NE across the south east section of the Conservation Area.

9A.1 - King Henry VIII's Mound, Richmond, to St Paul's Cathedral (The viewing corridor covers Blackfriars Bridge approach, Unilever House and the former City of London School; the viewing corridor and wider setting consultation area includes Blackfriars Bridge, the Embankment frontages and the southern half of New Bridge Street). The viewing corridor and consultation threshold plane rises from 51.6m AOD to 51.8m AOD from SW to NE across the Conservation Area.

Views from Blackfriars Bridge offers important prospects of London in either direction. The view west towards Westminster is identified as a 'river prospect' (14A) within the London View Management Framework. Additionally, the bridge and Embankment frontages form part of river prospects 11A, 12A, 13A, 13B, 15B, 16B and 17B.

Development proposals in Wider Setting Consultation Areas must be designed or sited so that they preserve or enhance the viewer's ability to recognise and appreciate the Strategically Important Landmark, in this case St. Paul's Cathedral. Further detail can be found in the LVMF SPG - see www.london.gov.uk.

This character summary identifies a number of distant and local views that contribute to the character of the conservation area (see section 5. Spatial analysis: views and vistas). Proposals will be assessed for their potential effect on these and other views of significant individual buildings, townscapes or skylines.

Whitefriars is included within the St Paul's Heights Policy Area (entire CA except for 26-28 Tudor Street, NW corner of 25 Tudor Street and N tip of Temple Chambers). The Victoria Embankment, associated frontages and Blackfriars Bridge are included in the Monument Views Policy area (Monument View Four). More information on these policy areas can be found in the City's Protected Views SPD.

Sustainability and climate change

The City Corporation is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment.

Issues specifically relevant to Whitefriars Conservation Area include:

- The mature trees on the Victoria Embankment and area of planting at Blackfriars Bridge approach contribute to the biodiversity of the conservation area (see management of Open Spaces and Trees)
- The junction between the Embankment, New Bridge Street, Blackfriars Bridge and Queen Victoria Street suffers from traffic related air pollution including high levels of nitrogen dioxide and fine particulates (PM 10). The City of London Air Quality Strategy 2015-2020 (2015) sets out the current position and the measures required to ensure predicted improvements in the City's air quality.
- The Whitefriars Conservation Area falls within the City Flood Risk Area (Policy CS18) and is at particular risk from surface water/sewer flooding. Flood resistance and resilience measures will be important in safeguarding the historic assets in this area.
- In order to minimise the risks of flooding, new development schemes will be expected to make use of appropriate rainwater attenuation measures such as the Sustainable Drainage Systems (SuDS) and green roofs.

The Local Plan policy CS15 provides guidance on sustainable development and climate change and policy CS18 on flood risk and SuDS. The City Corporation has also produced a *Climate Change Adaption Strategy* (revised and updated January 2010).

15. Environmental enhancement

The draft City Streets & Spaces SPD (2016) sets out the policies to manage the public realm, and will update and replace the City Street Scene Manual. This is being prepared to promote high quality design and set the highest standards for every element that contributes to our experience of the City's streets. There are ten overarching aims that support all interventions in the City's public realm:

- An increasingly higher standard of design quality;
- Understanding context and character;
- Simpler and less cluttered streets and spaces;
- Better coordination and more consistency;

- Protecting heritage and ensuring continuity;
- More sustainable streets and spaces;
- Supporting and encouraging good health, well-being and healthy lifestyles;
- Making an exception for exceptional streets and spaces;
- Better connected and more accessible streets and spaces;
- Releasing the potential of streets and spaces to support commerce, culture and art.

These principles, along with detailed guidance, and history and evolution of streets and spaces in the City are set out in detail in the SPD.

A rolling programme of area strategies covers all parts of the City. The strategies set out the overarching direction for the enhancement of the public realm, seeking to create a more pleasant and sustainable street environment that encourages walking and cycling, and enhances the historic character and local distinctiveness.

At present there is no adopted strategy for the Temple & Whitefriars area. The Riverside Walk Enhancement Strategy, adopted January 2015, identifies completed enhancement works to the area beneath Blackfriars Bridge and Paul's Walk. Some works were undertaken to the area as part of the Thameslink project.

The Thames Strategy SPD was adopted in June 2015 and contains further guidance on the City's intentions for the Thames riverside including the Whitefriars conservation area.

16. Transport

Much work has already been done on reducing motor vehicle traffic in the City, including in and around Whitefriars:

- The Mayor's congestion charging zone scheme has significantly reduced motor vehicle traffic in Central London;
- The Mayor's low emission zone scheme has further reduced numbers of the most-polluting heavy vehicles across London;
- In adopting its Local Plan the City Corporation has refined its highway hierarchy to further reduce the adverse impacts of motor vehicle traffic, including on the valued character of the City's conservation areas, and will continue to reduce the impact of traffic management infrastructure.

Further details about transport proposals, including the City of London Cycle Plan, and Rail Strategy are available on the website. See www.cityoflondon.gov.uk

In addition, the Mayor's North-South cycle superhighway will pass along Blackfriars Bridge and New Bridge Street. The East-West cycle superhighway will pass along Victoria Embankment. These routes are part of the Transport for London Road Network (TLRN). Any proposals for public realm or streetscape enhancement in the TLRN will require consultation with Transport for London. See www.tfl.org.uk.

The river is an important transport conduit for passengers between the pier network and for freight. It has a potential role to play in relieving vehicular congestion within central London. For more information contact the Port of London Authority at www.pla.co.uk.

17. Management of open spaces and trees

The City of London Corporation's *Open Space Strategy SPD* (2015) details the existing open spaces of the City, what spaces are to be provided in future, and how these could be delivered. The City of London *Biodiversity Action Plan 2010-2015* (2010) outlines the importance of the City's urban green spaces, which includes small public gardens, squares and churchyards; and built structures, which include trees and manmade structures such as green walls and roofs. In addition, the City Corporation has published a *Habitat Action Plan for Urban Green spaces, Churchyards and Cemeteries*, and for *Built Structures*.

The City Corporation's *Tree Strategy* sets out how trees will be protected and maintained and how further tree planting will be encouraged. Part 1 of the Tree Strategy contains policy and guidance on the planting, preservation and management of trees in the City and was adopted as a SPD in May 2012. Part 2 provides additional detailed guidance and information on the implementation of part 1. See www.cityoflondon.gov.uk.

Subject to some exemptions, all trees in conservation areas are protected under section 211 of the Town and Country Planning Act 1990 (as amended). Anyone proposing to carry out works to a tree in a conservation area must give six weeks' notice of their intention to do so before works begin. There are no Tree Preservation Orders in Whitefriars Conservation Area at present.

A new public open space will be created within the river to the west of Blackfriars Bridge as part of the Thames Tideway Tunnel project.

TfL does not support the removal of trees from its TLRN corridor (see section 16) and TfL approval is required prior to any tree pruning, removal or development.

18. Archaeology

The City is the historic centre of London and has a rich history, with monuments and archaeological remains surviving from all periods. Its historic landscape has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement and there is also evidence of earlier occupation. Physical evidence of the development of the City is

contained in the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record on only part of a site.

Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential unless it can be demonstrated that archaeological remains have been lost, due to basement construction or other ground works.

Where developments are proposed which involve new groundworks, a historic environment assessment, including an assessment of the archaeological potential and impact of the proposals, will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced. The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage, so that appropriate assessment and design development can be undertaken. Developers should refer to Planning Advice Note 3: Archaeology in the City of London, and Conservation Areas in the City of London: A General Introduction to their Character, for further information. See www.cityoflondon.gov.uk.

There is high archaeological potential in the Whitefriars Conservation Area, including:

- Environmental evidence of former Thames foreshore, river wall and confluence with the river Fleet
- Evidence of subsequent medieval and Victorian land reclamation
- Medieval remains of Whitefriars' friary buildings and precincts
- Remains of Bridewell Palace, 1515 and later

19. Enforcement

Breaches of planning control are investigated in accordance with the City of London Planning Enforcement Service Standards. This sets out the manner and timescales in which breaches will be investigated. A new Planning Enforcement Policy document is in preparation. See www.cityoflondon.gov.uk

20. Condition of the conservation area

The buildings, open spaces and public realm of Whitefriars Conservation Area are generally in good condition and maintained to a high standard. The adaption, upgrading, repair, conservation, or redevelopment of buildings is managed to have a minimum effect on neighbouring buildings, the highway and the amenity of the area.

Potential pressures in the Conservation Area have been identified as new development and utilities replacement works, although these do not threaten its character. The condition of the Conservation Area is judged to have improved in recent years, and is expected to further improve in coming years.

Planning applications will be judged against the local, regional and national policies and guidance identified above, and the loss of buildings and features that contribute to the character of the area will be resisted accordingly.

There are currently no buildings or structures within the Conservation Area that are categorised as being at risk, due to deterioration of fabric, lack of occupancy, or both. Such buildings or structures may be considered appropriate for entry in the Heritage at Risk Register maintained by Historic England.

Further Reading and references

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Bradley, Simon, and Pevsner, Nikolaus, *The Buildings of England London 1: The City of London* (1997).

<http://www.buildingconservation.com>. Information resources for conservation, restoration and repairs, including specialist services and products, skills training and links to the industry's key organisations.

Dyson, Tony, *The Medieval London Waterfront: Annual Archaeology Lecture, Museum of London* (1989).

Historic England publications:

Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment (2008).

Understanding Place: Conservation Area Designation, Appraisal and Management (2011).

Seeing the History in the View (2011).

The Setting of heritage assets (2011).

Available at www.historicengland.org.uk.

Guidance on climate change and for home owners is available under the 'Advice' tab.

Freeman, Jennifer (editor) *Save the City: a Conservation Study of the City of London* (1979).

Heritage Gateway provides access to extensive information on England's historic sites and buildings, including images of listed buildings. It allows cross-searching almost 60 resources. <http://www.heritagegateway.org.uk/gateway>.

Historic England *Traditional Windows: their care, repair and upgrading* (2014)
<https://content.historicengland.org.uk/images-books/publications/traditional-windows-care-repair-upgrading/heag039-traditional-windows.pdf>

Institute of Historic Building Conservation (IHBC) in association with the Society for the Protection of Ancient Buildings: *A Stitch in Time: Maintaining Your Property Makes Good Sense and Saves Money*. Advice on maintaining buildings. A pdf can be downloaded free of charge. <http://www.ihbc.org.uk/publications>

London Archaeological Archive and Research Centre (LAARC), administered by the Museum of London.

Museum of London, *Post-war Archaeology in the City of London, 1946-68: A Guide to Records of Excavations by Prof W F Grimes held by the Museum of London* (Archaeological Gazetteer).

Schofield, John, with Maloney, Cath (eds) *Archaeology in the City of London: A Guide to Records of Excavations by the Museum of London and its Predecessors, Museum of London* (1998).

Society for the Protection of Ancient Buildings (SPAB). SPAB offers a wide range of training courses on period buildings for the conservation professional and non-professional - <http://www.spab.org.uk/education-training>. SPAB aims to help owners of old buildings by providing training, technical advice and publications – <http://www.spab.org.uk/homeowners>. For free building conservation advice, telephone the SPAB technical advice line on 0207 456 0916 (Monday to Friday, 9.30 am to 12.30 pm). Books, technical pamphlets and information sheets are available to purchase online.

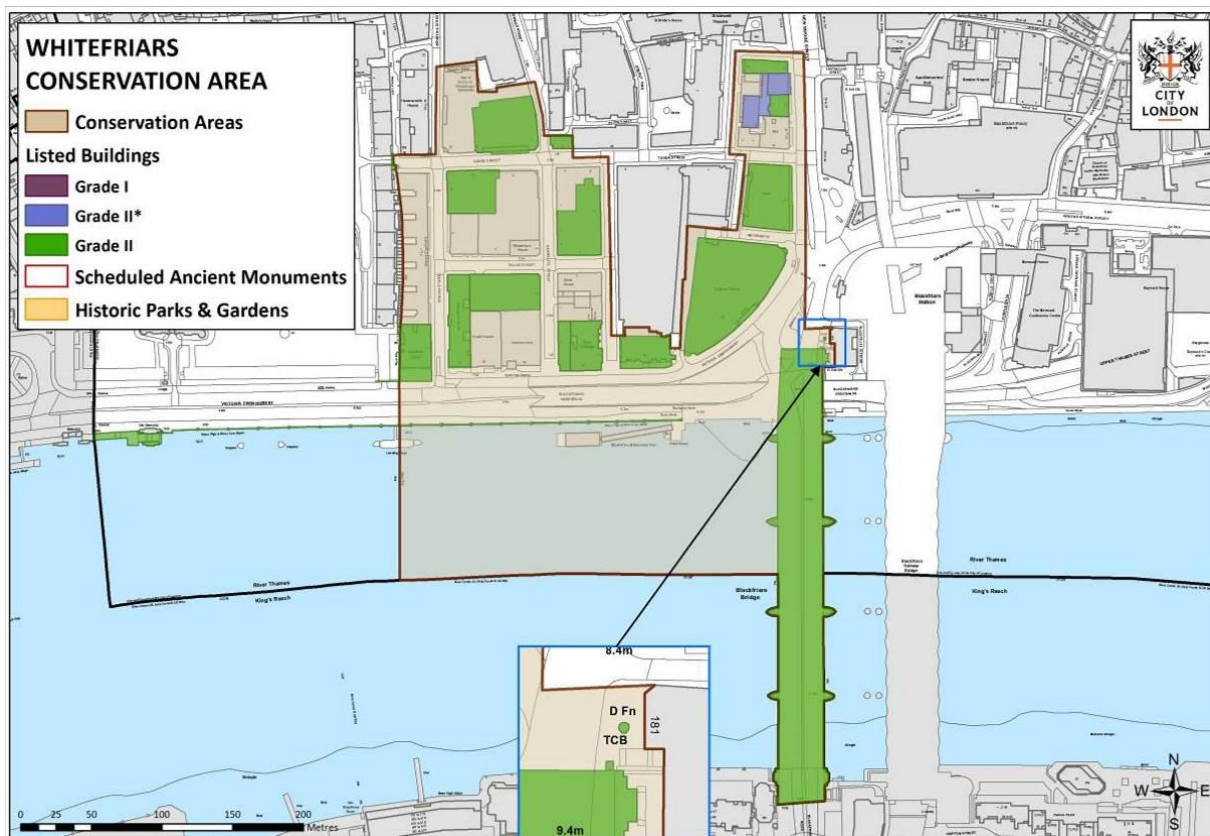
Stephens Curl, James, *Encyclopaedia of Architectural Terms* (1992).

Styve, John, *A Survey of the Cities of London and Westminster* (1720).

Appendix

Designated heritage assets

Information correct as of October 2015 [adoption date TBC.] Please consult the City of London Corporation's website for up to date information. See www.cityoflondon.gov.uk/plans.



Listed Buildings

Street	Number/name	Grade of listing
Carmelite Street	8/1-5 Tallis Street (Carmelite House)	II
	9	II
John Carpenter Street	Former Guildhall School of Music	II
New Bridge Street/Bridewell Place	13 New Bridge Street/12 Bridewell Place	II
New Bridge Street	14	II*
	15	II
Temple Avenue	Blackfriars House, 19	II
	K2 Telephone Kiosk	II
	Temperance Drinking Fountain	II

	Telephone House, 2-4	II
Tudor Street	24	II
	Northcliffe House, 26	II
Victoria Embankment	Sion College	II
	Hamilton House (includes 1 Temple Avenue)	II
	Former City of London School for Boys, 60	II
	Unilever House, 100	II
	Embankment wall and lamp standards (the entirety of the structure within the City is covered by this listing)	II
Blackfriars Bridge	Blackfriars Bridge	II
	Statue of Queen Victoria at approach	II

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London Metropolitan Archives

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Email: ask.lma@cityoflondon.gov.uk

Website: www.cityoflondon.gov.uk/lma



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Among local authorities the City of London Corporation is unique. Not only is it the oldest in the country, combining its ancient traditions and ceremonial functions with the role of a modern and efficient authority, but it operates on a non-party political basis through its Lord Mayor, Aldermen and Members of the Court of Common Council.

The City of London Corporation: a unique authority for a unique city.

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City of London Corporation
Chancery Lane Conservation Area
Draft Character Summary and Management Strategy
Supplementary Planning Document



Staple Inn, High Holborn

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Introduction

The present urban form and character of the City of London has evolved over many centuries and reflects numerous influences and interventions: the character and sense of place is hence unique to that area, contributing at the same time to the wider character of London.

This character summary and management strategy provides an understanding of the significance of the conservation area by identifying and analysing its principal characteristics. It does not include specific detail about every building and feature within the area, and any omission from the text should not be interpreted as an indication of lesser significance. The character summary and management strategy has been prepared in line with the Historic England document *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011).

Chancery Lane conservation area incorporates the former Dyers Buildings conservation area. The original Chancery Lane character summary was adopted in 2004, while that for Dyers Buildings was adopted in 1999. This document combines and updates both documents in the form of a character summary and added management strategy. It was adopted as a Supplementary Planning Document (SPD) to the City of London Corporation's Local Plan on [date TBC]. It should be read in conjunction with the Local Plan and other guidance, including *Conservation Areas in the City of London, A General Introduction to their Character* (1994) which has more information on the history and character of the City.



Barnard's Inn Hall

Character summary

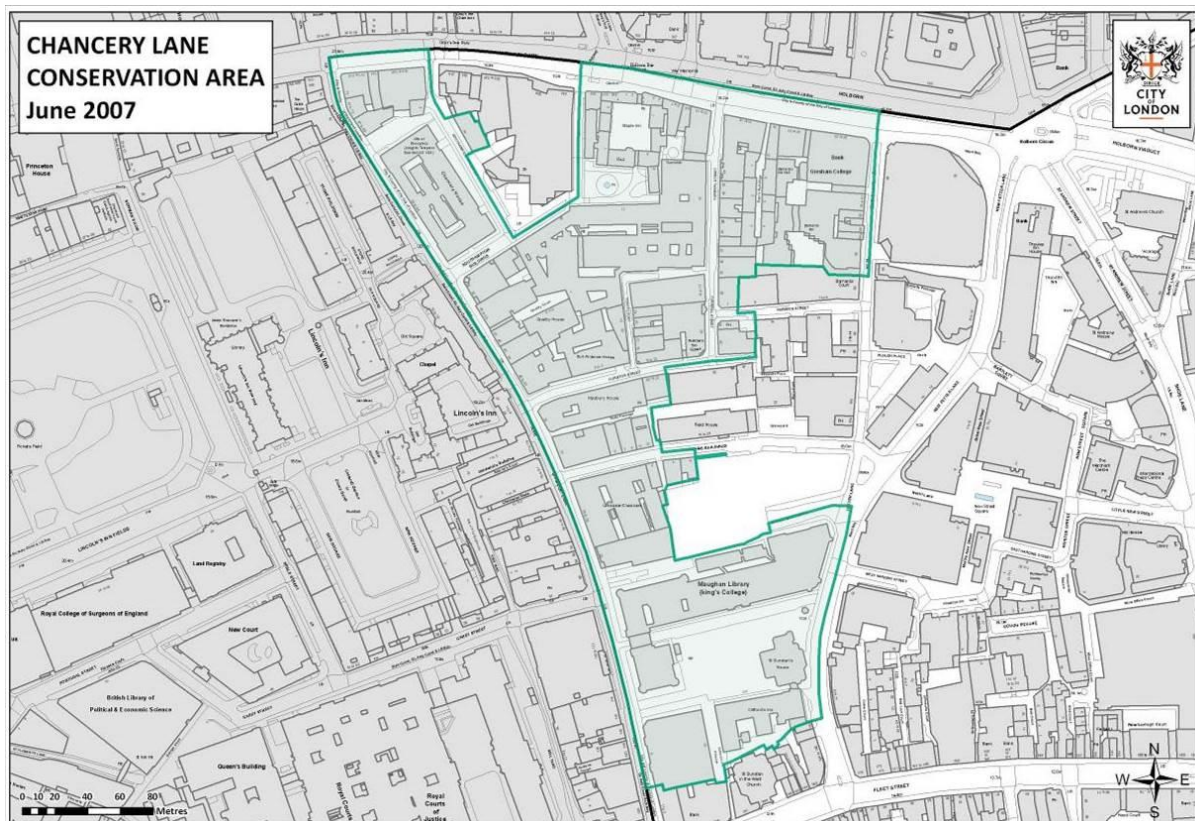
1. Location and context

Chancery Lane Conservation Area is located between Holborn, Fleet Street, Chancery Lane and Fetter Lane. It is located in the Ward of Farringdon Without and covers an area of 6.6 hectares.

Boundary

To the west the boundary is defined by Chancery Lane and to the north by High Holborn and Holborn, both discussed below. The southern boundary meets part of the Fleet Street conservation area. Here, the octagonal body of St Dunstan-in-the-West and diminutive Hen and Chickens Court contrast against the later, larger buildings immediately to the north within the Chancery Lane conservation area.

The eastern boundary is more complex, illustrating how the wider locality has been rebuilt following damage by WW2 bombing. It incorporates parts of Fetter Lane at the upper and lower edges but towards the middle is drawn inwards around individual plots. Originally this boundary was more regular, but during the 2007 boundary review some areas around Rolls Buildings, Breams Buildings and Cursitor Street were excluded as their scale and form was judged to be uncharacteristic of the wider conservation area. There are no proposals to amend the conservation area (CA) boundary.



Conservation area boundary map

City boundary

It is one of the westernmost conservation areas in the City of London, and its northern and eastern boundaries correspond with the City's boundaries. Two-thirds of the western boundary is shared with the London Borough of Camden, which also borders to the north; the remainder of the western boundary is with the City of Westminster. In both cases, the non-City townscape provides an important setting for the buildings within the conservation area, and vice-versa.

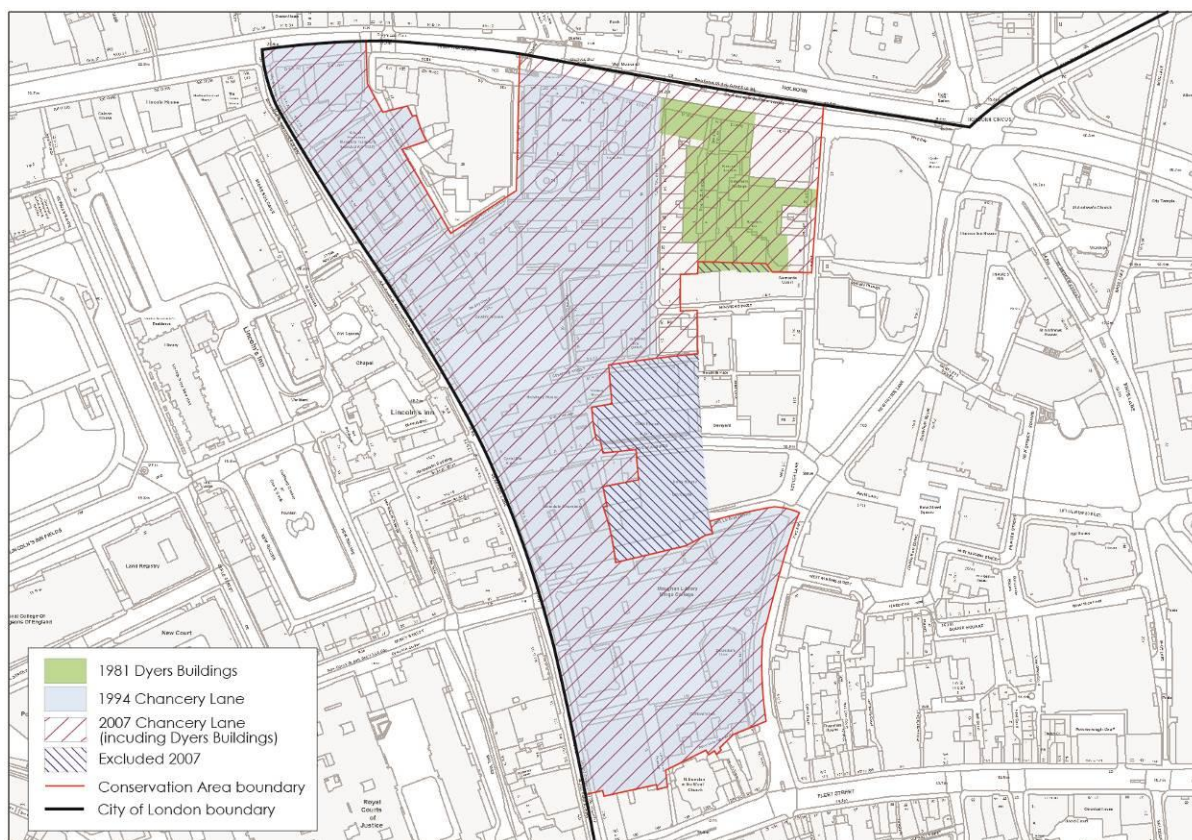
To the north, Alfred Waterhouse's Prudential Assurance building (No. 138-142 Holborn) shares client, architect and (partly) materiality with Nos. 5-10 Holborn, Staple Inn and Staple Inn Buildings, and therefore forms a group with them. The nearby Royal Fusiliers war memorial and group of street furniture along this boundary further enhance the setting of the buildings in this part of the conservation area.



Left: Detail of Sterling House (No. 19 Holborn) showing the reflected tower of the Prudential Assurance building (LB Camden). Right: View of Lincoln's Inn buildings (LB Camden) from Southampton Buildings

To the west, there is a long sequence of historic frontages along the side of Chancery Lane within the London Borough of Camden and City of Westminster that form an important setting of the buildings within the City of London. Among them are the buildings of Lincoln's Inn, the Law Society and Ede & Ravenscroft, all of which have evident associations with the legal and institutional character of the area.

2. Designation history



1 April 1994

The Chancery Lane CA was designated in 1994 following local authority boundary changes. As a result of these alterations, parts of conservation areas previously in the City of Westminster and London Borough of Camden were transferred to the City of London Corporation. An extension to the east was also included.

14 June 2007

The Dyer's Buildings CA (designated 1981) was amalgamated with the Chancery Lane CA. The latter's eastern boundary was redrawn to its present form to include the junction of Holborn and Fetter Lane (to 86 Fetter Lane), No. 1 Norwich Street, the Castle public house and the former Jewish Chronicle building (No. 25 Furnival Street), the western half of Cursitor Street, the Rolls Passage and the western half of Bream's Buildings, and the former Public Records office site and the buildings of Clifford's Inn.

3. Summary of character

The characteristics which contribute to the special interest of the Chancery Lane Conservation Area can be summarised as follows:

- An exceptional span of building ages and styles, resulting in a townscape of arresting contrasts;
- Significant historic associations with the legal profession, with origins as a centre for medieval legal administration;
- The collegiate surroundings of Staple Inn and Barnard's Inn, which incorporate rare secular medieval survivals;
- A historic association with educational establishments that has persisted to the present time (e.g. the Inns of Court, Birkbeck College, King's College London);
- The site of the Knights Templars' first precinct and church in London (at Southampton Buildings);
- A well-preserved and easily legible historic street network;
- Monumental 19th century Victorian public buildings in a range of styles;
- One important early act of conservation (Staple Inn north range) and several buildings of varying periods associated with a single company's patronage (Prudential Assurance Co.);
- Well-considered 21st century insertions into a historic context.



Chancery Lane's medieval survivals are a fundamental part of its character; 16th century Staple Inn (sketched above) was an important early conservation project

4. Historical development

Early history

Chancery Lane dates from the 12th Century when it was formed across the Knights Templars' land, whose church and house were founded here in 1144. The road runs north from Fleet Street on a gradually inclining westerly curve and eventually joins High Holborn. The City's natural topography is still perceptible here and there remains a clear drop in levels to the south and east towards Fleet Street and Ludgate Circus, where the land falls away from Holborn to the valleys of Thames and Fleet.

Lying to the west of the walled Roman town, comparatively little is known of the area during this period. Present day Holborn follows the line of the main east-west road, which exited at Newgate and led to Silchester and Gloucester. Roman activity in the area was limited to farming, gravel quarrying and burials, which used cemeteries along main routes outside towns, commensurate with the Roman directive for burying the dead outside the town boundary.

During the Saxon period, the walled town appears to have been mostly abandoned, with the main settlement becoming 'Lundenwic' to the west in the present day area of Aldwych and the Strand. The northern part of the area, at Holborn, eventually became one of the earliest of the City suburbs with many gardens, orchards and large houses established by the 12th century. Large religious and secular out-of-town houses and Inns were built in the area.

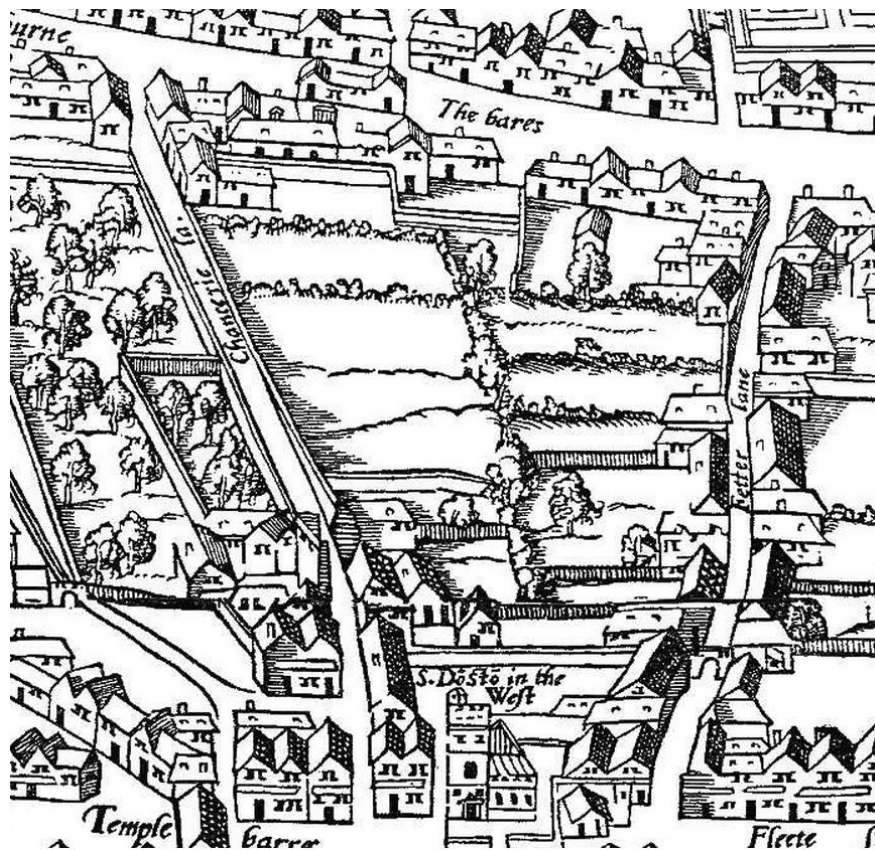
By 1144 the Knights Templar were established in Holborn, on a site to the northern end of what was to become Chancery Lane. Recent archaeological work has located the first Knights' Templar church at the junction of Southampton Buildings and High Holborn. The nave was of the same circular design as the existing Temple church south of Fleet Street, modelled ultimately on the church of the Holy Sepulchre in Jerusalem. In 1185 the Order of the Knights Templar consecrated their 'New Temple' in a new location on land granted to them between Fleet Street and the Thames. Upon the removal of the Knights Templar to the south of Fleet Street, their property was acquired by the Bishop of Lincoln in 1162.

The site of Staple Inn originally comprised two adjacent properties and its name, originally Stapledhalle, may be derived from the Old English 'staple' meaning post, possibly indicating that the Inn hall at that time was aisled. Chancery Lane gradually became more developed with further institutions and their extensive gardens lining both sides of the street, whilst the northern end continued to be dominated by the Bishop of Lincoln's Inn and gardens throughout the medieval period.

By 1270 the Bishop of Chichester's Inn and its extensive gardens were located on Chancery Lane. A house for converted Jews was situated on the east side and the lane was known by 1278 as 'Converslane'. The expulsion of the Jews from England in 1291 and the subsequent decline in the number of Jewish converts resulted in Edward III granting the house to the Keeper of the Rolls of Chancery in 1377, a powerful administrative body whose wide-ranging remit included verbal contracts, matters of land law and matters of trusts. The name of the street subsequently

changed to 'Chaucer Lane' and this house later became the site of the Public Records Office.

Significant stimulus to local development resulted from a papal decree in 1207 forbidding clergy from teaching common law, followed by a 1234 decree by Henry III that closed the schools of law in the City. This led to the formation of the Inns of Chancery, the medieval and later inns or colleges of lawyers, which grew up along the Strand and Holborn stimulated by its proximity to Westminster. The term Inns of Chancery is not fully understood but is believed to be linked to the initial function of training and housing chancery clerks who prepared writs for the King's Court, differing from the Inns of Court as they could not call men to the Bar.

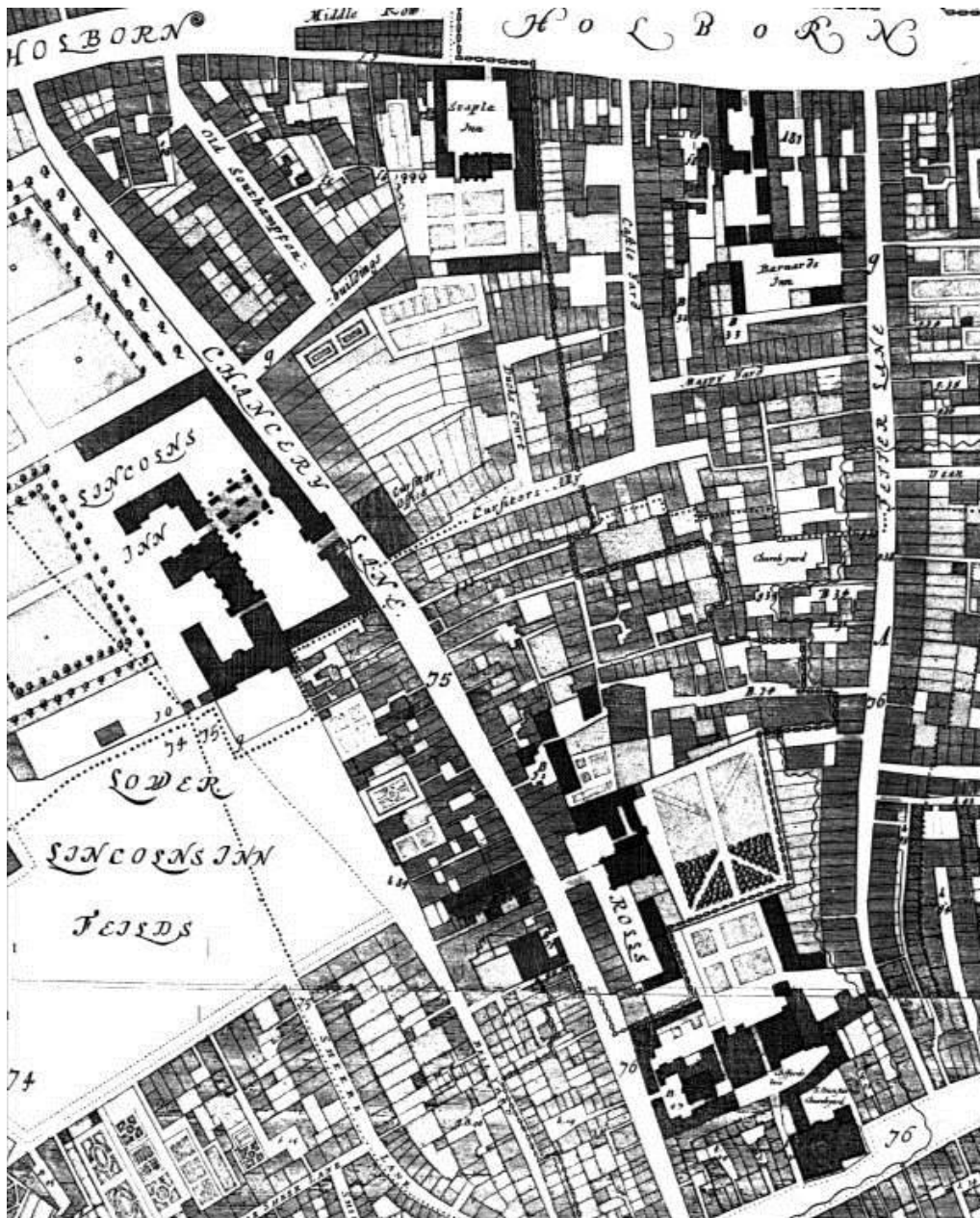


'Agas' map, c.1570

The site of Barnard's Inn, consisting of two large separate plots, including a sizable garden (220ft long west to east), was fronted by seven shops on Fetter Lane. Later known as 'the greate garden of Barnard's Inn formerly called Whitooke's Meade', it was purchased in 1331-2 by Thomas de Lincoln. Fetter Lane, originally Faytor or Failer Lane and afterwards Fewterers Lane, may be derived from the Old French for lawyer, but was used by Chaucer to describe the impostors and beggars who frequented the lane. In 1422 the properties were bought by John Mackworth, Dean of Lincoln and Chancellor to Henry V and by 1435 the Inn was leased to Lionel Barnard who established it as a school of law. The Inn survived for over 450 years until its dissolution, known both as Mackworth's Inn and Barnard's Inn.

Sixteenth and seventeenth centuries

By the early 16th century, the northern end of the area was still verdant, dominated by the gardens and orchards associated with residences and institutions. The land fronting Holborn was more developed, with Staple Inn, a legal Inn of some antiquity, having its surviving hall and street frontage of the 1580s in place; no doubt it had medieval buildings. The Templar hall and chapel remained in place, albeit altered, and varied in ownership until the 17th century, when they were developed by the Earl of Southampton and named Southampton Buildings. The southern end of the street was the focus of most development. The Rolls of Chancery, with its chapel of 1617 by Inigo Jones, Serjeant's Inn and Clifford's Inn were to dominate the land between Chancery Lane and Fetter Lane, with smaller houses and tenements fronting the streets. Archaeological work has revealed the potential remains under 22 Chancery Lane of Symonds Inn, established in the 17th century and mentioned by Dickens.



As the area grew in wealth, the tradesmen's houses, tenements, shops and markets increasingly hemmed in the large institutions. It was such ever increasing density of development that enabled the spread of the Great Fire of London (1666) (the 'Fire') to take hold. In spite of this, the western edge of the Fire was the southern part of Fetter Lane. Damage was limited to those buildings facing the street and the major houses and institutions in the Chancery Lane area remained untouched.

The first incarnation of Dyers' Buildings dates from the mid-16th century, when in 1551 almshouses were built by the Dyers' Company using the bequest of a Mr. Henry West. Known originally as White's Alley, the court was connected into the network of passages and alleyways that characterised much of 16th and 17th century London, and which can still be seen in other areas of the City today. The complex of buildings and the alleyway were to become known as Dyers' Buildings from the 17th century, after the City Livery Company that retained ownership of the property until 1966.

Eighteenth and nineteenth centuries

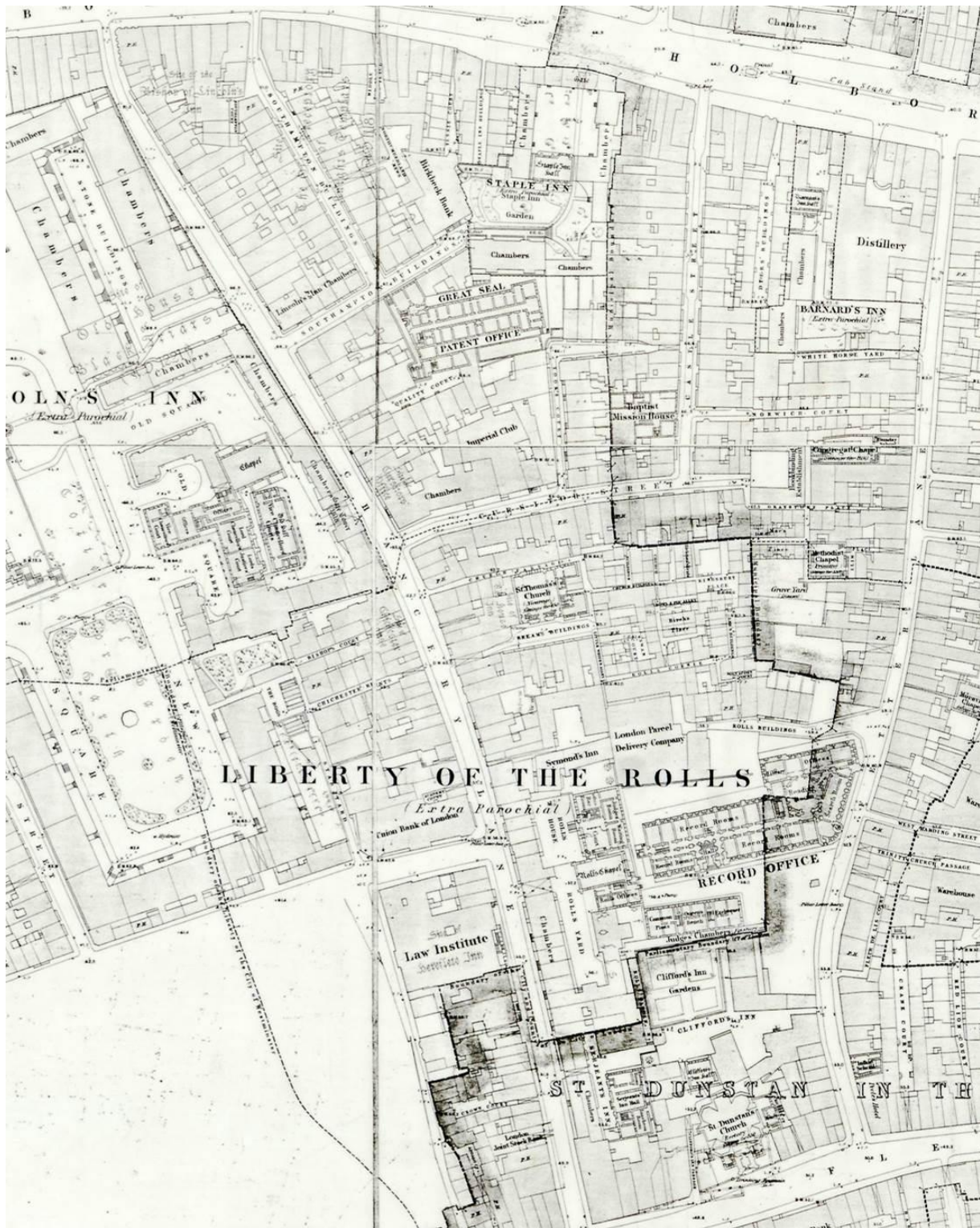
The steady rise of the legal profession contributed greatly to the continued prosperity and status of the area, and to the quality of much of the surviving fabric on both sides of the lane. The collegiate character of the surviving inns is particularly significant. As part of the expansion of the legal and administrative dominance of the area, Rolls House was redesigned in 1774 by Colen Campbell in the then fashionable Palladian style. The street frontages between Holborn and Fleet Street were by this time occupied by tenements, shops and taverns giving the area an increasingly urban character. The lanes between these private spaces gradually became the largely surviving network of courts and alleys characteristic of the conservation area.

Typically Georgian mixed use residential and commercial premises are reflected in 18th century chambers at 14-16 Took's Court. These show a pattern of development that was common up until the later 19th century in Cursitor Street, Furnival Street (Castle Yard) and Southampton Buildings. Staple Inn was redeveloped in the 18th century with handsome brick built chambers replacing the medieval tenements on three sides of the quadrangle.

The 19th century did not bring to the area the civic improvements and significant changes to street patterns that evolved in much of the rest of the City. Here, major development resulted from the demise of the Inns of Chancery during the 19th century. This eventually led to the demolition of Serjeant's Inn (1909) and Clifford's Inn (1934), with the exception of the passageway from Fleet Street to the former gatehouse. Staple Inn survived, though part was sold in 1884 to the Patent Office. Prudential Assurance Company acquired the remaining part of the building in 1886, and saved and restored the building removing the 18th century plaster to reveal its 16th century timber and lathe elevation to Holborn.

The only significant alteration in street pattern was the introduction of Breems Buildings in 1882 when it was widened and cut through to Fetter Lane. The London

Mechanics' Institution, forerunner of Birkbeck College, was headquartered at Southampton Buildings in 1825 before moving to Brems Buildings in 1884.



1875 O/S map

The Public Records Office was constructed in stages between 1851 and 1896 to a design by Sir James Pennethorne. It employed an imposing and non-ecclesiastical gothic style and required the demolition of both Rolls House and the 13th century Rolls Chapel. The monuments from the medieval Rolls Chapel were retained, and

the Renaissance monument by Pietro Torrigiano (circa 1517) to commemorate Dr. Yonge, Master of The Rolls during the reign of Henry VIII, is of particular note. This was the next significant gothic revival building erected after the construction of the Houses of Parliament. For a hundred years, until its relocation in 1997, the site provided the home for previously scattered public papers and government records which dated back to the Norman Conquest. It was successfully adapted to provide the main library and information centre for King's College London.

The Patent Office in Southampton Buildings is less prominent in the townscape than the Public Record Office but occupies a site equal to it in size. The Patent Office Library of 1899-1902 is 32.5 metres long, with two tiers of steel-framed galleries on cast-iron columns and is particularly fine. The Library is top-lit and provides an impressive core space for this complex of buildings. The building has long frontages to Furnival Street and Southampton Buildings, described under section 6: Character Analysis. Part of the site was damaged in 1944, when a German rocket landed in the gardens of Staple Inn. This repaired part of the complex has recently been developed as part of a major refurbishment following the relocation of the Patent Office to other premises.

The extant form of Dyers' Buildings was built as one development by John Wimble from 1871 to 1878. The development enclosed the alleyway to the south to form a secluded enclave off Holborn. The premises were built originally as workshops and offices for the artisans and service industries needed to support the increasingly commercial functions of the Victorian City.

Unlike the other legal Inns, the company of Barnard's Inn leased their land and had to pay an increasing levy at the end of each 40 year lease. The restriction on expansion and the increasing cost appears to have contributed to the demise of Barnard's Inn as a legal establishment in 1888. The Inn fell into a state of disrepair and was acquired by the Mercers' Company. By 1892 the Mercers' School had out grown its premises in College Hill and, limited in the availability of large enough sites, decided to move to Barnard's Inn. The committee of the Mercers' Company recommended the removal of several of the brick built chambers, including the buildings fronting onto Holborn, to make way for a new school building designed by Chatfield Clarke.

In 1898, agreement was reached with the owners of the adjacent distillery, then operated by James Buchanan, whereby the playground space was enlarged on two sides at the expense of an increase in height of the new distillery buildings. The school itself was extended marginally in the 1930s, at which time the 15th century hall, in use as the dining room but in a poor state of repair, was substantially renovated.

Twentieth and twenty-first centuries

Staple Inn suffered significant bomb damage during WW2 and much of what is seen today is the result of scholarly post-war restoration. Despite the damage caused to both Staple Inn and the Patent Office, the wider area survived relatively unscathed.

Post-war reorganisation of the education system meant that the Mercers' School was unable to expand sufficiently to meet required standards and it closed in 1959.

The old School buildings were then let and subdivided as office accommodation and restaurant facilities, with vehicular access from Norwich Street providing parking space in the playground. The three large plane trees which occupied the courtyard of the Inn and later the School playground were removed.

The former Public Records Office was converted into the Maughan Library between 2001-3 for King's College London, an important new educational facility within the City.

Holborn was well known from the 17th century to the mid-20th century for its distilleries; Langdale's Distillery was burned in 1780 by the Gordon rioters. In the conflagration several of the Inn's chambers were destroyed. It was considered fortuitous that the whole Inn did not disappear in the violent blaze, which was fed by the liquor from the distillers' vats. The last distillery on the site was owned by James Buchanan for the manufacture of whisky and operated from the late 1890s to 1954.

Another hostelry, the White Horse Public House at No.90 Fetter Lane, adjoined Barnard's Inn on the south side across White Horse Yard, standing on the corner of Fetter Lane and Norwich Court, later Norwich Street, from the 17th century. The White Horse was a substantial coaching inn, from which coaches set out for Oxford and the West Country. The White Horse Public House comprised several forms over the years; its last Victorian incarnation was demolished as part of the 1992 Barnard's Court redevelopment, which substantially redeveloped Barnard's Inn and the surrounding buildings.

5. Spatial analysis

Layout and plan form

Holborn, Chancery Lane, Fleet Street and Fetter Lane form a distinctive shape, reminiscent of a pistol holster, which can be recognised on the Agas map of 1561. Within this shape the main routes have retained their 17th century configuration; Southampton Buildings, Furnival Street, Cursitor Street, Took's Court and others are all as they appear (sometimes renamed, or slightly widened) on Ogilby and Morgan's map of 1676.

The northern portion of the conservation area has greater intricacy, with small, surviving historic courts such as Quality Court and Took's Court and narrow streets like Rolls Passage juxtaposed with broader routes like Holborn. Historic open spaces associated with Staple and Barnard's Inns offer further variation, although the configuration of the latter has changed over time. The tightness of the street pattern can be seen in the relationship between building lines and pavement. Many buildings meet the back edge of pavement and others clearly define the boundary with railings. This strong definition, particularly at street corners, has resulted in a regular built form of defined blocks.

The jaggedness of the eastern conservation area boundary indicates the bomb damage suffered by the area during World War Two and the post war rebuilding that followed. 20th century redevelopment took place elsewhere in the area, and generally maintains the clarity of the street pattern. The southern part of the conservation area is characterised by larger buildings and open spaces, reflecting the great level of redevelopment historically (particularly the 19th century) at this location.

Building plots

Mirroring the survival of the street pattern, there are a greater number of narrow plots to the north, formed originally in the medieval period. Many of these were amalgamated to form larger building sites in the 19th and 20th centuries. Those that do survive, particularly along Furnival Street and Took's Court, are of great value in demonstrating medieval methods of land development.

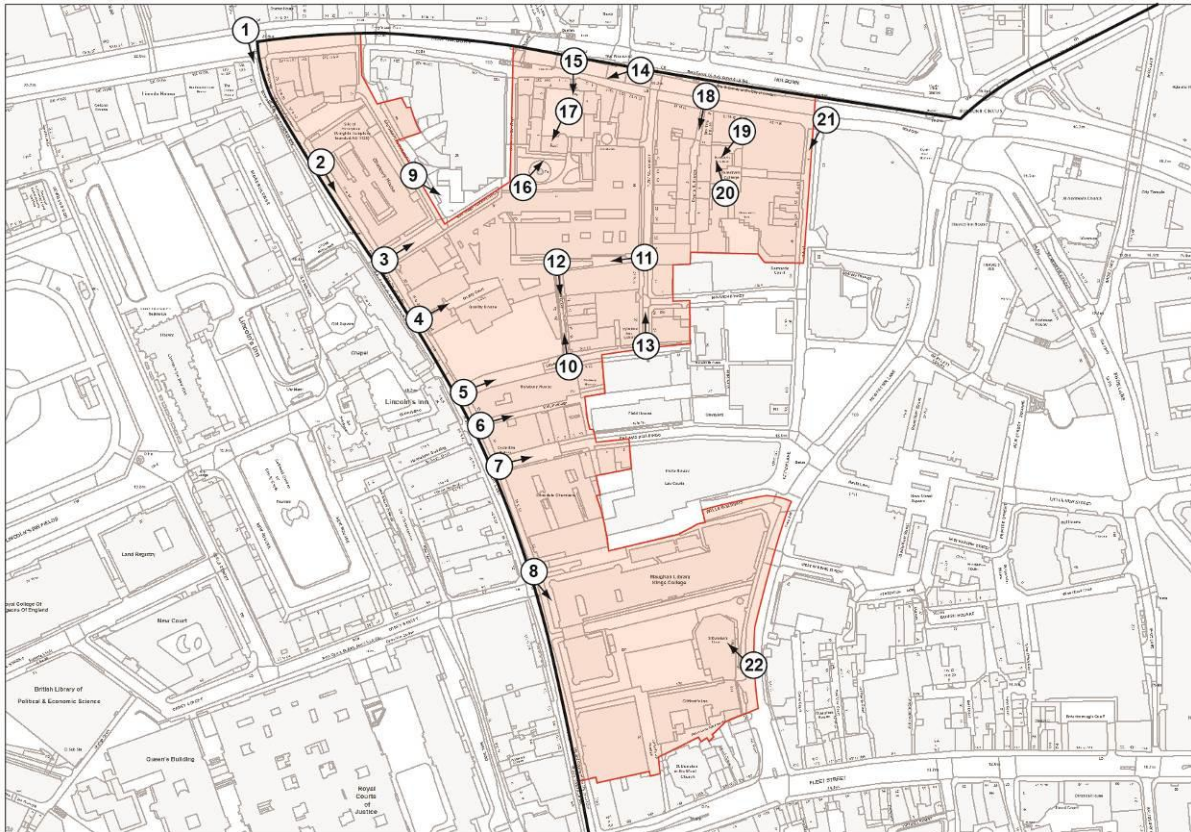
To the south, the buildings of Clifford's and Sergeant's Inns (now demolished) have larger plots, as did the Rolls buildings north of them; larger plot sizes continue to characterise this part of the conservation area, a good example being the Maughan Library.

Building heights

Building heights are driven by the predominantly commercial and institutional uses within the conservation area, generally averaging between five and eight storeys. The buildings generally respect the scale of the area, with roof extensions appropriately recessed back from the parapet line. Lower heights are intermingled with the larger buildings, generally focused in areas of greater survival like Took's Court and Barnard's Inn. These offer a domestic scale to contrast with larger buildings such as the London Silver Vaults and Lonsdale Chambers.

Views and vistas

Broad, open views are limited in the conservation area to the buildings along Holborn and the open space around the former Public Records office. Otherwise, views are between, or along, a finer urban grain. Views are typically kinetic and informal, unfolding as the viewer traverses a series of spaces with subtle shifts in scale.



Distant and local views make a strong contribution to the character of the conservation area.

1. View of the opening of Chancery Lane from High Holborn
2. View south along Chancery Lane from outside No. 53-64
3. View of Staple Inn gardens from Chancery Lane
4. View into Quality Court from Chancery Lane
5. View along northern side of Cursitor Street from Chancery Lane
6. View along Rolls Passage from Chancery Lane
7. View of Breams Buildings from Chancery Lane
8. View of the west frontage of the former Public Records Office from Chancery Lane
9. View of former Patent Office from Southampton Buildings
10. View into Took's Court from Cursitor Street
11. View into Took's Court from Furnival Street
12. View out of Took's Court towards Cursitor Street
13. View north along Furnival Street from Cursitor Street
14. View of Staple Inn north range from Holborn
15. View into Staple Inn quadrangle from Holborn

16. View of Staple Inn Hall from entrance to garden
17. View of Staple Inn Hall from Holborn entrance
18. View into Dyers Buildings from Holborn
19. View of Barnard's Inn Hall from tiled Holborn entrance
20. View of Barnard's Inn Hall from south-west corner of courtyard
21. View of Nos. 78-86 Fetter Lane from Holborn
22. View of Dunstan's Court and the former Public Records office from outside
No. 5-11 Fetter Lane

6. Character analysis

Chancery Lane



View from north



Maughan Library arch



No. 33 Chancery Lane

Chancery Lane was built over open fields in the 12th century. There is a slight bend as it runs south, and both carriageway and footway are narrower than those of High Holborn. Only the east side lies within the City; the west side of the street is part of the London Borough of Camden and the City of Westminster (see section 1: City boundary). This side is well served with historic frontages in a variety of materials, notably the diapered brickwork and stone details of Lincoln's Inn to the north. The street retains its enduring association with the legal profession, and is a conduit between the northern and southern Inns of Court.

The corner of Chancery Lane and Holborn (No. 311-313 High Holborn) is a Victorian commercial building with Greek revival details and a giant cornice. Its stone frontage segues well into that of No. 70-72 Chancery Lane, former safety deposit vaults with numerous window openings characterised by deep reveals and classical detailing, creating a strong sense of rhythm. The building steps down a storey to the south.

Deep window reveals are also found at No. 56-64 is the London Silver Vaults, a long 23 bay composition by Richardson and Houfe in a stripped classical style. A long, low central section allows an expanse of clear sky to be read between seven storey flanking wings. Together with well-judged, austere detailing, this modelling averts a monolithic effect. By contrast, No. 50-52 is wholly executed in dark brown brick and would be monolithic were it not for the satisfactory relationship between the solid parts of the structure and the regular window slots. The building sits uncomfortably on an open 'loggia' at ground floor.

No. 48-49 is a modern building of appropriate scale with neighbouring buildings, and its contemporary style offers a contrast with the predominantly traditional materiality elsewhere on the street. The glazing (not wholly appropriate for this location) reflects the opposite buildings of Lincoln's Inn, whose Tudor stylings are echoed in the detailing of No. 46-47. This has a brick and stone frontage with mullioned windows

and an arched passage decorated with ironmongery that provides access to Quality Court. It has a steeply pitched new roof extension.

Quality Court is a roughly rectangular space that appears on Rocque's map of 1745. Entered through a passageway lined with red and white tiles, the Court tapers towards the eastern end, where there is a single storey classical stone frontage with dentil cornice and triangular pediment. Recessed from this is a two-storey yellow brick frontage, the combination having a pleasing modesty of scale. Lining the south side is a long, classical frontage in grey and red brick with an elaborate stone door surround and giant cornice. Unusually grand for a court, its modelling and detailing avoid an overbearing effect. The northern side is partly taken up with a utilitarian modern frontage and partly with a traditional red brick elevation that sympathises with the buildings previously described. The Court is paved in York stone and is enhanced by square cast iron planters.

No. 40 Chancery Lane is a new development occupying a large site bounded by Cursitor Street and Took's Court. The frontage to Chancery Lane has thick stone piers and deep window reveals, somewhat overly scaled on a street where these elements are generally on a smaller scale. Nevertheless, the frontage has strong rhythm and the materials and scale are consistent with other buildings in the conservation area. Halsbury House (No. 35) is currently undergoing re-cladding and roof extension with similar modern stone grid facades.

No. 33 has a French Gothic frontage with blue brick bands and stonework details. The combination of materials and details is an effective foil to the similar combination, in a different style, at Lincoln's Inn. Large, gabled dormers add rhythm and interest at roof level. Lonsdale Chambers (No. 24-32) is currently undergoing redevelopment behind a retained façade. No. 22 is a well-modelled contemporary ensemble of stone and glass with regular window openings and a prominent glazed corner element. The stone facades are well modelled and understated in detailing, contrasting well with the more detailed neighbouring building described below. A Victorian wall divides the two.

The former Public Records Office (now the King's College Maughan Library) was constructed in stages between 1851-96 to designs by Sir James Pennethorne. Recessed from the street behind gates and railings, with a commanding symmetrical frontage, central tower and flanking octagonal turrets, it is a landmark building in the conservation area. Its new use as an educational facility varies the area's demographic. The deeply recessed windows give the stone piers between them an insistent, rhythmic verticality, and the well-judged relationship between solid and void is an appropriate reference point for new buildings. The building's relatively austere lower levels are crowned with a highly decorative roofline of finials, turrets and enriched stonework, an ensemble of great interest. It is a very individual interpretation of the Gothic style that contrasts pleasingly with Classical architecture on the opposite side of the street, The garden setting of the building is described under **Fetter Lane**, below.

No. 5 was designed by AC Blomfield in a Baroque style. The building is of a respectable scale with an angled entrance tower and chimneystacks that can be clearly read against the skyline. The giant stone details, particularly the consoles

carrying a broken pediment over the entrance, relate well to the Gothic mass of the Maughan Library.

Fetter Lane



St Dunstan's Court



Northern end of Fetter Lane

The street dates from the 13th century and forms the eastern boundary to the conservation area; like Chancery Lane, it links Holborn with Fleet Street. As a result of considerable bomb damage and road widening, its buildings are largely post-war.

No. 138 has a grid façade with deep window reveals executed in three kinds of stone: granite and sandstone with marbling around the entrance. A benign frontage, its materials and detailing are consistent with buildings elsewhere in the conservation area. A sign bearing the inscription 'Cliffords Inn' on the neighbouring building commemorates the Inn of Court that once stood here.

St Dunstan's Court (No. 133-137) is a successful new development within the setting of the Maughan Library, echoing that building's use of yellow stone and deep window reveals separated by strongly vertical stone piers. The material and colour palette of the building is understated in this sensitive historic context. The Fetter Lane frontage is enhanced by railings, planting, a historic lodge building and K2 telephone box. To the rear, the building frames a large green space overlooked by the Maughan Library. It is enhanced by a number of historic street finishes, including granite setts and York stone, and the overall effect is of a collegiate environment in which old and new work is successfully juxtaposed.

The conservation area boundary is then drawn along Rolls Buildings and the north-east corner of the Maughan Library. It resumes at No. 86 Fetter Lane, which forms part of the development at Barnard's Inn by the Mercers' Company. Although dating from the early nineties, the frontage to Fetter Lane has the welcome appearance of a Victorian warehouse. The arrangement of large, shallow-arched window openings between circular terracotta columns is well detailed with bronze spandrel panels and offset against red brick. The traditional effect this creates is somewhat undermined by a plain, contemporary ground floor treatment.

Nos. 82-84 comprises three traditional brick elevations with timber sash windows and rubbed brick arches (cambered and flat). No. 82 is enhanced by the survival of its

traditional shopfront and chimneystacks, while No. 84 is affected by an unwieldy double-storey mansard roof extension. The latter is set slightly forward of the others' building line, which gives a rhythm among the frontages. The buildings form a group that read as evocative survivals of a once common 19th century building type.

Dated 1902, No. 78-81 is a surviving frontage from the former Buchanan distillery, a characteristic work of Treadwell & Martin, Edwardian architects who produced similarly idiosyncratic compositions elsewhere in London. The Bath stone complements the traditional materials previously described, but the exuberant design is in strong contrast to the modesty of those frontages. The chamfered uprights piercing the giant, imposing gable give a vertical emphasis, and the frontage is distinctively crowned by male atlantes bearing a shell.

In contrast to the narrow frontages at No. 78-84, the flank wall of the HSBC bank (see **Holborn**) occupies a long plot up to the junction with Holborn. The subsidiary nature of this elevation is well-expressed by the recessing of the upper storeys, so that they avoid competing with the more delicate neighbouring buildings. Plain detailing, including a rusticated ground floor with giant keystones, provides a foil to the exuberance of No. 78-81.

Breams Buildings/Rolls Passage



Breams Buildings, North side (detail)

The street originated as a small close in the 18th century, and was enlarged and joined with Fetter Lane in 1882. The flank wall of No. 33 Chancery Lane commences Bream's Buildings in the French Gothic style. No.5 is an arresting confection of green and white glazed brick, and prominent Queen Anne oriel windows below a pargeted cornice capped with discreet dormer windows. The polychromatic brickwork complements that of No. 33 Chancery Lane, and the building is an interesting inflection of Victorian eclecticism. Nos. 7-9 and 11 – 13 share differing

arrangements of red brick, stone dressings and gabled rooflines, echoing the Gothic architecture of No. 33 Chancery Lane on a more modest scale.

The boundary of the conservation area then turns left into **Rolls Passage**, a narrow route known by the 18th century as 'White's Alley', its current name derived from the 'Rolls' located on the site of the former Public Records Office. The north side of the passage is taken up with the flank of 35 Chancery Lane (undergoing refurbishment), while the south side is formed of predominantly low-rise buildings in traditional materials that read as rear adjuncts to Breams Buildings. The low scale here is welcome relief from the larger buildings elsewhere on the street.

Cursitor Street

Cursitors were appointed to collect writs for the Court of Chancery, a role first created in the 16th century by Sir Nicholas Bacon (father to Sir Francis Bacon). By the 17th century their office stood on the present site of No. 40 Chancery Lane, Cursitor Street being known at this time as 'Cursitors Alley'. The northern part of the street to Took's Court is taken up by the flank elevation of No. 40 Chancery Lane, described more fully in the section for that street. The stone piers are more closely spaced together on this elevation than on the main elevation, and create a greater sense of rhythm. The 19th century buildings on the corner of Cursitor Street and Took's Court have been retained and incorporated into the development. The warm red brick and classical detailing of No. 9-13 offer a traditional contrast with the new frontage.

Took's Court



Entrance from Furnival Street



Nos. 14-16

The Court appears on Ogilby and Morgan's map of 1676 in its current form as 'Ducks Court'; it had acquired its current name by 1799, when it appeared on Horwood's map of that date. It has a valuable intactness, the result of its intimate scale, historic frontages and surviving historic plan form. The Court is enhanced by its traditional road form, the central carriageway being laid with granite setts and flanked by raised footways paved with York stone and edged with granite kerbs. Iron streetlamps add further value.

The northern part of the Court is formed by the long elevation of Finlayson House and the flank elevation of No. 10 Furnival Street (see below), predominantly yellow brick and stone elevations of a pleasing consistency. The north-west corner has a low-cut wall to give views of glazed brick elevations beyond. The west side of the Court is a continuous run of understated traditional brick frontages, incorporating a number of features including stone sills and pediments, brick arches with keystones and decorative ironmongery.

On the east side, Nos. 14-16 were constructed c.1720 and refronted early in the 19th century; the frontages are of a traditional domestic scale with brick window arches (round and flat) and well-preserved doorcases, railings and other original features. Nos. 14 & 15 have unusual red brick pilasters with angled volutes; above No. 15 is a remnant of red brick dentil cornice that originally ran across both frontages. No. 17-18 is a similarly traditional pair of frontages with a long traditional-style shopfront. Overall, the court appears valuably complete and captures something of the atmosphere of 18th and 19th century London.

Furnival Street



The Castle public house



Former Patent Office



East side

Until the late 19th century, the street was known as Castle Street, a name surviving at the public house at the southern end. Its present name references Furnival's Inn, an Inn of Chancery established on the north side of Holborn by 1402 and demolished in 1818. Of periods ranging from the 17th century to the 20th, the street's frontages are unified by the dominant use of brick and enlivened with a variety of details.

East side

No. 25 Furnival Street was formerly the offices of the Jewish Chronicle, with large stone mullioned window openings at first and second floor level for compositing. The building is well-proportioned in traditional materials, although it has unsympathetic plant at roof level. Dated 1901, the Castle public house (No. 26) is a prominent corner building or predominantly red brick with stone dressings and a traditional public house frontage at ground floor. Its palette of traditional materials and surviving original features, including chimneystacks at roof level, make it a distinctive building in the conservation area. Both buildings are currently subject to a consented redevelopment scheme retaining the public house.

No. 27 is a red brick and stone building with prominent stone spandrels to the upper level windows and understated string courses. The well-modelled corner bay is undermined by a poor quality semi-circular glass canopy over the door. It was constructed c.1900 as the premises of a stationers' company. A modern building, No. 30-31 perpetuates the brick theme with prominent piers to give a vertical emphasis separating openings with deep reveals, modelling that averts a monolithic effect. By contrast, Nos. 32 & 33 are traditionally proportioned late 17th century houses, with surviving historic features including doorcases, fanlights and railings. They offer a domestic scale that contrasts nicely with the predominantly commercial buildings on the street.

No. 35 is vaguely reminiscent of a Victorian warehouse, of yellow brick with red brick and stone detailing. Although the façade is rather flat in appearance, the materials are sympathetic to other buildings on the street. No. 36-37 has projecting rectangular 'bays' in brick with flat arches to the window openings; both buildings offer 20th century executions of traditional forms. No. 39 is the entrance building to former deep-level air raid shelters. The surviving iron crane, plain brick elevation and

large ventilation grille offer a strikingly industrial aesthetic to the street, contrasting particularly with the refined architecture of No. 10 opposite. No. 40-41 is dominated by a large bow front, set in red brick with dogtooth detailing over a stone-clad ground floor. The flank elevation of No. 14-18 Holborn is austere classical and recessed towards the rear of the building.

West side

Printers Inn Court (No. 20) is a large brick development on a former print works with deeply recessed ground floor openings and alternating bands of yellow and red brick. The somewhat flat façade to Furnival Street is framed by large bays of glazed green metal, striking elements that offset the traditional materiality elsewhere on the street. Finlayson House (No. 15-17) was constructed in 2003 in yellow brick with stone dressings and prominent lead dormers. It relates well visually to neighbouring No. 10, with which it shares a similar materiality. The building is well-modelled and steps down a storey to the rear where it meets Took's Court. The semi-circular mullions give rhythm to the frontage and overall the building is well-considered for its site.

The majority of the west side of Furnival Street is dominated by the long frontage of No. 10, built as the Patent Office and Library between 1890 – 1912 by the Office of Works' architect Sir John Taylor, with a library designed by Sir James Pennethorne (see **Chancery Lane**). The style is neo-Elizabethan, the materials chiefly yellow brick with Portland stone dressings, and the building is recessed behind a long run of decorative iron railings. Its length makes it the focal point of the street, and the quality of detailing and modelling is enough to avoid potential monotony. Despite its location on a subsidiary street, the frontage conveys the grandeur typical of an Edwardian public building. The flank elevation of No. 10-12 Holborn appropriately steps down several storeys where it meets its neighbour.

High Holborn, Holborn & Dyers Buildings



Staple Inn & Staple Inn Buildings



Holborn from Holborn Circus

Nos. 311-314 High Holborn are a group of three narrow-fronted Victorian commercial frontages with a pleasing assortment of classical detailing, notably the giant cornice and pilasters at No. 311. Such frontages were once common in the City and are now few in number along High Holborn; they form important juxtapositions with larger modern offices on the street. No. 314 varies the style with a large glazed opening at first floor level with timber mullions and transom. No. 315-318 is an early 20th century neo-Tudor composition, whose gables and pilasters are reminiscent of the former Patent Office on Funnival Street (see above). The building is nicely proportioned and of a respectable scale, if a little restrained in detailing.

Approximately between Nos. 319 and 335 a small block of buildings known as 'Middle Row' encroached on part of the highway. Considered an inconvenient obstruction, the block was demolished in 1868. Much of the site opposite is now occupied by Holborn Gate, a modern development located outside the conservation area but creating a dynamic setting for buildings neighbouring it.

Staple Inn Buildings (No. 335) was built in 1903 to designs by Alfred Waterhouse, who also designed the Prudential Insurance building on the north side of High Holborn (LB Camden) and is associated with the conservation of Staple Inn. The building's red brick and terracotta language is redolent of the larger Prudential building on the north side, while its rooftop gable echoes those of the arresting half-timbered range of Staple Inn. Originally built in 1586, with alterations in 1887 and conservation work in 1936-8, the range is an extremely characterful survival whose materials and crookedness (caused by settling timbers) offer a superb contrast with the stone right-angles of other buildings on the street. Its low-rise scale means that all its elements are visible and easily understood. There is a wealth of interest present in the

multitude of jettying, gables, oriel windows, projecting bays, traditional shopfronts, and passage to the Staple Inn courtyard. The range has considerable evocative power, and ranks as one of the most important such survivals in the City. It forms a group with the obelisk crowned with a City dragon, lamp standards and Royal Fusiliers World War One memorial opposite.

Nos. 7-12 Holborn are part of the same building, a large stone-faced office block with regular square window openings set in deep reveals. Faint echoes of Staple Inn's gables can be seen in the pointed ground floor openings. This building provides a suitably neutral foil to the highly detailed timbering of its neighbour, stepping down in height towards their party wall. No. 14-18 is an early 20th century building in an austere classical design, with a well-judged roof form. Opposite, the highway is enlivened by the decorative ironwork providing access to former public lavatories, located in the central reservation.

A narrow, lanterned passageway provides access to **Dyers Buildings**, a paved close of offices completed in 1887 to designs by John Wimble. The plan form is redolent of a 17th century court, the name taken from the Dyers' Company alms-houses that were located here until 1771. The buildings have stuccoed ground floors with brick elevations above enlivened with terracotta detailing. No. 2, a house of 1840, predates the development. There is a dramatic juxtaposition between the narrow, uniform court and expansive, varied Holborn beyond. A sensitively designed roof extension scheme was recently approved for the buildings.

Sterling House (No. 19 Holborn) has a narrow, handsome 19th century frontage severely compromised by the insertion of unsympathetic 20th century elements. A surviving decorative pilaster on the left-hand side of the frontage demonstrates what was lost. Access to Barnard's Inn (see below) is provided through Halton House (No. 20-23), of red brick and yellow stone with decorative iron balconies and pilasters that give a strong vertical emphasis. A similar effect is found at No. 24-30, whose giant pilasters and cornice somewhat overwhelm those of Halton House. Its corner bay to Fetter Lane is circular, and crowned with a distinctive copper turret. Opposite on Holborn are two K6 telephone boxes, adding variety to the street scene.

Barnard's Inn

Barnard's Inn is a precious enclave comprising a series of small, informal courtyards, a legacy of the Inn's legal and educational past. These are entered from Holborn through a passageway lined with glazed cream and green tiles, reminiscent of an Underground station. A scheduled ancient monument, the small 15th century hall is constructed from ragstone with timber framing, later refronted with stock brick. The timber roof is tiled and crowned with the original octagonal lantern with trefoil headed openings and an ogee top, a rare survival in London. Huddled against the Hall are similarly diminutive 18th and 19th century buildings of brick with stone dressings which, sympathetic in their traditional forms and features, read clearly as later stages of historic development.

The paved spaces visible today are the descendants of the Inn's original courtyards and quadrangle and have a quiet, introspective character. Dramatically small in scale and considerably evocative, the Inn is bounded on all sides by taller

development that serves to emphasise its intimacy. To the south is Barnard's Court, a redevelopment of 1988-92 of the former Mercers' School site. Its northern edge, facing the Hall, incorporated salvaged parts of the Mercers' School, of a Jacobean idiom in red brick and stone. The modern interventions are executed in sympathetic materials of a stripped classical character. A link can be traced from this redevelopment through the Mercers' acquisition of Barnard's Inn to the Inn itself; the ensemble of old and new buildings has contextual value in this respect.

Staple Inn



View of Staple Inn Hall

Staple Inn is the other great collegiate establishment within the conservation area. Unlike Barnard Inn's fortuitous survival, much of the buildings at Staple Inn suffered WW2 bomb damage and were rebuilt, like those at the Inner and Middle Temples, by Edwin Maufe in the 1950s. The form of the Inn is more regular, comprising a quadrangle with a southerly passageway leading to a larger, roughly rectangular garden. The north, west and east elevations of the quad (the latter largely escaping bomb damage and 18th century in date) are of red brick with sash windows and tiled dormers above. The south side is mostly taken up with the hall, a brick building with buttresses, mullion and transom windows and a slated, sloping roof with square tower and cupola. There are intriguing spiked railings arranged between the buttresses. The half-timbered north range of the Inn is described under the section on **Holborn**.

The quadrangle is notable for its historic groundscape, a combination of Purbeck paving, York stone paving and cobbles, rare survivals in the City. Two Purbeck paths are particularly striking: one leads diagonally from the Holborn entrance to the Hall door, the other marks a linear route from the entrance to the garden passageway, both reminiscent of similar arrangements at the Inner Temple. A drainage channel extends from the pump located on the northern side. The quadrangle is enhanced by the presence of five trees, whose roots may have caused the attractive undulation of the surface. On the other side of the south range is a large garden with trees and formal planting, framed with decorative ironmongery and to the south by a range of the former Patent Office (see Southampton Buildings).



Staple Inn garden

Southampton Buildings

Named from the Earl of Southampton's house, located here until the mid-17th century, when it was redeveloped into tenements. The L-shaped street is mostly lined with the rear frontages of buildings described under **Chancery Lane** and **High Holborn**. No. 44 has a stripped classical frontage of brick with stone dressings, traditional in appearance, though its shallow window reveals give the frontage a flat appearance. By contrast, the rear elevation of the London Silver Vaults (see Chancery Lane) is a well-modelled combination of stone and brick with well-defined piers between deep window reveals, giving depth to the composition.

No. 25 is part of the former Patent Office and is a pleasing composition in a neo-Elizabethan style similar to the frontage on Furnival Street. It has prominent gables at roof level intermingled with dormers and chimneystacks to create an evocative roofscape. Part of the range was recently rebuilt to a contextual design. The remainder is the dark brick flank elevation of No. 50-52 Chancery Lane. The small spur leading from Southampton Buildings towards Staple Inn garden is due to be pedestrianised and landscaped under a forthcoming Environmental Enhancement scheme. This will enhance the settings of the surrounding buildings and the Staple Inn garden gates and walls.

7. Land uses and related activity

Historic uses of all types continue to be represented, with the Inns of Court, chartered institutes, libraries, the London Silver Vaults, public houses and restaurants all making notable contributions to the life of the area. Smaller buildings of all periods continue to contribute to its cohesion and vitality by providing accommodation for a variety of smaller occupiers, including a successful retail element.

The major institutions and Inns continue to dominate and, as the Patent Office complex and Maughan Library absorb their new uses, continue to make a positive contribution to the City's unique qualities. The Maughan Library is particularly notable for re-introducing an educational use to Chancery Lane, fitting for an area once home to a number of Inns of Court and establishments like Birkbeck College.

8. Architectural character

Architects, styles and influences

Intense pockets of historic architecture (e.g. Took's Court, Rolls Passage, Barnard's Inn) pepper the conservation area, between which are sequences of frontages representing a number of tastes and periods. No one aesthetic defines Chancery Lane and its environs: institutional and commercial buildings alike are expressed in divergent styles, from the post-modern to the high Gothic, from the Beaux Arts to the Dutch Art-Deco.

Barnard's Inn and the front range of Staple Inn are significant pre-fire survivals that offer architectural forms rarely found elsewhere in the City or indeed in central London. Juxtaposed against post-war buildings, the sheer divergence in scale and style magnifies their effect. Staple Inn's seasoned timbers are a vivid contrast to their modern, orthogonal surroundings.

The area has associations with a number of notable architects. Sir James Pennethorne was a pupil of John Nash who went on to design buildings for the Government. His Maughan Library design is a very individual interpretation of the Gothic style. A.C. Blomfield, a prominent Victorian architect, was responsible for No. 5 Chancery Lane. No. 78-81 Fetter Lane is a typically unorthodox work from Treadwell and Martin, who designed similar buildings throughout the West End. Their work here was executed for Buchanan's Distillery, once a prominent industry in the area.

Alfred Waterhouse designed the Prudential headquarters on the north side of Holborn in terracotta Gothic, and Staple Inn Buildings in a similar manner. Additionally, he was responsible for conservation work to the timber range of Staple Inn. These projects were commissioned by the Prudential Assurance Company; the three buildings are closely-grouped examples of a particular client-architect relationship. The company's patronage in the locality can be further observed in the work of the Prudential Assurance Architect's Department: No. 30-31 Funnival Street,

built 1982-5, and No. 9 Holborn, built in 1972-5, which steps respectfully down towards Staple Inn.

Domestic brick frontages can be found at Took's Court, No. 32-33 Furnival Street and No. 82-84 Fetter Lane, survivals of a once common building type that act as foils to their larger, commercial neighbours.

The variations and subtleties in modelling of building elevations are critical in providing vibrancy and animation to the street. Deep reveals to windows and doors provide relief to the elevations. The facades tend to have a predominately vertical emphasis with secondary horizontal elements. They are also characterised by a strong ground floor treatment, substantial in scale, expressed in a different material or detail to the upper floors. A number of buildings use stone at ground floor level to provide this differentiation.

With some exceptions, post-World War II redevelopments have generally respected the scale and street pattern and integrate well into the grain of the area. In the main, these developments make a positive contribution to its vitality and cohesion although in some cases the choice of uncharacteristic materials (such as expanses of glazing) strikes a discordant note. A good example of a successful insertion into a sensitive historic context is Dunstan's Court, whose materials and design are mildly redolent of the neighbouring Maughan Library, and are complementary in tone.

Building ages

Buildings in the conservation area age from the 15th century to the 21st, a range that is unusually broad in the City. Barnard's Inn is an exceptional survivor, on record from 1422, with original medieval woodwork. The Hall and Staple Inn are evocative examples of architecture widespread in the City before the Great Fire of London (1666). 18th century building is to be found at No. 32-33 Furnival Street and No. 14-16 Took's Court. Grander 19th century buildings are exemplified by the former Public Records and Patents offices, while typical commercial architecture of that century survives at Dyers Buildings, the corner of Chancery Lane and High Holborn. Large Edwardian offices survive at No. 5 Chancery Lane and No. 315-318 High Holborn. Post-war and later 20th century buildings are common in the conservation area: the London Silver Vaults, Printer's Inn Court (No. 20 Furnival Street) and Barnard's Court are larger examples, while No. 50-52 Chancery Lane and No. 30-31 Furnival Street are typical of the 1970s/80s. 21st century buildings include Dunstan's Court and Finlayson House.

9. Local details



Gable end of No. 78-81 Fetter Lane



Royal Fusiliers WW1 memorial, Holborn

Public and architectural sculpture

The conservation area contains good examples of public sculpture, such as the soldier on the Royal Fusiliers World War One memorial at Holborn. There is an interesting contrast between the soldier facing Westminster and the statue of Prince Albert at Holborn Circus further down the street facing the City. Sculpted dragons on stone plinths nearby indicate the City boundary.

Instances of sculpture can be seen on individual buildings. The summit of the Treadwell & Martin design at No. 78-81 Fetter Lane is particularly fine, as are the gargoyles and other carvings adorning the Maughan Library. The Barnard's Court development reuses sculptural reliefs from the former Mercers' school, providing a bridge between its modernity and the antiquity of Barnard's Inn to the north.

Signage and shopfronts

Shopfronts along Holborn are in the main appropriately understated. The north range of Staple Inn has well preserved historic shopfronts with surviving stallriser, glass and glazing bar arrangements. Fascia displays are of a traditional appearance, with modern displays successfully integrated through the use of understated colours and lettering. Further down Holborn, discordancy is created by the wholly glazed section of ground floor frontage at 14-18 Holborn, which forms an uncomfortable contrast with the traditional public house frontage that occupies the other part of the ground floor.

Fetter Lane has a number of surviving traditional shopfronts, such as at No. 82. No. 84 has a partly understated ground floor shopfront with the remainder taken up by an obviously modern insertion that sits uneasily below a traditional brick elevation.

Blue plaques

Throughout the City, the City Corporation's Blue Plaque scheme adds interest to the street scene: plaques are reminders of the City's history. The following significant site in the Conservation Area is commemorated by a Blue Plaque:

No. 5 Chancery Lane – Site of Old Serjeants' Inn, 1415 -1910

See www.cityoflondon.gov.uk/blueplaques.

10. Building materials

The predominant facing material of the area is brick, with numerous shades used on a variety of buildings of differing dates and sizes. For instance, Took's Court and Dyers Buildings are enclaves of traditional light brown and yellow stock bricks, while later buildings like 50-52 Chancery Lane employ a darker shade of brown brick. Polychromatic brickwork is to be found at Bream's Buildings, echoing that used at Lincoln's Inn. Staple Inn Buildings varies the palette by incorporating red terracotta into a red brick frontage.

Stone is limited to larger institutions and more recent developments, examples being the dressings of the former Mercers' School at Barnard's Court, the Maughan Library, and the new development at 40 Chancery Lane. However, lower-status buildings such as Nos.11-13 Bream's Buildings and the Castle public house have stone dressings, while the former Patent Office combines both stone and brick. Most of the frontages along Holborn incorporate stone, the notable exception being the timber frontage of Staple Inn, an individual survivor of an earlier tradition.

11. Open spaces and trees

Enclosed by buildings, the gardens on both sides of Chancery Lane make a significant and contrasting contribution to the character and quality of the area. The landscaped gardens of the Maughan Library and Staple Inn are particularly prominent, the latter offering precious serenity very close to the prominent arterial route of Holborn. London Plane trees achieve dramatic presence in the townscape, particularly at Fetter Lane. Those in the Staple Inn quadrangle are protected by Tree Preservation Orders. The Inn's garden to the south contains a number of trees that greatly enhance the amenity of the area, including an Indian Bean tree (*catalpa bignonioides*) uncommon in the City.

The two privately owned spaces that make up the Dyers' Buildings and Barnard's Inn, have their own distinct character, but share an intimate atmosphere, which is in marked contrast to the busy thoroughfare of Holborn. As noiseless, introspective, areas, set apart from the bustle of much of the City, they still maintain today a quality that has defined these areas since their creation.

12. Public realm

Visually strong kerbs highlight the pavements and where York Stone paving is used it enhances the character and quality of the conservation area. The pavements provide definition and focus by drawing the eye in views and helping to relate the scale of the street to the buildings. In many places the three-dimensional relationship between carriageway and pavements survives, maintaining depth in the street scene and making a distinct contribution to the historic character of the streets and courts.



Took's Court, kerb detail

A good example is Took's Court, where granite used for carriageway and kerbs and York stone for pavements enhances the settings of the historic buildings. Historic

surface finishes make a strong contribution to Staple Inn, where a rich ensemble of Purbeck paving, cobbles and York stone survives in the courtyard.

Whilst traditional kerbs provide a strong sense of character in certain areas, other locations can benefit from a raised carriageway, creating a 'flush' surface while simultaneously retaining the kerb line to indicate the historic configuration. Cursitor Street and Breems Buildings have already received this treatment, which will be deployed in the forthcoming pedestrianisation of the eastern spur of Southampton Buildings. Best suited to areas where historic surfaces have been lost or where there is a predominantly pedestrian use, the approach can result in improved access and the enhancement of unattractive or defective road surfaces.

Completed and planned public realm environmental enhancement projects are identified in the Management Strategy below.

13. Cultural associations

As a centre for the profession since the medieval period, Chancery Lane has always held a strongly legal and educational bearing, manifested in the quality of the surviving historic buildings and ongoing patterns of use within the area.

The lane and its environs figure heavily in Charles Dickens' novels, particularly *Bleak House*, where Took's Court provided the setting for Mr Snagsby's residence Cook's Court. Pip and Herbert Pocket (*Great Expectations*) had chambers at Barnard's Inn; the former's first impression of the Inn was '*the dingiest collection of shabby buildings ever squeezed together in a rank corner*' (chapter 21).

The area around Holborn is strongly associated with the Prudential Life Assurance Company, who commissioned a number of new buildings and conservation work to historic buildings.

The Maughan Library is used extensively as a filming location, and has appeared in films such as *The Imitation Game* and *Johnny English* (both 2003).

Management strategy

The management strategy sets out the position regarding the wider policies and guidance concerning the conservation and enhancement of Chancery Lane Conservation Area. Future development schemes and enhancement projects will need to take account of these policies in relation to the special architectural and historic interest of the conservation area, as detailed in the above character summary.

Documents produced by the Corporation are available on the website www.cityoflondon.gov.uk.

14. Planning policy

National policy

The Civic Amenities Act 1967 gave local authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as '*...an area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance*'. Section 71 (1) of the Act requires the local planning authority to "*...formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas.*" See www.legislation.gov.uk.

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012. Historic environment policies are detailed in chapter 12 which sets out the requirements for local authorities and applicants in relation to the conservation of heritage assets, including conservation areas. See www.communities.gov.uk. The Department for Communities and Local Government have published Planning Practice Guidance for the NPPF, of which the section 'Conserving and enhancing the historic environment' is particularly relevant. See <http://planningguidance.planningportal.gov.uk/>.

NPPF historic environment policies are supported by Historic Environment Good Practice Advice notes 1-3, produced by Historic England. See <https://www.historicengland.org.uk/>.

London-wide policy

The London Plan (2015) forms part of the statutory development plan for the City and needs to be taken into account when considering development within the Conservation Area. Key policies to consider are: policies 7.8 Heritage assets and archaeology and 7.9 Heritage-led regeneration. See www.london.gov.uk/thelondonplan.

City of London Corporation policy

Planning policy for the City of London is contained within the Local Plan, which was adopted in January 2015. See www.cityoflondon.gov.uk for more information. Development proposals within the Chancery Lane Conservation Area have to be considered in the context of the policies of the Local Plan. Within this framework, particular account will need to be taken of Core Strategic Policies CS10 'Design',

CS12 'Historic Environment', CS13 'Protected Views', CS19 'Open Spaces and Recreation', CS20 'Retailing', and CS21 'Housing'.

In addition to policy CS10 Design, special attention should also be paid to Local Plan policy DM10.6 Advertisements. This policy seeks to encourage a high standard of design and a restrained amount of advertising, in keeping with the character of the City, and to resist excessive or obtrusive advertising, inappropriate illuminated signs and the display of advertisements above ground level. Other key policies in the Local Plan are: DM12.1 'Managing change affecting all heritage assets and spaces'; DM12.2 'Development in conservation areas', DM12.3 'Listed Buildings' and DM10.5 'Shopfronts'.

In addition to CS10 Design, special attention should also be paid to the Local Plan policy DM10.6 Advertisements. This policy seeks to encourage a high standard of design and a restrained amount of advertising, in keeping with the character of the City, and to resist excessive or obtrusive advertising, inappropriate illuminated signs and the display of advertisements above ground level. See also clauses 3.10.32 to 3.10.36 for further details.

Protected views

The London Plan and the Local Plan seek to protect strategic views which are defined within the London Plan's SPG – the London View Management Framework (LVMF). In the Chancery Lane conservation area, the following Protected Vistas need to be considered:

- 4A.1: Primrose Hill summit looking towards St Paul's Cathedral (the north-eastern part of the conservation area is covered by the landmark viewing corridor and wider setting consultation area – right foreground). The consultation threshold plane falls from 55.0m AOD to 54.4m AOD as it crosses the conservation area.
- 5A.2: Greenwich Park: the General Wolfe statue (NE) to St Paul's Cathedral (the background wider setting consultation area covers the northern part of the conservation area). The consultation threshold plane rises from 52.4m AOD to 52.6m AOD as it crosses the conservation area.
- 6A.1: Blackheath Point (orientation board) to St Paul's Cathedral (the north-eastern tip of the conservation area is covered by the background wider setting consultation area). The consultation threshold plane rises from 52.5m AOD to 52.7 AOD as it crosses the conservation area.

Relevant LVMF River Prospects to the Chancery Lane CA include:

- River Prospect 11A: London Bridge (upstream)
- River Prospect 12A: Southwark Bridge (upstream)
- River Prospect 14A: Blackfriars Bridge (upstream)

Further detail can be found in the LVMF SPG - see www.london.gov.uk.

This character summary identifies a number of distant and local views that contribute to the character of the conservation area (see section 5. Spatial analysis: views and vistas). Proposals will be assessed for their potential effect on these and

other views of significant individual buildings, townscapes or skylines. The City of London Protected Views SPD (2012) offers further guidance on protected views.

Sustainability and climate change

The City Corporation is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

Issues specifically relevant to Chancery Lane Conservation Area include:

- Staple Inn garden and that of the former Public Records office contribute to the biodiversity of the conservation area.
- In order to minimise the risks of flooding elsewhere in the City, new development schemes will be expected to make use of appropriate rainwater attenuation measures such as the Sustainable Drainage Systems (SuDS) and green roofs.
- The City is an air quality management area for fine particulates and oxides of nitrogen. It is therefore essential that development does not exacerbate existing air quality issues, particularly around sites of particular vulnerability.

The Local Plan policy CS15 provides guidance on sustainable development and climate change and policy CS18 on SuDS. The City has also produced a *Climate Change Adaptation Strategy* (revised and updated January 2010).

15. Environmental enhancement

Developed in collaboration with the London Borough of Camden and Westminster City Council, the Chancery Lane Area Enhancement Scheme (2009) sets out a number of enhancement projects to individual streets around the conservation area. Recent improvements were made to Chancery Lane and Cursitor Street as part of the Chancery Lane area enhancement scheme.

Forthcoming schemes include new material treatments and landscaping to Southampton Buildings, Cursitor Street and Breems Buildings, projects that will improve the pedestrian environment and the settings of the conservation area's buildings. More information can be found on the Environmental Enhancement web pages.

The work is underpinned by the City Street Scene Manual (2005), which will be superseded by a City Public Realm SPD in 2016. This is being prepared to promote high quality design and set the highest standards for every element that contributes to our experience of the City's streets. There are ten overarching aims that support all interventions in the City's public realm:

- An increasingly higher standard of design quality;
- Understanding context and character;

- Simpler and less cluttered streets and spaces;
- Better coordination and more consistency;
- Protecting heritage and ensuring continuity;
- More sustainable streets and spaces;
- Supporting and encouraging good health, well-being and healthy lifestyles;
- Making an exception for exceptional streets and spaces;
- Better connected and more accessible streets and spaces;
- Releasing the potential of streets and spaces to support commerce, culture and art.

These principles, along with detailed guidance, and history and evolution of streets and spaces in the City are set out in detail in the SPD.

16. Transport

Much work has already been done on reducing motor vehicle traffic in the City, including in and around Chancery Lane.

- The Mayor's congestion charging zone scheme has significantly reduced motor vehicle traffic in Central London;
- The Mayor's low emission zone scheme has further reduced numbers of the most-polluting heavy vehicles across London;
- In adopting its Local Plan the City Corporation has refined its highway hierarchy to further reduce the adverse impacts of motor vehicle traffic, including on the valued character of the City's conservation areas, and will continue to reduce the impact of traffic management infrastructure.

Further details about transport proposals, including the City of London Cycle Parking Strategy, and Rail Strategy are available on the website. See www.cityoflondon.gov.uk

17. Management of open spaces and trees

Trees, churchyards, gardens and other green spaces make a strong contribution to the character and appearance of the Chancery Lane conservation area, and will be enhanced, where appropriate, when opportunities arise.

The City of London Open Space Strategy SPD (2015) details the existing open spaces of the City, future spaces to be provided and how these could be delivered. The City of London Biodiversity Action Plan 2010-2015 (2010) outlines the importance of

the City's urban green spaces, which in Chancery Lane includes the Maughan Library and Staple Inn gardens. In addition, the City Corporation has published a Habitat Action Plan (HAP) for Urban Green Spaces, Churchyards and Cemeteries, and for Built Structures.

The City of London Tree Strategy SPD (2012) sets out a strategy for the protection, maintenance and increase in privately owned trees and City Corporation owned and managed trees within the City of London. Part one constitutes the SPD, while part two provides supporting information. The location of trees or the potential loss of trees in the townscape may have an impact on the setting and views of heritage assets. It is important that this issue is considered and that significant harm is not caused to the setting of heritage assets.

Trees in the conservation area are protected under section 211 of the Town and Country Planning Act 1990 (as amended). Anyone proposing to carry out works to a tree in a conservation area must give six weeks' notice to the local planning authority of their intention to do so prior to undertaking such works.

Three plane trees in Staple Inn courtyard are subject to a Tree Preservation Order. For more information, visit the Trees section on the City of London website.

<http://www.cityoflondon.gov.uk/services/environment-and-planning/planning/heritage-and-design/Pages/tree-strategy.aspx>

18. Archaeology

The City is the historic centre of London and has a rich history, with monuments and archaeological remains surviving from all periods. Its historic landscape has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement and there is also evidence of earlier occupation. Physical evidence of the development of the City is contained in the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record on only part of a site.

Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential unless it can be demonstrated that archaeological remains have been lost, due to basement construction or other ground works.

Where developments are proposed which involve new groundworks, a historic environment assessment, including an assessment of the archaeological potential and impact of the proposals, will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced. The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage, so that appropriate assessment and design development can be undertaken. Developers should refer to Planning Advice Note 3: Archaeology in the City of London, and

Conservation Areas in the City of London: A General Introduction to their Character, for further information. See www.cityoflondon.gov.uk.

There is high archaeological potential in the Chancery Lane Conservation Area, including:

- Roman remains, including burials under the north-east part of the conservation area
- Remains of the first Templar church, located near the junction of Chancery Lane and High Holborn
- Remains of the Rolls chapel and associated buildings
- Remains of buildings associated with Inns of Court such as Clifford's Inn and Serjeant's Inn to the south of the conservation area

19. Enforcement

Breaches of planning control are investigated in accordance with the City of London Planning Enforcement Service Standards. This sets out the manner and timescales in which breaches will be investigated. A new Planning Enforcement Policy document is in preparation. See www.cityoflondon.gov.uk.

20. Condition of the conservation area

The buildings, open spaces and public realm of Chancery Lane Conservation Area are generally in good condition and maintained to a high standard. The adaption, upgrading, repair, conservation, or redevelopment of buildings is managed to have a minimum effect on neighbouring buildings, the highway and the amenity of the area.

Potential pressures in the Conservation Area have been identified as new development and utilities replacement works, although these do not threaten its character. The condition of the Conservation Area is judged to have improved in recent years, and is expected to further improve in coming years.

Planning applications will be judged against the local, regional and national policies and guidance identified above, and the loss of buildings and features that contribute to the character of the area will be resisted accordingly.

Further Reading and references

Bradley, Simon, and Pevsner, Nikolaus, *The Buildings of England, London 1: The City of London* (1997).

<http://www.buildingconservation.com>. Information resources for conservation, restoration and repairs, including specialist services and products, skills training and links to the industry's key organisations.

Dyson, Tony, *The Medieval London Waterfront: Annual Archaeology Lecture, Museum of London* (1989).

Historic England publications:

Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment (2008).

Understanding Place: Conservation Area Designation, Appraisal and Management (2011).

Seeing the History in the View (2011).

The Setting of Heritage Assets (2011).

Available at **www.historicengland.org.uk**

Guidance on climate change and for home owners is available under the 'Advice' tab

Freeman, Jennifer (editor) *Save the City: a Conservation Study of the City of London* (1979).

Heritage Gateway provides access to extensive information on England's historic sites and buildings, including images of listed buildings. It allows cross-searching almost 60 resources. <http://www.heritagegateway.org.uk/gateway>.

Huelin, Gordon, *Vanished Churches of the City of London* (1996).

Institute of Historic Building Conservation (IHBC) in association with the Society for the Protection of Ancient Buildings: *A Stitch in Time: Maintaining Your Property Makes Good Sense and Saves Money*. Advice on maintaining buildings. A PDF can be downloaded free of charge. <http://www.ihbc.org.uk/publications>

[London Archaeological Archive and Research Centre](#) - administered by the Museum of London.

Museum of London, *Post-war Archaeology in the City of London, 1946-68: A Guide to Records of Excavations* by Prof W F Grimes held by the Museum of London (Archaeological Gazetteer).

Museum of London Archaeology Service (MOLAS) 22 Chancery Lane London EC4; *archaeological impact assessment* MOLAS 2004

Museum of London Archaeology Service (MOLAS) Lonsdale Chambers 24-32 Chancery Lane London WC2; *an archaeological evaluation report* MOLAS 2007

Schofield, John, with Maloney, Cath (eds) *Archaeology in the City of London: A Guide to Records of Excavations by the Museum of London and its Predecessors*, Museum of London (1998).

Society for the Protection of Ancient Buildings (SPAB). SPAB offers a wide range of training courses on period buildings for the conservation professional and non-professional - <http://www.spab.org.uk/education-training>. SPAB aims to help owners of old buildings by providing training, technical advice and publications – <http://www.spab.org.uk/homeowners>. For free building conservation advice, telephone the SPAB technical advice line on 0207 456 0916 (Monday to Friday, 9.30 am to 12.30 pm). Books, technical pamphlets and information sheets are available to purchase online.

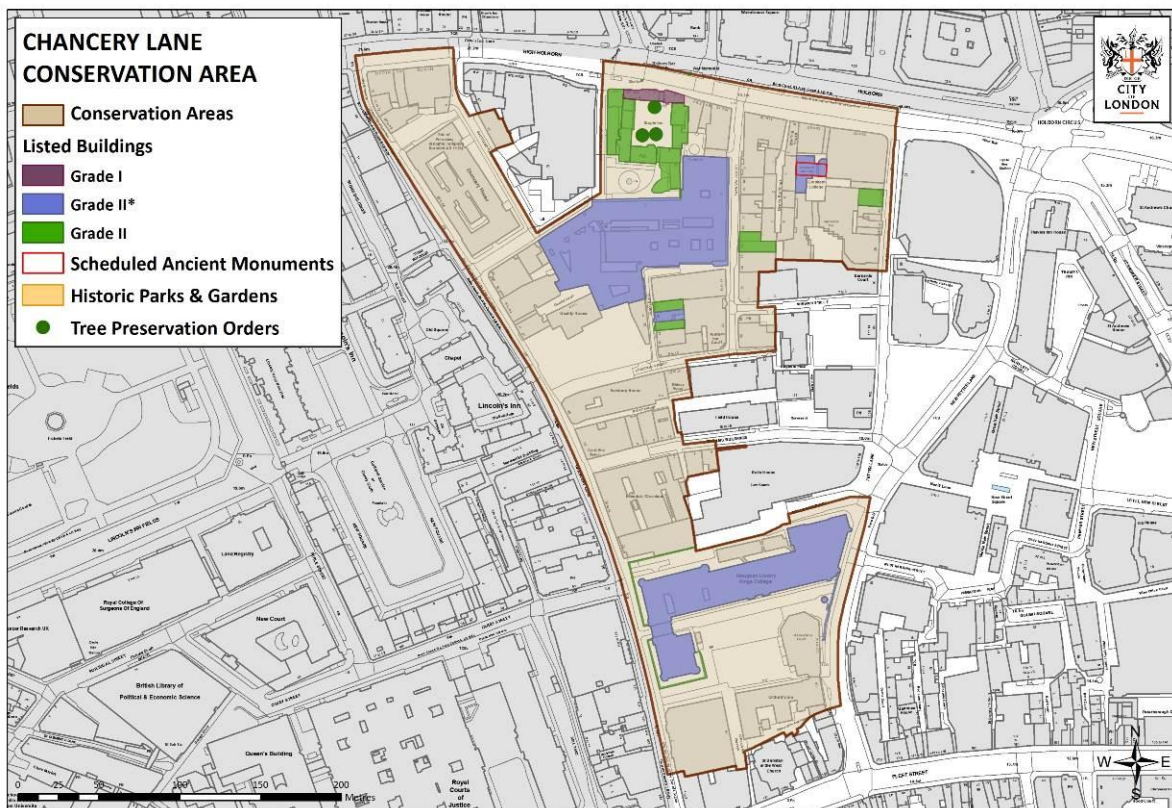
Stephens Curl, James, *Encyclopaedia of Architectural Terms* (1992).

Styrpe, John, *A Survey of the Cities of London and Westminster* (1720).

Appendix

Designated heritage assets

Information correct as of [date of adoption TBC] Please consult the Corporation's website for up to date information. See www.cityoflondon.gov.uk/plans.



Scheduled Ancient Monuments

There is one Scheduled Ancient Monument in the Chancery Lane Conservation Area, which is also grade II* listed:

Barnard's Inn Hall

Listed Buildings

Street	Number/name	Grade of listing
Chancery Lane	Public Record Office	II*
	Walls, railings and lamps fronting the Public Record Office	II
Fetter Lane	K2 telephone kiosk, opposite No. 15	II
	78-81	II
Furnival Street	32 and 33	II
High Holborn	335 and 336 Staple Inn Buildings north and south and attached railings	II
	337 and 338	II*

	Obelisk marking City boundary on south side of road	II
Holborn	Mercer's School Hall and buildings adjoining, Barnard's Inn	II*
	Barnard's Inn Hall	Scheduled Ancient Monument
Holborn Bars	1-4	I
Staple Inn	Hall and attached railings	II
	The Institute of Actuaries and attached railings, 1, 2 and 3	II
	4, 5 and 6 and attached pump	I
	7 and 8	II
	9 and 10	II
Staple Inn Court	Lamppost	II
	Cobbled setts	II
Southampton Buildings and Furnival Street	Patent Office Library and attached railings, 25 Southampton Buildings and 10 Furnival Street	II*
Took's Court	14	II
	15	II*
	16	II

Tree Preservation Orders

Three plane trees in Staple Inn

Contacts

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Email: plans@cityoflondon.gov.uk

Website: www.cityoflondon.gov.uk/plans

London Metropolitan Archives

40 Northampton Road
Clerkenwell
London EC1R 0HB

Tel: 020 7332 3820

Email: ask.lma@cityoflondon.gov.uk

Website: www.cityoflondon.gov.uk/lma



The City of London Corporation is the local planning authority for the financial and commercial heart of Britain, the City of London. It is committed to maintaining and enhancing the status of the business city as one of the world's three leading financial centres, through the policies it pursues and the high standard of services it provides. Its responsibilities extend far beyond the City boundaries and it provides a host of additional facilities for the benefit of the nation. These range from the Central Criminal Court, the Old Bailey, to the famous Barbican Arts Centre and open spaces such as Epping Forest and Hampstead Heath.

Among local authorities the City of London Corporation is unique. Not only is it the oldest in the country, combining its ancient traditions and ceremonial functions with the role of a modern and efficient authority, but it operates on a non-party political basis through its Lord Mayor, Aldermen and Members of the Court of Common Council.

The City of London Corporation: a unique authority for a unique city.

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**Equality Impact Assessment – Fleet Street Conservation Area Character
Summary and Management Strategy draft SPD**

Department of the Built Environment

‘You will not get far if you perceive the duty to be over burdensome or take a mechanistic approach....there will be progress if the duty is seen as a way of fundamentally changing the core values and culture of the organisation.....we need an outcome-oriented approach’

– CRE Chair 2001

Please initially complete pages 2-3; if you answer YES to any of the statements you must continue with the document.

This assessment should be completed at the start of a project, the beginning of a change to service or policies.

Equality Impact Assessment: Stage 1 Initial Assessment

Service Area:		Department of the Built Environment			
Main Contact		Tom Nancollas			
Policy/Project/Service:		Fleet Street Conservation Area Character Summary and Management Strategy SPD			
Related Policies (Please list)		To analyse the character of the Fleet Street Conservation Area (A) and to set out the policies for its management.			
Is the function or policy carried out by a third party?	Y <input type="checkbox"/>	N <input checked="" type="checkbox"/>			
To which of the following equalities issues could the Policy/Project/Service contribute? (Please tick as relevant)					
1. Eliminating unlawful discrimination, harassment & victimisation & other unlawful conduct prohibited by the Act? ¹ (Explain why in box below)	Y <input type="checkbox"/>	N <input checked="" type="checkbox"/>	X <input type="checkbox"/>		
2. Advancing equality of opportunity between people who share a protected characteristic & those who don't? (explain how in box below)	Y <input type="checkbox"/>	N <input checked="" type="checkbox"/>	X <input type="checkbox"/>		
3. Fostering good relations between people who share a protected characteristic & those who don't? (if possible identify the different groups and how relations could be improved in box below)	Y <input type="checkbox"/>	N <input checked="" type="checkbox"/>	X <input type="checkbox"/>		
4. Is there any <i>potential</i> that this Policy/Project/Service could operate in a discriminatory manner?	Y <input type="checkbox"/>	N <input checked="" type="checkbox"/>	X <input type="checkbox"/>		
5. Is there any evidence (including expressions of public concern or levels of complaints) of unequal impact or detriment to people sharing a protected characteristic or or the undermining of good relations between	Y <input type="checkbox"/>	N <input checked="" type="checkbox"/>	X <input type="checkbox"/>		

people who share a protected characteristic & those who don't?				
6. Based on the assessment just considered, what is the overall assessment of relevance (or risk) in terms of equalities?	Low X	Medium <input type="checkbox"/>	High <input type="checkbox"/>	
Please provide brief details as above:				
An initial analysis of the Fleet Street Conservation Area prior to setting policies for its management. This task is neutral.				

Completed by / date:	Tom Nancollas	01/07/15
Manager Sign Off / date:	Kathryn Stubbs	14/07/15
DBE Equalities Champion / date:	Elisabeth Hannah / Ref DBE054 15/7/15	

1 The Act explains that having ' **due regard for advancing equality**' involves:

- Removing or minimising disadvantages suffered by people due to their protected characteristics.
- Taking steps to meet the needs of people from protected groups where these are different from the needs of other people.
- Encouraging people from protected groups to participate in public life or in other activities where their participation is disproportionately low.

Policy/Project/Service where discretion may apply will also need to be considered when determining priority.

Please note that all new policies, projects or functions **must be** impact assessed as part of their development if any relevance to the duty is identified. The assessment should then be included as part of any decision or approval process e.g. included in Management or Committee reports.

Any requirement for new policies or restructuring of services and therefore the need to undertake an impact assessment, should be flagged-up well in advance as part of the annual service planning process to ensure it is part of the overall process and meaningful.

Equality Impact Assessment: Stage 2:

Only complete if you have answered yes to any question in stage 1.

A: Summary Details

Directorate:

Section:

Person responsible for the assessment:

Contact details:

Names of other people participating in review:

Name of Policy to be assessed:

Is this a new or revised policy:

Date policy scheduled for Committee (if relevant):

B: Preparation

*It is important to consider all available information that could help determine whether the policy/project/service could have any actual or **potential** adverse equality impact. Please attach examples of monitoring information, research and consultation reports.*

1. Do you have monitoring data available on the number of people (with protected characteristics*) who are using or are potentially impacted upon by your policy/project/service? *Please specify what information you have available.*
2. If monitoring has NOT been undertaken, will it be done in the future or do you have access to relevant monitoring data for this area? If not please give a reason for your decision.
3. Please list local/national consultations, research or practical guidance that will assist you in completing this EqIA.

C: Policy/Project/Service

1. What is the main purpose of the policy/project/service?
2. Are there any other objectives of the policy/project/service, if so what are they?
3. Do any written procedures exist to enable delivery of this policy/project/service?
4. Are there elements of relevant common practice that are **not** defined within the written procedures?
5. Who are the main stakeholders of the policy/project/service?
6. Is this associated with any other Corporation policies?
7. Are there any areas of the policy/project/service that are governed by statutory or discretionary powers? If so, is there clear guidance as to how to exercise these?
8. Is the responsibility for the proposed policy/project/service shared with another department, authority or organisation? If so, please state.

D: The Impact

Assess the potential impact that the policy/project/service could have on people who share protected characteristics. If you have assessed negative potential impact for any people who share one or more of the protected characteristics, you will need to also assess whether that negative potential impact is high, medium or low.

(N.B. Impact will not be equally negative or positive or neutral for all groups. There will be differing degrees of impact, the purpose of this section is to highlight whether it is disproportionately different)

<i>Identify the potential impact of the policy/service/proposal on men and women</i>						
Gender	Positive	Negative (please specify if High, Medium or Low)			Neutral	Reason
Women		H	M	L		
Men		H	M	L		
Transgender/ transexual		H	M	L		
<i>Identify the potential impact of the policy/service/proposal on the basis of the following:</i>						
	Positive	Negative (please specify if High, Medium or Low)			Neutral	Reason
Pregnancy & Maternity		H	M	L		
Marriage & Civil Partnership		H	M	L		
<i>Identify the potential impact of the policy/service/proposal on different race groups</i>						
Race	Positive	Negative (please specify if High,			Neutral	Reason

		Medium or Low)				
Asian (including Bangladeshi, Pakistani, Indian, Chinese, Vietnamese, Other Asian Background – please specify _____)		H	M	L		
Black (including Caribbean, Somali, Other African, Other black background – please specify _____)		H	M	L		
White (including English, Scottish, Welsh, Irish, Other white background – please specify _____)		H	M	L		
Mixed/ Dual heritage (White and Black Caribbean, White and Black African, White and Asian, Other mixed background - please specify _____)		H	M	L		
Gypsies/Travellers		H	M	L		
Other (please specify)		H	M	L		
<i>Identify the potential impact of the policy/service/proposal on disabled people</i>						
Disability	Positive	Negative (please specify if High, Medium or Low)			Neutral	Reason
Physical Disability		H	M	L		
Sensory Impairment		H	M	L		
Learning Difficulties		H	M	L		
Mental Health Issues		H	M	L		

e) Identify the potential impact of the policy/service/proposal on different age groups:

Age Group (specify, for example younger, older etc)	Positive	Negative (please specify if High, Medium or Low)			Neutral	Reason
Older People		H	M	L		
Young People/children		H	M	L		
<i>Identify the potential impact of the policy/service/proposal on lesbians, gay men, bisexual or heterosexual people</i>						
Sexual Orientation	Positive	Negative (please specify if High, Medium or Low)			Neutral	Reason
Lesbian		H	M	L		
Gay Men		H	M	L		
Bisexual		H	M	L		
Heterosexual		H	M	L		
<i>Identify the potential impact of the policy/service/proposal on different religious/faith groups</i>						
Religious/Faith groups (specify)	Positive	Negative (please specify if High, Medium or Low)			Neutral	Reason
Buddhist		H	M	L		
Christian		H	M	L		
Hindu		H	M	L		
Jewish		H	M	L		
Muslim		H	M	L		
Sikh		H	M	L		
Other (please specify)		H	M	L		

E: Review

1. As a result of completing the above what, in your judgement is the potential impact of your policy?

High ⑤**Medium** ⑤**Low** ⑤

2. What actions could be taken to minimise or remove any negative potential impact? If so please complete the action plan and include in any relevant documentation.

3. What is the evidence that the policy promotes equality of opportunity or prevents unlawful discrimination?

Signatures

Person completing this assessment	
Service Head	
DBE Equalities Champion	

Action Plan

Recommendation	Key activity	Progress milestones	Officer Responsible	Progress



Department of the Built Environment

‘You will not get far if you perceive the duty to be over burdensome or take a mechanistic approach....there will be progress if the duty is seen as a way of fundamentally changing the core values and culture of the organisation.....we need an outcome-oriented approach’
– CRE Chair 2001

Please initially complete pages 2-3; if you answer YES to any of the statements you must continue with the document.

This assessment should be completed at the start of a project, the beginning of a change to service or policies.

Equality Impact Assessment: Stage 1 Initial Assessment

Service Area	Department of the Built Environment			
Main Contact	Tom Nancollas			
Policy/Project/Service	Whitefriars Conservation Area Character Summary and Management Strategy SPD			
Related Policies (Please list)	To analyse the character of the Whitefriars Conservation Area and to set out the policies for its management.			
Is the function or policy carried out by a third party?	Y	<input type="checkbox"/>	N	X
To which of the following equalities issues could the Policy/Project/Service contribute? (Please tick as relevant)				
7. Eliminating unlawful discrimination, harassment & victimisation & other unlawful conduct prohibited by the Act? ¹ (Explain why in box below)	Y	<input type="checkbox"/>	N	X
8. Advancing equality of opportunity between people who share a protected characteristic & those who don't? (explain how in box below)	Y	<input type="checkbox"/>	N	X
9. Fostering good relations between people who share a protected characteristic & those who don't? (if possible identify the different groups and how relations could be improved in box below)	Y	<input type="checkbox"/>	N	X
10. Is there any <i>potential</i> that this Policy/Project/Service <i>could</i> operate in a discriminatory manner?	Y	<input type="checkbox"/>	N	X
11. Is there any evidence (including expressions of public concern or levels of complaints) of unequal impact or detriment to people sharing a protected characteristic or the undermining of good relations between people who share a protected characteristic & those who don't?	Y	<input type="checkbox"/>	N	X
12. Based on the assessment just considered, what is the overall assessment of relevance (or risk) in terms of equalities?	Lo w X	Medium <input type="checkbox"/>	High <input type="checkbox"/>	

Please provide brief details as above:
 An initial analysis of the Whitefriars Conservation Area prior to setting policies for its management.
 This task is neutral.

Completed by / date	Tom Nancollas 03/09/15
Manager Sign Off / date	Kathryn Stubbs 7 September 2015
DBE Equalities Champion / date	E Hannah (ref DBE056) 8/9/15

1 The Act explains that having ' **due regard for advancing equality** ' involves:

- Removing or minimising disadvantages suffered by people due to their protected characteristics.
- Taking steps to meet the needs of people from protected groups where these are different from the needs of other people.
- Encouraging people from protected groups to participate in public life or in other activities where their participation is disproportionately low.

Policy/Project/Service where discretion may apply will also need to be considered when determining priority.

Please note that all new policies, projects or functions **must be** impact assessed as part of their development if any relevance to the duty is identified. The assessment should then be included as part of any decision or approval process e.g. included in Management or Committee reports.

Any requirement for new policies or restructuring of services and therefore the need to undertake an impact assessment, should be flagged-up well in advance as part of the annual service planning process to ensure it is part of the overall process and meaningful.

Equality Impact Assessment: Stage 2:

Only complete if you have answered yes to any question in stage 1.

A: Summary Details

Directorate:

Section:

Person responsible for the assessment:

Contact details:

Names of other people participating in review:

Name of Policy to be assessed:

Is this a new or revised policy:

Date policy scheduled for Committee (if relevant):

B: Preparation

*It is important to consider all available information that could help determine whether the policy/project/service could have any actual or **potential** adverse equality impact. Please attach examples of monitoring information, research and consultation reports.*

1. Do you have monitoring data available on the number of people (with protected characteristics*) who are using or are potentially impacted upon by your policy/project/service? Please specify what information you have available.
2. If monitoring has NOT been undertaken, will it be done in the future or do you have access to relevant monitoring data for this area? If not please give a reason for your decision.
3. Please list local/national consultations, research or practical guidance that will assist you in completing this EqlA.

C: Policy/Project/Service

2. What is the main purpose of the policy/project/service?
3. Are there any other objectives of the policy/project/service, if so what are they?
4. Do any written procedures exist to enable delivery of this policy/project/service?
5. Are there elements of relevant common practice that are **not** defined within the written procedures?
6. Who are the main stakeholders of the policy/project/service?
7. Is this associated with any other Corporation policies?
8. Are there any areas of the policy/project/service that are governed by statutory or discretionary powers? If so, is there clear guidance as to how to exercise these?
9. Is the responsibility for the proposed policy/project/service shared with another department, authority or organisation? If so, please state.

D: The Impact

Assess the potential impact that the policy/project/service could have on people who share protected characteristics. If you have assessed negative potential impact for any people who share one or more of the protected characteristics, you will need to also assess whether that negative potential impact is high, medium or low.

(N.B. Impact will not be equally negative or positive or neutral for all groups. There will be differing degrees of impact, the purpose of this section is to highlight whether it is disproportionately different)

Identify the potential impact of the policy/service/proposal on men and women

Gender	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Women				
Men				
Transgender/ Transexual				

Identify the potential impact of the policy/service/proposal on the basis of the following

	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Pregnancy & Maternity				
Marriage & Civil Partnership				

Identify the potential impact of the policy/service/proposal on different race groups

Race	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Asian (including Bangladeshi, Pakistani, Indian, Chinese, Vietnamese, Other Asian Background – please specify _____)				
Black (including Caribbean, Somali, Other African, Other black background – please specify _____)				
White (including English, Scottish, Welsh, Irish, Other white background – please specify _____)				
Mixed/ Dual heritage (White and Black Caribbean, White and Black African, White and Asian, Other mixed background - please specify _____)				
Gypsies/Travellers				
Other (please specify)				

Identify the potential impact of the policy/service/proposal on disabled people

Disability	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Physical Disability				
Sensory Impairment				
Learning Difficulties				
Mental Health Issues				

Identify the potential impact of the policy/service/proposal on different age groups

Age Group (specify, for example younger, older etc)	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Older People				
Young People/children				

Identify the potential impact of the policy/service/proposal on lesbians, gay men, bisexual or heterosexual people

Sexual Orientation	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Lesbian				
Gay Men				
Bisexual				
Heterosexual				

Identify the potential impact of the policy/service/proposal on different religious/faith groups

Religious/Faith groups (specify)	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Buddhist				
Christian				
Hindu				
Jewish				
Muslim				
Sikh				

E: Review

4. As a result of completing the above what, in your judgement is the potential impact of your policy?

High ⑤ Medium ⑤ Low ⑤

5. What actions could be taken to minimise or remove any negative potential impact? If so please complete the action plan and include in any relevant documentation.

6. What is the evidence that the policy promotes equality of opportunity or prevents unlawful discrimination?

Signatures

Person completing this assessment	
Service Head	
DBE Equalities Champion	

Action Plan

Recommendation	Key activity	Progress milestones	Officer Responsible	Progress



Department of the Built Environment

‘You will not get far if you perceive the duty to be over burdensome or take a mechanistic approach....there will be progress if the duty is seen as a way of fundamentally changing the core values and culture of the organisation.....we need an outcome-oriented approach’
– CRE Chair 2001

Please initially complete pages 2-3; if you answer YES to any of the statements you must continue with the document.

This assessment should be completed at the start of a project, the beginning of a change to service or policies.

Equality Impact Assessment: Stage 1 Initial Assessment

Service Area	Department of the Built Environment			
Main Contact	Tom Nancollas			
Policy/Project/Service	Chancery Lane Conservation Area Character Summary and Management Strategy SPD			
Related Policies (Please list)	To analyse the character of the Chancery Lane Conservation Area and to set out the policies for its management.			
Is the function or policy carried out by a third party?	Y	<input type="checkbox"/>	N	X
To which of the following equalities issues could the Policy/Project/Service contribute? (Please tick as relevant)				
13. Eliminating unlawful discrimination, harassment & victimisation & other unlawful conduct prohibited by the Act? ¹ (Explain why in box below)	Y	<input type="checkbox"/>	N	X
14. Advancing equality of opportunity between people who share a protected characteristic & those who don't? (explain how in box below)	Y	<input type="checkbox"/>	N	X
15. Fostering good relations between people who share a protected characteristic & those who don't? (if possible identify the different groups and how relations could be improved in box below)	Y	<input type="checkbox"/>	N	X
16. Is there any <i>potential</i> that this Policy/Project/Service <i>could</i> operate in a discriminatory manner?	Y	<input type="checkbox"/>	N	X
17. Is there any evidence (including expressions of public concern or levels of complaints) of unequal impact or detriment to people sharing a protected characteristic or the undermining of good relations between people who share a protected characteristic & those who don't?	Y	<input type="checkbox"/>	N	X
18. Based on the assessment just considered, what is the overall assessment of relevance (or risk) in terms of equalities?	Lo w X	Medium <input type="checkbox"/>	High <input type="checkbox"/>	

Please provide brief details as above:
 An initial analysis of the Chancery Lane Conservation Area prior to setting policies for its management.
 This task is neutral.

Completed by / date	Tom Nancollas 03/09/15
Manager Sign Off / date	Kathryn Stubbs 7 September 2015
DBE Equalities Champion / date	E Hannah (ref DBE055) 8/9/15

1 The Act explains that having ' **due regard for advancing equality** ' involves:

- Removing or minimising disadvantages suffered by people due to their protected characteristics.
- Taking steps to meet the needs of people from protected groups where these are different from the needs of other people.
- Encouraging people from protected groups to participate in public life or in other activities where their participation is disproportionately low.

Policy/Project/Service where discretion may apply will also need to be considered when determining priority.

Please note that all new policies, projects or functions **must be** impact assessed as part of their development if any relevance to the duty is identified. The assessment should then be included as part of any decision or approval process e.g. included in Management or Committee reports.

Any requirement for new policies or restructuring of services and therefore the need to undertake an impact assessment, should be flagged-up well in advance as part of the annual service planning process to ensure it is part of the overall process and meaningful.

Equality Impact Assessment: Stage 2:

Only complete if you have answered yes to any question in stage 1.

A: Summary Details

Directorate:

Section:

Person responsible for the assessment:

Contact details:

Names of other people participating in review:

Name of Policy to be assessed:

Is this a new or revised policy:

Date policy scheduled for Committee (if relevant):

B: Preparation

*It is important to consider all available information that could help determine whether the policy/project/service could have any actual or **potential** adverse equality impact. Please attach examples of monitoring information, research and consultation reports.*

4. Do you have monitoring data available on the number of people (with protected characteristics*) who are using or are potentially impacted upon by your policy/project/service? Please specify what information you have available.
5. If monitoring has NOT been undertaken, will it be done in the future or do you have access to relevant monitoring data for this area? If not please give a reason for your decision.
6. Please list local/national consultations, research or practical guidance that will assist you in completing this EqlA.

C: Policy/Project/Service

10. What is the main purpose of the policy/project/service?
11. Are there any other objectives of the policy/project/service, if so what are they?
12. Do any written procedures exist to enable delivery of this policy/project/service?
13. Are there elements of relevant common practice that are **not** defined within the written procedures?
14. Who are the main stakeholders of the policy/project/service?
15. Is this associated with any other Corporation policies?
16. Are there any areas of the policy/project/service that are governed by statutory or discretionary powers? If so, is there clear guidance as to how to exercise these?
17. Is the responsibility for the proposed policy/project/service shared with another department, authority or organisation? If so, please state.

D: The Impact

Assess the potential impact that the policy/project/service could have on people who share protected characteristics. If you have assessed negative potential impact for any people who share one or more of the protected characteristics, you will need to also assess whether that negative potential impact is high, medium or low.

(N.B. Impact will not be equally negative or positive or neutral for all groups. There will be differing degrees of impact, the purpose of this section is to highlight whether it is disproportionately different)

Identify the potential impact of the policy/service/proposal on men and women

Gender	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Women				
Men				
Transgender/ Transexual				

Identify the potential impact of the policy/service/proposal on the basis of the following

	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Pregnancy & Maternity				
Marriage & Civil Partnership				

Identify the potential impact of the policy/service/proposal on different race groups

Race	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Asian (including Bangladeshi, Pakistani, Indian, Chinese, Vietnamese, Other Asian Background – please specify _____)				
Black (including Caribbean, Somali, Other African, Other black background – please specify _____)				
White (including English, Scottish, Welsh, Irish, Other white background – please specify _____)				
Mixed/ Dual heritage (White and Black Caribbean, White and Black African, White and Asian, Other mixed background - please specify _____)				
Gypsies/Travellers				
Other (please specify)				

Identify the potential impact of the policy/service/proposal on disabled people

Disability	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Physical Disability				
Sensory Impairment				
Learning Difficulties				
Mental Health Issues				

Identify the potential impact of the policy/service/proposal on different age groups

Age Group (specify, for example younger, older etc)	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Older People				
Young People/children				

Identify the potential impact of the policy/service/proposal on lesbians, gay men, bisexual or heterosexual people

Sexual Orientation	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Lesbian				
Gay Men				
Bisexual				
Heterosexual				

Identify the potential impact of the policy/service/proposal on different religious/faith groups

Religious/Faith groups (specify)	Positive	Negative (please specify if High, Medium or Low)	Neutral	Reason
Buddhist				
Christian				
Hindu				
Jewish				
Muslim				
Sikh				

E: Review

7. As a result of completing the above what, in your judgement is the potential impact of your policy?

High ⑤ Medium ⑤ Low ⑤

8. What actions could be taken to minimise or remove any negative potential impact? If so please complete the action plan and include in any relevant documentation.

9. What is the evidence that the policy promotes equality of opportunity or prevents unlawful discrimination?

Signatures

Person completing this assessment	
Service Head	
DBE Equalities Champion	

Action Plan

Recommendation	Key activity	Progress milestones	Officer Responsible	Progress

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Screening Statement

On the determination of the need for a Strategic Environmental Assessment (SEA) in accordance with the *Environmental Assessment of Plans and Programmes Regulations 2004* and *European Directive 2001/42/EC* of the:

Fleet Street Conservation Area Character Summary and Management Strategy Supplementary Planning Document

January 2016



Sustainability Appraisal/Strategic Environmental Assessment Screening for: Fleet Street Conservation Area Character Summary and Management Strategy SPD

1. Purpose of Sustainability Appraisal (SA) / Strategic Environmental Assessment (SEA)
 - 1.1. The SEA Directive identifies the purpose of SEA as “ to provide for a high level of protection of the environment and to contribute to the integration of environmental considerations into the preparation and adoption of plans and programmes with a view to promoting sustainable development” (Directive 2001/EC/42)
 - 1.2. Sustainability Appraisal (SA) is the process by which this Directive is applied to Local Plan documents. SA aims to promote sustainable development through the integration of social, environmental and economic considerations into the preparation of plans.
 - 1.3. The City’s Local Plan is subject to Sustainability Appraisal. However the 2008 Planning Act allows for Supplementary Planning Documents to be prepared without a full SA as long as they are screened to establish whether they will result in significant effects as defined by the SEA Directive.
 - 1.4. The SEA Directive exempts plans and programmes from assessment *“When they determine the use of small areas at local level or are minor modifications to the above plans or programmes...”* and states that *“they should be assessed only where Member States determine that they are likely to have significant effects on the environment.”*
 - 1.5. The criteria for determining the significance of effects are taken from schedule 1 (9 (2) (a) and 10 (4) (a) of the Environmental Assessment of Plans and Programmes Regulations 2004 and are defined in appendix 1. These can be split into the criteria related to (i) the scope and influence of the document (ii) the type of impact and area likely to be affected
2. Purpose of the Fleet Street Conservation Area Character Summary and Management Strategy SPD
 - 2.1. The Fleet Street Conservation Area Character Summary provides an understanding of the significance of the Conservation Area by identifying and analysing its principal characteristics. The Management Strategy sets out the Local Plan and London Plan policies which are particularly relevant to this Conservation Area.
 - 2.2. This strategy is a Supplementary Planning Document which provides guidance regarding the City’s Local Plan policies for design, historic environment and protected views.
 - 2.3. This Character Summary and Management Strategy provides supplementary guidance regarding the local application of London Plan and Local Plan policies in this part of the City. The London Plan and City of London Local Plan have been evaluated through the SA and Habitats Regulation Assessment (HRA) screening process, which incorporates the requirements of the SEA Directive, and have been found to be sound

3. SEA Screening Procedure
 - 3.1. The Responsible Authority (the City of London Corporation) must determine whether the plan or program under assessment is likely to have significant environmental effects. This assessment must be made taking account of the criteria set out in Schedule 1 of the Environmental Assessment of Plans and Programmes Regulations 2004 (see appendix 1), and in consultation with the Environment Agency, Historic England and Natural England.
 - 3.2. Where the Responsible Authority determines that the plan or programme is unlikely to have significant environmental effects, and therefore does not need to be subject to full Strategic Environmental Assessment, it must prepare a statement showing the reasons for this determination
 - 3.3. Appendix 1 shows the results of this screening process for the Fleet Street Conservation Area Character Summary and Management Strategy.
4. Screening and Consultation Outcome
 - 4.1. This screening demonstrates that the Fleet Street Conservation Area Character Summary and Management Strategy is unlikely to have significant effects on the environment. Therefore it will not be necessary to carry out a full SA/SEA on this document.
 - 4.2. Each of the statutory consultees has been consulted on this initial screening statement and their responses are summarised below:

Consultee	Response
Environment Agency	No objection
Natural England	No objection
English Heritage	No objection

5. Determination
 - 5.1. The Fleet Street Conservation Area Character Summary and Management Strategy is unlikely to have significant effects on the wider environment since it provides guidance on the implementation of Local Plan policies which will have largely positive impacts. Therefore it will not be necessary to carry out a Strategic Environmental Assessment on this SPD

Appendix 1 Criteria for determining the likely significance of effects on the environment

1. Characteristics of the Fleet Street Conservation Area Character Summary and Management Strategy SPD having particular regard to:

SEA Directive Criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects
(a) The degree to which the SPD sets out a framework for projects and other activities, either with regard to the location, nature, size or operating conditions or by allocating resources	The Fleet Street SPD will provide guidance to supplement the Local Plan which is the overarching framework for development in the City. It will not allocate resources but will provide additional guidance to assist in development management in the Fleet Street conservation area, making sure that the historic significance of the area is conserved
(b) The degree to which the SPD influences other plans and programmes including those in a hierarchy	This SPD should influence the implementation of individual schemes within the Fleet Street Conservation Area. However this will be in line with policy in the Local Plan which was subject to full sustainability appraisal
(c) The relevance of the SPD for the integration of environmental considerations in particular with a view to promoting sustainable development	The Fleet Street Conservation Area SPD is in line with Policy CS 12 of the Local Plan and the management strategy provides additional guidance on the issues of environmental enhancement, sustainability and climate change, flood risk, transport, open spaces, trees, soft landscaping and archaeology, which support the Local Plan approach to these issues. The Planning Inspector's report of the Local Plan examination stated that the Local Plan has taken account of the sustainability appraisal which was adequate.
(d) Environmental problems relevant to the SPD	The Fleet Street Conservation Area SPD management strategy provides guidance on the implementation of the Local Plan's policies regarding sustainability and climate change identifying particular issues which affect the Fleet Street area, including flood risk, biodiversity, open spaces and trees, air quality and transport impacts.
(e) The relevance of the SPD for the implementation of Community legislation on the environment (for example plans and programmes related to waste management or water protection)	The SPD will have a positive impact in line with Community legislation regarding climate change, energy, air quality, flood risk and biodiversity and will therefore contribute to local implementation of this legislation.

2 Characteristics of the effects and area likely to be affected having particular regard to:

SEA Directive criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects
(a)The probability, duration, frequency and reversibility of the effects	The aim of the Fleet Street Conservation Area SPD is to identify the historically important features of the area with a view to ensuring their conservation and enhancement in line with Policy CS12. Therefore any sustainability effects of this SPD are likely to be positive, in line with the findings of the SA of Policy CS12
(b)The cumulative nature of the effects of the SPD	The impact of this SPD is likely to be positive, affecting a small area at local level, therefore it is anticipated that any cumulative impacts will tend to be positive
(c)The trans boundary nature of the effects of the SPD	This SPD will cover a relatively small area at local level therefore it is unlikely to have any trans boundary effects
(d)The risks to human health or the environment (e.g. due to accident)	There are no perceived risks to human health from this SPD
(e)The magnitude and spatial extent of the effects (geographic area and size of the population likely to be affected) by the SPD	This SPD covers a small area and will only have local impacts. The area has a low residential population but a significant number of people either work in the area or pass through it daily. The conservation of the historic environment in this area will not adversely affect these populations.
(f)The value and vulnerability of the area likely to be affected by the SPD due to: Special natural characteristics or cultural heritage Exceeded environmental quality standards or limit values Intensive land use	This SPD applies to the Fleet Street conservation area, the historic and cultural characteristics of which it aims to identify and enhance.
(g)The effects of the SPD on areas or landscapes which have recognised national Community or international protected status	No national, Community or international protected sites will be affected by this SPD since it covers a small area of the City which does not contain any nationally designated sites. This SPD aims to conserve and enhance the historic landscape including protection of historic views.

Screening Statement

On the determination of the need for a Strategic Environmental Assessment (SEA) in accordance with the *Environmental Assessment of Plans and Programmes Regulations 2004* and *European Directive 2001/42/EC* of the:

Whitefriars Conservation Area Character Summary and Management Plan Supplementary Planning Document

January 2016



Sustainability Appraisal/Strategic Environmental Assessment Screening for:

1. Whitefriars Conservation Area Character Summary and Management Plan SPD
 - 1.1. Purpose of Sustainability Appraisal (SA) / Strategic Environmental Assessment (SEA)
 - 1.2. The SEA Directive identifies the purpose of SEA as “ to provide for a high level of protection of the environment and to contribute to the integration of environmental considerations into the preparation and adoption of plans and programmes with a view to promoting sustainable development” (Directive 2001/EC/42)
 - 1.3. Sustainability Appraisal (SA) is the process by which this Directive is applied to Local Plan documents. SA aims to promote sustainable development through the integration of social, environmental and economic considerations into the preparation of plans.
 - 1.4. The City’s Local Plan is subject to Sustainability Appraisal. However the 2008 Planning Act allows for Supplementary Planning Documents to be prepared without a full SA as long as they are screened to establish whether they will result in significant effects as defined by the SEA Directive.
 - 1.5. The SEA Directive exempts plans and programmes from assessment “When they determine the use of small areas at local level or are minor modifications to the above plans or programmes...” and states that “...they should be assessed only where Member States determine that they are likely to have significant effects on the environment.”
 - 1.6. The criteria for determining the significance of effects are taken from schedule 1 (9 (2) (a) and 10 (4) (a) of the Environmental Assessment of Plans and Programmes Regulations 2004 and are defined in appendix 1. These can be split into the criteria related to (i) the scope and influence of the document (ii) the type of impact and area likely to be affected
2. Purpose of the Whitefriars Conservation Area Character Summary and Management Plan SPD
 - 2.1. The Key objective of this SPD is to provide an understanding of the significance of the conservation area by identifying and analysing its principal characteristics.
 - 2.2. This strategy is a Supplementary Planning Document which provides guidance regarding the City’s Local Plan policies for the historic environment.
 - 2.3. The London Plan and City of London Local Plan have been evaluated through the SA and Habitats Regulation Assessment (HRA) screening process, which incorporates the requirements of the SEA Directive, and have been found to be sound. This document provides details of how the City will apply the London Plan and Local Plan policies associated with the Whitefriars Conservation Area.
3. SEA Screening Procedure

- 3.1. The Responsible Authority (the City of London Corporation) must determine whether the plan or program under assessment is likely to have significant environmental effects. This assessment must be made taking account of the criteria set out in Schedule 1 of the Environmental Assessment of Plans and Programmes Regulations 2004 (see appendix 1), and in consultation with the Environment Agency, Historic England and Natural England.
 - 3.2. Where the Responsible Authority determines that the plan or programme is unlikely to have significant environmental effects, and therefore does not need to be subject to full Strategic Environmental Assessment, it must prepare a statement showing the reasons for this determination.
 - 3.3. Appendix 1 shows the results of this screening process for the Whitefriars Conservation Area Character Summary and Management Plan SPD.
4. Screening and Consultation Outcome
- 4.1. This screening demonstrates that the Whitefriars Conservation Area SPD is unlikely to have significant effects on the environment. Therefore it will not be necessary to carry out a full SA/SEA on this document.
 - 4.2. Each of the statutory consultees has been consulted on this initial screening statement and their responses are summarised below:

Consultee	Response
Environment Agency	No objection
Natural England	No objection
English Heritage	No objection

5. Determination
- 5.1. The Whitefriars Conservation Area Character Summary and management Plan SPD is unlikely to have significant effects on the wider environment since it provides guidance on the implementation of Local Plan policies which will have largely positive impacts. Therefore it will not be necessary to carry out a Strategic Environmental Assessment on this SPD

Appendix 1 Criteria for determining the likely significance of effects on the environment

1. Characteristics of the Whitefriars Conservation Area SPD having particular regard to:

SEA Directive Criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects
(a) The degree to which the SPD sets out a framework for projects and other activities, either with regard to the location, nature, size or operating conditions or by allocating resources	The Whitefriars SPD will provide guidance to supplement the Local Plan which is the overarching framework for development in the City. It will not allocate resources but will provide additional guidance to assist in development management in the Whitefriars conservation area, making sure that the historic significance of the area is conserved
(b) The degree to which the SPD influences other plans and programmes including those in a hierarchy	This SPD should influence the implementation of individual schemes within the Whitefriars Conservation Area. However this will be in line with policy in the Local Plan which was subject to full sustainability appraisal
(c) The relevance of the SPD for the integration of environmental considerations in particular with a view to promoting sustainable development	The Whitefriars Conservation Area SPD is in line with Policy CS 12 of the Local Plan and the management strategy provides additional guidance on the issues of environmental enhancement, sustainability and climate change, flood risk, transport, open spaces, trees, soft landscaping and archaeology, which support the Local Plan approach to these issues. The Planning Inspector's report of the Local Plan examination stated that the Local Plan has taken account of the sustainability appraisal which was adequate.
(d) Environmental problems relevant to the SPD	The Whitefriars Conservation Area SPD provides guidance on the implementation of the Local Plan's policies regarding sustainability and climate change identifying particular issues which affect the Whitefriars area, including flood risk, biodiversity, open spaces and trees, air quality and transport impacts.
(e) The relevance of the SPD for the implementation of Community legislation on the environment (for example plans and programmes related to waste management or water protection)	The SPD will have a positive impact in line with Community legislation regarding climate change, energy, air quality, flood risk and biodiversity and will therefore contribute to local implementation of this legislation.

2 Characteristics of the effects and area likely to be affected having particular regard to:

SEA Directive criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects
(a)The probability, duration, frequency and reversibility of the effects	The aim of the Whitefriars Conservation Area SPD is to identify the historically important features of the area with a view to ensuring their conservation and enhancement in line with Policy CS12. Therefore any sustainability effects of this SPD are likely to be positive, in line with the findings of the SA of Policy CS12
(b)The cumulative nature of the effects of the SPD	The impact of this SPD is likely to be positive, affecting a small area at local level, therefore it is anticipated that any cumulative impacts will tend to be positive
(c)The trans boundary nature of the effects of the SPD	This SPD will cover a relatively small area at local level therefore it is unlikely to have any trans boundary effects
(d)The risks to human health or the environment (eg due to accident)	There are no perceived risks to human health from this SPD
(e)The magnitude and spatial extent of the effects (geographic area and size of the population likely to be affected) by the SPD	This SPD covers a small area and will only have local impacts. The area has a low residential population but a significant number of people either work in the area or pass through it daily. The conservation of the historic environment in this area will not adversely affect these populations.
(f)The value and vulnerability of the area likely to be affected by the SPD due to: Special natural characteristics or cultural heritage Exceeded environmental quality standards or limit values Intensive land use	This SPD applies to the Whitefriars conservation area, the historic and cultural characteristics of which it aims to identify and enhance. Whitefriars conservation area falls within an air quality management area. Application of this SPD will not have detrimental effects on air quality.
(g)The effects of the SPD on areas or landscapes which have recognised national Community or international protected status	No national, Community or international protected sites will be affected by this SPD since it covers a small area of the City which does not contain any nationally designated sites. This SPD aims to conserve and enhance the historic landscape including protection of historic views.

Sustainability Appraisal/Strategic Environmental Assessment Screening for: Chancery Lane Conservation Area Character Summary and Management Strategy Supplementary Planning Document

1. Purpose of Sustainability Appraisal (SA) / Strategic Environmental Assessment (SEA)
 - 1.1. The SEA Directive identifies the purpose of SEA as “ to provide for a high level of protection of the environment and to contribute to the integration of environmental considerations into the preparation and adoption of plans and programmes with a view to promoting sustainable development” (Directive 2001/EC/42)
 - 1.2. Sustainability Appraisal (SA) is the process by which this Directive is applied to Local Plan documents. SA aims to promote sustainable development through the integration of social, environmental and economic considerations into the preparation of plans.
 - 1.3. The City’s Local Plan is subject to Sustainability Appraisal. However the 2008 Planning Act allows for Supplementary Planning Documents to be prepared without a full SA as long as they are screened to establish whether they will result in significant effects as defined by the SEA Directive.
 - 1.4. The SEA Directive exempts plans and programmes from assessment “When they determine the use of small areas at local level or are minor modifications to the above plans or programmes...” and states that “they should be assessed only where Member States determine that they are likely to have significant effects on the environment.”
 - 1.5. The criteria for determining the significance of effects are taken from schedule 1 (9 (2) (a) and 10 (4) (a) of the Environmental Assessment of Plans and Programmes Regulations 2004 and are defined in appendix 1. These can be split into the criteria related to (i) the scope and influence of the document (ii) the type of impact and area likely to be affected
2. Purpose of the Chancery Lane Conservation Area Character Summary and Management Strategy SPD
 - 2.1. The key objective of this strategy is to provide an understanding of the significance of the conservation area by identifying and analysing its principal characteristics.
 - 2.2. This strategy is a Supplementary Planning Document which provides guidance regarding the City’s Local Plan policies for the historic environment. This character summary and management strategy provides an understanding of the significance of the conservation area by identifying and analysing its principal characteristics.
 - 2.3. The London Plan and City of London Local Plan have been evaluated through the SA and Habitats Regulation Assessment (HRA) screening process, which incorporates the requirements of the SEA Directive, and have been found to be sound. This document provides details of how the City will apply the London Plan and Local Plan policies associated with the Chancery Lane Conservation Area.
3. SEA Screening Procedure

Appendix 1 Criteria for determining the likely significance of effects on the environment

1. Characteristics of the Chancery Lane Conservation Area SPD having particular regard to:

SEA Directive Criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects
(a) The degree to which the SPD sets out a framework for projects and other activities, either with regard to the location, nature, size or operating conditions or by allocating resources	The Chancery Lane SPD will provide guidance to supplement the Local Plan which is the overarching framework for development in the City. It will not allocate resources but will provide additional guidance to assist in development management in the Chancery Lane conservation area, making sure that the historic significance of the area is conserved
(b) The degree to which the SPD influences other plans and programmes including those in a hierarchy	This SPD should influence the implementation of individual schemes within the Chancery Lane Conservation Area. However this will be in line with policy in the Local Plan which was subject to full sustainability appraisal
(c) The relevance of the SPD for the integration of environmental considerations in particular with a view to promoting sustainable development	The Chancery Lane Conservation Area SPD is in line with Policy CS 12 of the Local Plan and the management strategy provides additional guidance on the issues of environmental enhancement, sustainability and climate change, flood risk, transport, open spaces, trees, soft landscaping and archaeology, which support the Local Plan approach to these issues. The Planning Inspector's report of the Local Plan examination stated that the Local Plan has taken account of the sustainability appraisal which was adequate.
(d) Environmental problems relevant to the SPD	The Chancery Lane Conservation Area SPD management strategy provides guidance on the implementation of the Local Plan's policies regarding sustainability and climate change identifying particular issues which affect the Chancery Lane area, including biodiversity, open spaces and trees, air quality and transport impacts.
(e) The relevance of the SPD for the implementation of Community legislation on the environment (for example plans and programmes related to waste management or water protection)	The SPD will have a positive impact in line with Community legislation regarding climate change, energy, air quality, flood risk and biodiversity and will therefore contribute to local implementation of this legislation.

2 Characteristics of the effects and area likely to be affected having particular regard to:

SEA Directive criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects
(a)The probability, duration, frequency and reversibility of the effects	The aim of the Chancery Lane Conservation Area SPD is to identify the historically important features of the area with a view to ensuring their conservation and enhancement in line with Policy CS12. Therefore any sustainability effects of this SPD are likely to be positive, in line with the findings of the SA of Policy CS12
(b)The cumulative nature of the effects of the SPD	The impact of this SPD is likely to be positive, affecting a small area at local level, therefore it is anticipated that any cumulative impacts will tend to be positive
(c)The trans boundary nature of the effects of the SPD	This SPD will cover a relatively small area at local level therefore it is unlikely to have any trans boundary effects
(d)The risks to human health or the environment (eg due to accident)	There are no perceived risks to human health from this SPD
(e)The magnitude and spatial extent of the effects (geographic area and size of the population likely to be affected) by the SPD	This SPD covers a small area and will only have local impacts. The area has a low residential population but a significant number of people either work in the area or pass through it daily. The conservation of the historic environment in this area will not adversely affect these populations.
(f)The value and vulnerability of the area likely to be affected by the SPD due to: Special natural characteristics or cultural heritage Exceeded environmental quality standards or limit values Intensive land use	This SPD applies to the Chancery Lane conservation area, the historic and cultural characteristics of which it aims to identify and enhance.
(g)The effects of the SPD on areas or landscapes which have recognised national Community or international protected status	No national, Community or international protected sites will be affected by this SPD since it covers a small area of the City which does not contain any nationally designated sites. This SPD aims to conserve and enhance the historic landscape including protection of historic views.

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