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

This page is intentionally left blank



Westerly view along Fleet Street from Ludgate Circus

Several of the maps in this series on conservation area character are based upon Ordnance Survey maps © Crown copyright and database rights 2011 Ordnance Survey 100023243.

Introduction	7
Character summary	
1. Location and context	8
2. Designation history	9
3. Summary of character	11
4. Historical development	12
Early history	12
Medieval period	12
Seventeenth and eighteenth centuries	14
Nineteenth century	15
Twentieth and twenty-first centuries	16
5. Spatial analysis	17
Layout and plan form	17
Building plots	18
Building heights	18
Views and vistas	19
6. Character analysis	21
Fleet Street, north side	21
Fleet Street, alleys and courts (N)	25
Fleet Street, south side	29
Fleet Street, courts and lanes (S)	32
St Bride's Churchyard and Bride Lane	34
Salisbury Court and Square	35
Ludgate Circus (inc. Farringdon Street, St Bride Street, Bridewell Place, New Bridge Street)	36
7. Land uses and related activity	38
8. Architectural character	39
Architects, styles and influences	39
Building ages	40
9. Local details	41
Architectural sculpture	41
Public statuary and other features	42
Signage and shopfronts	43
Clocks	43
Flags	43
Blue plaques	44
10. Building materials	45
11. Open spaces and trees	46

12. Public realm	47
13. Cultural associations	47
Management strategy	48
14. Planning policy	48
National policy	48
London-wide policy	48
City of London Corporation policy	48
Protected views	49
Sustainability and climate change	49
15. Environmental enhancement	50
16. Transport	51
17. Management of open spaces and trees	52
18. Archaeology	52
19. Enforcement	53
20. Condition of the conservation area	53
Further reading and references	55
Appendix	57
Designated heritage assets	
Contacts	59

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

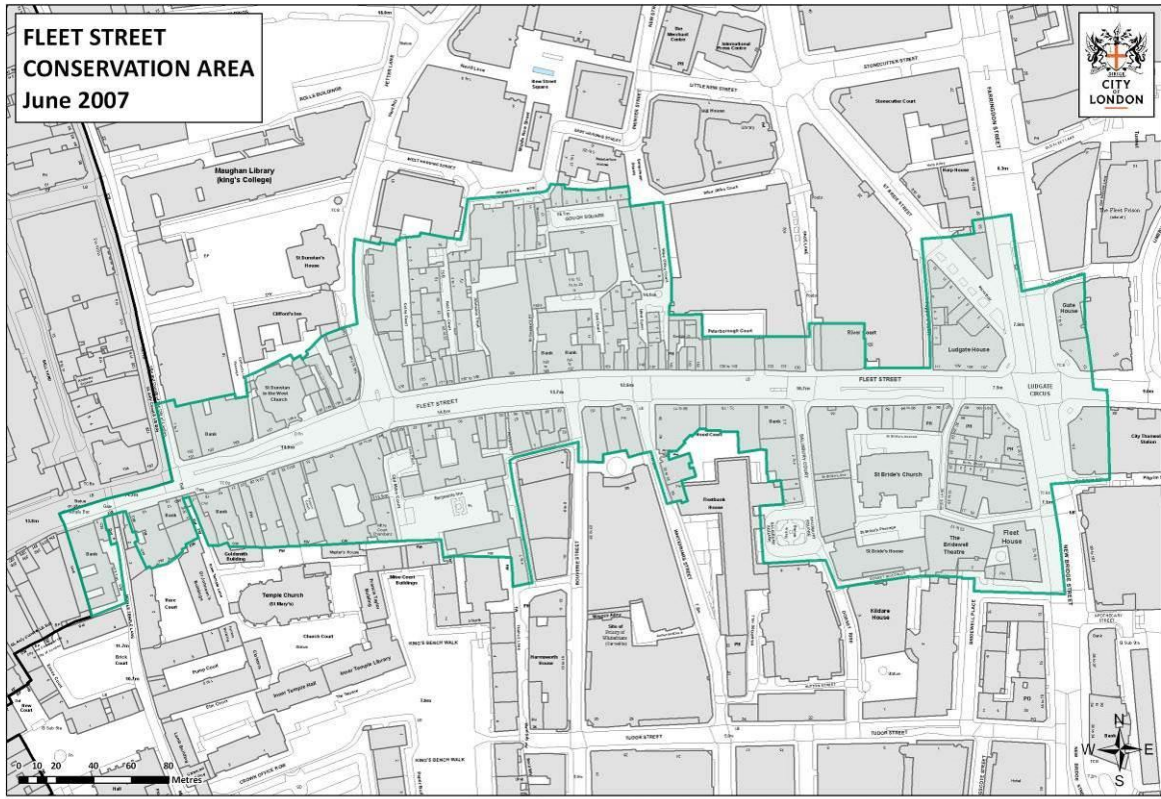
1. Location and context

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.

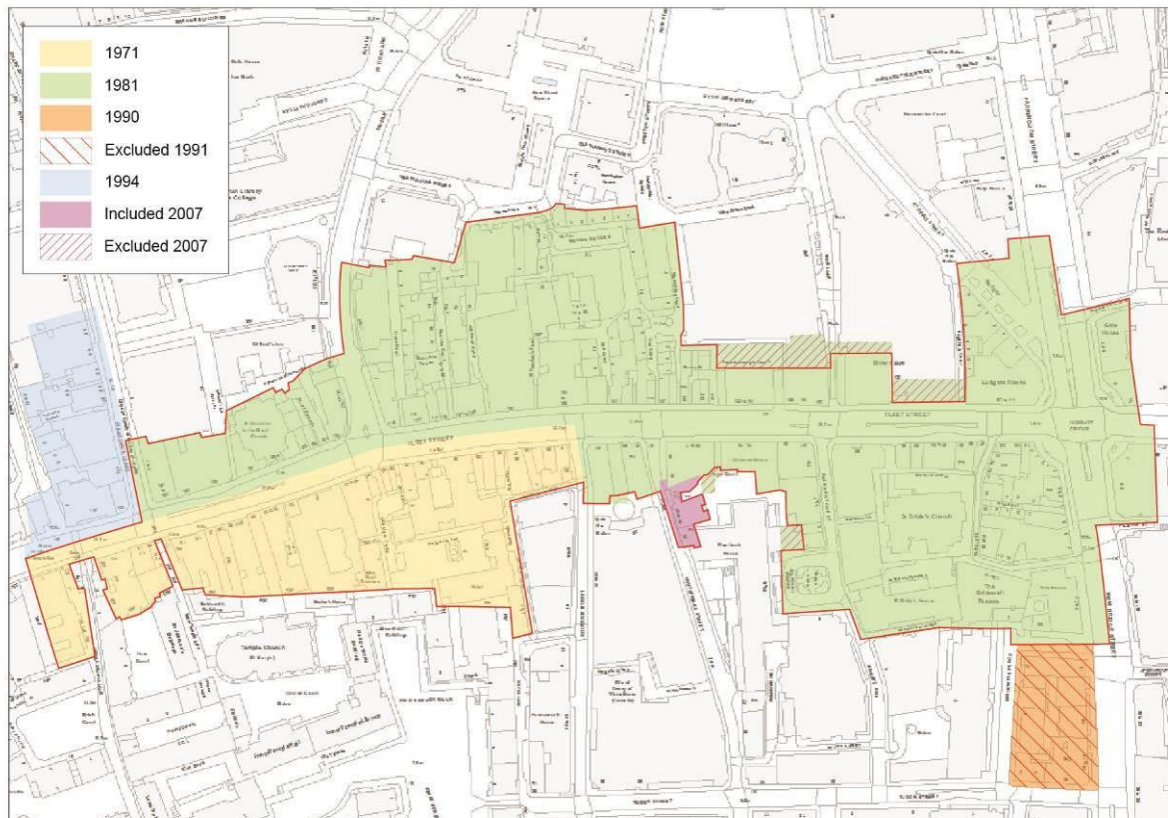
It is surrounded by conservation areas, including that covering the Strand in the City of Westminster, Chancery Lane to the north, Whitefriars and Temples to the south, and St Paul's Cathedral to the east. The boundary with the Temples Conservation Area to the south is considered particularly sensitive. 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.



(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 into 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 scattered 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, 1253) 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.

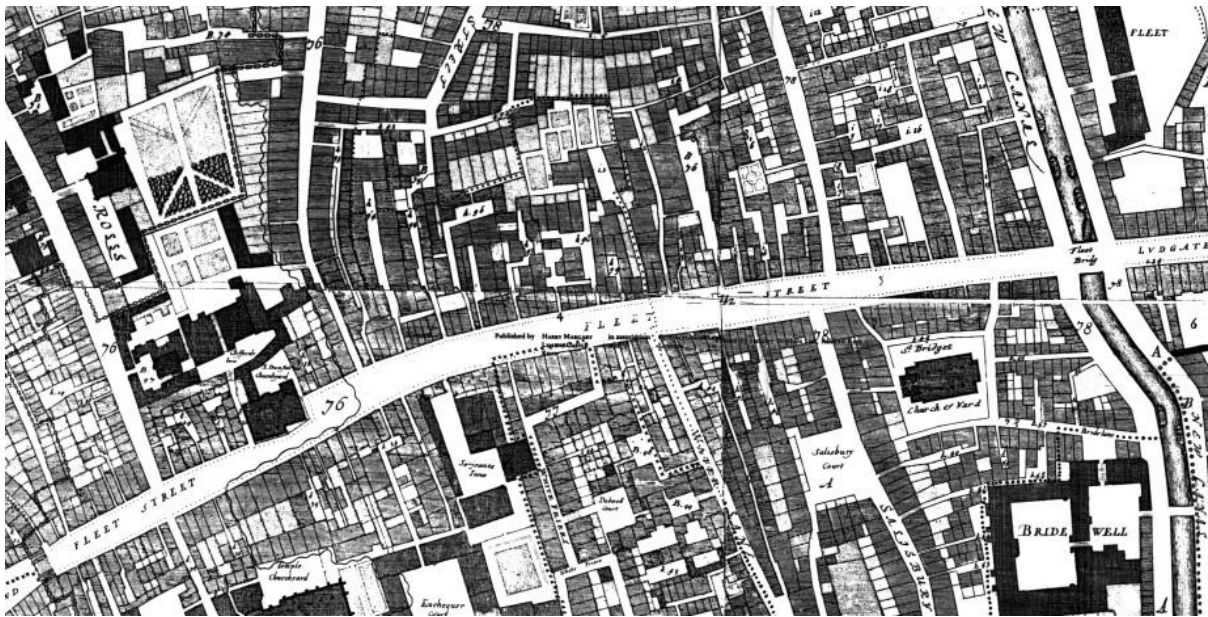
A colleague of William Caxton's, Wynkyn de Worde, moved to the sign of the Sun near Shoe Lane c.1500 and printed approximately 800 works until his death in 1535. Numerous other printers and publishers opened and operated businesses in the vicinity throughout the century, increasing the commercial element 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 Farringdon 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 flux and 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 pub. 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

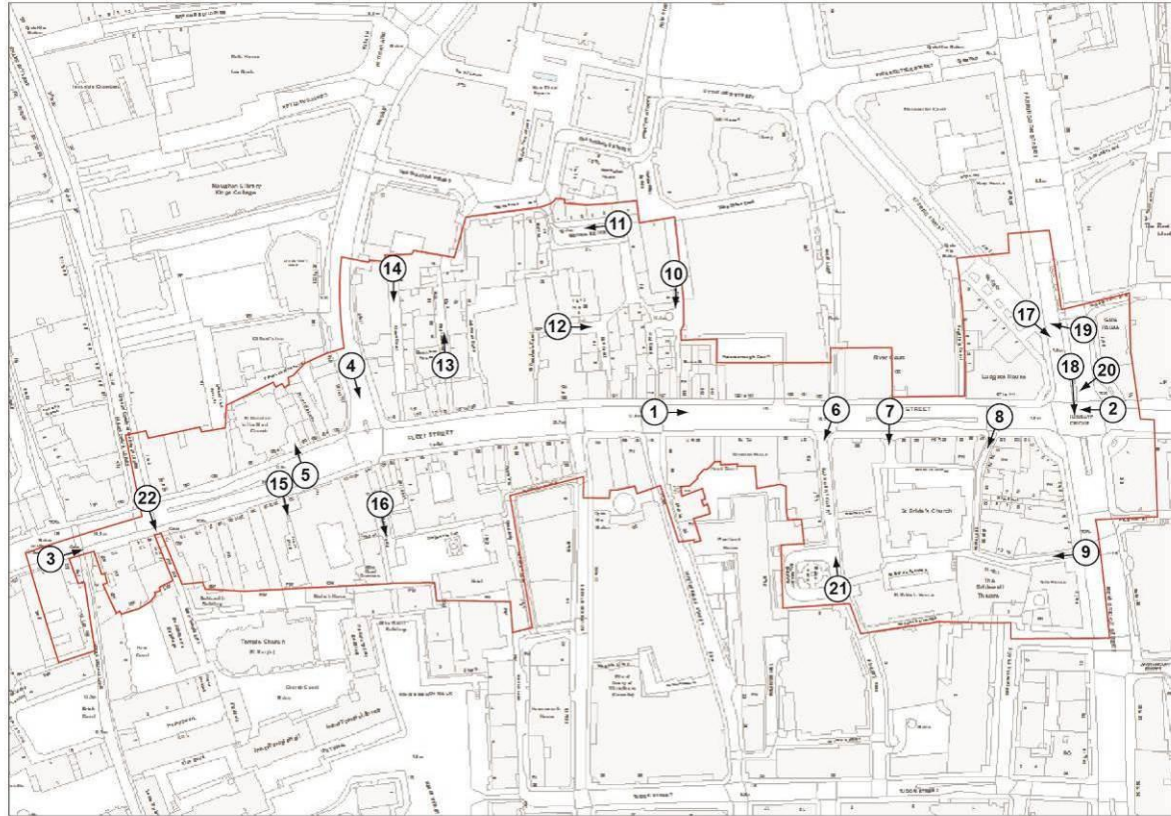
Overall, building heights in the conservation area vary between three and nine storeys, though the majority are of five or six storeys. Most constructed during the 18th, 19th and much of the 20th centuries are generally of this height. On Fleet Street, sequences of such buildings, typically narrow-fronted, 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 curtailed 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, to which iron railings, traditional iron lamps, trees and planting add value. 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 openings 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, No. 95-97 have a welcome 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 (No. 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 Friars').

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. No. 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 procession 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 of London has recently reviewed 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 in under the previous strategy, such as the Fleet Street Courts and Lanes project, which re-presented these areas with introduced 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 (2015). 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.

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.

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 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 Standards, August 2013. This sets out the manner and timescales in which breaches will be investigated, and is available on the City Corporation's website. 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/>

Further Reading and references

Barson, Susie, and Saint, Andrew, *A Farewell To Fleet Street* (1988)

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).

English Heritage provides a wide range of advice and guidance on heritage matters: <http://www.english-heritage.org.uk>. Some of the guidance is listed below.

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

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

English Heritage, *Seeing the History in the View* (2011).

English Heritage, *The Setting of heritage assets* (2011).

English Heritage guidance for property owners - <http://www.english-heritage.org.uk/your-property>. This section offers advice on maintenance, energy efficiency and permissions and consents needed to make changes.

English Heritage climate change guidance and resources - <http://www.climatechangeandyourhome.org.uk/live>.

English Heritage, The National Heritage List for England - <http://www.english-heritage.org.uk/professional/protection/process/national-heritage-list-for-england>.

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).

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.

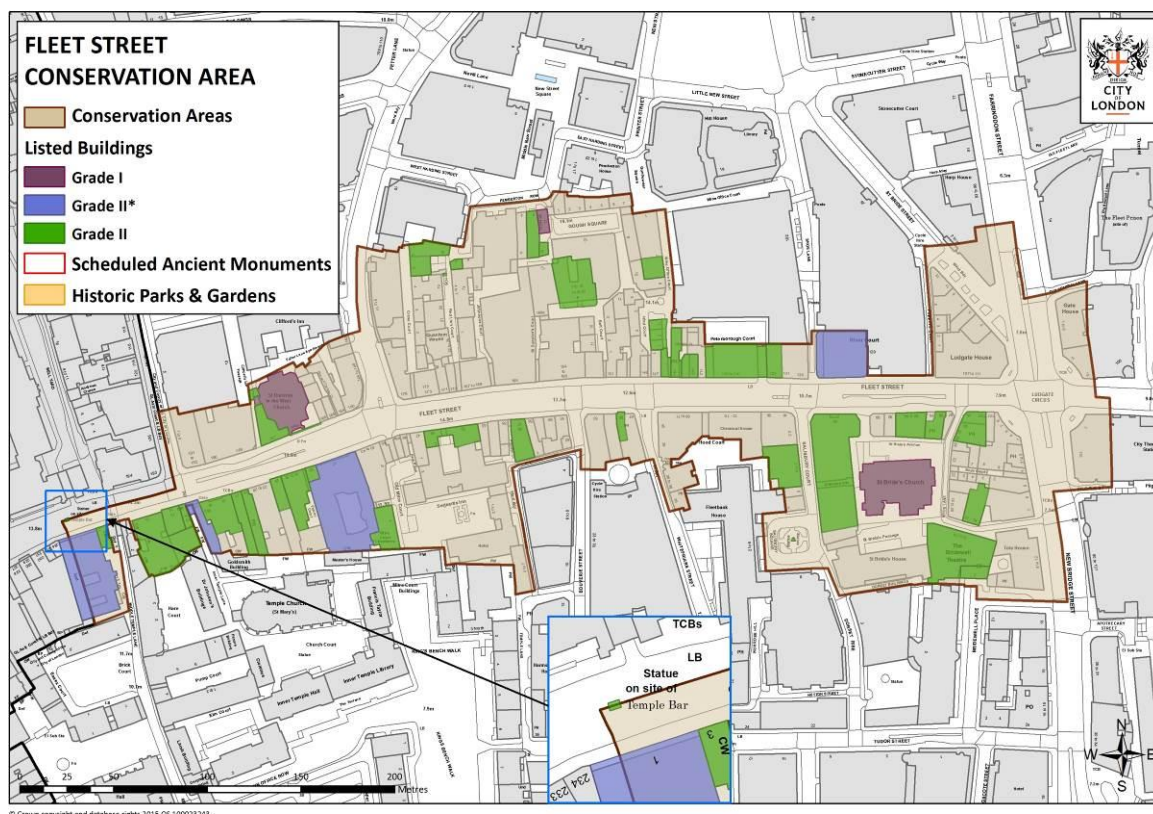
Stephens Curl, James, *Encyclopaedia of Architectural Terms* (1992).

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

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

Contacts

Department of the Built Environment

City of London
P.O. Box 270
Guildhall
London EC2P 2EJ

Tel: 020 7332 1710

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.