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



Sturgeon lamp standard, Victoria Embankment

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Introduction

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

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

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

Character summary

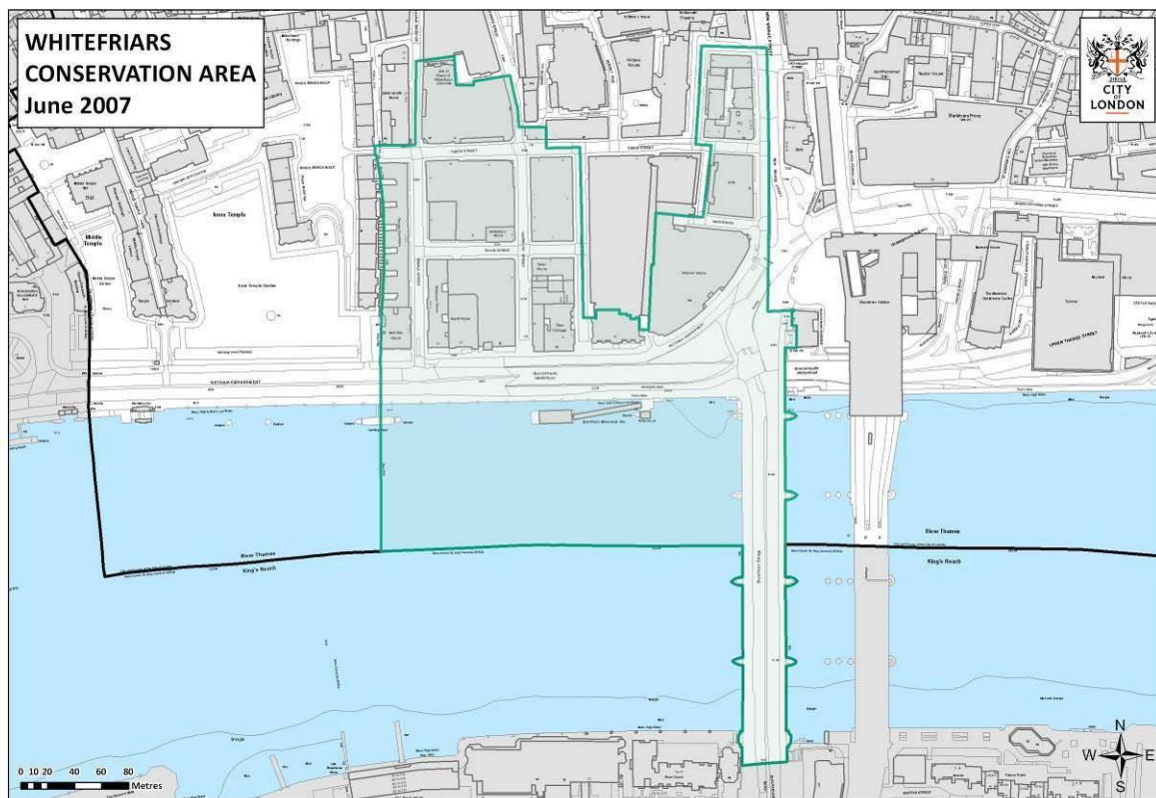
1. Location and context

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

Boundary

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

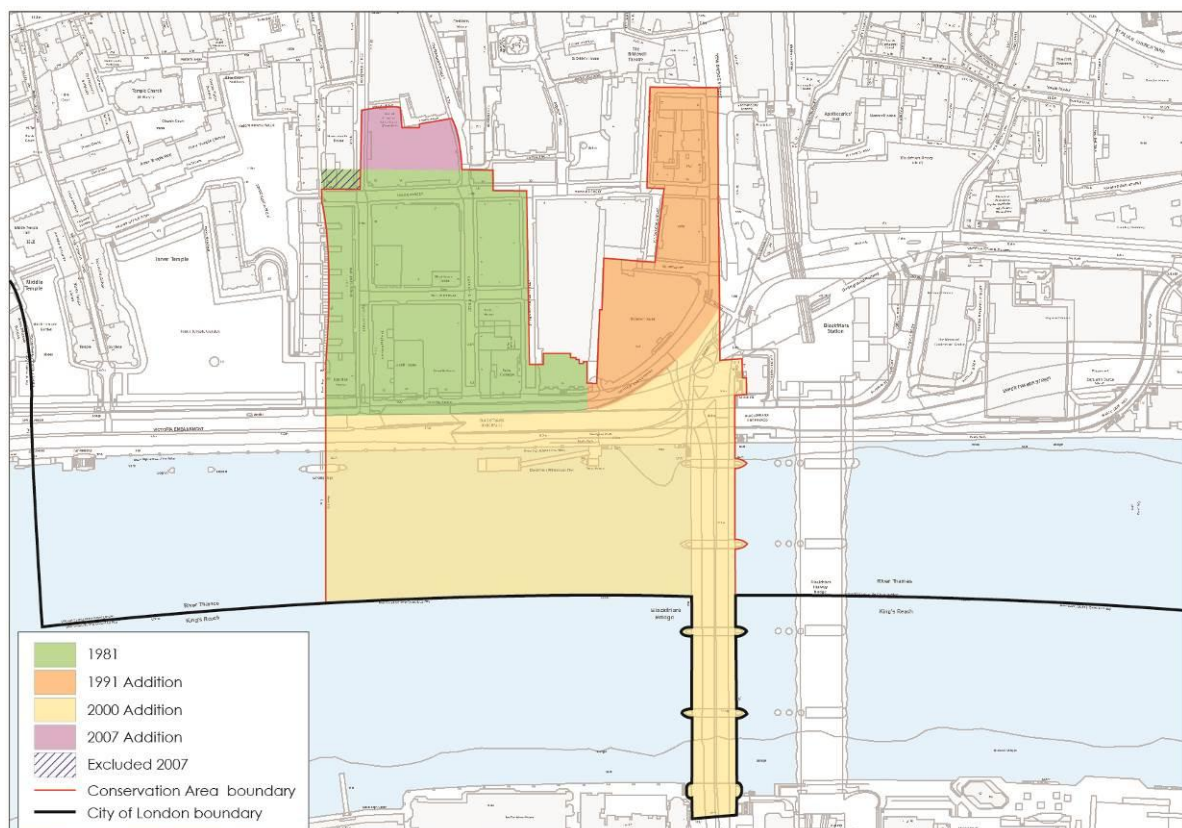
To the north the boundary is less regular, and meets the Fleet Street conservation area at Bridewell Place. The remainder is drawn around big buildings whose enlarged modern scale is a dramatic foil to the surviving historic parts of the streetscape. The western boundary abuts the Inner Temple, within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



Conservation area boundary map

2. Designation history

- 10 December 1981 Part of the present Whitefriars Conservation Area was designated in December 1981. The street block circumscribed by New Bridge Street, Bridewell Place and Tudor Street was designated as an extension to the Fleet Street Conservation Area in February 1990.
- 16 May 1991 Both these areas, together with 19 New Bridge Street (Blackfriars House) and 100 Victoria Embankment (Unilever House), were combined into an extended Whitefriars Conservation Area in May 1991.
- 28 November 2000 The Conservation Area was extended to include Victoria Embankment, Blackfriars Bridge and approximately half the width of the Thames to the City of London boundary.
- 14 June 2007 The boundary was extended behind Northcliffe House to follow the line of Magpie Alley and Ashentree Court.



3. Summary of character

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

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



Embankment frontages

4. Historical development

Early history

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

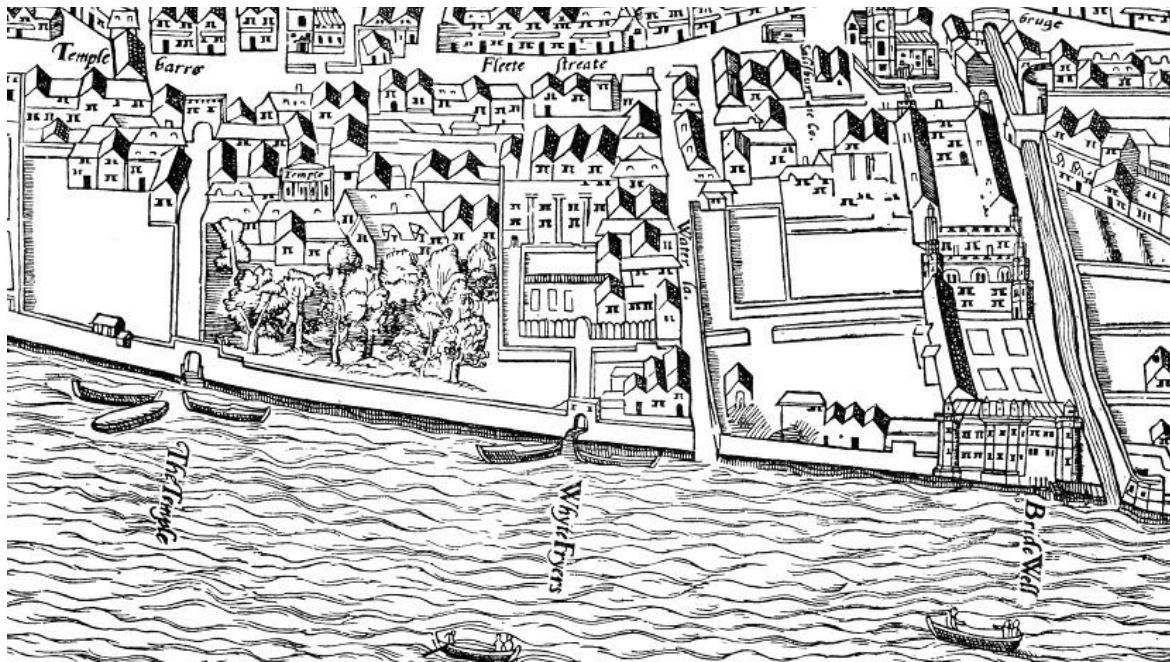
In the Roman period it lay outside the walled town (founded in the first century AD) and was bordered to the north by Fleet Street, the route running west towards the Strand out of the town's western Ludgate. The area south of the street may have been a favourable location for later Roman villas; the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

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

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

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

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



'Agas' map, c.1570

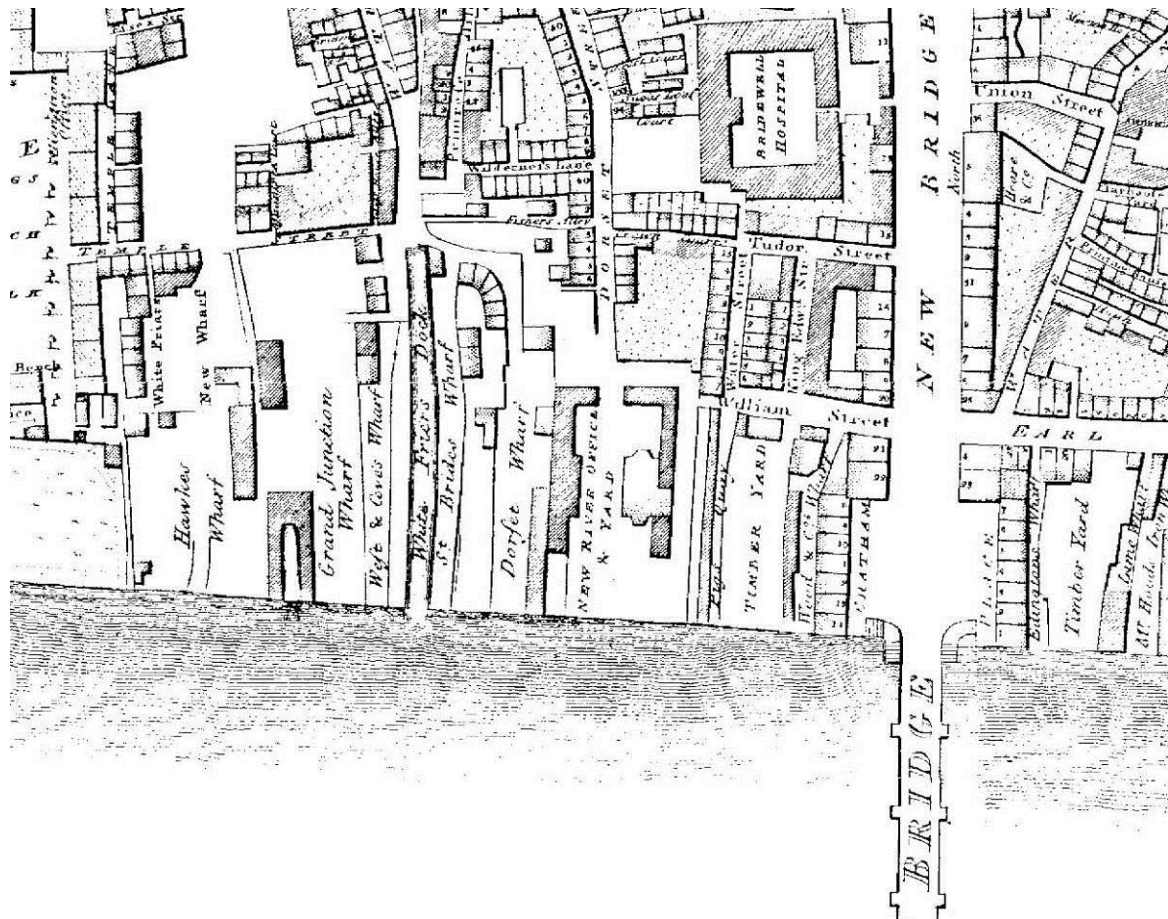
Seventeenth and eighteenth centuries

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

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

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

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



Horwood's map, 1799

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

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



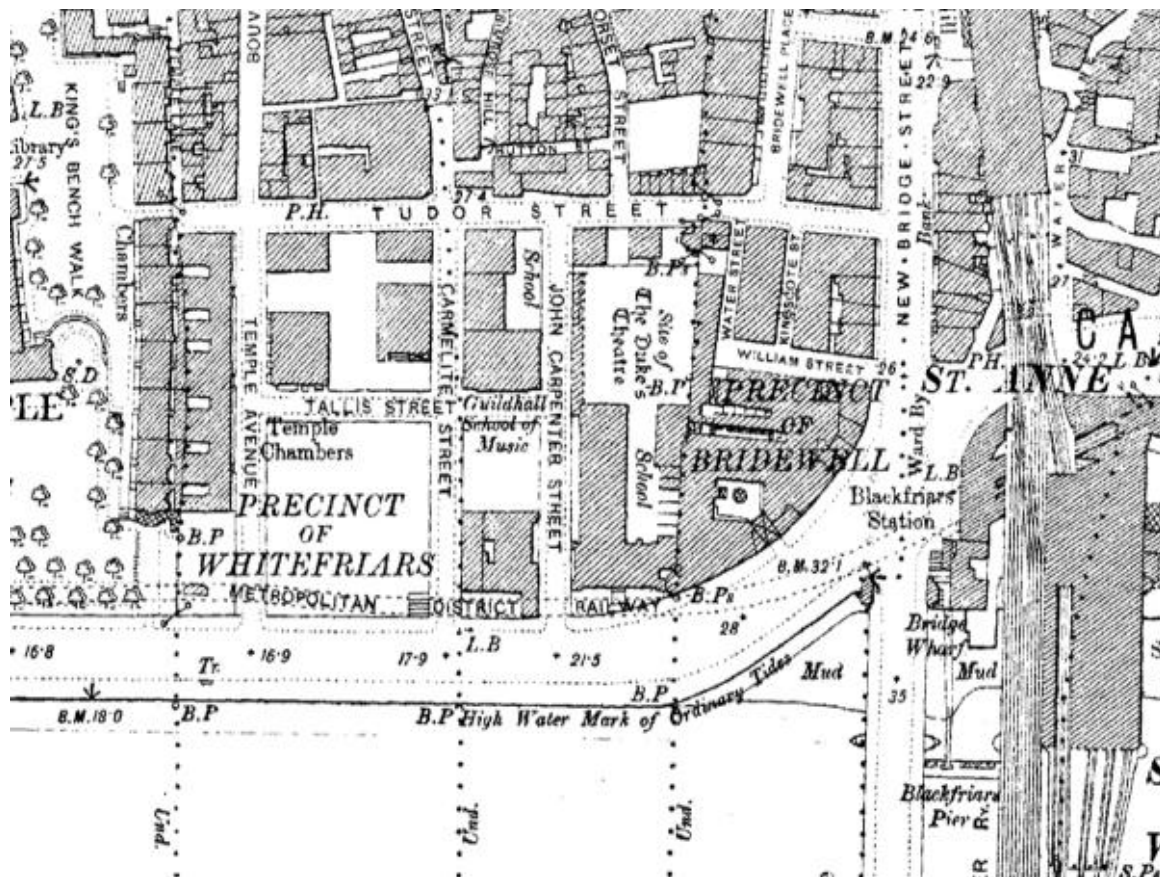
Trade card for Hopton, Hanson & Stafford Glass c.1759
Museum of London

Nineteenth, twentieth and twenty-first centuries

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

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

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



O/S map c.1880

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

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

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

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

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

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

5. Spatial analysis

Layout and plan form

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

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

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

Building plots

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

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

Building heights

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

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

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

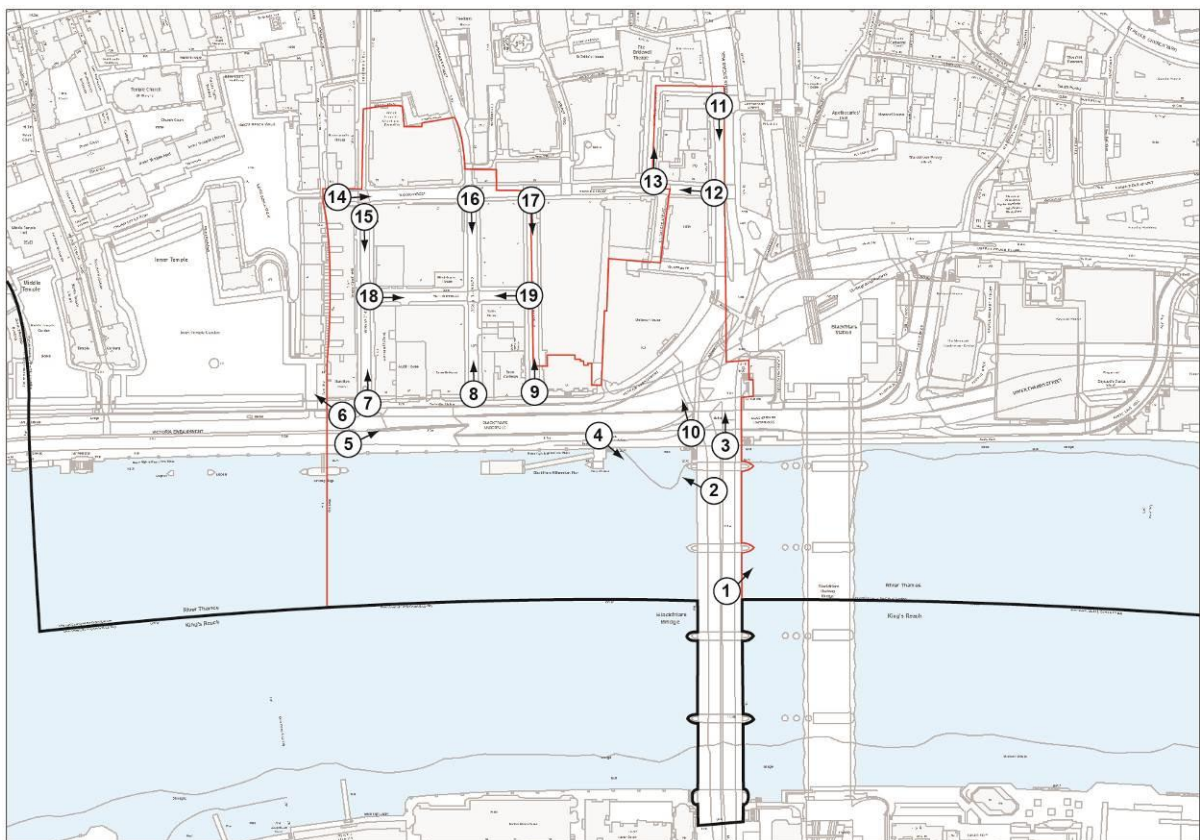
The townscape effect is one of visual variety and exuberance, achieving both a pleasing harmony and a strong commercial identity while retaining a human scale. The conservation area is predominantly within the St Paul's Heights policy area, which since the 1930s has regulated the heights of buildings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

Views and vistas

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

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

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



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

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

6. Character analysis

Victoria Embankment (W-E)



Hamilton House



Former Sion College & City of London School

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

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

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

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

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



Retained façade of Audit House



Blackfriars Bridge lamp standard

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



Blackfriars Bridge

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

New Bridge Street (S-N) & Bridewell Place



14 & 19 New Bridge Street



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

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

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

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

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

Tudor Street



Tudor Street, looking east towards New Bridge Street

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

North side



No. 2-3



Northcliffe House



No. 24

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

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

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

South side



No. 25



Gateway to the Temples

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

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

Temple Avenue



Temple Chambers (detail)



Telephone House (detail)

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

East side

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

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

West side

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

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

Tallis Street



Former Guildhall School of Music



No. 2 & Carmelite House

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

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

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

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

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

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

Carmelite Street



North-east side



Former Whitefriars Fire Station

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

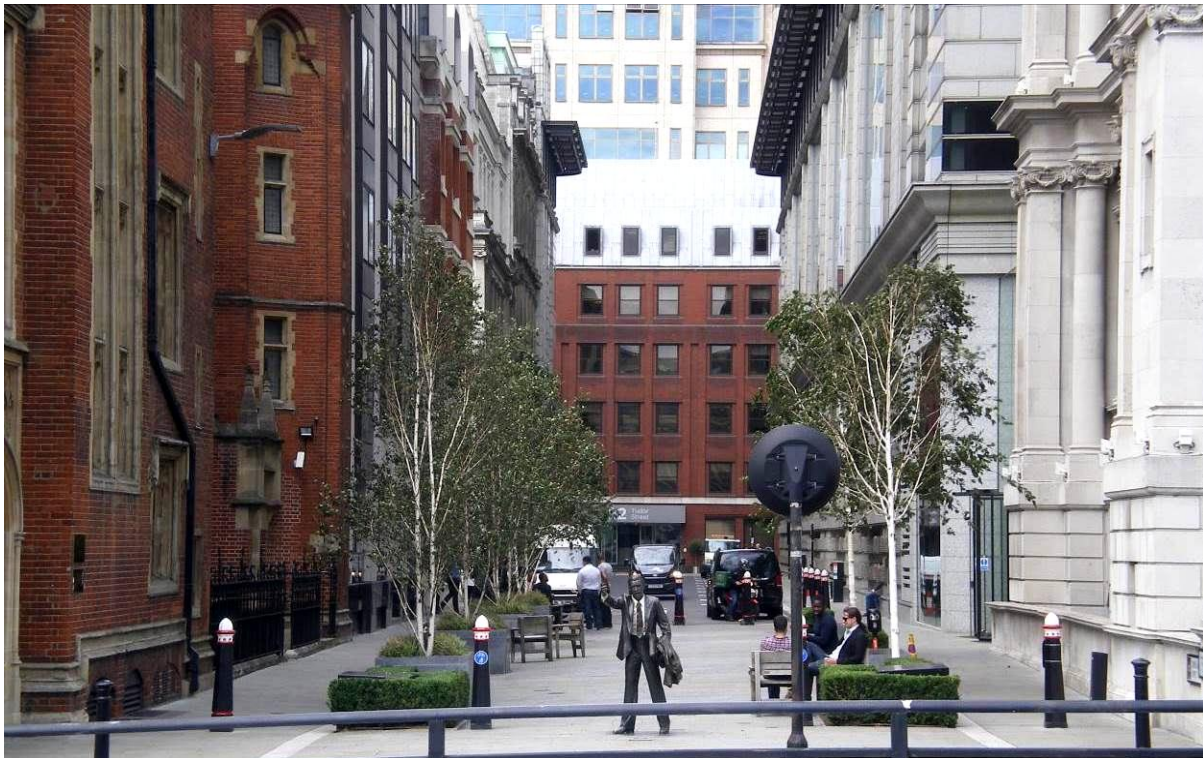
On the west side, the façade of the former Wheatsheaf House (formerly No. 4) survives incorporated into a later development. A former warehouse, it has red brick piers with stone detailing carried on an arcade of six columns with yellow brick detailing. A small Italianate turret adds interest at roof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

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

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

John Carpenter Street

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



John Carpenter Street from the Embankment

7. Land uses and related activity

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

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

8. Architectural character

Architects, styles and influences

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



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

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

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

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

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

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



Temple Chambers, Temple Avenue

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

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

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

Building ages

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

9. Local details

Architectural sculpture



Cherubs with telephone handsets, Telephone House

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

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

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



Shire horses, Unilever House

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

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

Public statuary

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

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

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

Signage and shopfronts

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

10. Building materials



Temple House, Carmelite House and Telephone House (details)

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

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

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

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

11. Open spaces and trees

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

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

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

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

12. Public realm

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

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

13. Cultural associations

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

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

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

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

Management strategy

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

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

14. Planning policy

National policy

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

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

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

London-wide policy

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

City of London Corporation policy

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

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

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

Protected views

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

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

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

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

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

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

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

Sustainability and climate change

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

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

Issues specifically relevant to Whitefriars Conservation Area include:

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

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

15. Environmental enhancement

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

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

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

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

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

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

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

16. Transport

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

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

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

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

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

17. Management of open spaces and trees

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

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

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

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

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

18. Archaeology

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

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

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

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

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

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

19. Enforcement

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

20. Condition of the conservation area

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

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

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

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

Further Reading and references

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

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

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

Historic England publications:

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

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

Seeing the History in the View (2011).

The Setting of heritage assets (2011).

Available at www.historicengland.org.uk.

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

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

Historic England *Traditional Windows: their care, repair and upgrading* (2014)
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Institute of Historic Building Conservation (IHBC) in association with the Society for the Protection of Ancient Buildings: *A Stitch in Time: Maintaining Your Property Makes Good Sense and Saves Money*. Advice on maintaining buildings. A pdf can be downloaded free of charge. <http://www.ihbc.org.uk/publications>

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

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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.

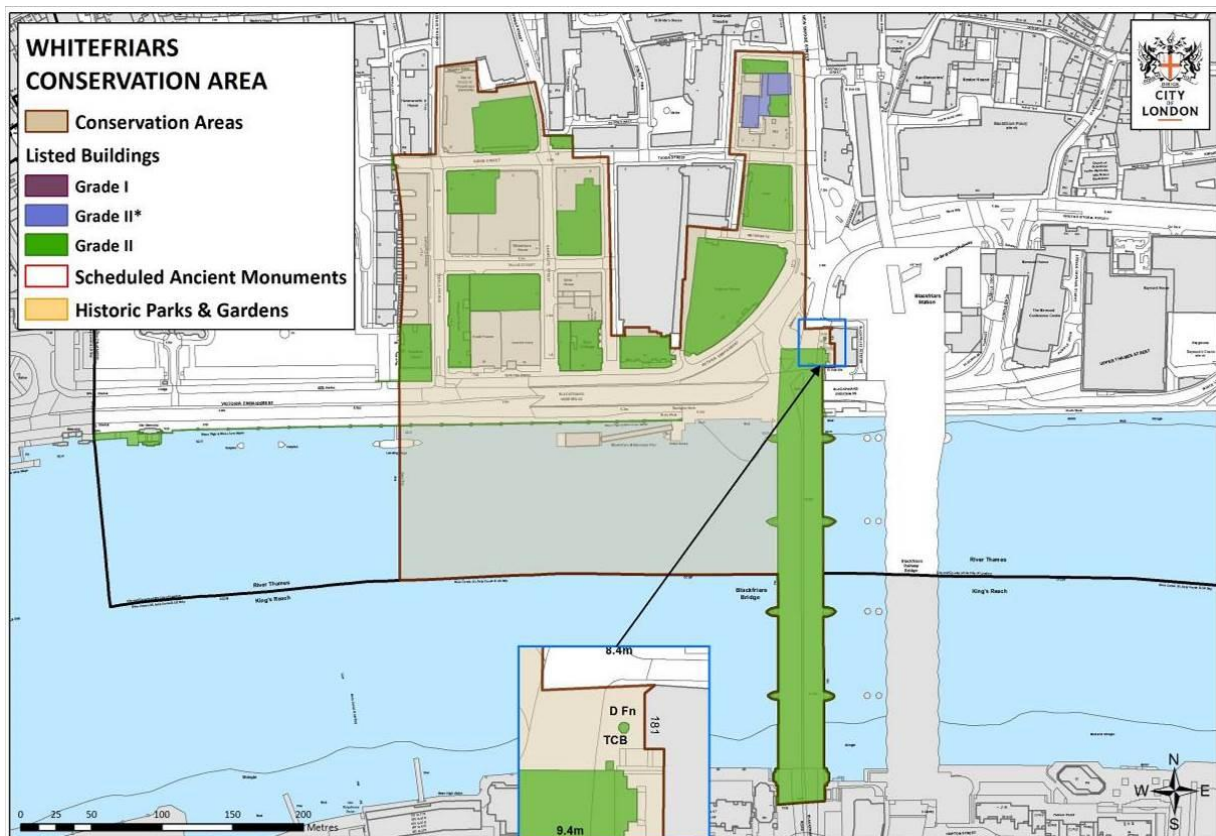
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Appendix

Designated heritage assets

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



Listed Buildings

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

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

Contacts

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Website: www.cityoflondon.gov.uk/lma



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

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