

RICHARD GRIFFITHS ARCHITECTS

St Pancras Hotel

Gilbert Scott Portico: Artwork Installation

Design, Access and Heritage Statement

As submitted for LBC

Richard Griffiths Architects

10 January 2025



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1 Introduction

The opening of the **St Pancras Renaissance Hotel** and residential apartments in 2011 marked the culmination of an 80-year long search for a viable use for Sir George Gilbert Scott's Grade 1 listed Midland Grand Hotel, which closed in 1933. The entire project was funded by Manhattan Lofts without the provision of any funding from local or central government, and has transformed the derelict building back into a grand hotel, appropriate to its position adjacent to the International Eurostar terminus for London. The project is perhaps the most notable conservation success story of the century and makes appropriate and beneficial use of all parts of the former hotel, as well as the former taxi rank and Booking Office. It also revealed and restored those parts of the hotel at platform level that had been lost below the fitting out of the shops and bars facing the station concourse. The project has won several conservation and design awards, including an RIBA Award, and has proved successful and popular for hotel users and visitors. The project was taken forward by the Manhattan Loft Corporation under Harry Handelsman, with RHWL and Richard Griffiths Architects as joint architects.



Platform level rooms before and after restoration

In 2019 the **Booking Office Bar** was renovated by the Parisian designer Hugo Toro, and opportunity was taken to reveal the joinery of Scott's linenfold-panelled booking office which had previously been obscured. The design, approved by Historic England and by Camden, brings a note of oriental splendour to the booking office with its palm trees and its vivid turquoise-blue tiled bar front. It is sympathetic to the spirit of the Scott's architecture (Gothic architecture was originally inspired by Arabic architecture) while bringing a contemporary and more popular layer of design to Scott's relentless Gothic.



Booking office bar before and after redesign by Hugo Toro

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The **Gilbert Scott Restaurant and Bar** originally opened in 2011 as the Marcus Wareing Restaurant. It was renovated in 2022. This renovation, also by Hugo Toro, redecorated the walls with a richer ochre colour taken from Gilbert's Scott's decoration of the adjacent curved corridor, and the room's intricate mouldings, masonry details, decorative columns and painted detailing are now displayed in their full splendour. The lighting installed in the design has highlighted the original decoration including the stone carving, the plaster mouldings and large amounts of gold leaf. A contemporary layer of decoration is added with fitting out of the banquettes, pictures and mirrors, as well the new bar counter and drinks cabinet at each end of the room.



Restaurant before and after restoration by Hugo Toro

The **Gothic Bar**, formerly the main entrance lobby of the Midland Grand Hotel, was converted in 2011 to create as part of what was then the Marcus Wareing Restaurant. The original decoration of the walls and ceilings was recreated, restoring the very rich original appearance of the room. In 2022 the bar interior fit-out was redesigned by Hugo Toro in order to provide a new bar, separate from the restaurant, that would be welcoming and publicly accessible to visitors arriving via the portico on Euston Road, as well as from the hotel side. The redesign of the bar area included the introduction of new light fittings and bar fittings that allow greater appreciation of the magnificent gilded peacock door surround and ceiling. The new fittings - banquettes, curtains and bar counter - have been designed by Hugo Toro in a contemporary style which contrasts with, but complements, Gilbert Scott's architecture.



The Gothic Bar before and after redesign by Hugo Toro

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As part of the same project the area below the portico entrance was enclosed with freestanding planters and screens to provide an external extension of the **Gothic portico bar seating**, akin to a Parisian street bar, a Deux Magots for Euston Road. A key area of the hotel's public Euston Road frontage that had remained unused except by rough sleepers, neglected, dirty and strewn with needles. An area that was screened off and inaccessible has now been returned to public access and enjoyment. Nevertheless, the portico seating area remains dark and the pavement bar is poorly marked and uninviting because of its place on a narrow pavement on what is perhaps the most pedestrian-hostile stretch of pavement in central London, opposite a three lane highway, traffic lights and a pedestrian crossing. The portico bar therefore suffers from a lack of footfall and appears inaccessible and unwelcoming to the public. This project aims to tackle this issue in a sensitive way by allowing the historic form of the building to remain dominant while animating the Portico entrance to attract more visitors to the publicly open spaces.



Early photograph of the portico in context



The portico before conversion to pavement bar

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The portico before conversion to pavement bar



The portico after conversion to pavement bar

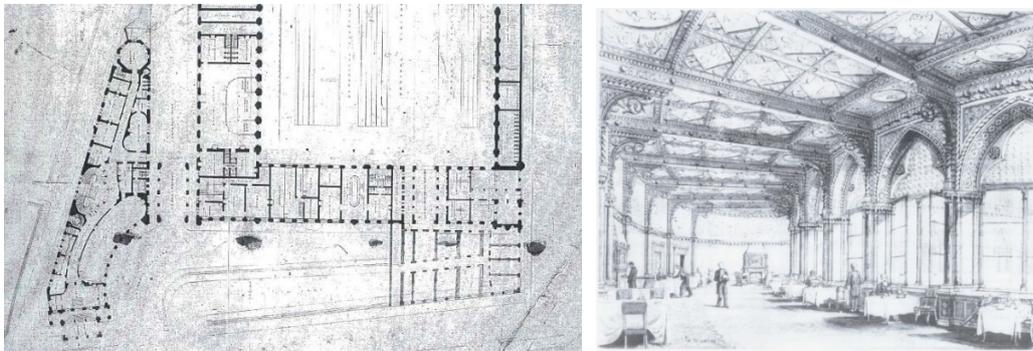


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2 Historical background

George Gilbert Scott's **Midland Grand Hotel** was constructed to provide a fitting London Terminal to the Midland Railway. His successful competition design gave the Midland Railway the image that they wanted to advertise their ambition and achievement at a time when the other railway terminals had mainly been completed. It was noted, not least by Scott himself, as a noble attempt to prove that the Gothic style was suitable for a major civic building, following his failure to do so at the Foreign Office.

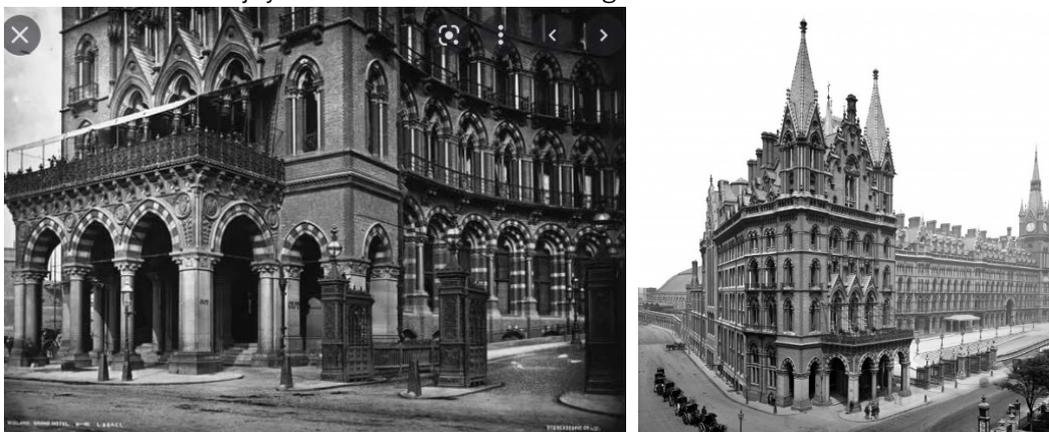
The **competition design of 1868** provided for a west wing with a portico for carriages, a tall entrance hall with a Venetian screen to the hotel reception, and a curved corridor leading to the famed staircase, giving access to the curved coffee room and to the rest of the hotel. The staircase gave access to the wing of hotel rooms either side of a long corridor facing onto Euston Road or onto the station platforms. The platform level rooms are a storey height above Euston Road, so as to allow trains to cross over the Grand Union Canal, rather than below it as at Kings Cross. The entrance hall is at street level, so there are changes of level to the ground floor corridor, to the staircase, and to the hotel concourse.



Scott's competition plan 1868 and design for coffee room

The **west wing** of the hotel was completed in 1876, after the east wing had been operating for four years. However, during construction the Midland Directors rejected Scott's proposal of Clayton and Bell as decorators and appointed Gillow's instead. They adopted a hierarchy of materials from ash, mahogany and oak in the bedrooms to ebonised gold and crimson velvet in the public rooms, or alternatively walnut and huja with black and gold decoration.

The **portico** acted as a covered canopy for carriage drop-off, with a balcony above opening off the Ladies Smoking Room. The photo shows a fabric roof over the first floor balcony to facilitate all weather use and enjoyment of the Ladies Smoking Room.



The portico carriage entrance c1900

3 Significance of the Portico and Gothic Bar

- Scott's St Pancras Hotel is grade 1 listed.
- It is arguably the most notable neo-Gothic Revival secular building in the world.
- The portico marks the 1876 main entrance to the hotel in an ostentatious manner, asserting its prominence in views along Euston Road.
- The whole building, including the portico and Gothic Bar, was unused from 1933 to 2011 with the exception of low key office use of the first and second floors.
- Scott's Hotel represents a supreme example of the change of appreciation and taste over the during the 20th century.
- The saving of the hotel by reason of its listing is perhaps the foremost example of the positive effect of listing and listed building legislation in this country.
- The conversion and extension of the building to a grand hotel by Manhattan Lofts with RHWL and Richard Griffiths Architects is perhaps the foremost example of the regeneration of a historic building and its contribution to the regeneration of the whole Kings Cross/ St Pancras area.
- The decorative schemes that were restored during the 2011 works in five historic areas are of very high significance.
- The redecoration and refitting of the Booking Office Bar, the Gilbert Scott Restaurant, the Gothic Bar and the Portico by Hugo Toro represent a new layer of contemporary design and significance.



The portico today

4 Client brief and proposals

Brief. As can be seen from the photograph above, the Gothic Bar and its external pavement seating remain dark, unmarked and uninviting. The freestanding screens and planters are essential for security and for protection from wind blowing up and down Euston Road, but inhibit the sense of welcome invitation to the public. In order to attract the public passing along Euston Road Manhattan Loft wish to erect neon artwork signage within the three arches on the Euston Road elevation and on the single arches of the return elevations. It is intended that these shall provide a visual marker and identity to visitors on Euston Road, as well as an invitation and welcome in the manner of a Parisian Street Bar.

The signage has been designed as a piece of neon artwork lit both at night and during the day so as to be seen against the darker interior of the portico. They are to be hung within the arches from wires around the iron ties and the stone arches without any fixings into the historic fabric, and without any projection beyond the face of the portico.

Artwork as an agent of regeneration. There is a recent tradition (Since the extensive and complete renovation of the St Pancras Hotel by the current applicant) of lighting art installations across the St Pancras Kings Cross area to which Manhattan Loft St Pancras Hotel Ltd is participating. Adding light to a covered space that is suffering from being hard up against one of the busiest and polluted roads in London is an attempt to enliven a public space which has suffered in the past. For the brief time the artwork was erected, it proved to be a success by enticing members of the public across the often intimidating historic building threshold.

Neon artwork has become a major force in contemporary art, particularly in reaction to the growth of digital illumination. Neon was discovered by Morris William Travers and Sir William Ramsay whilst working together at nearby University College London in the 1900's and became hugely popular for shop signs in the post-war period. It has seen a revival in recent years, and today neon is a mainstream fine-art form by several YBA artists, most famously by Tracey Emin in her signs at St Pancras Station that greets visitors from arriving at the Eurostar terminal from the continent with the words 'I want my time with you' and elsewhere. Other major artists have included Bruce Naumann, Douglas Gordon and Dan Flavin.

Other local art installations include:

- 'Flying Object' (Bird Cage) by Jacques Rival - Although this birdcage has white bars, at night it changes to a neon spectrum, releasing the energy that it has stored throughout the day. This 9m (29.5 ft) high white cage, containing a swing, was installed in 2011.
- Discover Fluorescence, the annual Granary Square winter installation drawing inspiration from the light and joy that define the festive season, by award-winning British artist, Liz West that will act as a seasonal focal point in Granary Square until 2 March 2025.
- Pipette in the King's Cross subway tunnel, evoking the colourful tapestry of King's Cross. The 90m long tunnel features an LED light wall designed by architects Allies & Morrison and light designers Spiers + Major.
- Temenos, a striking sculpture by trailblazing American-born artist, Liliane Lijn, an immersive, 11-metre high geometric winter sculpture comprises 19 neon poles which gradually change colour from a beautiful golden yellow to a cool winter blue.
- Neon artwork has also been inserted into the ground floor of the Hotel opposite (the former Camden Town Hall).

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Tracey Emin at St Pancras Station



Neon artwork on the hotel opposite



Joël Andrianomearisoa, Palais de Tokyo, Paris Steve Fitch

Kerry Ryan. Tracey Emin's neon signs were all fabricated by the most important neon artist fabricator working today, Kerry Ryan of Neon Specialists, who is the artist and fabricator of the signage artwork signage at St Pancras. His design takes its cue from the highly decorated and coloured St Pancras interiors and aims to bring further attention and interest to the St Pancras Hotel Portico. The signs include a central sign with a dragon spitting fire, related to the historic Midland Railway signage, flanked by signs saying The Midland Grand, Gothic Bar and Bar Dining in a cursive script. They are intentionally designed to contrast with the formality of Gilbert Scott's portico, contributing a contemporary artist's vision to the sense of invitation and welcome to visitors approaching along Euston Road, and a significant layer of new design to the hotel, alongside those by RHWL and Richard Griffiths Architects and Hugo Toro. As Ryan says, 'neon lights up the street'.

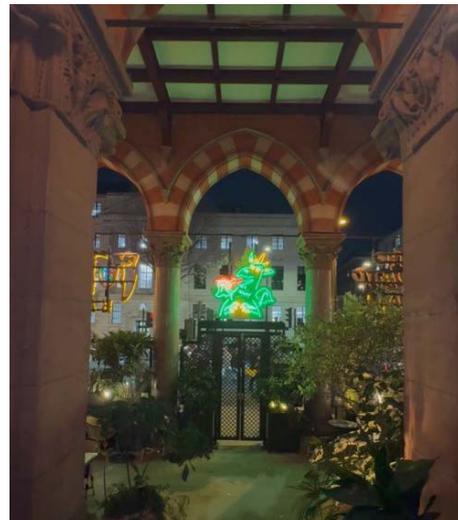


Dragon hopper head in the hotel concourse

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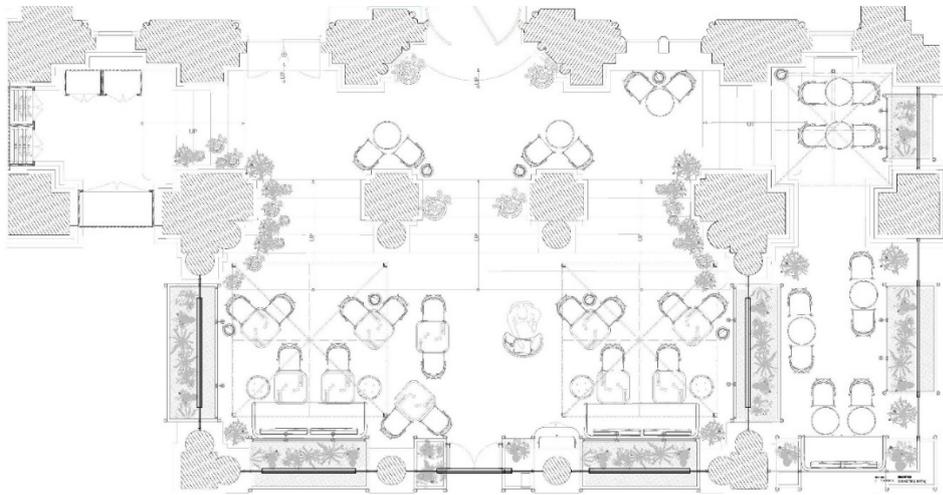
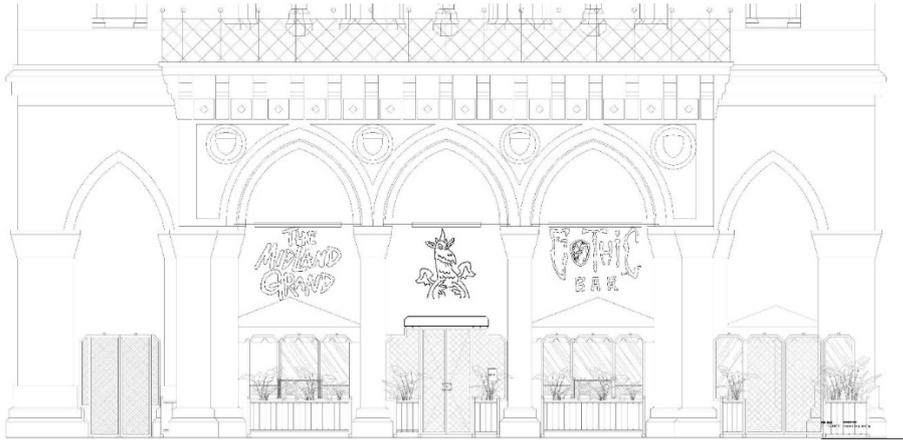
The dragon is two sided and constructed within a frame and a solid painted panel. All the other neon signs will be lettering mounted to a wire frame. All signage would be static and hung from the existing arch ties at the base of each arch under the Portico balcony without any fixing into the fabric of the listed building. Power (Low Voltage) will be fed from the existing panel board located outside under the Portico.

Neon craft. Ryan's glass comes from Murano in a range of 'true, beautiful, luminous colours'. The glass tubes are heated by hand over a naked flame and then bent by hand while blowing into the tube. The skilled technique is now an endangered species. To master the technique take an 8-10 year apprenticeship, and to this end Ryan is setting up a neon workshop and training facility in Margate.



The signage in position for Frieze Art Fair

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Plan and elevation of portico and signage

5 Impact Assessment

National Planning Policy Framework 2024

Achieving sustainable development means that the planning system has three overarching objectives:

- a) an economic objective - to help build a strong, responsive and competitive economy
- b) a social objective - to support strong, vibrant and healthy communities, and by fostering well-designed, beautiful and safe places, with accessible services and open spaces that reflect current and future needs and support communities' health, social and cultural well-being; and
- c) an environmental objective - to protect and enhance our natural, built and historic environment.

The project satisfies these objectives as follows.

Social sustainability

The conversion of the portico from a hostile and dirty leftover space to beneficial use as a covered external extension of the Gothic Bar provided great public benefit and amenity. It made the area safe and supervised after a history of abuse, and created an attractive Parisian style café on the street, with planters and wicker seating from which to view the interior of Gilbert Scott's portico and to watch passers-by. It thereby served to mitigate the hostile environment on Euston Road, and invite passers-by to enjoy the pleasure of Scott's masterpiece. It has created great public benefit to passers-by, users and visitors. However, it suffers at present from being dark, unannounced and unsignposted on the Euston Road frontage, and this severely restricts the potential public benefit.

Economic sustainability

The Gilbert Scott restaurant remained out of use from just before the Covid epidemic until 2023 when the Midland Grand Dining Room and the Gothic Bar established themselves in the newly renovated interiors. It goes without saying that the bar and restaurant have a significant amount of employees including waiter and waitresses, chefs, kitchen hands, managers, servers, cleaners etc.

Although the restaurant and bar are located within the busy hotel building they would benefit from further footfall as the building is often viewed as austere and out of reach to most who pass by. The artworks help diffuse this issue by offering a more familiar and accessible impression at the entrance and has proven to encourage more members of the public to enter the building and gain access to the restored interior.

The artwork signs will have a direct bearing on the employment of those managing and running the restaurant and bar. Without customers entering the building the justification for maintaining the staff levels would obviously be weakened. On the other hand finding ways to further improve the occupancy of the Portico will have multiple reinforcing virtues including maintaining employment and maintaining an occupied space (which prevents a return to blight etc).

The proposed new signage will provide economic sustainability by attracting a greater clientele.

Public benefit

The Portico area of the St Pancras Hotel has trailed the rest of the development in reinvigorating the public space directly at the point where the building touches the busy Euston Road. Due to its proximity to the often loud and polluted road and at a location where pavement users are predominantly trying to find the most expedient and efficient way to get to their intermediate or

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final destinations the space remains challenged. The area directly below the Portico has suffered in the past from feeling abandoned and given up to the un-homed, drug users and a sheltered place for urinating and defecating amongst other antisocial behaviour.

It was initially upgraded when the approval of a budget for a major upgrade was implemented as part of the Gilbert Scott restaurant into what is now the Midland Grand Dining room and the Gothic Bar. This was achieved by enclosing the space with large planters full of green shrubs and plants along with glass screens to attempt to reduce the noise and air pollution from the adjacent road. The enclosing of the space and filling of the enclosed space with tables and chairs has allowed the Portico to recover from its blighted past and has helped improve the space. However, more is needed to properly maintain an inhabited space and prevent the problems of the past reestablishing itself. The Portico needs to have people occupying the space in order for it to work and prevent it returning to its previous state. The temporary installation of the artwork signs that they have vastly improved the occupancy of the Gothic Bar including the Portico space. The addition of the artwork therefore appears to be further improving the space to better serve the public and help ensure some of the dangers of the past do not become reestablished.

Sustainability of the historic environment

The context of the signage is one of the foremost listed buildings of the 19th century, Scott's heroic attempt to demonstrate that the Gothic style was suitable for secular public buildings of the 19th century. It is detailed with a wealth of arches, materials and sculpted decoration that it would be impossible to emulate in the context of signage. The signage has therefore been designed in a contemporary manner so as to add a new contemporary layer to the other new layers that exist in the hotel, including those by RHWL and Richard Griffiths Architects and by Hugo Toro. It has been designed as a piece of neon artwork, continuing a tradition that is now endangered following the arrival of digital screens. The neon signage will be lit during the daytime and evening, visible against the dark void of the interior of the portico as seen from the street, and cheering up a dismal part of Euston Road. It is intentionally carried out in a demotic manner, and the survey carried out while the sign was erected demonstrated its popular appeal. It is not a location where an unlit keeping-in-keeping approach would be effective. The richness of colour and design of the artwork is in keeping with the richness and elaboration of the elevations of Gilbert Scott's hotel with their rich palette of materials – stone, brick, marble, ironwork and decoration.

There is no impact at all on the fabric of the listed building, since the sign is hung by wires from the iron bars and around the stone columns of the portico. The impact is therefore only on the appearance of the Listed building. In their letter dated 19 November 2024 to Camden Council, Historic England wrote as follows:

The signs are considered to have a high degree of impact on the architectural significance of the grade I listed host building. The signs are considered to dominate the views of the building and draw attention away from its fine elevations. This is due to the large size of the signs, their prominent location on the former principle entrance to the building on Euston Road and their method of illumination. We particularly note that the brightness and concentration of neon light is in stark contrast to the subtlety of adjacent building lighting and street lighting and is very prominent at night.

The signs are designed to achieve visibility on a dismal part of Euston Road, and it is incorrect to say that they would dominate views of the building and draw attention away from immediately in front of the portico, where the intention is that they should dominate in order to provide the social benefits detailed above. The size of the signs is in proportion to the arched openings of the portico, and the position of the signs on the former principal entrance is entirely appropriate in view of the new use, since the portico is now used for external bar seating and not as a porte cochere. The

signs have to be illuminated in view of the deep shadow thrown by the portico. The brightness and concentration of the neon light is intended to be in contrast to the masonry elevations, and its purpose is of essentially different from that of the architectural lighting; it is designed an intended to attract people to the hotel and to give a welcoming presence on Euston Road.

Additions to historic buildings need to strike a balance between satisfying the needs of the present and preserving the heritage of the present. The views of Historic England are inconsistent with satisfying the needs of the present and preserving the heritage of the past. It is implied that the only way to do this is to carry out new work in a subservient manner to the old, which would not satisfy the objectives of the project or provide the public benefit. There are many notable projects that take a different view of unity by contrast as opposed to unity by deference; one thinks of the British Museum Great Court, Tate Modern, Lambeth Palace Courtyard and more striking examples in Europe at the Louvre, the Prado, St Columba.

6 Conclusion

The proposals will enhance the historic fabric and appearance of the portico , and will provide greatly enhanced public benefit, both those using the bar and restaurant and those who are passers-by.

7 Expert opinion and letters of support

Letter of support from Deyan Sudjic

Writer, broadcaster, founder editor of Blueprint and former Director of the Design Museum

Professor Deyan Sudjic OBE

16 Regents Park Terrace

London NW1 7ED

I am writing about The St Pancras Hotel and the listed building consent application for the neon artwork/ signage applied to the entrance portico of the Gothic Bar at the Midland Grand restaurant within the Grade I listed masterpiece of Sir Gilbert Scott's St Pancras station hotel.

As a Camden resident, an architectural critic, and a former Commissioner for Architecture and the Built Environment, I would urge Camden and Historic England to reconsider this decision.

Few owners have invested as much time, energy and investment in bringing a long neglected building back to life as Mr Handelsman who has been a responsible steward for the building for many years.

Despite the huge success of the regeneration of the whole St Pancras and Kings Cross area, as I am sure that you are aware that Euston Road is still a challenging threshold to customers entering the restaurant and its bar from the street. There are street sleepers, substance abusers, heavy traffic and a lack of light to contend with.

The addition of neon is a simple and impermanent way to signal that there is life within the building, and to mark the entrance. Scott's building is certainly robust enough to cope with an addition that will have no physical impact on the structure, or diminish the power of the architecture.

There are certainly precedents, such as Tracey Emin's neon art work under the Barlow roof some years ago that did not attract any concerns, or the far more questionable and very permanent 9 metre high 20 tonne bronze object on the Grand Terrace.

Sincerely

Deyan Sudjic

Letter of support from Piers Gough CBE RIBA RA.

Practising architect, former Commissioner of English Heritage and a former Commissioner of CABE.

I write in support of the Illuminated signage and external furnishing of the south western portico of the Grand Midland Hotel at St Pancras station.

Due to the quantum of roadspace and incessant traffic this element of the hotel is in a hostile environment. In spite of its fine architectural composition as a seamless part of the dramatic whole, the open portico of the building has previously always felt rather grim and intimidating.

The installed furnishings went some way to humanising and making the external space a more attractive and accommodating space and invitation to enter the building. The signage enhances the invitation and advertises that the public, not just residents, are welcome to enjoy the spaces and amenities of the building. It brightens up the otherwise rather dour demeanour of the portico.

The design and purpose of the Grand Midland Hotel is based on the 'pleasure principal' of a fantasy castle environment in keeping with its fantastical exterior elevations and exuberant decorative interior so expertly enhanced by its brilliant refurbishment to include the previous carriage court and booking hall. It was never intended to 'fit in' with its surrounding being an intentionally discordant element and which in spite of its familiarity remains delightfully so.

The artwork signage in a contemporary medium continues this image of heightened gothic delight in keeping with the original intention of the design of the building.

However in the long term it does not alter the listed structure and is wholly reversible.

Piers Gough

Director

CZWG Limited

1 Naoroji Street

London WC1X 0GB

Letter of support from Kent Jackson

Design partner of Skidmore, Owings and Merrill

SKIDMORE, OWINGS & MERRILL (EUROPE) LLP
THE BROADGATE TOWER
20 PRIMROSE STREET
LONDON, EC2A 2EW, UNITED KINGDOM

SOM

10 January 2025

Subject: Support for Application – Artist Signage on Portico of Grade 1 Listed Building

I am writing in support of the application for a freestanding artist's signage to be added to the portico of the Grade 1 listed building located at St Pancras Hotel, London. The building, which has been under the ownership and stewardship of Manhattan Loft Corporation, has undergone extensive restoration and revitalization under their care, bringing new life to a historically significant structure.

The ongoing efforts of Manhattan Loft Corporation to preserve the architectural integrity of this remarkable building while introducing contemporary elements such as restaurant and amenity spaces have not only safeguarded its future but have also contributed to enhancing the streetscape of a historically vehicle-dominated area.

In light of Manhattan Loft Corporation's track record as a responsible steward of this heritage site, the request for a freestanding artist's signage, which would be sensitively integrated into the portico, should be viewed as a thoughtful addition that complements the building's decorative character and on-going amenity rich transformation. The signage has been designed with artistic flair and would offer a creative and contemporary contrast to the building's historic façade, without compromising its character and critically, without bringing harm to this significant building.

This signage would also serve to enhance the visibility of the building's cultural and social activities, drawing pedestrians into the area and adding to the vibrancy of the location. Given the site's position on a busy street with heavy vehicular traffic, the proposed signage could provide an important visual cue, inviting greater footfall to the area and helping to create a stronger pedestrian presence in an otherwise challenging streetscape.

I ask you to consider the positive impact of this proposal and to support the continued efforts of Manhattan Loft Corporation to breathe new life into this important heritage building.

Thank you for your attention and consideration.

Yours sincerely,



Kent Jackson RIBA AIA
Design Partner

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Support survey for the artwork signage

Passers-by and users of the pavement

See particularly the comments column

Submission Date	Signed Document	Name	E-mail	Signature	Comments
Dec 8, 2024		Charlie Lopategui	clopategui1@googlemail.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6094836913857390495/6094836913857390495_signature_6.png	
Dec 6, 2024		Isaac Cobo	isaac@cocoarchitects.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6093069220122104927/6093069220122104927_signature_6.png	
Dec 6, 2024		Sarah Green	sduff@btlick.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6092924080123876143/6092924080123876143_signature_6.png	Love the lights - adds a lot much value to the community and makes it feel safer!
Dec 3, 2024		Stephen Harvey	harveys1979@gmail.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6090415670125690036/6090415670125690036_signature_6.png	Great signage and lighting, a huge improvement
Dec 3, 2024		Darren Smith	darren@manhattanloft.co.uk	https://www.jotform.com/uploads/ascottwork/243295359881369/6090372830125505104/6090372830125505104_signature_6.png	
Dec 3, 2024		Seb Thomas	sebastien@manhattanloft.co.uk	https://www.jotform.com/uploads/ascottwork/243295359881369/6090372260121378443/6090372260121378443_signature_6.png	These lights are spectacular and of great value to the local area and its amenities
Dec 3, 2024		Brooke Roberts	b.cawoodrob@gmail.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6090358220122881610/6090358220122881610_signature_6.png	Love! Add so much warmth to Euston road! Will keep visiting Gothic Bar!
Nov 28, 2024		Giada Fancellu	giadafancellu@gmail.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6086218224912662484/6086218224912662484_signature_6.png	Save our lights!
Nov 28, 2024		Molly Dixon	mollydixon53@googlemail.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6086217853145964502/6086217853145964502_signature_6.png	Save our neon lights!!!!
Nov 28, 2024		Charlie Crote	laura.scott98@gmail.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6086217174913551507/6086217174913551507_signature_6.png	
Nov 25, 2024		Katrina Crawford	katrinacrawford95@gmail.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6083671020511992236/6083671020511992236_signature_6.png	
Nov 25, 2024		lauren Collins	laurencoll2812@aol.co.uk	https://www.jotform.com/uploads/ascottwork/243295359881369/6083669421817452495/6083669421817452495_signature_6.png	
Nov 25, 2024		Laura Scott	lascott.work@gmail.com	https://www.jotform.com/uploads/ascottwork/243295359881369/6083666460214914183/6083666460214914183_signature_6.png	Do not remove!!