Report on the Flaxman Gallery doors

Prepared for University College London

January 2013

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Contents

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1.0
Introduction

This report supports an application for listed building consent for the replacement of one set of draught lobby doors in the Flaxman Gallery of the Wilkins Building, part of University College London (UCL). This application for the doors follows on from the application for the reconstruction of the Gallery's central oculus consent (Application No: 2011/6450/L), which was approved in January 2012.

In November 2002 Alan Baxter & Associates LLP was commissioned by the Estates and Facilities Department of UCL to produce Outline Management Guidelines. The Guidelines covered the historic development of the UCL site, including the Wilkins Building and Flaxman Gallery. The document also included an assessment of significance of the site, its constituent buildings and their separate elements. The document was updated in 2004 and provided background information for the preparation of this report. In 2012, further information was gathered through research and site visits for the purposes of this report.

Entrance to the Flaxman Gallery from the portico

2.0
History of UCL and the Wilkins Building

2.1 The beginnings of UCL

At the time UCL was founded, Oxford and Cambridge were the only universities in England and both restricted admittance to students who were Anglican. UCL was established in order to provide an education to all students regardless of their religion and was also the first university to admit women on equal terms with men. In 1826 a public advertisement appeared seeking designs for the new college buildings and those submitted by William Wilkins were judged the best.

Wilkins' original plans and elevations for the college were grandiose. The Greek Revival style successfully epitomised the college's secular approach: Pugin described it as 'pagan' and 'in character with the intentions and principles of the institutions'. Notably, the plans also lacked a chapel.

In other respects, the new college was more traditional, the plan being based around a quadrangle. The main feature was a ten-columned portico, raised upon a rusticated plinth and approached by flights of stairs. According to Pevsner, the portico was 'without precedent in England, modelled on that of the Temple of Jupiter Olympus at Athens'. The portico led to a suite of grand public rooms, all double height, on the first, or principal floor. First came the Great Hall, 80' x 50' (24m x 15m), which projected forward of the main building line into the quadrangle.

Behind the Great Hall was an octagonal vestibule, surmounted by a dome, in a Renaissance style. This acted as a central space, with the Council Chamber to the east and, in the main block, the library to the south and museum to the north. There is some evidence to suggest that Wilkins intended to create an oculus between the ground and first floors but this does not seem to have been carried out. The vestibule would later become the Flaxman Gallery.

On the ground floor beneath these grand rooms lay rooms connected with the everyday running of the college: lecture rooms, student assembly rooms and offices. On the east side, on either side of the dome, were open cloisters intended to allow students to take exercise in wet weather. At either end of this main block, semi-circular projections contained two lecture theatres with banked seating.

To the front, the main block was to be flanked by wings, with further lecture rooms, offices etc. Each had a small dome at its mid-point and terminated with a projecting portico.

On the Gower Street side, the quadrangle was to be closed by an ambulatory with, at its centre, a propylon, 'a noble portico of the Doric order of architecture'.

Investment fell short of expectations, forcing a number of economies to Wilkins' designs. An early modification was the omission of the projecting Great Hall. The portico was pushed back to its present position, so that it opened directly into the octagonal vestibule. The Great Hall moved back to replace the Council Chamber at the rear.

A contemporary source (a friend of Wilkins) thought this change 'highly conducive to the grand and imposing effect of the whole coup d'oeil'. Later commentators have taken a different view: Pevsner notes that the absence of the hall gave greater prominence to the dome than Wilkins originally intended.

2.2 The college as built, 1827 – 1829

Construction started early in 1827. Further economies were required, but the college decided that the architectural statement made by Wilkins' building should not be further compromised (at least externally) by additional modification. Accordingly, construction of the flanking wings, propylon and ambulatory were postponed until funds should become available.

The new college's first academic session (albeit with fewer students than anticipated) began in October 1828, though the portico and dome were not completed until the following year. The Great Hall to the rear of the vestibule remained unfinished.

It is fortunate that the UCL Art Museum contains a set of Wilkins' drawings relating to the as-built scheme. These throw interesting light on the nature of the double-height museum and library spaces, and on the slightly odd structural arrangement by which the load of the roof was transferred via cast iron columns (an economical alternative to the much grander columns that Wilkins wanted) to the central spine wall of the ground floor. Wilkins' original intention was to keep the ground floor free of columns but (perhaps because of concerns about the loading from the library above) a double line of columns was inserted in the south wing. Their location is marked in pencil on Wilkins' drawings.

2.3 T.L. Donaldson and the Flaxman Gallery, 1849 – 1851

By the 1840s, the college was slightly more secure financially and able to contemplate some further building. In 1846, chemistry teaching laboratory - the first in the country - was built to the east of the Wilkins Building. The architect was T.L. Donaldson, first holder of the Chair of Architecture and the first of a long line of UCL professors to leave his mark on the college buildings.

Donaldson's next projects for UCL were a hall of residence in Gordon Square (now Dr Williams' Library) and a new library on the site of Wilkins' incomplete Great Hall, which had been damaged in a fire in 1836. The footprint of the new building was broadly the same, but Donaldson's building varied in one important respect. Whereas Wilkins had designed the Great Hall to be on the same level as the vestibule, Donaldson (perhaps to accommodate higher basement rooms) raised his library 11 steps above Wilkins' principal floor level. There was a similar difference in ground floor levels.

At the same time, Donaldson set out to remedy a perceived fault in Wilkins' planning: the lack of links between the grand rooms of the principal floor and the more everyday rooms of the ground floor. Wilkins had relied on two fairly small stairs, almost service stairs, behind the portico. Donaldson added a 'principal stair' as the way up to the library on the north-west side of the vestibule (it was replaced in 2004-5). Its more generous proportions necessitated a rebuilding of the junction between the vestibule and his new library. At the same time, Donaldson widened the door openings from the octagon to the cloister. Like Wilkins, he intended to create a visual link between ground and principal floors by means of a glazed oculus, although it does not seem to have been carried out. New columns at ground floor level were inserted, perhaps to support the floor.

In 1847 the college was given the collection of casts and pictures built up by the sculptor John Flaxman (1755-1826) and it determined to display them in the vestibule, on the new principal stair and in an adjoining room. The centrepiece was the large group of St Michael Overcoming Satan which stood beneath the dome and was surrounded by a railing. The casts were fixed to the wall. Some minor architectural alterations were needed: the windows of the dome were enlarged to improve the lighting and a niche was created by blocking the doorway to Wilkins' north stair. Donaldson received advice on the decoration from Sir Charles Eastlake (first director of the National Gallery – another Wilkins Building) and the architect C.R. Cockerell.

2.4 A. E. Richardson restoration, 1941-1956

In September 1940 and April 1941 UCL was seriously damaged by bombing. Damage was most severe in the main block, the Donaldson library and the area to the rear. Photographs show that the dome and the roof of the main block were burned off and the interior almost totally destroyed. The Flaxman casts were badly damaged and only the external walls still stood. Fortunately, the sculpture of St Michael Overcoming Satan had been relocated to the portico in 1922 because the college thought it did not reflect the founders' secular principles. It had been around this time that an oculus was opened between the ground and first floors of the Gallery; the railing that was round the sculpture seems to have been retained.

The task of rebuilding the college fell to A. E. Richardson, Professor of Architecture from 1919 to 1946. Richardson had an extensive private practice and had already designed new buildings for the college. Furthermore, he was a champion of the Greek Revival and an admirer of Wilkins. It was appropriate, therefore, for him to carry out the post-war rebuilding.

Richardson's main contribution to post-war UCL was his restoration of the Wilkins Building and the Donaldson Library. Although the walls of the Wilkins Building were still standing, damage to the interiors had been too severe to allow for restoration, so that, with the exception of the Flaxman Gallery, new building behind the restored facades was largely unavoidable.

All the floors were rebuilt in concrete (with embedded heating within the ceilings), thus making permanent the hitherto ad-hoc in-filling of Wilkins' double-height

spaces. The columns in the south cloister were now structurally redundant and could be removed. Those higher up were also removed and replaced by new columns, which define the first and second floor central corridors as well as taking the weight of the entirely new roof and providing vertical vents for an air-cooling system. A void above the corridor allowed horizontal distribution of services.

The roof was entirely rebuilt, and slightly raised, making it more visible from the main quadrangle.

The south-east corner of the octagon was rebuilt to match Donaldson's north-east corner and to contain an enlarged room for the library. Richardson kept Donaldson's draught lobby but replaced the doors and installed a bench around the oculus, which incorporated steam heating. Elsewhere, the subdivision of the library into its departmental components was reflected in the subdivision of both first and second floors into smaller rooms opening off the new central corridor.

In 1951, the sculpture of St Michael Overcoming Satan was moved to the Royal Academy of Arts.

2.5 The Wilkins Building, late twentieth century to the present

Since Richardson completed his works of restoration and rebuilding in 1956, no significant structural changes have been made. In 1972, St Michael Overcoming Satan was moved to the Victoria & Albert Museum, together with all the Flaxman casts not on display in the Gallery. In 1986, the Flaxman Gallery was redecorated in a rich, mid-nineteenth century scheme. Eight years later, in 1994, the V&A returned St Michael Overcoming Satan, causing the oculus to be blocked. The casts were also returned but were not remounted.

In 2002, listed building consent was granted for the redecoration of the Flaxman Gallery in an early nineteenth-century colour scheme following historic paint analysis.

In 2004-5, Donaldson's principal stair to the library was replaced by Burwell Deakins Architects to improve disabled access.

In January 2012, listed building consent was granted for the installation of a glass oculus as Donaldson intended. The sculpture of St Michael Overcoming Satan is fixed on top of this, combining the intentions of the original architect and solving the conflict between the open oculus and the siting of the statue.

2.6 Summary

Architecturally and structurally, the Wilkins Building divides into six distinct areas:

- The principal (east) facade of Portland stone and the rear (west) facade of brick. Though restored by Richardson, these are essentially as Wilkins intended them. The fabric, too, is predominantly early nineteenth-century (Richardson's repairs to the rear elevation are clearly distinguishable).

- The Flaxman Gallery. The dome itself was largely rebuilt by Richardson following war damage. Otherwise, in terms of both fabric and architectural design, this space is the octagonal vestibule that Wilkins intended as the core of his building. It was modified by Donaldson, by inserting the new 'principal staircase' and the stairs to the new library, and by creating the Flaxman Gallery. The latter included a draft lobby for the portico entrance.

Richardson remodelled the south-east corner of the Gallery, creating and fitting out the main issue desk room. The draught lobby doors, bench around the oculus, and link-bridge at second floor level are also Richardson's.

In 2007, the Flaxman Gallery was redecorated based on historic paint analysis.

In 2004-5, Donaldson's principal stair to the library was replaced by Burwell Deakins Architects to improve disabled access.

In 2012 Burwell Deakins Architects opened up the oculus and installed a raised glass cover to support the statue of St Michael Overcoming Satan.

- The north and south wing ground floor interiors. Walls and plan form are essentially as Wilkins intended, most notably in the cloisters (despite later glazing), where Richardson's removal of the columns probably restored the original concept. Richardson also rebuilt floors and ceilings on the same level. With the exception of the Flaxman statues and the remains of Jeremy Bentham, all fixtures and finishes are by Richardson.

- The north and south wing first and second floors, and roof.

Behind the facades, these areas are entirely Richardson's rebuilding. The new central corridor replaced the columns, and the layout of small rooms reflected the library compromise of 1907, which created separate subject rooms.

- The north and south ends of the Wilkins Building.

These are entirely by Richardson, replacing the bombed-out ruins of Wilkins' semi-circular lecture rooms. The layout of spaces in these areas indicates that Richardson was less constrained by the need to create small library rooms and was able to introduce more interesting double-height spaces.

- The Donaldson Library.

This is largely as reconstructed by Richardson. He completely rebuilt the areas beneath the library to take in the canteen, creating the Whistler Room to take frescoes from the Gower Street terrace demolished to make way for the Darwin Building, and adding the flanking colonnades at basement level. Subsequent remodelling and redecoration of the canteen spaces has given them an entirely functional appearance.

3.0
Assessment of significance

Assessing significance is the means by which the cultural importance of a place and its component parts are identified. It is essential for effective conservation and management: the identification of areas and aspects of higher and lower significance, based on a thorough understanding of a place, enables proposals to be developed which protect, respect and where possible enhance the character and cultural values of a place. The assessment can identify areas where only minimal changes should be considered, as well as locations where change might enhance significance.

This assessment is achieved here by applying the criteria set out in English Heritage's Conservation Principles, Policies and Guidance (2008). This outlines an approach to conservation that takes account of how a building or place is generally valued and the associations which it carries. English Heritage describes four different value groups that contribute to the significance of a building; evidential, historical, aesthetic and communal.

3.1 University College London

As an institution, UCL occupies a position of central importance in the history of higher education. As the first college to admit and award degrees to non-Anglicans and as the capital's first university, its foundation broke entirely new ground. William Wilkins' architecture was chosen because it represented in stone the founders' aspirations for UCL. The subsequent history, whether it be of financial uncertainty, political opposition or of continual expansion of subjects taught and student numbers, is documented in the College's buildings today.

UCL's buildings are both the tools which enable it to fulfil its mission and a masonry record of its past achievements and historical importance. This latter role has been recognized in the various levels of statutory protection which cover the site. These statutory designations define a basic hierarchy of significance across the site.

The entire UCL site also lies within the original Bloomsbury Conservation Area, first designated in 1968 but subsequently extended.

In summary, as an institution, UCL has historic and communal value. Its buildings, the physical representation of its mission and public identity, possess varying degrees of these values, as well as evidential and aesthetic value.

3.2 Wilkins building

This complex, representing Wilkins' and the College founders' original aspiration, is listed at Grade I. It is clear from the list description that the focus is on Wilkins. This is rightly so, as the principal reason for the Grade I listing is that it is a triumphant piece of architecture, translating into stone UCL's secular principles and aspirations as London's first university. The college's founders attached great importance to the message the architecture needed to portray. The choice of the Greek Revival style

was deliberate, as was their determination to build the principal facade as designed by Wilkins. The result may later have been described as 'the grandest entrance in London with nothing behind it', but at the time its message was clear.

It is also – despite the compromises forced on him – William Wilkins' best work, described by Pevsner as 'an impressively monumental composition, more concentrated and intense than [his] later National Gallery and more ornate than his earlier Downing College, Cambridge'. It represents almost the final flowering of the Greek Revival, before Gothic swept it away.

In summary, the Wilkins Building has great aesthetic and historical value. Its continued role at the heart of UCL, and as its public face, means the building has much communal value.

3.3 Relative significance

Significant elements

The main Wilkins facade (together with the dome behind) is clearly of the highest importance for its aesthetic value, its historic value related to the founding of UCL and its group value in the quadrangle.

The octagonal vestibule is of historic value as the only surviving part of the Wilkins' suite of public rooms on the principal floor. Donaldson's remodelling of this space created the Flaxman Gallery, itself of aesthetic value and historic value as part of the story of UCL. The Flaxman collection displayed in it has considerable art historical value, both in itself (it is the only area where the casts have remained in their original locations) and for the history of its display. As a public gallery space, both for students and visitors, the Gallery has communal value.

The overall architectural effect of the gallery has been somewhat compromised by the closure of the portico entrance, as well as loss of the flanking double height spaces – library and museum – for which it was intended as a vestibule.

The ground floor of the north and south wings possess evidential value for their plan form and for their spaces, surviving as Wilkins intended, despite later nineteenth-century glazing and the post-war floors and ceilings. Other ground floor spaces retain Wilkins' general plan form, particularly the pattern of entrances in the centre of each wing.

The rear elevation was intended to face the backs of house on Gordon Street, lacks any architectural enrichment and has been much restored. The wartime destruction of the two protruding semi-circular lecture theatres, added to the loss of Wilkins' proposed great hall, means that the architectural composition of the rear of the building has been lost. Therefore, in comparison to the front facade, the rear is of limited aesthetic value.

Of Richardson's work on the Wilkins Building, his entirely new library additions at the north and south ends are the most significant, for it was here that he was less constrained by the demands of the library for smaller rooms. Pevsner praises 'the elegant, shallow Soanian dome with central lantern' of the double-height reading room at the north end. It is in these areas too that the original reading desks and bookcase, along with other woodwork, are least altered and best represent Richardson's work. Although Richardson's work was more restrained than that of Wilkins or Donaldson, the library end additions do possess aesthetic value. They also have historic value as they represent an important episode of the story of UCL in the twentieth century.

The first and second floors of the north and south wings (the library) have been seriously compromised. The insertion of floors and partitions (made permanent by Richardson) means that the original character of Wilkins' double height spaces has been lost. The architecture of Richardson in these parts of the library and in the Flaxman Gallery is entirely utilitarian and of limited aesthetic value. As a cornerstone of student life, the library is one of the most frequented parts of the campus and has communal value.

The basements provide some evidential value since they preserve Wilkins' original plan form but were never important spaces and have no aesthetic value.

Elements which Detract from Significance

The Wilkins Building was designed for, and has been intensively used by, large numbers of people since it was opened. It has been altered inside a number of times to accommodate changing needs of UCL, with some of these alterations proving more successful than others.

In the Flaxman Gallery, Donaldson's draught lobby doors were rather domestic in design. They comprised of a timber frame, and double doors with solid panels on the lower half and glazed top halves, each divided into two panes with a central mullion. The large panes permitted a view through the doors into and out of the Flaxman Gallery; the portico and the sculpture of St Michael Overcoming Satan and other casts would have been seen.

Richardson's doors for the Flaxman Gallery were inserted into Donaldson's draught lobby. The doors were designed when the oculus was open and St Michael Overcoming Satan was not on display; thus, Richardson did not, it appears, take into account the views from the portico into the Gallery. Each door leaf comprises two full height glazed panels, with three transoms, set in heavy timber frames. This creates eight small panes of glass in each door and interrupts the clarity of views into and out of the Gallery and portico, and St Michael Overcoming Satan.

Due to the design of the doors, the significant spatial relationship Wilkins created, between the octagonal vestibule and the portico, is lost.

3.4 Summary

In summary, UCL is a highly significant institution which has operated as a seat of learning since 1828. Its most important, and iconic, building is the Wilkins Building. The value of this building lies in principally in its external appearance and in the octagonal vestibule, one of the original public spaces, albeit remodelled several times. The work of Donaldson to create the Flaxman Gallery is of high significance, along with the collection itself.

Richardson's work is of moderate to low significance depending on the space. Some of his interventions worked better than others, compromising or revealing Wilkins' architecture. His work in the main wings of the library and Flaxman Gallery is of low significance.

There is an opportunity to enhance and better reveal the significance of the Flaxman Gallery, its contents and its relationship with the portico through the improvement of the draught lobby doors.

4.0
Proposals

4.1 Design development

Many students and visitors do not realise the Flaxman Gallery is immediately behind the portico since the front entrance is rarely used. In addition, upon entering the Gallery, the limited views to the outside mean that students and visitors find it difficult to orientate themselves within the Wilkins Building. Orientation and visitor experience would be improved by enhancing the visual connection between the Gallery and portico, spaces which were always intended to flow together.

In 1994, St Michael Overcoming Satan was placed in the centre of the Flaxman Gallery over the filled-in oculus. When the new glass oculus was built in 2012 and St Michael Overcoming Satan reinstated on top, it became even more obvious that Richardson's doors were not a satisfactory design for the portico side. Improving the view into and out of the Gallery will enhance public appreciation of the sculpture and casts.

In addition, the Flaxman Gallery is currently used by UCL as an events space, in conjunction with the portico. Improving the functional relationship between the two spaces would support this type of use.

In order to improve the relationship with the portico, Burwell Deakins designed a new set of draught lobby doors. To maximise natural light and views, the key design principle was to improve the ratio of solid to void, with minimal interruption to the glazing.

Options were explored ranging from the reinstatement of Donaldson's timber doors with four glazed panels, to a completely glazed central door, with glazed side lights. Reinstating Donaldson's doors was not the preferred option as they had a heavy frame. It was felt that a contemporary design should be employed, using modern technology that was not available to Donaldson in 1849.

Using a metal frame would achieve the satisfactory balance of solid to void. Bronze was chosen because it ties in with existing bronze and brass elements inside and adjacent to the Gallery; for example, the railing around St Michael Overcoming Satan, the handrail of the stairs to the main library, the handrail of the stairs to the law library and the link-bridge above them, and the door handles throughout the Gallery and library. The warm tones of the bronze and patinated brass complement the timber joinery throughout.

4.2 Submitted design

The initial design consisted of a central door with solid bronze frame and fixed side lights. Following comments from London Borough of Camden's conservation officer (by email 2 April 2012), the design was amended to a pair of fully glazed doors with bronze frame, central bronze handles and no fixed side lights. This was subsequently discussed with English Heritage.

An application for listed building consent is now submitted for this design.

UCL plans to open the outer doors daily during daylight hours and in the evenings for special events. At these times the draught lobby doors would be visible from the outside.

4.3 Precedent

Another of Wilkins' Grade I listed buildings, the National Gallery in Trafalgar Square, has a set of contemporary glass doors. English Heritage suggested this precedent since it shows that a contemporary design can be effectively integrated into a classical building. The door provides a clear view from the Gallery though the portico to Nelson's Column. However, London Borough of Camden's conservation officer dismissed the National Gallery precedent because the glass door reflects light, making it difficult to see in from outside.

It is worth pointing out that the porticos of the National Gallery and the Wilkins Building are orientated differently, the former being slightly east of due south and the latter facing the south west. This means that in the summer, the sun passes directly over the portico of the Wilkins Building and in winter, when the sun is lower, it passes the portico very late in the afternoon.

In addition, the reflectiveness of the glass will depend on the difference in light levels inside and outside. For example, when it is darker outside than inside the Gallery, the interior will be very clearly seen.

It is reasonable to say that the light reflection will have a lower impact on the views into the Flaxman Gallery than it does at the National Gallery.

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Historic material from UCL Art Museum and other sources:

Architectural plans by William Wilkins, 1826 and 'as executed'

Engraving of the Wilkins Building, 1833

Architectural plans by T. L Donaldson, c. 1849

Engraving of the Donaldson Library, c. 1849

Survey of the Flaxman Gallery, F.M. Simpson, 1914-1915

Architectural plans by A.E. Richardson, c. 1845-50

Photographs of the Flaxman Gallery, c. 1851, c. 1922-1940 and post-1951

Thanks to Dr Eckhart Marchand (UCL Department of History of Art), for his research on the Flaxman Gallery, 2003

Appendix 1
List description

Name: UNIVERSITY COLLEGE (UNIVERSITY OF LONDON) AND ATTACHED RAILINGS TO NORTH AND SOUTH WINGS

List entry Number: 1113056

Location

UNIVERSITY COLLEGE (UNIVERSITY OF LONDON) AND ATTACHED RAILINGS TO NORTH AND SOUTH WINGS, GOWER STREET

Greater London Authority Camden London Borough

Grade: I

Date first listed: 10-Jun-1954

UID: 477406

Details

CAMDEN

TQ2982SE GOWER STREET 798-1/94/612 (West side) 10/06/54 University College (University of London) & attached railings to N & S wings

GV I

College. Central block c1827-9 by W Wilkins and JP Gandy-Deering. Flaxman Gallery and Library c1848 by TL Donaldson. South wing, c1869-76, north wing c1870-1881, both by T Hayter Lewis. North-west wing 1912-13 by FM Simpson. South-west wing, c1923 by AE Richardson. South Junction block 1950, North Junction block 1951, Physics Building 1950-2 by AE Richardson and EAS Houfe. STYLE/PLAN: stone buildings in Neo-Grecian style enclosing a quadrangle, the Flaxman Gallery and library extending from the rear of the portico. EXTERIOR: main facade and wings, 2 storeys and attic. Central block: decastyle Corinthian pedimented portico on high podium approached by Imperial steps with solid stone balustrade and piers. Behind the pediment, the enriched copper dome, with blind stone lantern, of the Flaxman Gallery. Flanking the portico, 22 bays with rusticated ground floor and pilasters rising from the 1st floor and carrying an entablature. Architraved sash windows with cornices. Attic with rectangular, small paned windows in groups of 3. Flaxman Gallery and Library: space below the dome remodelled by Donaldson to house the plaster originals of Flaxman's sculptures. Library block of 3 storeys in brick with a stone arcade of paired columns at ground floor level. Stone band at 1st floor level. Large arcaded windows with stone impost bands. 2nd floor stepped back, a partly blind arcade only the arched heads being glazed. Enriched stone roundels in the spandrels. Stone capped parapet. North and south wings: 2 storeys with 13 bays each of which

the centre bays form projecting semi-rotundas with Corinthian columns rising from the 1st floor carrying entablature and parapet. 1 bay either side of these features also projecting. 1st floor with pilasters between architraved sash windows with console bracketed cornices and sill string. Ground floor rusticated with architraved sashes with cornices. Architraved entrances, in the centre of projecting semi-rotundas, with console bracketed cornices, fanlights and panelled doors. Enriched frieze at 1st floor level. North-west and south-west wings: 11 bays each in similar style but without rotundas. End bays projecting at entrance to quadrangle with 3 window returns. Similar facades to Gower Street. INTERIORS: all retain original features. SUBSIDIARY FEATURES: attached cast-iron railings and stone piers to basement areas of wings. HISTORICAL NOTE: founded to provide university education without religious bias and the first college of London University. Housed in a cupboard in the College is the dressed skeleton of Jeremy Bentham, philosopher and reformer who bequeathed himself on his death in 1832 (Scheduled Ancient Monument). Also housed at the college, a collection of neo-Classical sculpture by Flaxman and a collection of pictures.

Listing NGR: TQ2958282298

Alan Baxter

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Reviewed by Kit Wedd, William Filmer-Sankey
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