Allies and Morrison
July 2014

CONSERVATION PLAN FOR
11 BEDFORD SQUARE, LONDON

CONTENTS

introduction

This Conservation Plan for 11 Bedford Square was commissioned by Royal Holloway, University of London (RHUL), as they currently lease the property from the University of London. The building is Grade I Listed as part of the Bedford Square development. RHUL currently have plans to upgrade the house as a teaching and social facility and were looking for guidance on how to develop a scheme that would work with its heritage status and reinstate some aspects of the significance of the original.

The mismatch between the elegant character of this 18th century townhouse and its piecemeal adaptation over many years for use as a teaching and student centre means that the fine features of the house, such as the staircase and major rooms, are not showcased as the main spaces of the house. Many remaining period details are almost invisible behind the more recently inserted services and college furniture. There are also current problems to be addressed such as the inefficient plan configuration, lack of disabled access and environmental issues such as intrusive noise from the heavy traffic in Gower Street, overheating of the rooms facing west and the poor environment in basement spaces. The proposals for the next stage of the project aim to address these issues.

Allies and Morrison (A&M) were appointed to write the Conservation Plan in March 2014. They decided to collaborate with Cambridge Architectural Research Ltd (CAR) to establish the historic background to the building. In addition they have sought specialist advice on aspects such as the current state of the services installations, maintenance issues etc. It is hoped that the Plan will offer a good background understanding of the significance of the building as well as a practical approach to retaining this through the next phase of refurbishment. Clearly it will be part of the background to a future application for Listed Building consent.

The Conservation Plan aims to draw together a consensus of informed opinion about the significance of 11 Bedford Square, and to set down principles for its conservation. It does not present proposals for refurbishment or new development. Any plans of action should be developed and evaluated with reference to the Conservation Plan.

Organisation of Conservation Plan

The Conservation Plan is based on the well-established patterns of conservation plans that are promoted by English Heritage.

The Plan is in six sections:
Section 1 'Understanding' describes the context and history of 11 Bedford Square and its site.

Section 2 'Significance, Issues and Opportunities' begins with a concise summary of the sources of significance of 11 Bedford Square. It then discusses pressures that might lead to erosion of this significance if not managed appropriately, and opportunities for reinforcing significance.

Section 3 'Conservation Principles' contains a statement of general Principles to guide planning for maintenance and change in the building without loss of significance.

Section 4 'Elements' reviews the separate elements of the building and its site. The significance of each element is assessed, then special observations are noted and, where appropriate, policies are set out indicating how the general Principles should be applied. The assessments of individual elements are intended to identify significance and do not constitute an exhaustive survey, which falls outside the scope of the Conservation Plan.

Section 5 'Sources of information' describes the main sources of information about 11 Bedford Square, including the statutory listing statement.

Section 6 'Plans' contains historic and current plans showing 11 Bedford Square and its setting.

How to use the Plan

The Conservation Plan is intended for a wide readership, including management and staff of Royal Holloway, consultants and contractors working on the buildings, outside bodies whose roles affect the building, and other interested parties. This is based on the proposition that the better the building is understood, the better it will be treated. All users of the Plan should therefore benefit from reading Section 1, 'Understanding', even if their particular interest is focused on a single aspect of the building.

Readers who are concerned with the broad issues affecting policy and the development of No. 11 Bedford Square should read Section 2, 'Significance, issues and opportunities'. Other readers might prefer to return to Section 2 after using relevant parts of Section 3, 'Conservation Principles'. All readers should aim to digest the basic conservation principles in Section 3.
Readers who are concerned with particular elements should refer to the relevant entry in Section 4 before referring back to the conservation principles in Section 3.

If readers want to follow up particular points in the Conservation Plan in greater detail, Section 5 gives a list of the published sources referred to in the preparation of the Plan, and also identifies locations of other material specifically related to the building and site.

The plans are grouped in Section 6 for easy reference when needed.

Updating the Conservation Plan

Some aspects of the Conservation Plan should remain valid for a long time, but others will become superseded by new developments. It is important that the Conservation Plan is systematically updated to ensure that it does not become irrelevant. New issues of the Conservation Plan should be clearly marked and dated, and distributed to all interested parties.

Acknowledgements

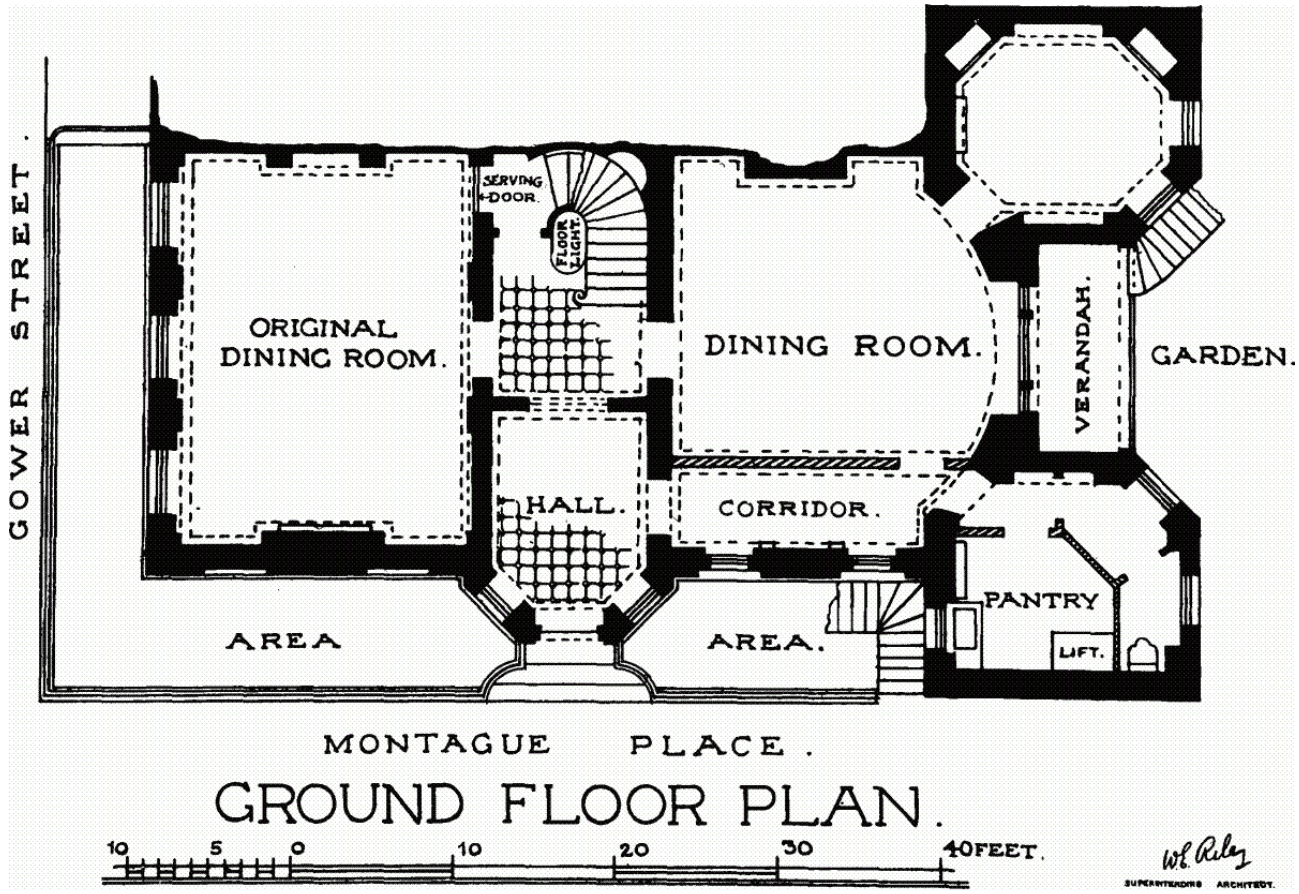
This Conservation Plan was commissioned by Royal Holloway, University of London and prepared by Allies and Morrison working with Cambridge Architectural Research Ltd between March 2014 and July 2014. The plan has been developed following in consultation with the following Client members:

Ann Baker (Project Manager, Strategic Development Unit, Royal Holloway, University of London)
Nigel Wingfield (Head of Projects, Estates Department, Royal Holloway, University of London)
Mike Berry (Director of Estates, Royal Holloway, University of London)
Will Lindsay (Premises Manager, 11 Bedford Square, Royal Holloway, University of London)

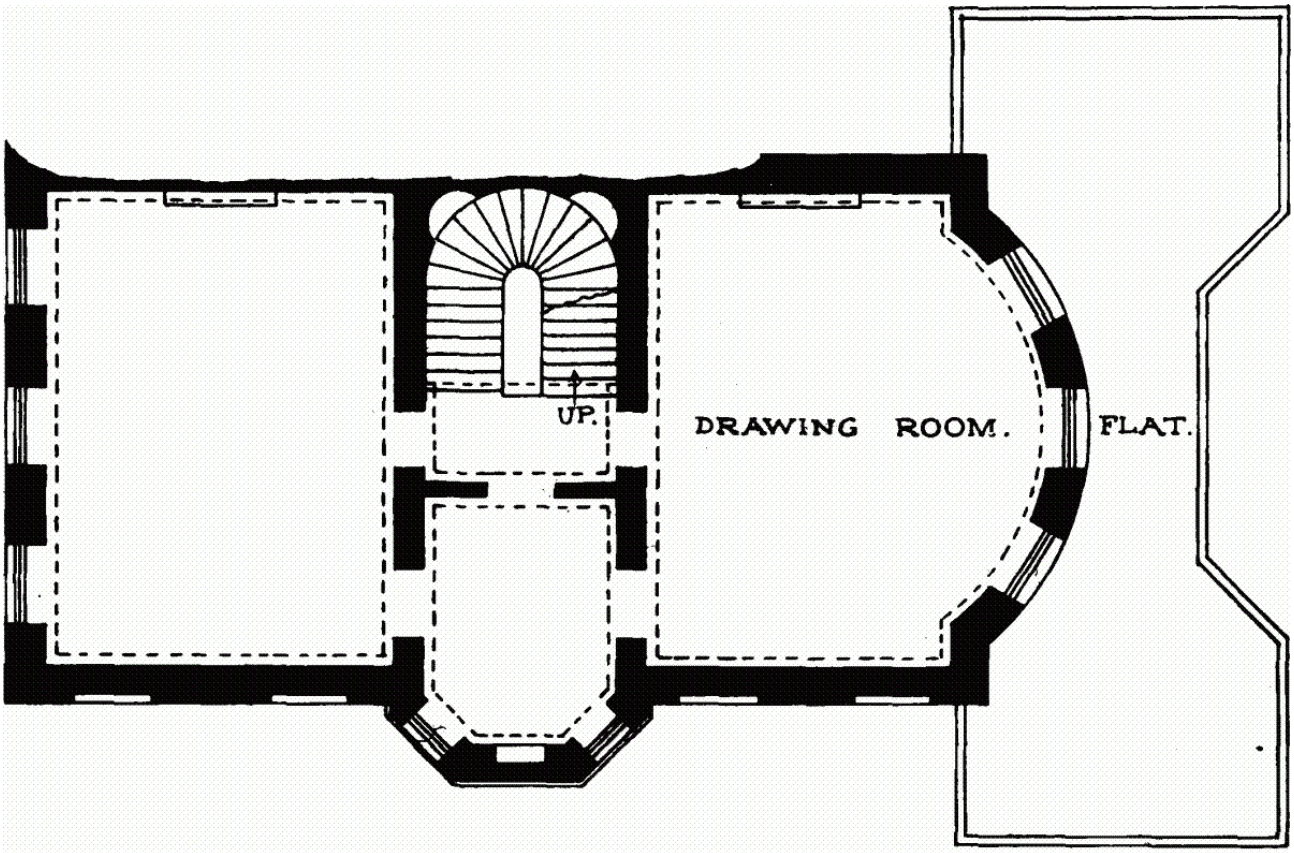
The First Draft of this Conservation Plan was reviewed by the following people:

Alasdair Young (English Heritage)
Catherine Bond (London Borough of Camden)
Stuart Taylor (Georgian Group)
Mick Lucette (University of London)

Their comments have been included in the Appendix of this document.



1914 Survey of London Plans



FIRST FLOOR PLAN.

section 1 understanding

The Understanding section of the Conservation Plan describes the historic, cultural and architectural context of 11 Bedford Square. The status of the site and buildings are evaluated by comparison with exemplars of the different styles periods. Historic and cultural significance is also identified. Recent developments are explained and interpreted.

Cary's New and Accurate Plan of London, 1795

COMMENTS

The fields behind Montagu House [now the British Museum] were, from about the year 1680, until towards the end of the last century, the scenes of robbery, murder, and every species of depravity and wickedness of which the heart can think. … These fields remained waste and useless, with the exception of some nursery grounds near the New Road to the north, and a piece of ground enclosed for the Toxophilite Society, towards the north-west, near the back of Gower Street. The remainder was the resort of depraved wretches, whose amusements consisted chiefly in fighting pitched battles, and other disorderly sports, especially on Sundays.

E Walford, Old and New London (vol.4), 1878 http://www.british-history.ac.uk/report.aspx?compid=45209

THE SITE BEFORE BEDFORD SQUARE

The land where Bedford Square now stands used to be open fields to the north of London. King Edward III gave the land to the monastery of the Charterhouse, founded in the City of London in 1371. 'The monks appear to have kept in hand the demesne at Bloomsbury, where they employed a bailiff, to provide dairy produce for the house' (VCH, 1969). In 1545, after Henry VIII dissolved the monasteries, the land was purchased by his Lord Chancellor, Thomas Wriothesley. He was made Earl of Southampton in 1547. In the seventeenth century the Earls of Southampton began building in the southern fringe of the Bloomsbury estate, including the development of Southampton Square, now called Bloomsbury Square, in the 1660s.

In 1669 the 4th Earl of Southampton's daughter and heir, Rachel Wriothesley, married William Russell, the son of the 5th Earl of Bedford (later the 1st Duke of Bedford), and this brought the Bloomsbury estate to the Russell family. Their prosperity had also begun in Henry VIII's reign. John Russell was a court favourite and was made the Earl of Bedford in 1551. After the dissolution of the monasteries he was granted the Covent Garden estate in London in 1553, as well as estates in Bedfordshire and Huntingdonshire. Covent Garden was nearer the centre of London than the Bloomsbury estate and it was developed earlier. Inigo Jones's famous piazza was commissioned by the 4th Earl of Bedford in the 1630s: 'The regular, classical layout of the Piazza in Covent Garden set standards in town planning that were to dominate upper- and middle-class urban architecture in the British isles for more than two centuries' (Olsen, 1982, p.40).

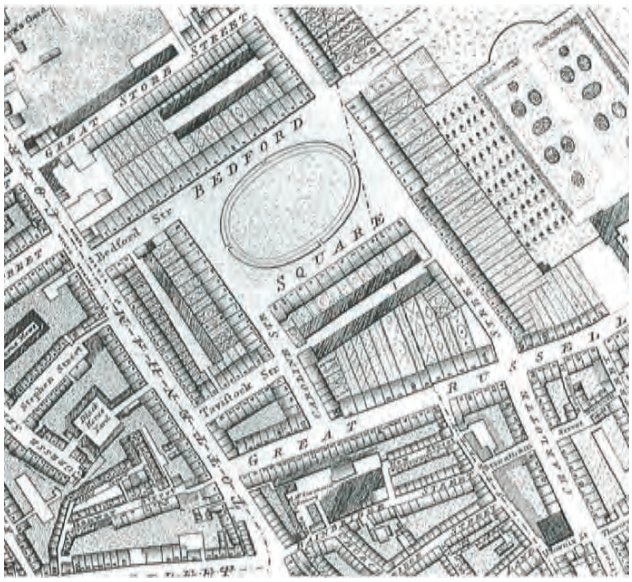
London's economy, population and physical size were all growing rapidly in the eighteenth century. The new districts of Mayfair and Marylebone grew up in the west. The Duke of Bedford saw the opportunity for expansion to the north, into their Bloomsbury estate. The initial development was unsystematic, but after 1776 the development of Bloomsbury to the north of Great Russell Street was in accordance with an ambitious plan that was only completed in 1860.

The Bedford Estate's aim in its Bloomsbury development was not short-term profit but long-term wealth. It was believed that this could be achieved by building high quality houses for prosperous residents, and resisting any tendency for degradation of standards. The Estate was happy for the houses to be let on long leases with a relatively modest annual ground rent, knowing that the full value of the houses would revert to the Estate at the end of the leases, when the cycle could be renewed. The preferred form of development consisted of wide streets with tall, well-built terraced houses, interspersed with spacious squares that had gardens for the use of the surrounding residents. This was the opposite of cramming the maximum amount of development onto the land, although none of the land was wasted. The form of development was partly modelled on the precedent of Bath, which had set a standard for spacious and architecturally impressive development from the 1720s. The first element of this new strategy for Bloomsbury was Bedford Square. 'The building of Bedford Square and the adjacent streets inaugurated the transformation of the pastures of northern Bloomsbury into a restricted upper-middle-class suburb' (Olsen, 1982, p.44).

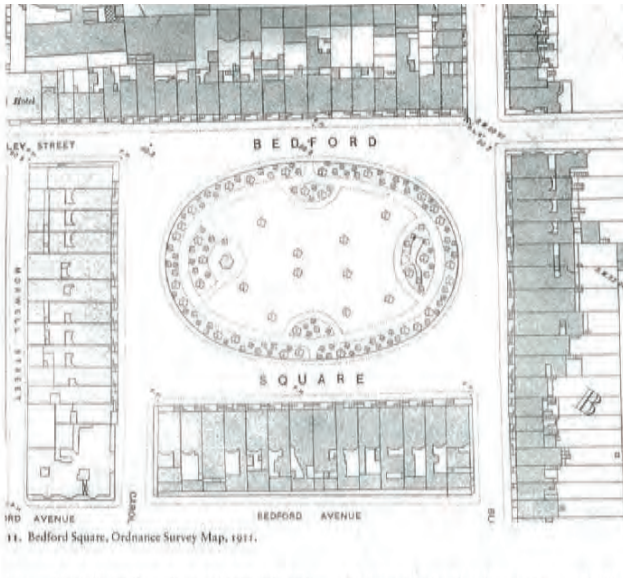
The Bloomsbury Estate has been completely transformed since it was a diary farm for the Charterhouse monastery, but since the dissolution of the monasteries there has been remarkable continuity in land ownership over nearly 500 years. The Bedford Estate is still headed by the Duke of Bedford, who belongs to the nineteenth generation of the Russell family since John Russell was first ennobled in 1551. The halfway date between 1551 and 2014 is 1782 – when 11 Bedford Square was under construction.

date	population of London
1600	250,000
1700	600,000
1800	960,000

source: H C Darby, 'The Age of the Improver', in H C Darby (ed), A New Geographical History of England after 1600, 1976

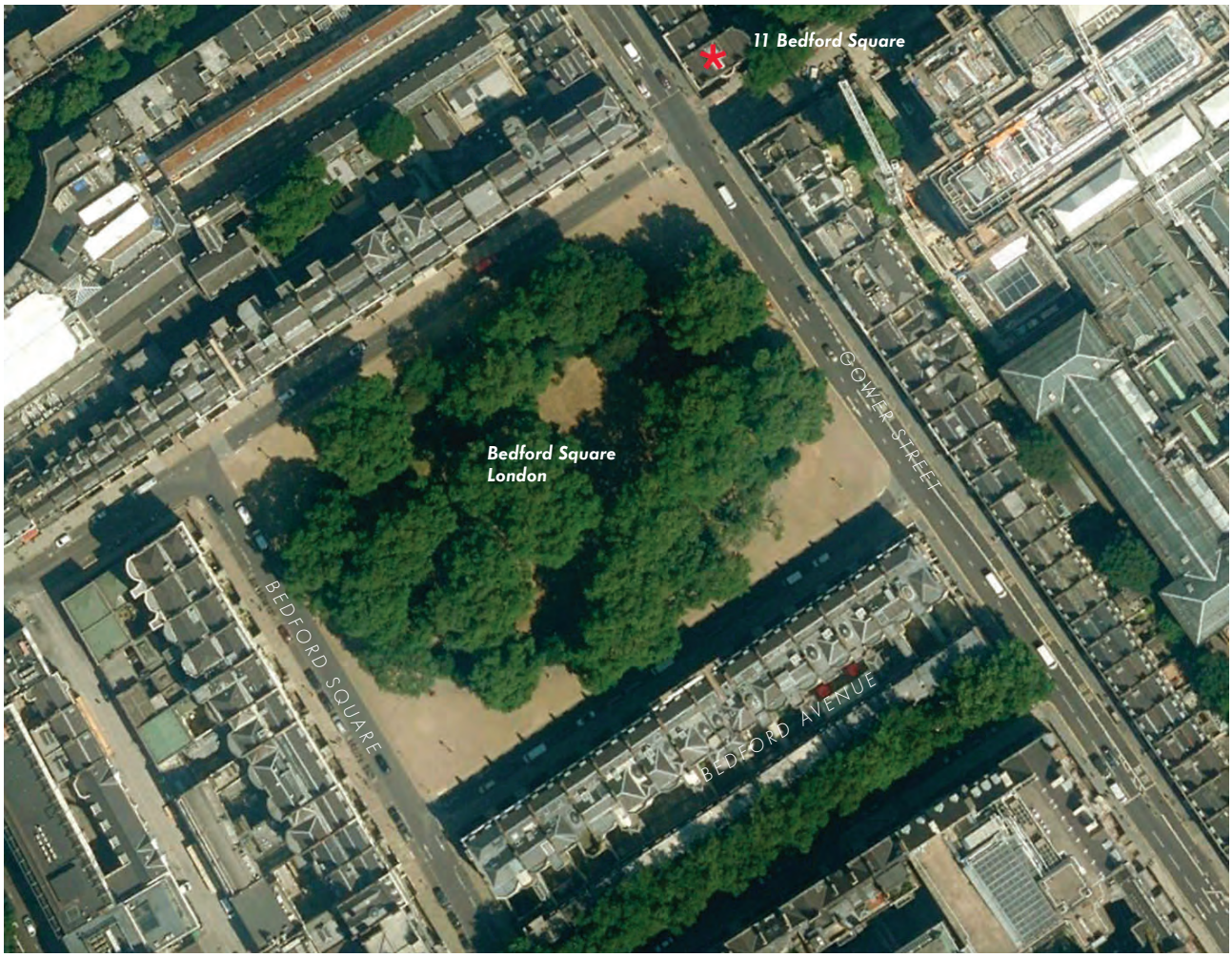


Bedford Square, Horwood's Map, survey of 1799



11. Bedford Square, Ordnance Survey Map, 1911.

Bedford Square, Ordnance Map, survey of 1911



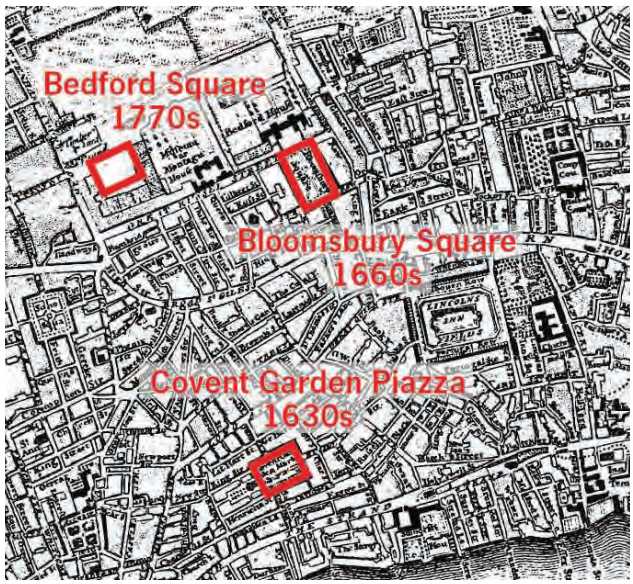
Aerial view of Bedford Square taken in in July 2013, showing the irregular configuration of the houses behind the regular facades. 11 Bedford Square is marked with an asterisk. (source: Google Earth)

THE DEVELOPMENT OF BEDFORD SQUARE

The 4th Duke of Bedford began considering a new development at Bedford Square in the 1760s. He thought of emulating the Circus at Bath, built between 1754-68, but after he died in 1771 it was his widow, the Dowager Duchess, 'who was principally responsible for the vigorous execution of the Bedford Square scheme' (Olsen, 1982, p.44). Building agreements were made in 1776 for the blocks of houses forming the four sides of the square that we see today.

Construction proceeded rapidly – it may even have started in 1775 – and the builders sold 34 of the 52 houses to occupiers in 1777. However, the houses were probably not finished, because they were built using the typical system of the period that worked as follows: a development project was initiated by the landowner who drew up plans, and then contracted with builders who took building leases. This required them to build houses at their own expense, in accordance with the landowner's layout and specification and within a limited period, usually two to five years, when the landowners charge only a peppercorn rent. Construction was funded by loans, sometimes from the landowner. When the shell of the house was finished it was sold by the builder to an occupier who completed the internal finished and fittings, and also took out a ground lease from the landowner, typically for 99 years (in the case of Bedford Square these leases were all dated from September 1775). During the period of the lease a ground rent was paid to the landowner, and at the end of the lease period the whole house with all its fittings was handed back to the landowner. The landowner therefore avoided most of the risk in the initial construction and benefitted from an assured flow of income from ground rents, and the expectation of the receiving the houses at the end of the lease period.

In the case of Bedford Square there is uncertainty about the names of the architects or surveyors who made the design for the building leases of 1776. Various names have been put forward but investigations by architectural historians have proved inconclusive. But the design was right up to date. The leaders of architectural taste were the Adam brothers.



Overlay on Roque's map of London of 1741, showing the location of the Earl of Bedford's Covent Garden Piazza of the 1630s, and the Earl of Southampton's Bloomsbury Square (originally Southampton Square) of the 1660s – the earliest planned development on the Bloomsbury estate – and the location of Bedford Square which was not built until the 1770s.

View of Portland Place, the development from which the elevations of Bedford Square were derived. It was designed by the Adam brothers and built in 1773-94. Unlike Bedford Square, very few original houses have escaped redevelopment or World War II bombing.

11 Bedford Square was an afterthought, located in the gap between the north side of the square on the left, and the east side on the right. Perhaps the gap seemed too wide, destroying the unity of the square.

Robert Adam achieved 'that revolution in taste of which he himself was so arrogantly conscious. The effect, from 1770 onwards, of that revolution can hardly be exaggerated' (Summerson, 1963, p.269). The Adam style was characterised by slenderness, elegance and refinement, in contrast to the heavier Palladian style that preceded it. The Adam brothers designed country houses and were also active in London. They were both architects and developers for the large Adelphi project between the Strand and the Thames (1768-75) which nearly bankrupted them. The principal source for Bedford Square was the Adam design for Portland Place (1773-94) of which only a few original houses remain. The houses in Portland Place and Bedford Square are of the same scale and are grouped into blocks with the central houses emphasised by white-painted render with pilasters and pediments, contrasting with the brickwork of the other houses. At Bedford Square these features are applied to the two central houses on the north and south sides, to the central house only on the west side, and to a double-size house on the east side (no.6) which occupies two plots and is much the grandest in the Square.

The architecture of Bedford Square was derived from Adam and executed by anonymous craftsmen, and, unsurprisingly, it does not reach the highest standard of the Adam brothers' own work. In the 1790s a critic wrote that Bedford Square was 'an instance of the deformities which are all too frequently occasioned by the shackles of interested speculation' (Byrne, 1990, p.20). Despite imperfections, the square was a marvellous achievement, a complete conception that was built as a single enterprise in the late 1770s. Compared to the unplanned incremental growth that characterises most of London, the estates of the great landlords stand out as islands of effective town planning. The Bloomsbury estate of the Dukes of Bedford is a prime example, and the miraculous survival of Bedford Square provides its most outstanding landmark.

COMMENTS

Bedford Square is a good example of the urbanism of its time and survives, fortunately, intact except for … trifling defects in a composition whose homogeneity alone makes it one of the most valuable relics of Georgian London.
John Summerson, Georgian London, 1962 (p.166)

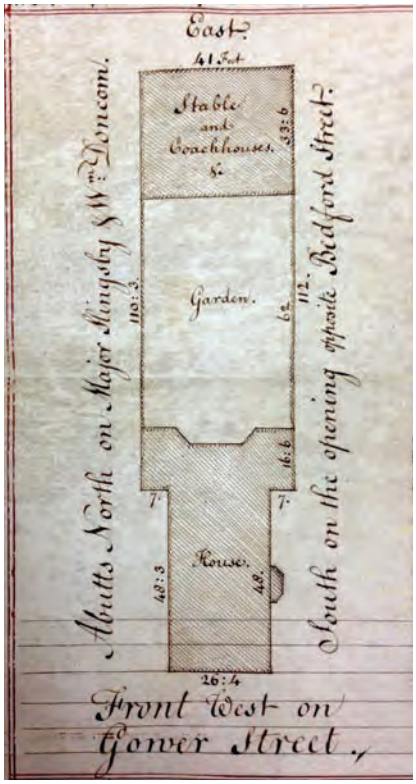
With so many London squares neglected or unknown, this one [Bedford Square] is over-praised. It consists of Adamesque elevations with especially pretty pedimented centres, fitted uniformly round a big circular garden. … The sides are not positive enough to contain the middle, and tail away into the plain brick streets around. Everything is hopelessly under-powered.
Ian Nairn, Nairns's London, 1966 (p.114)

Bedford Square is important today as the only intact eighteenth-century square remaining in London. It was important, when it was built, as the first square in London since the Piazza in Covent Garden to be planned and built as a unit.
D J Olsen, Town Planning in London, 1982 (p.45)

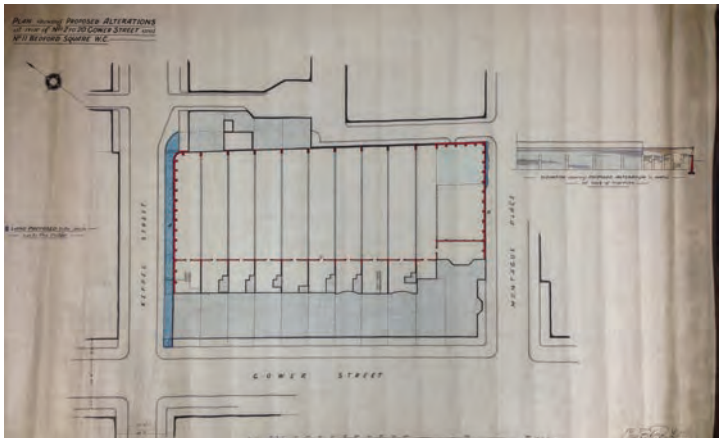
Bedford Square … remains without any doubt the most handsome of the London squares, preserved completely on all sides.
Bridget Cherry and Nikolaus Pevsner, London 4: North (the Buildings of England), 1988 (p.323)

The external architecture of Bedford Square is, I believe, the work of a lower or middling surveyor or a competent master-builder. The myth can finally be laid to rest that Thomas Leverton was involved in its design. It s quite simply not good enough to be attributed to him.
Andrew Byrne, Bedford Square, 1990 (pp.24, 26)

I am now resolved to take another house … It is amazing how difficult it is to find one. I have today seen a neat small one, in good air, near to Bedford Square, and I am just going to call on the landlord.
James Boswell, letter to his wife, 5 December 1788 (I S Lustig & F A Pottle eds. Boswell: The English Experiment 1785-1789, 1986, p.260)



The outline of 11 Bedford Square from the Bedford Estate lease agreement with Dr Teigh of 1783, showing the curious widening of the plot where the rear extensions are built off the main house – a feature that is not found on other Bedford Square houses. (source: Bedford Estate Archive).



Proposal to eliminate the walls between the gardens in Gower Street, create a common garden and truncate the individual gardens and erect railings. Drawn by Charles Fitzroy Doll, 1900. (source: Bedford Estate Archive).

The staircase, with its daring cantilever steps and slender wrought iron handrail, is the most impressive feature of 11 Bedford Square. The wall-fixed handrail was added after 1968, and the carpet treads and heavy nosings detract from its significance.

11 BEDFORD SQUARE

The building leases of 1776 were for 52 houses forming the four sides of Bedford Square, but the square has 53 houses. A separate building lease for the house now known as 11 Bedford Square was made in March 1781. By this time the exteriors of the four sides of the square would have been complete. Why the afterthought? There is no documentary explanation, but it is possible that the development of Gower Street may have the stimulus.

No.11 stands at the north-east corner of Bedford Square, which is the entry point for two streets (Gower Street from the north and Montague Place from the east); at the other three corners of the square it is entered by only one street. The distance between the facades of the adjacent blocks of houses is about 19m (62 ft) on the three other corners, but increases to about 25m (82 ft) at the north-east corner. Because of this greater distance, perhaps it was felt that the somewhat smaller and lower status terraces being built in Gower Street would be too visually intrusive, detracting from the character of Bedford Square. By placing no.11 in the north-east 'gap', the end of the eastern terrace of Gower Street is masked; otherwise it would have been clearly visible from Bedford Square.

The extra house, built in 1781-83, was of the same scale and general character as the square's other houses. However, partly due its unique location, it has several points of difference from the other Bedford Square houses.

- The continuous white-painted band between the ground floor window heads and the first floor window sills was omitted.
- Unlike the other houses there was no front door in the narrow three-bay front elevation, which faced Gower Street in the case of 11 Bedford Square.
- The front door was in the long, south-facing side elevation, with a square head and a pediment, unlike the other front doors which have arched heads.
- The side elevation had a projecting angled bay, unlike the five other flank elevations on Bedford Square houses; however, none of the others is visible from the square.
- There were two rear extensions that extended beyond the width of the main part of the house, unlike the other Bedford Square houses that were constrained within straight boundary lines.

There is considerable variation between the floor plans of individual houses in Bedford Square, because the Bedford Estate did not specify the internal layout. However, the general arrangement corresponded to well-established conventions of the period. The precise way that the rooms in 11 Bedford Square would have been used when it was first built is uncertain. An indication of use is given in a schedule for 2 Bedford Square made in 1874 (Byrne, 1990, p.71):

Third Floor: Front Dressing Room, Front Bed Room, Back Bed Room, Back, Housemaid's Closet and Landing.

Second Floor: Landing and Water Closet, Dressing Room, Front Bed Room, Back Bed Room

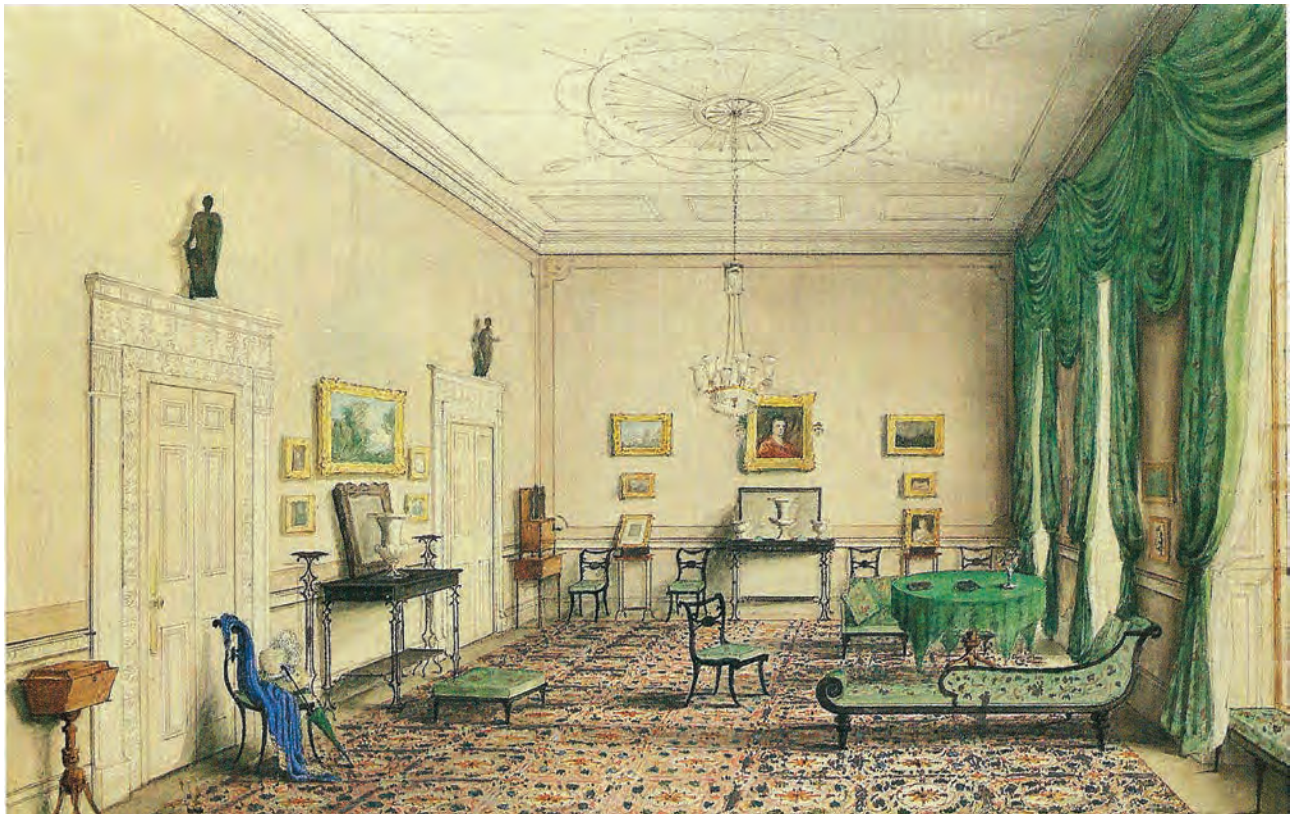
First Floor: Front and Back Drawing Rooms

Ground Floor: Dining Room, Study Hall, Store closet, Water Closet and Passage

Basement: Men Servant's Room, Butler's Pantry, Passage, Housekeeper's Room, Pump Room, Scullery, Kitchen, Larders, Washouse.

This suggests that the third floor was used for family rooms and the servants lived in the basement, whereas in other houses the third floor was used for servants. In 11 Bedford Square the fact that the main stairs continue up to the third floor, unlike some other houses of the period where the main stairs stop at the second floor, suggests that the third floor may have been used for family rooms. 11 Bedford Square also had a stable block which no doubt provided service accommodation. However, the use of the rooms in the house could easily have changed over time.

One change that is recorded is the relocation of the dining room, It was originally the ground floor west room (facing Gower Street) with a door from the basement stairs allowing the servants to bring food in a discreet way. By 1914 the ground floor east room



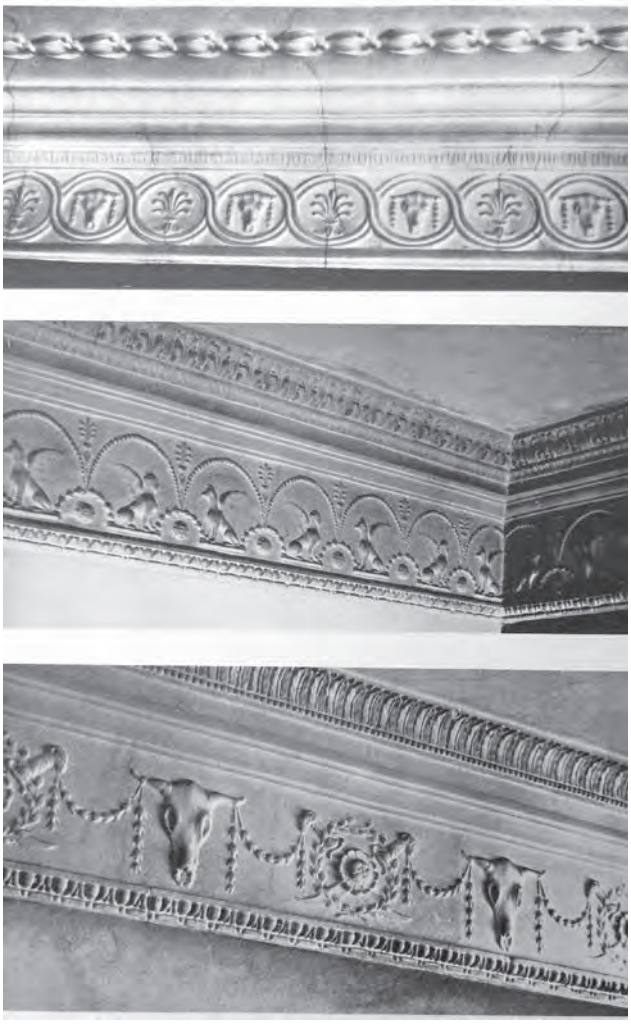
The first floor front drawing room of 25 Bedford Square in 1830, showing the slender furniture and lack of clutter that was typical of Georgian taste. (source: Byrne, 1990, plate II)

The ground floor rear drawing room of 11 Bedford Square photographed for the Survey of London (published in 1914). It was then being used as a dining room. It is furnished in Georgian taste, either a deliberate revival of the 18th century original, or a remarkable survival despite decades of Victorian opulence. (source: London Metropolitan Archive)

The first floor east room (facing the garden) photographed in 1968, after more than 40 years of use as offices and university space. The important architectural features remain intact despite the unsympathetic atmosphere. (source: London Metropolitan Archive)

TOP
The freize in the first floor west room of 11 Bedford Square (facing the garden) photographed for the Survey of London (published in 1914). The joints between the prefabricated sections of the freize can be seen. (source: London Metropolitan Archive)

BELOW
Freizes from other houses in Bedford Square illustrated in the book Small Georgian Houses and their Details (Ramsey and Harvey, 1923). There were numerous suppliers of fashionable off-the-shelf ornaments for use by speculative builders during the Georgian building boom.



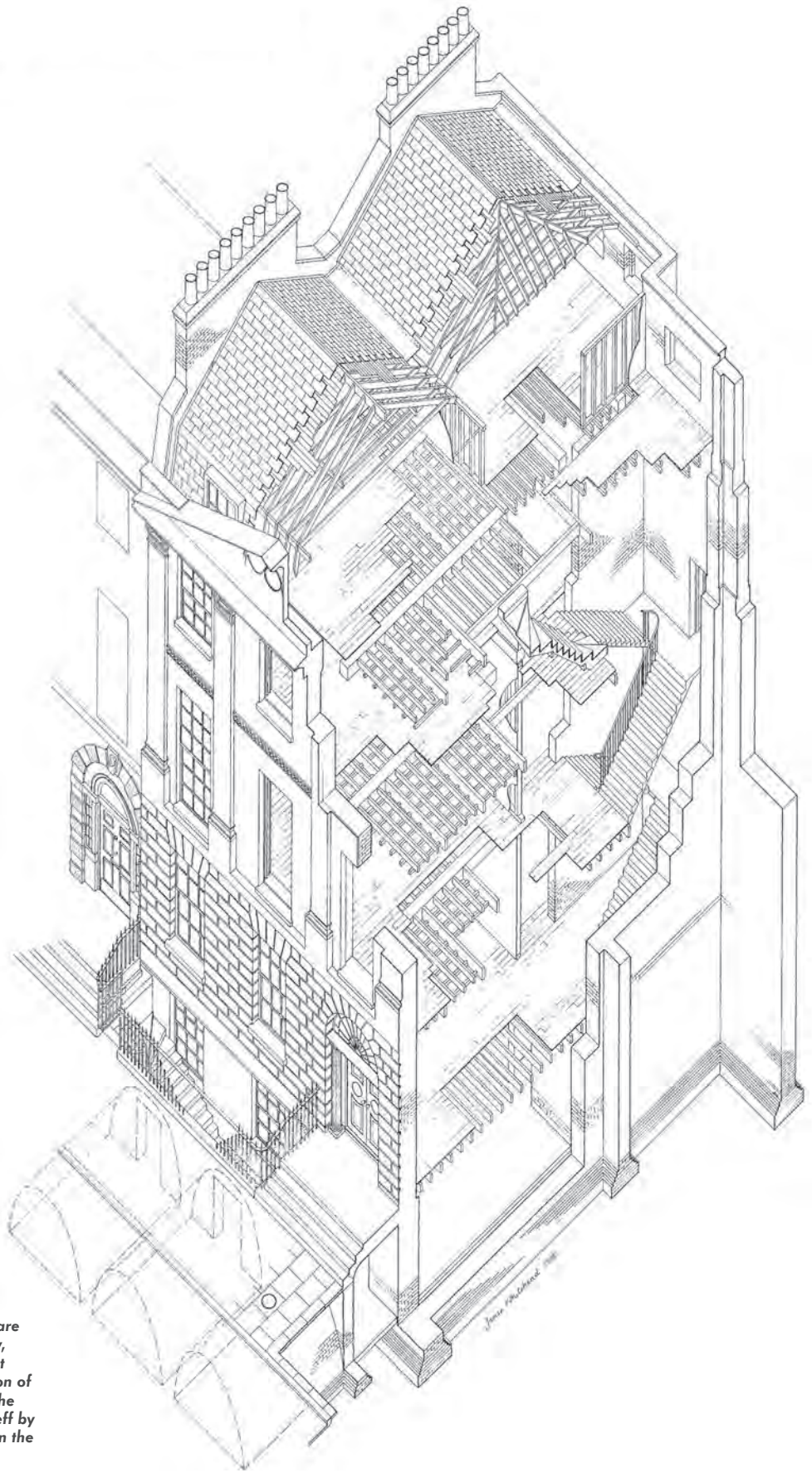
(facing the garden) was the dining room, with a pantry in the south-east rear extension and connection to the basement kitchen by a dumb waiter; a corridor cut across the south of the dining room to allow servants to reach the pantry without passing through the dining room itself.

Like practically all the houses in Bedford Square, no.11 was designed and built by anonymous craftsmen who were well-versed in the prevailing conventions for high class London houses. Decorative details, such as fireplaces, friezes, architraves and mouldings, as well as the staircase, would generally have been obtained from specialist suppliers, not purpose-designed for the house. The house is significant because it provides an excellent cross-section of high-class products available in the late Georgian period, rather than as an individual masterpiece.

COMMENTS

There is little or no genius in the design of the plain brick houses in Bedford Square. They are plagiarised from designs that were first seen about forty or fifty years before, and their main ornament – the door surrounds – was collected from a manufacturer's catalogue.
Andrew Byrne, Bedford Square, 1990 (pp.24, 26)

The English house from this period [the late eighteenth century] is in accordance with the principles of Industrialism which in England was developing already in the eighteenth century. Each building is not an individual work of art, but a refined industrial product brought to perfection through constant selection during repeated serial construction.
Steen Eiler Rasmussen, London: the unique city, 1937 (chapter 10)



The construction of 11 Bedford Square followed the conventions of the day, conforming to the 1774 Building Act 'for the further and better Regulation of Building and Party Walls; and for the more effectually preventing Mischieff by Fire.' This drawing shows a house in the main part of Bedford Square. (source: Byrne, 1990, p.58)

11 BEDFORD SQUARE BETWEEN 1783 AND 2014

11 Bedford Square was used as a private house from 1783 until 1924, with eleven recorded leaseholders. The most notable was the Hon Henry Cavendish (1731-1810), brother of the 3rd Duke of Devonshire and an eminent natural scientist. This was his town house between 1786-1810; his usual residence was near Clapham Common. A plaque recording his period of residence was fixed on the southern wall of the house by the Duke of Bedford in 1904 ; there are plaques of the same pattern on other Bedford Square houses, for example, no.22.

It is certain that many changes were made in the house over the 140 years when it was a private house, but there are minimal documentary records. Some new features are evident, notably the 19th century grates fitted into the Georgian fire surrounds.

In about 1900 the rear garden was altered. The boundaries between the gardens of 11 Bedford Square and all the neighbouring Gower Street houses as far as Keppel Street were removed to create a large communal garden fronting onto Malet Street, each house retaining a much smaller private garden about 15 ft (5 8m) deep. The stable and coach house of 11 Bedford Square, which fronted onto Malet Street, was demolished. A new wall was erected around the communal garden, mostly with railings (which have disappeared), but for 15 ft from the back of no.11 there is a solid wall on the Montague Street frontage, presumably for privacy. Elaborate railings between the private and communal gardens still survive. The reason for the garden alteration is not known but it was carried out by Charles Fitzroy Doll (1850-1929), surveyor to the Bedford Estate since 1885 (Gray, 1985, pp.164-165). In the later 19th century many people found the Georgian architecture of Bloomsbury dull and depressing; Ruskin, a leader of taste, called Gower Street the consummation of a desert of ugliness (Modern Painters, vol.III, ch.8, §12, 1856). Reflecting this view, Doll introduced into Bloomsbury features more in tune with the taste of his day. Dillon's The bookshop in on the corner of Gower Street and Torrington Place is a good example (1907). The section of garden wall adjoining 11 Bedford Square and the garden railings are small fragments of late Victorian taste.

By the beginning of the 20th century the residential character of Bedford Square was being eroded. No.11 was photographed for the 1914 1913 Survey of London volume that covered the square; perhaps it was chosen because it retained its historic character intact. It seems that the penultimate residential leaseholders, the Hodgkinsons, resisted change: Mary Hodgkinson made a complaint to the Bedford Estate office in 1901, objecting to a notice fixed to the railings of no.6a announcing 'The Physical Therapeutic Institute' (Byrne, 1990, p.46); the leaseholder of no.6a was Leonard Smithers, notorious as a publisher of erotica. The Bedford Estate archive records that the last residential leaseholder, G F Hatfield, spent £1000 on 11 Bedford Square when he took over the lease in 1913. This was a large sum when a suburban house could be built for £500. There in no information about the work carried out, but it may include, for example, features like the brass door handles that are found throughout the house, some fireplace grates, and the asphalt flat roofs, parapets and railings over the rear extensions. It is possible that some Adam-style decorative features were introduced or restored.

Bookshop in Gower Street, designed by Charles Fitzroy Doll

11 Bedford Square, photographed for the Survey of London (published in 1914). It appears to be in excellent condition. The Bedford Estate Archive records that G F Hatfield, who took over the lease in May 1913, had spent £1000 on repairing and modernising the building. (source: London Metropolitan Archive)

view from Bedford Square, 2013

The side elevation of 28 Bedford Square, which is not visible from the square itself. As on the south elevation of no.11, the elevation has a regular pattern of window-sized bays, with a fairly random arrangement of actual windows.

view from Montague Place, 2013

11 Bedford Square changed to non-residential use in 1924, when the lease was taken by Associated Coal Consumers Ltd. Various changes were made, including the removal of partitions that subdivided the second floor west room (facing Gower Street) and the third floor west room (facing the garden); the insertion of windows in previously blank panels in the south-facing external wall on the first and third floors; and the introduction of a passenger lift in 1934. No doubt there was many other changes, including changes to heating, plumbing and lighting. Many of the alterations were made by Fitzroy Doll's son C C T Doll (1880-1955).

In 1950 it seems that further alterations were carried out for office use by British Insulated Callender's Cables Ltd, but in 1951 the freehold of the house was sold by the Bedford Estate to the University of London, along with other properties in Gower Street and Torrington Place. In its sixty-three years of ownership the University has used the house in various ways and made further alterations. There are some photographs recording the state of the house in 1968 when it was empty, perhaps prior to alterations to create an Audio Visual Centre for University College – it looks bleak but with a great deal of historic fabric surviving.

Alterations since 1951 include:

- Doors created between the raised balcony and the north-east and north-west ground floor rear extension rooms
- wall-fixed handrail for the main staircase
- partition at the top landing on the main staircase
- new floor laid over the original floor in the ground floor west room (facing the garden)
- fireplace in ground floor east room (facing Gower Street) boxed in
- borrowed light to basement stair closed off.

The addition of 11 Bedford Square to the University of London estate is an instance of the growth of Bloomsbury as the intellectual centre of London. This process can be traced to the foundation of the British Museum in the 1750s, and grew strongly in

1968 photo of stairwell rooflight

the nineteenth century (Ashton, 2012). Notable events were the foundation of University College in Gower Street in 1828 and the Ladies College in Bedford Square in 1849, both offering higher education to groups excluded from the ancient universities. The process continued in the twentieth century, for example with the building of the Senate House (1932-37) just to the east of 11 Bedford Square. The area is now regarded as a 'knowledge quarter'.

In 1984 the University of London leased 11 Bedford Square to Royal Holloway, a college of the University of London. This was stimulated by the merger in 1985 of the former Royal Holloway College based at Egham, Surrey, and Bedford College based in Regent's Park, with the combined college using the Egham site. The new college wished to retain a base in central London, and 11 Bedford Square was particularly suitable as Bedford College was originally founded as the Ladies College with premises in 47 Bedford Square (now 48 due to re-numbering), and its name was taken from the square. Today 11 Bedford Square is intensively used by Royal Holloway, who are currently planning a refurbishment project.

Residential leaseholders of 11 Bedford Square	
1783-84	Dr Michael Tighe or Tye, physician
1784-86	Hon. John Cavendish
1786-1810	Hon. Henry Cavendish
1810-20	Charles Potts
1820-22	James Bowden
1822-42	George Henry Gibbs, merchant
1842-49	William Gibbs, merchant
1849-74	Henry Rosher, brick, lime and cement merchant
	The original 99-year lease ended in 1874 [?]
1874-93	Thomas Underwood, dental surgeon
1894-96	empty
1896-1913	Thomas Ayscough Hodgkinson
1913-24	George Frederick Hatfield
Average duration of occupation = 12.6 years	

Archaeology

The following is the summary from the Archaeological Desk-Based Assessment by Compass Archaeology, May 2014:

The archaeological potential of the site is considered to be low for any period prior to the later 18th century development. To briefly summarize by period:
There are a few prehistoric references in the study area, mainly to Palaeolithic artefacts derived from chance/antiquarian discovery. There is nothing close to the site, and nothing that indicates significant activity or settlement: in fact the only reference to the Bronze or Iron Ages is a postulated trackway over 300m to the south. Consequently the prehistoric potential is regarded as low to negligible.
There are also few Roman references in the study area, principally to established or projected road lines that pass several hundred metres to the south of the site. Otherwise there is no indication of local activity or settlement, and consequently the potential for Roman discoveries is also regarded as low to negligible.
There is no record of Saxon or early medieval activity in the study area. There are some references from the post-Conquest period, although mostly well to the south/southeast – in the vicinity of established routes and on the periphery of more intensive settlement. It is assumed that the site itself lay within open grazing land or similar, as in later periods. The potential for medieval finds is therefore considered to be low.

In the earlier post-medieval period the site was still well outside the developed area. During the 16th and 17th centuries several large houses were established to the east/southeast: the nearest of these was Montagu House, although map evidence shows that the gardens did not extend as far as the study site. In the mid 17th century the site area also lay fairly close to, but to the north of, the Parliamentary Civil War defences.
There are two other factors to consider. Firstly, the existing property has an extensive basement – covering most of the site, other than a small strip to the rear. Thus any deposits predating the 18th century development (& subsequent extension) will have been very largely removed. Secondly, although the proposals for refurbishment are not finalised these do not envisage any major groundworks.

Taking all these factors into account, it is not considered that the refurbishment of the property will pose any threat to potential archaeological remains, and that therefore no further mitigation should be required.

section 2 significance, issues and opportunities

This section begins with a concise statement of the significance of 11 Bedford Square, identifying the fundamental reasons why it has heritage significance.

It then goes on to consider particular issues that need to be addressed when taking the building forward and indicates the impacts they might have on its heritage significance.

Image of Bedford Square looking South by JH Shepherd. Dated 1857.

SIGNIFICANCE OF 11 BEDFORD SQUARE

Evidential significance

There is minimal evidence of pre-eighteenth century archaeology in the vicinity. and therefore 11 Bedford Square has low to negligible evidential significance.

Historical significance

As an integral part of Bedford Square, 11 Bedford Square has a very high level of historical significance.

Bedford Square is the unique surviving example in London of a complete and intact Georgian square. The squares were the primary features in the urban developments undertaken in the 17th, 18th and 19th centuries by the great London estates. These developments were the most important instances of town planning in London before the 20th century.

Bedford Square was the first element in the development of Bloomsbury by the Dukes of Bedford. Due to the quality of the development and the preservation of excellent archives by the Bedford Estate, Bloomsbury is often taken as a case study example of development by the great London estates.

The group aspect of Bedford Square has higher significance than the individual houses.

Aesthetic significance

As an excellent example of a late-Georgian London town house, 11 Bedford Square has a high level of aesthetic significance.

Like practically all of Bedford Square, no.11 was designed and built by anonymous craftsmen who were well-versed in the prevailing conventions for high class London houses, based on the Adam style. The main ground and first floor rooms are well-proportioned and spacious. The cantilever staircase is particularly fine. There are good examples of decorative details, such as fireplaces, friezes, architraves and mouldings.

Communal significance

In its current higher educational use by Royal Holloway, part of the University of London, 11 Bedford Square has communal significance.

Bloomsbury has been a centre of learning and education since the foundation of the British Museum in the 1750s and the establishment of University College and many other institutions in the nineteenth and twentieth centuries. There is continuing growth of education in Bloomsbury and it is now regarded as a 'knowledge quarter'.

11 Bedford Square was bought by the University of London in 1951 and since then has been used in various ways by generations of staff and students, providing access to the building interiors for thousands of people.

The house is now used by Royal Holloway, which incorporates Bedford College. This college was originally founded in Bedford Square in 1849.

Statutory protection

11 Bedford Square and its attached railings have been listed as being of special architectural or historic interest since 24 October 1951. It is now at Grade I.

It is located in the Bloomsbury Conservation Area, Sub Area 5: Bedford Square/Gower Street.

There are many listed buildings and features in the setting of 11 Bedford Square:

- the other Bedford Square houses and their attached railings are listed at grade I;
- the railings and gates of the central garden and the garden house are listed at Grade II;
- the Bedford Square lamp standards are listed at Grade II;
- the central garden is on the Register of Historic Parks and Gardens at Grade II*;
- the houses at the south end of Gower Street and their attached railings are listed at grade II;
- the gates, boundary walls and railings to rear garden on Malet Street and Montague Place are listed at Grade II.

Window subdivided by late partition

ISSUES AND OPPORTUNITIES

Wear and tear

The elegance of the original building has been obscured by layers of pragmatic alterations undertaken as adaptations for the various different uses of the building, particularly since it was no longer used as a house. There is an opportunity to rediscover some of the original spaces and their qualities and reinstate the architectural significance of the interiors.

Such alterations include partitions and room subdivisions many of which were introduced when the building was converted for educational use. Some of these partitions have remained even though the pattern of occupation of the building has changed over time. Modern fire-doors and screens of unsympathetic design, fire-proof door panels over original panelled doors, false ceilings and boxing-out have also been added over the years. There is an opportunity to remove these layers of insertions to open up and rediscover original volumes, fittings and details.

Clutter such as signage, sundry handrails, dados and secondary glazing detract from significance. They should also be removed and replaced with fittings of more appropriate quality.

The building has also accumulated layers of paint, applied with varying levels of care over the years, which have obscured the fine detail of joinery and plasterwork. There may be an opportunity to rediscover fine detail by carefully removing paint back to the original plaster or timber. In addition, it may be desirable to analyse and record the colours of the earlier paint layers.

The condition of the roof and roofscape, including the extension, rooflight, fire-escape and railings should be reviewed. There is an opportunity to clear away any un-needed fixtures, such as the obsolete fire-escape, which detract from the roofline and impede roof maintenance.

Alongside this there is a need for on-going repair and maintenance of fabric, and the making good of previous poor quality repairs. RHUL have an ongoing maintenance regime which has been most effective

Unsympathetic modern boxing, trunking, fire doors and partitions

Original fireplace thought to be concealed behind boxing

keeping the building dry and operational. Repairs to the exterior, such as repointing of external walls and renewal of roof coverings, should sensibly be considered in the forthcoming refurbishment to ensure long-term protection to the proposed refurbished interior. The condition of the highly significant front entrance steps should be investigated and improved, since their current poor state of repair detracts from the significance of the building. Future refurbishment programmes should address previous inappropriate remedial works, for instance to joinery and plasterwork. Future maintenance should aim to maintain the quality of finish achieved by the forthcoming refurbishment.

Repairs to historic elements

A number of elements of the original fabric will need to be sensitively repaired to reinstate their significance. The central cantilever stair is the most prominent of these. Finishes to the treads need to be reviewed and the finishes should all be kept consistent from top to bottom. The handrail needs repair work to stabilise it in sections.

In the rooms, the fireplaces are significant heritage features. Many remain and need to be carefully surveyed to establish whether any repairs are needed. Others seem to have been boxed in and careful opening up will show whether any existing fitments remain. The kitchen range in the basement might be the most prominent example. The original cornices and dados also need to be surveyed for cracking and any loose sections needing repair.

The original doors and windows survive in most cases. Internal doors have been overclad to provide fire proofing and their state needs to be reassessed. Windows will need a thorough survey to establish soundness and on-going operation. All this work will come within the remit of a careful condition survey which should be carried out before building work starts.

Considerable making good will be needed following the stripping out of existing services and the installation of new. Every care should be taken in repairing surfaces and features to match existing historic fabric, materials and surfaces.

Water damage to joinery on third floor

Carpeting on cantilever staircase

Adaptation for university use

There is a mismatch between the elegant 18th century townhouse and its current use as a teaching and student base. The aesthetic significance of the interiors has been degraded by piecemeal subdivisions over many years. A strategic approach to adaptation is required, which matches the spaces in the building with the requirements of its current use to maximise the retention or reinforcement of significance. Flexibility of use could be considered so that one space could support a variety of uses and users as teaching spaces and offices.

Level floors may well be required for teaching. If the current floor are uneven or out of level, it would be preferable to lift the floorboard and re-lay them with packings, rather than introducing raised floors that would lead to compromised details - tapered skirtings, heavily trimmed doors, raised threshold and sunken hearths – as seen in the ground floor east room where an additional floor has been laid over existing boards.

Existing use of rooms diminishes heritage features

Compatibility with current regulations

The need to achieve compliance with current regulations could conflict with conservation aspirations and have considerable impact on the re-planning of the building. This would include such issues as means of escape, disabled access both into the building and to all facilities, and toilet provision for the anticipated levels of occupation.

Fire Escape

The main staircase currently serves as the only vertical means of escape from all floors. At one stage in the building's history, the fire safety strategy assumed escape from the 3rd floor up through the rooftop boiler room, over the roof and down through the adjoining building owned by University of London. The Fire Escape gantry over the roof to No1 Gower Street still exists, but the lease no longer permits rooftop access/ escape into the adjoining building. The current fire strategy will need to be reviewed as part of any refurbishment. The main fire escape issue concerns the existing staircase and whether this single stair

Obsolete fire escape over the roof

will continue to be adequate as the only means of escape. If not, it is difficult to see how a second staircase serving all floors in a protected shaft could be accommodated internally or externally without severe impact on heritage significance and usable floor area. A fire engineered solution will be required which must address the need for safe escape whilst safeguarding the significance of the Listed Building

A modern partition divides the third floor landing from the stair hall, forming a separate compartment for the third floor. This is an example of a pragmatic alteration which reduces the generosity of the original stair volume and detracts from its aesthetic significance. The fire strategy review should establish whether the separate third floor compartment is now necessary and if the modern partition may be stripped out.

Partition on third floor stair landing

Disabled access

An issue that could also impact on the organisation and significance of the building is disabled access. Part M of the Building Regulations requires disabled access be provided both into the building and to all facilities within the building. Currently there is no level access into the building, or escape from it in the event of fire, as the ground floor is higher than pavement level with four steps leading up from pavement to the existing front door.

For a main entrance, Part M recommends that all users of the buildings should be able to enter the building through the same entrance. It would be desirable for all users to enter through the original, main entrance on the side of the building. This would retain and enhance the significance of this entrance and the building's historic and architectural relationship to Bedford Square. Further investigations should be carried out to establish whether a platform lift could be sensitively incorporated at this entrance. A solution should be sought which avoids negative impact on the Montague Place elevation and the architectural character of the building. It may be possible to install a platform lift and retractable stair such as that used for the side entrance at St Mary-le-Bow. However, issues such as fire escape for able-bodied

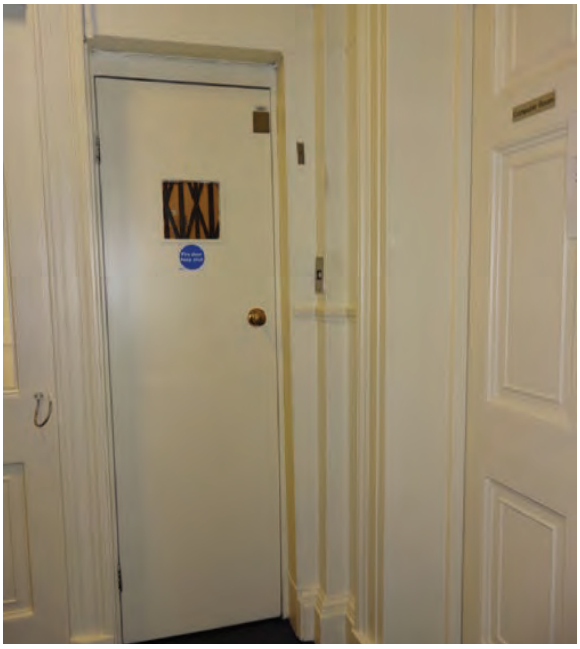
Main entrance on Montague Place

and disabled users will need to be considered, along with pavement widths and the highways boundary. If disabled access through the side entrance cannot be achieved, an alternative entrance to address the level change and incorporate disabled access may be considered. Again a solution should be sought which will avoid the 'clutter' associated with ramps or platform lifts which would obscure the form and detail of the original building and the railings.. An entrance to the front of the building risks subverting the primacy of the original main side entrance, confusing the legibility of the building and undermining its significance. A secondary access to the rear, which incorporates disabled access, may offer more scope for a solution which respects the heritage significance of the front door.

Within the building, the current lift is far too small for wheelchairs, and does not meet modern standards. The question of disabled access is therefore unresolved. At face value Part M would require a lift to all levels, which would have major impact on the building. The English Heritage guidance on *London terrace houses* 1660-1860 (published in 1996) notes that the introduction of a lift will almost always "result in significant loss of historic fabric and major disruption to historic structure and plan form". It should be noted this document predates both Part M and BS 8300:2001 which contain guidance regarding disabled access in historic buildings. Moreover, at 11 Bedford Square, some loss and disruption has already been caused by the introduction of the existing lift. The additional loss resulting from a larger lift could be weighed against the increased flexibility of the use of the upper floors given universal access. Rooms such as the desirable 1st floor bow-fronted room overlooking the garden could for them to be hired out more easily.

It may be argued that if no public facilities would be housed at upper levels, a lift needs to serve lower levels only. This would reduce the scale of alterations required. Further investigations of the disabled access issue are required to identify a strategy that balances the potentially conflicting objectives of improving disabled access and retaining heritage significance.

Example of "sesame" lift at St Mary-le-Bow, London



The existing lift installed in 1934

Renewal of services

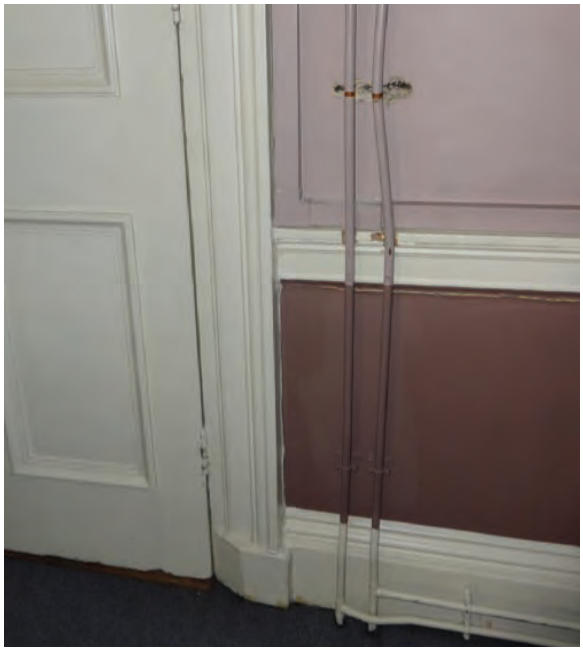
Although the majority of the existing services appear to be in reasonable condition they have clearly be added to and modified in a piecemeal fashion over a number of years. They are also visually intrusive in that a number of services (pipework, cables, trunking, etc.) run exposed over walls and ceilings. Although the existing surface-mounted services installations are intrusive and detract from significance, they are relatively easy to strip-out. A new strategy needs to be developed for distribution and installation of new discreet services provision.

Ideally the existing services would be completely stripped out and new modern services provided that match the intended use and integrated into the building fabric in a way that minimises any detraction from significance. The possible exception to this is the central boiler in the roof level plant room that is of no significance; it is of recent origin and could be considered for re-use.

There would appear to be a number of incoming electrical supplies of fairly high capacity entering the building at lower ground level. This may be a legacy from when the building was used as recording/TV studios. Any refurbishment work should take the opportunity to rationalise the electrical supply to a single 3-phase supply.

The IT systems should ideally be entirely reconfigured to suit the specific needs of the refurbished building. Where possible, wireless installations would be the least intrusive to heritage fabric. The main rack is currently housed in the vaulted room in basement which provides inadequate ventilation. Additional discreet ventilation for the rack may need to be considered if the rack is to remain in this space. However as the vaulted room has some historic and aesthetic significance, it would be desirable to allow more people to see and enjoy it. An alternative location for the IT rack might be considered, allowing the vaulted room to be used for another, more accessible, purpose.

The routing of new pipework, cabling, trunking and the location of outlets in rooms will be critical to retrieving the architectural significance of the rooms. A strategy for the integration of new building services installations will be



Visually intrusive surface-mounted services

'Oculus' above basement stair landing

required, to avoid ad hoc work. Possibilities for running services within should be sought, whilst avoiding inappropriate cutting of joists or structure. The electrical and IT installation must avoid 'peppering' the walls with outlets. Dado trunking is visually intrusive, particularly in the main rooms. For some wall outlets, it may be necessary to chase original plaster finishes to conceal cables, making good to match existing.

The current lighting detracts from significance. Lighting must meet current standards, but be designed in sympathy with the architectural surroundings. For instance, as well as providing the quantity and spread of light required for teaching spaces, fittings and layouts should respect and enhance architectural details. Opportunities to adjust the quality of light in rooms for different uses might be considered, and which could further enhance the historical setting.

Environmental issues

Although the building has large windows on three sides which might offer natural light and ventilation, it suffers from its location on Gower Street, now a heavily-trafficked through road. Secondary glazing has been fitted inside the original sash windows to reduce noise, but this has limited the ability to adequately ventilate the main rooms – there being no other means of providing fresh air. The problem is compounded as the elevation to the main road also faces due west, leading to summertime overheating particularly in the afternoon. The interconnected issues of light, noise and ventilation are critically important in teaching spaces this is clearly a conflict that needs to be resolved. Solar gain and overheating are also problems in the rooms on the east façade overlooking the garden. Generally the upper rooms suffer slightly less from noise and occupants will open windows on very hot days. The solutions should be technically efficient but also respect the significance of the building.

De-cluttering and redecorating the rooms will improve light levels, as will the repair and redecoration of the external areas into which the rooms look. The quality of artificial light within rooms will be crucial. Removal of external window bars might be considered so

Unsympathetic secondary glazing prevent opening of shutters

Motley collection of existing furniture

The verandah overlooking the gardens

long as security can be maintained. In addition, the refurbishment might consider reinstating the glazed 'oculus' in the centre of the ground floor stairwell to bring more natural light down to the basement landing.

Finishes and fittings

A number of the existing fittings, such as door furniture, appear to date from the major Edwardian refurbishment of the house carried out in about 1913. These are generally good quality fittings and are a part of the history and character of the house. They are significant and should be retained. For instance, no attempt should be made to remove them and to install Georgian ironmongery to return the house to a more 'purely Georgian' appearance.

Currently the piecemeal collection of educational furniture creates very mixed impression of the spaces and detracts from the building's historic character. The furnishing of all the rooms will be critical to a successful refurbishment. To maintain the elegance of the rooms, equipment and storage should all be considered as an integral part of the furnishing of the rooms, and specified or designed appropriately.

Carbon emissions and climate change

It is desirable to improve environmental/ energy performance within the constraints of heritage significance. Fabric improvements should be considered where these are compatible with heritage significance. For instance, effective secondary glazing which will retain and greatly improve and thermal performance of existing windows, may be incorporated into window linings to permit continued use of window shutters without obscuring significant panelling.

So far as practical, reliance on energy-consuming services for heating, lighting, or cooling elements should be minimised to simplify the long-term maintenance and running costs and to minimise CO2 emissions. Mechanical ventilation and cooling might be needed in a number of rooms in order to provide an acceptable teaching environment. This opportunity for the renewal of building services systems should be used to integrate latest low energy technologies and control systems that are designed to perform efficiently. For example, the potential of effective low energy lighting to reinforce the significance of the building should be exploited.

An important aspect of global warming is a probable increase in frequency and severity of extreme weather events, such as intense rainfall, flooding, damaging winds, extreme heat and cold, and subsidence in dry weather. 11 Bedford Square, as basically a robust building, is not highly vulnerable to these forces. At least, the parapet gutters should be reviewed to ensure that their capacity and rate of discharge is adequate in the context of more extreme weather conditions.

Use of external areas including gardens

These small external areas relating to 11 Bedford Square are a useful resource for the occupants and are currently under-exploited.

The tight rear garden is separated from Malet Street gardens by tall Victorian cast iron railings and gate. The garden is within the current RHUL lease boundary but is somewhat neglected and overgrown and requires more maintenance than currently provided. The larger public gardens on Malet Street provide a pleasant tree-lined outdoor space and direct access from the rear of 11 Bedford Square should be continued.

The vaults beneath the pavement potentially offer additional storage or plant space. There may be a heritage benefit in converting these spaces for storage if this would open up other more significant spaces within the house. The open basement area between house and vaults is a significant aspect of the external appearance of the house, and it should remain open. Proposals to extensively cover or enclose this area would impact negatively on the character of the building. Any proposals within the vaults or area should not conflict with the Grade l listed railings of the original house, not the typical small access stairs.

The first floor roof over the verandah offers an opportunity for making an outside terrace leading off from the elegant bow-fronted 1st floor room and overlooking the gardens. The existing railings will not satisfy current height and loading requirements. Any use of the terrace would require an additional railing carefully designed to complement the character of the house.