
Built Heritage Assessment

Hotel Russell
1-8 Russell Square
London
WC1B 5BE

December 2014

Author:	CONTENTS	Pages
Daryl Page BA (Hons), MSc	1.0 Introduction	3
	2.0 Legislative and Planning Policy Framework	
	2.1 Legislation, National Planning Policy and Guidance	4
	2.2 National and Strategic Planning Policy and Guidance	5
	2.3 Local Planning Policy and Guidance	6
Approved by:	3.0 Architectural and Historic Appraisal	
Laurie Handcock MA (Cantab), MSc, IHBC	3.1 Historical Development: Russell Square	7
	3.2 Historical Development: Hotel Russell	8
	3.3 Historical Development: Charles Fitzroy Doll	9
	3.4 Historical Development: Late Victorian and Edwardian Grand Hotels	10
	3.5 Historic Map Appraisal	11
Report Status:	4.0 Site Assessment	
FINAL	4.1 Assessment of Significance: Ground Floor	12
	4.2 Assessment of Significance: Basement Floor	13
	4.3 Assessment of Significance: First Floor	15
	4.4 Assessment of Significance: Upper Floors	16
Issue Date:	5.0 Conclusion	20
December 2014	Appendices	21
CgMs Ref:	Appendix A: Statutory List Description	
DP/HB/17945		

1.0 INTRODUCTION

HOTEL RUSSELL, RUSSELL SQUARE, LONDON, WC1B 5BE

This Built Heritage Assessment has been prepared by CgMs to provide a detailed appraisal of significance to accompany relevant applications for the refurbishment of Hotel Russell, Russell Square.

The Hotel is prominently located on the north east corner of Russell Square Gardens, which is under the jurisdiction of Camden Council (Figures 1-3).

Designed by architect, Charles Fitzroy Doll, and completed in 1898, the Hotel's façades and principal interiors display an extravagant use of high-quality materials that evidently emphasise its opulence and grandeur as an important hotel from the Late Victorian period. As such, the Hotel is considered to be Doll's finest surviving building as his other hotel that existed adjacent has since been demolished and replaced.

As a Grade II* listed building, the Hotel is a designated heritage asset under the National Planning Policy Framework (NPPF). It should also be noted that the Hotel lies within the designated heritage asset of the Bloomsbury Conservation Area. Consequently, there is a requirement under the NPPF for the applicant to explain the significance of the particular designated heritage assets identified and demonstrate any potential impacts that a proposal will have upon that significance. This significance is formed from the aesthetic, communal, evidential and historic interest which the heritage asset possesses.

In preparing this document reference has been made to the relevant legislative framework and planning policy and guidance at national, strategic and local levels, with particular regard referred to development affecting designated heritage assets. Furthermore, an appraisal has been carried out on the Hotel's significance and its setting within the Conservation Area, to assess the potential impacts of any proposals.

The focus of this Built Heritage Assessment has identified areas within the Hotel considered to be of special interest that contributes to the designated heritage asset's significance. Therefore, a room-by-room assessment of each floor has been conducted to outline the significance of existing internal fabric. The significance of each room has been graded accordingly to ascertain where certain areas of the premises can potentially be developed. Also, findings on a detailed historical research and map progression studies, as well as undertaking recurring on-site visits from accessible locations within and around the Hotel, have been used to inform the professional judgements made within this report.



Figure 1: Aerial map of the study site at 1-8 Russell Square, London.



Figure 3: Aerial view of Russell Square where Hotel Russell is in a prominent location at the north east corner and facing onto Russell Square Gardens.

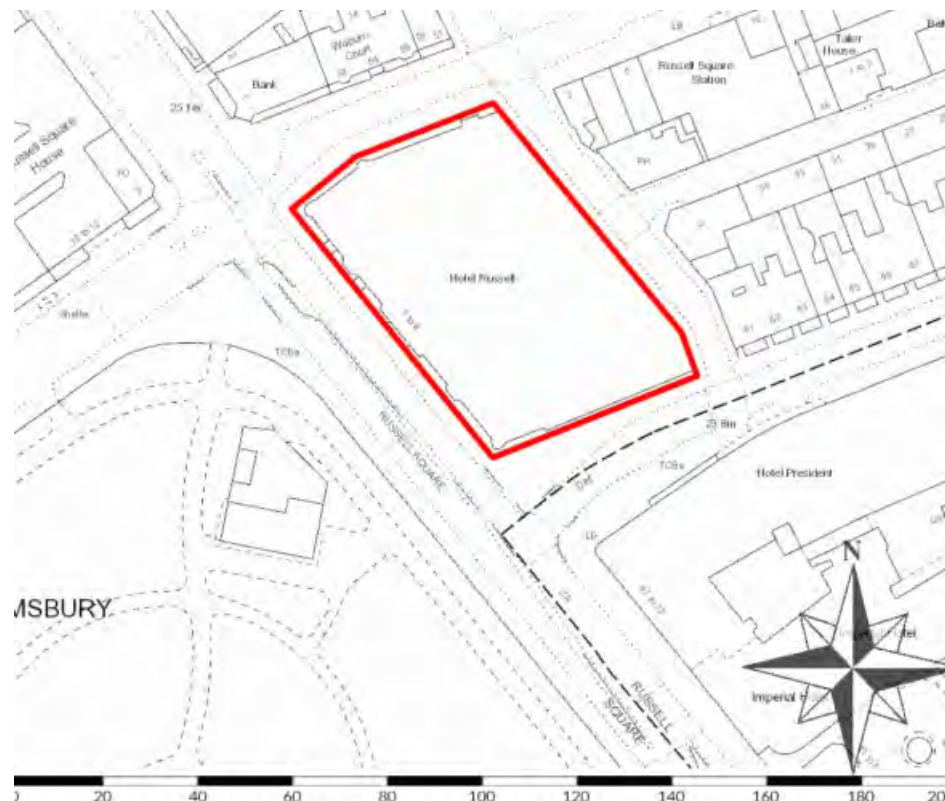


Figure 2: 1:2500 OS Map of Hotel Russell with site boundaries indicated in red.



Figure 4: Designed by Charles Fitzroy Doll and completed in 1898, the Hotel's front façade evidently demonstrates its Late Victorian opulence and grandeur.

2.0 LEGISLATIVE AND PLANNING POLICY FRAMEWORK

2.1 LEGISLATION AND NATIONAL PLANNING POLICY

The current policy system identifies, through the National Planning Policy Framework (NPPF), that applications should consider the potential impact of development on Heritage Assets. This term includes both designated heritage assets, which possess a statutory designation (for example listed buildings, conservation areas, and registered parks and gardens), as well as undesignated heritage assets.

Legislation

Where any development may affect designated or undesignated heritage assets, there is a legislative framework to ensure proposed works are developed and considered with due regard for their impact on the historic environment. This extends from primary legislation under the Planning (Listed Buildings and Conservation Areas) Act 1990. The relevant legislation in this case extends from Section 16 of the 1990 Act which states that in considering applications for listed building consent, the local planning authority shall have special regard to the desirability of preserving the Listed Building or its setting or any features of special architectural or historic interest which it possesses.

Section 66 further states that special regard must be given by the authority in the exercise of planning functions to the desirability of preserving or enhancing Listed Buildings and their setting. A particularly appropriate example of upholding a S66 is in the case of West Coast Energy's proposal for five wind turbines to be installed within the setting of the Grade I listed Barnwell Manor, Northamptonshire. The National Trust advocated that the proposals would have an adverse impact upon the heritage asset's setting and, reinforced by local opposition, the proposal was rejected by East Northamptonshire District Council in 2010. The developers won an appeal for four turbines, however, this was overturned at the High Court who said the decision was legally flawed. A subsequent Appeal to overturn the High Court ruling in was also dismissed in February 2014.

Furthermore, Section 72 of the 1990 Act states that in exercising all planning functions, local planning authorities must have special regard to the desirability of preserving or enhancing Conservation Areas and their setting.

National Planning Policy

National Planning Policy Framework (NPPF) published March 2012

The National Planning Policy Framework (NPPF), published on 27 March 2012, is the principal document which sets out the Government's planning policies for England and how these are expected to be applied. It has purposefully been created to provide a framework within which local people and Local Planning Authorities (LPAs) can produce their own distinctive Local and Neighbourhood Plans which reflect the needs and priorities of their communities. The NPPF should therefore be approached as a piece of guidance in drawing up these plans.

When determining Planning Applications the NPPF directs LPAs to apply the presumption in favour of sustainable development; the 'golden thread' which is expected to run through their plan-making and decision-making. It must be noted however that this is expected to apply except where this conflicts with other policies contained within the NPPF, including those relating to the protection of designated heritage assets. (Paragraph 14)

Section 7, 'Requiring Good Design' reinforces the importance of good design in achieving sustainable development, by ensuring the creation of inclusive and high quality places. This section of the NPPF affirms, in paragraph 58, the need for new design to function well and add to the quality of the area in which it is built; establish a strong sense of place; and respond to local character and history, reflecting the built identity of the surrounding area.

Section 12, 'Conserving and Enhancing the Historic Environment', Paragraphs 126-141, relate to developments that have an affect upon the historic environment. These policies provide the framework to which local authorities need to refer when setting out a strategy for the conservation and enjoyment of the historic environment in their Local Plans.

The NPPF advises local authorities to take into account the following points when drawing up strategies for the conservation and enjoyment of the historic environment:

- The desirability of sustaining and enhancing the significance of heritage assets and preserving them in a viable use consistent with their conservation;
- The wider social, cultural, economic and environmental benefits that the conservation of the historic environment can bring;
- The desirability of new development in making a positive contribution to local character and distinctiveness;

- Opportunities to draw on the contribution made by the historic environment to the character of a place.

These considerations should be taken into account when determining planning applications, and in addition, the positive contribution that conservation of heritage assets can make to sustainable communities, including their economic vitality, should be considered.

The guidance contained within Section 12, 'Conserving and enhancing the historic environment', Paragraphs 126-141, relate to the historic environment, and developments which may have an effect upon it. These policies provide the framework to which local authorities need to refer when setting out a strategy for the conservation and enjoyment of the historic environment in their Local Plans.

In order to determine applications for development, Paragraph 128 states that LPAs should require applicants to describe the significance of the heritage assets affected and the contribution made by their setting. The level of detail provided should be proportionate to the significance of the asset and sufficient to understand the impact of the proposal on this significance. According to Paragraph 129, LPAs should also identify and assess the significance of an heritage asset that may be affected by a proposal and should take this assessment into account when considering any impact upon the heritage asset.

Paragraphs 132 to 136 consider the impact of a proposed development upon the significance of a heritage asset: Paragraph 132 emphasises the need for proportionality in decision making, and identifies that when a new development is proposed, the weight given to the conservation of a heritage asset should be proportionate to its importance, with greater weight given to those assets of higher importance. Paragraph 134 states that where less than substantial harm is proposed to a designated heritage asset, the harm should be weighed against the public benefits of the proposal, which include securing the asset's viable optimum use.

With regard to Conservation Areas, it is acknowledged in Paragraph 138 of the NPPF that not all aspects of a Conservation Area will necessarily contribute to its significance. This allows some flexibility for sustainable development to take place in or near Conservation Areas, without causing harm to the overall heritage significance of the heritage asset.

2.2 NATIONAL AND STRATEGIC PLANNING POLICY AND GUIDANCE

National Guidance

National Planning Practice Guidance (NPPG) (Department for Communities and Local Government, March 2014)

Guidance has recently been adopted in order to support the NPPF. It reiterates that conservation of heritage assets in a manner appropriate to their significance is a core planning principle. It states that conservation is an active process of maintenance and managing change that requires a flexible and thoughtful approach, and further that neglect and decay of heritage assets is best addressed through ensuring that they remain in active use that is consistent with their conservation. Where complete or partial loss of a heritage asset is justified, the aim should then be to capture and record the evidence of the heritage asset's significance, and make the interpretation publically available. If works to a heritage asset include the complete or partial loss of a key element to the heritage asset, these must be identified prior to any harm likely to be caused.

Key elements of the guidance relate to assessing harm. An important consideration should be whether the proposed works adversely affect a key element of the heritage asset's special architectural or historic merit. It is the degree of harm rather than the scale of development that is to be assessed. Substantial harm is stated to be a high test, so it may not arise in many cases. Whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the NPPF.

Harm may arise from works to the heritage asset or from development within its setting. *Setting* is stated to include the surroundings in which a heritage asset is experienced, and may be more extensive than its curtilage. A thorough assessment of the impact on setting needs to take into account, and be proportionate to, the significance of the heritage asset and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

PPS 5: Historic Environment Planning Practice Guide (DCLG, DCMS, English Heritage, 2010)

Guidance is currently being drafted in order to support the NPPF, published in March 2012. In the interim period, *PPS 5: Historic Environment Planning Practice Guide*, issued by the Department of Communities and Local Government in collaboration with English Heritage and Department of Culture Media and Sport, remains valid, and provides important guidelines on the interpretation of policy and the management of the historic environment.

The guidance states that further to analysing the heritage significance of any heritage assets affected by proposals, any potential impact may be assessed as having beneficial effects, harmful effects or neutral effects.

The guidance further states that a proper assessment of the impact on setting will take into account, and be proportionate to, the significance of the asset and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

Until the Good Practice Advice document is published by English Heritage (in conjunction with the Historic Environment Forum) sometime in the second half of 2014, the PPS5 Practice Guide will remain valid.

Conservation Principles, Policies and Guidance (English Heritage, 2008)

Conservation Principles outlines English Heritage's approach to the sustainable management of the historic environment. While primarily intended to ensure consistency in English Heritage's own advice and guidance through the planning process, the document is commended to local authorities to ensure that all decisions about change affecting the historic environment are informed and sustainable.

This document was published in line with the philosophy of PPS5, yet remains relevant with that of the current policy regime in the emphasis placed upon the importance of understanding significance as a means to properly assess the effects of change to heritage assets. The guidance describes a range of heritage values which enable the significance of assets to be established systematically, with the four main 'heritage values' being: evidential, historical, aesthetic and communal. The Principles emphasise that 'considered change offers the potential to enhance and add value to places...it is the means by which each generation aspires to enrich the historic environment' (Paragraph 25).

Strategic Policy

The London Plan (Greater London Authority, July 2011)

On 22 July 2011 the Mayor of London published this version of the London Plan which replaced the amended version of 2004. This is the strategic Development Plan for London, and Policy 7.8 (Heritage Assets and Archaeology) seeks to record, maintain and protect the city's heritage assets in order to utilise their potential within the community.

Policy 7.8 further provides the relevant policy with regard development in historic environments. It requires that developments which have an affect upon heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.

Policy 7.4 (Local Character) requires new developments to have regard to the local architectural character in terms of form, massing, function and orientation. This is supported by Policy 7.8 in its requiring local authorities in their LDF policies, to seek to maintain and enhance the contribution of built, landscaped and buried heritage to London's environmental quality, cultural identity and economy, as part of managing London's ability to accommodate change and regeneration.

Policy 7.9 (Heritage Led Regeneration) advises that regeneration schemes should 'identify and make use of heritage assets and reinforce the qualities that make them significant'. It is recognised that heritage assets should be put to a use suitable for their conservation and role within sustainable communities and that successful schemes can help stimulate environmental, economic and community regeneration.

The London Plan therefore encourages the enhancement of the historic environment and looks favourably upon developments which seek to maintain the setting of heritage assets.

2.3 LOCAL PLANNING POLICY AND GUIDANCE

Local Policy

Camden Core Strategy 2010-2025, adopted 2010

The Local Development Framework (LDF) is a group of documents setting out planning strategy and policies in the London Borough of Camden. The principle LDF document is the Core Strategy, which sets out key elements of the Council's planning vision and strategy for the borough and contains strategic policies. The following Core Strategy policies relate to development concerning the historic environment in the borough:

Policy CS14 *Promoting high quality places and conserving our heritage* seeks to ensure that places and buildings are attractive, safe and accessible by: requiring development of the highest standard of design that respects local context and character; preserving and enhancing Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens; promoting high quality landscaping and works to streets and public spaces; seeking the highest standards of access in all buildings and places and requiring schemes to be designed to be inclusive and accessible; protecting important local views.

Camden Development Policies 2010-2025, adopted November 2010

As part of Camden Council's LDF, Development Policies 2010-2025 set out detailed planning criteria that are used to determine applications for planning permission in the borough. Policies pertinent to the historic environment include the following and are to be read in conjunction with the Core Strategy document:

DP24 *Securing high quality design* states that the Council require all developments, including alterations and extensions to existing buildings, to be of the highest standard of design and will expect proposals to consider: the local character, setting, context and the form and scale of neighbouring buildings; the quality of materials to be used; the provision of visually interesting frontages at street level; the appropriate location for building services; the provision of appropriate hard and soft landscaping including boundary treatments; the provision of appropriate amenity space; and accessibility.

DP25 *Conserving Camden's heritage* emphasises that where development is proposed within a conservation area the Council will: take account of conservation area statements, appraisals and management plans when assessing applications; only permit development that preserves and enhances the character and appearance of the area; prevent the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area where this harms the character or appearance of the conservation area, unless exceptional circumstances are shown that outweigh the case for retention; not permit development outside of a conservation area that causes harm to the character and appearance of the conservation area it is in; and preserve trees and garden spaces which contribute to the character of a conservation area and which provide a setting for Camden's architectural heritage.

With regard to the setting of Listed buildings this policy states that the Council will not permit development that it considers would cause harm to the setting of Listed buildings. Additionally, the Council will seek to protect other designated or undesignated heritage assets including: Parks and Gardens of Special Historic Interest and London Squares.

Planning Guidance

CPG 1 Design, adopted April 2011, amended September 2013

To support the policies of Camden's LDF, Camden Planning Guidance (CPG) forms a Supplementary Planning Document (SPD), an additional "material consideration" in planning decisions, which is consistent with the adopted Core Strategy and the Development Policies. Following statutory consultation the Camden Planning Guidance documents (CPG1 to CPG8) replace Camden Planning Guidance 2006.

The Council formally adopted CPG1 *Design* on 6 April 2011, which was subsequently updated on 4 September 2013 following statutory consultation to include Section 12 on artworks, statues and memorials. This guidance applies to all applications which may affect any element of the historic environment and therefore may require planning permission, or conservation area or listed building consent.

With regard to proposed development within, or affecting the setting of, conservation areas in the Borough, Council will only grant permission that preserves and enhances the character and appearance of the area. When determining an application, guidance on such matters are set out in the

Core Strategy policy CS14 and Development Policy DP24, as well as that in conservation area statements, appraisals and management plans. Totally or substantially demolishing a building or structure in a conservation area is deemed a criminal offence without first getting consent from the Council. Also, demolition would not normally be allowed without substantial justification, in accordance with criteria set out in the NPPF.

Bloomsbury Conservation Area Appraisal and Management Strategy, adopted April 2011

This appraisal has been prepared by Camden Council and adopted on 18 April 2011 to define the special interest of the Bloomsbury Conservation Area and ensure that its key attributes are understood and can be protected, with suitable measures put in place for appropriate enhancement.

The initial designation of Bloomsbury as a conservation area occurred in 1968 and sought to exclusively protect buildings dating to the Georgian and earlier eras from development. Subsequently there have been numerous extensions to its boundaries that have predominately reflected a growing appreciation of Bloomsbury's Victorian and Edwardian architecture, in addition to high quality twentieth century architecture.

Bloomsbury Conservation Area covers an area of approximately 160ha, extending from Euston Road in the north to High Holborn and Lincoln's Inn Fields in the south and from Tottenham Court Road in the west to King's Cross Road in the east.

3.0 ARCHITECTURAL AND HISTORIC APPRAISAL

3.1 HISTORIC DEVELOPMENT: RUSSELL SQUARE

Origins of Russell Square

During the first half of the seventeenth century, Covent Garden, comprising a public square with a church and surrounding arcaded residential terraces, had been designed by the influential architect Inigo Jones (1573-1652) at the behest of the Duke of Bedford. Such an architectural innovation would consequently have a profound influence in the development of London by wealthy Landowners, who saw the potential for new fashionable suburbs formalised into grid patterns, which evidently contrasted with the City's medieval streets.

Much of Bloomsbury at this time consisted of agricultural fields and woodland and was owned by the Russell family who had the titles of the Dukes and Earls of Bedford. Where Russell Square lies today formerly comprised Southampton Fields, that later became known as Long Fields. In the vicinity of Long Fields was the Russell family's mansion, Bedford House, located to the south. Nursery grounds existed to the north and to the north-west were the grounds of the Toxophilite Society. A mansion for Lord Baltimore existed to the south-east, although upon Lord Baltimore's death, the Duke of Bolton acquired the building and accordingly renamed the mansion under his own title.

It was not until the beginning of the nineteenth century when the 5th Duke of Bedford, Francis Russell (1765-1802), commenced development of central Bloomsbury following the demolition of Bedford House. The Duke commissioned James Burton (1761-1837) to develop the land into a residential area with Russell Square designed as the focal point. Humphry Repton (1752-1818) had been commissioned to landscape the Square, and whose work the Duke had previously appointed at his Woburn Estate.

Interestingly, the Square's development required the integration of Bolton House, located at its south east corner, although due to its position, this was done somewhat incongruously.

The residences of Russell and Bedford Squares were aimed at upper middle-class families and predominately owned by members of the legal profession due to the close proximity of Lincoln's Inn.

Under instruction from the 11th Duke of Bedford, improvements works to the Square began in 1894 and resulted in many of the buildings to be demolished, with the land lying vacant for a number

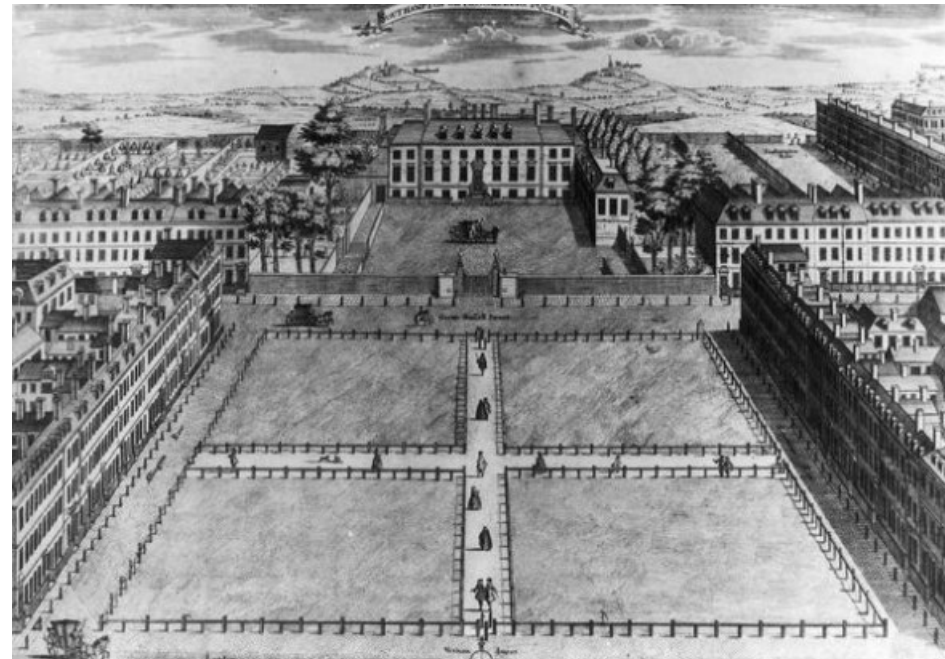


Figure 5: Image of Bloomsbury Square with Bedford House in the background c.1725. This mansion was subsequently demolished at the beginning of the nineteenth century to make way for Russell Square.



Figure 6: Photograph of nos. 1-8 Russell Square (east side) that were demolished for the construction of the Hotel Russell.

of years while it was decided what to build. Ultimately, Burton's north and south sides were altered and adapted into private hotels and solicitors' offices. Decorative terracotta work was applied to their façades. Conversely, on the east the row of houses consisting of nos. 1-8 were demolished and subsequently replaced by the Russell and Imperial Hotels, designed by Sir Charles Fitzroy Doll, in 1898 (See Section 3.2). In addition, nos. 38-43 on the west side were sold to the trustees of the British Museum.

In 1901 a Cabmen's Shelter presented by Sir Squire Bancroft was added to the north west perimeter of the Square. This was to be restored in 1987 by the Heritage of London Trust.

The 1930s saw the biggest change to occur in Bloomsbury, with the conversion of its private residences into the University of London's campus, the most noticeable change was the construction of Senate House.

1931 London Squares Preservation Act was passed. This included the protection of Russell and Bloomsbury Squares and a number of other Bloomsbury squares.

After sustaining partial bomb damage during the Second World War, an updated scheme for the Square was put in place by S A G Cook, the London Borough of Holborn's architect, in 1959-60. This new scheme included three circular fountains to provide a central focus to the Square. It was not until 2002 when the Square was re-landscaped based on the original early-nineteenth century layout by Humphry Repton. Also, the café at the centre of the Square was redeveloped and a new ornamental fountain installed. Although it is managed by the London Borough of Camden, the freehold of the square remains with the Bedford Estate.

Today, only the original houses on the west and south sides appear to have undergone the least alterations to their fabric. Nonetheless, their historical residential use has changed and are now predominately owned by the University of London. Interestingly, at the Square's north west corner is a blue plaque that commemorates T. S. Eliot, who worked in the this corner building for many years when he was poetry editor of Faber & Faber.

3.2 HISTORIC DEVELOPMENT: HOTEL RUSSELL

With the decline in demand for residential properties, and the advent of the railways, hotel and office redevelopments began to appear around the turn of the twentieth century. After the demolition of the houses of nos. 1-8, located on the east side of the Square in 1898, the 11th Duke of Bedford signed a lease agreement with Frederick Hotels Ltd and personally approved plans by the architect, Charles Fitzroy Doll, and made the decision to clad the building in distinctive thé-au-lait ("tea with milk") terracotta. Doll's overall design was heavily influenced by the early-sixteenth century Renaissance Chateau Royal de Madrid, located outside of Paris. Upon its completion, the Hotel was soon considered to underline the opulence and grandeur of Late Victorian society.

A contemporary account of the building published in the journal 'Architectural Review' illustrates the impact of Doll's European influences, with the intricacies of the turreted and complex roofline considered to be "flimsy" and inappropriate to the large scale of the overall structure. The efficiency in the design of the ground plan however garnered much respect. Particular reference to the colourful decorated scheme provided a key focus, with the use of heraldic panels again underlining the continental aesthetic to the whole. A central two storey arcaded hall is decorated with bright glazed brickwork and marble. An engine room was situated in the basement, powering the lifts, regulating water pressure and providing a boiler room for the whole building.

Interestingly, the Hotel's interior design were replicated by Doll with his work on the RMS Titanic's first class lounge and dining room. Similarly the use of terracotta was to go on to have significant influence within the surrounding built environment. Following the expiration of many of the leases on the adjacent buildings, several of these structures were refaced and introduced terracotta elements into their facades, resulting in a degree of aesthetic unification in views across the square as a whole. A sister hotel by the same architect, the Imperial Hotel, was also built on Russell Square but was subsequently demolished. During the Second World War, the Hotel sustained relatively minor damage although was not able to escape incendiary bombing on 23 April 1941. Since then, several refurbishments have been carried out to its historic fabric; most noticeable in the 1970s when £1million was invested in refurbishing the building, and most recently in 2005. Such refurbishments have safeguarded its survival into the twenty-first century and remains a prominent architectural feature within Russell Square.



Figure 7: Historic photograph of Hotel Russell seen from Russell Square Gardens.



Hotel Russell, Russell Square.

Figure 8: Postcard of Hotel Russell.

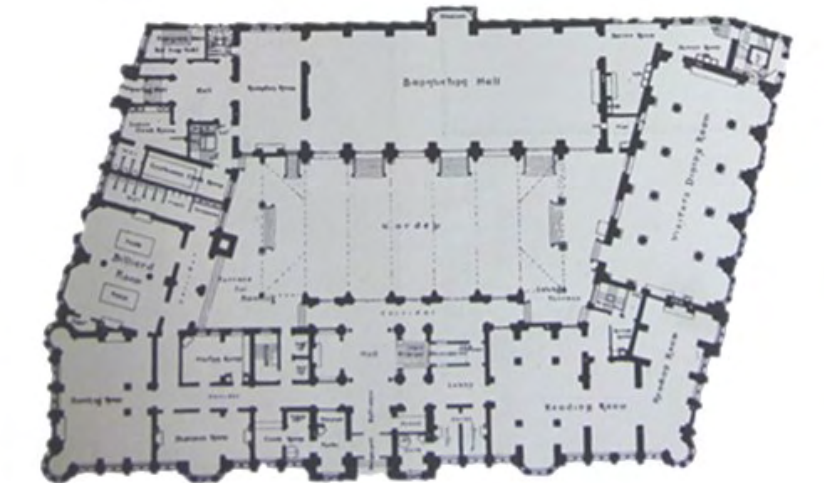


Figure 9: The original ground and first floor plans of Hotel Russell.

3.3 HISTORIC DEVELOPMENT: CHARLES FITZROY DOLL

Life of the architect

Charles Fitzroy Doll, who designed Hotel Russell, was an English architect who specialised in designing grand hotels during the Victorian and Edwardian eras. Although educated in Germany, Doll's architectural training began under Sir Matthew Digby Wyatt, and was involved in designing the India Office, London (1866-68). A letter of recommendation proposing Doll as a fellow of the Royal Institute of British Architects (RIBA), states his proficiency and expertise in the language of "ancient German architecture".

On 26 August 1879 Doll married Emily Francis Tyler and had five children together. In 1885, Doll was appointed by the Duke of Bedford as Surveyor to the Bedford Estates in Bloomsbury and Covent Garden. The first project given to Doll was the design of Hotel Russell. As part of the works, Doll engaged the sculptor Henry Charles Fehr to model four life-size statues of British Queens, which were then placed into individual corbelled niches above the main entrance. It is claimed that the principal interiors of the Hotel were almost identical to the finishes subsequently utilised by Doll for his dining room designs on the RMS Titanic.

Another prestigious project of Doll's was the Imperial Hotel, located on the site adjacent to Hotel Russell. This building was described by Pevsner as a 'vicious mixture of Art Nouveau Gothic and Art Nouveau Tudor' (Figure 10). Such an impressive and unique building was demolished in the late 1960s and rebuilt in a contemporary style (Figure 11).

Other buildings Doll designed include a terrace row of shops with apartments above at 42-56 Torrington Place, which was completed in 1907-08, and statutorily listed at Grade II on 28 March 1969. The terraces were built in an elaborate Franco-Flemish Gothic style (Figure 12).

Aside from his architectural duties, Doll was a member of Holborn Borough Council and served as Mayor of Holborn in 1904-1905 and 1912-1913. In his later years, Doll moved to Hadham Towers, a residential retreat in Much Hadham, Hertfordshire that he designed himself (Figure 13).

Doll died in 1929, aged 79. His son, Christian Charles Tyler Doll (1880-1955), would inherit his father's architectural practice and was involved in reconstruction works of the Palace of King Minos at Knossos, Crete.

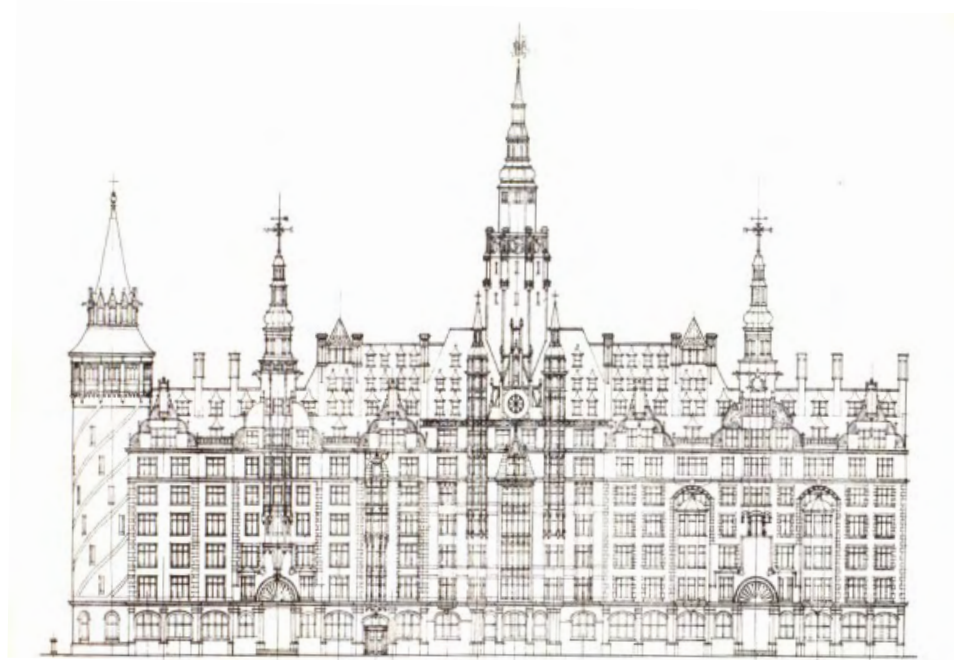


Figure 10: Main elevation of the Imperial Hotel.

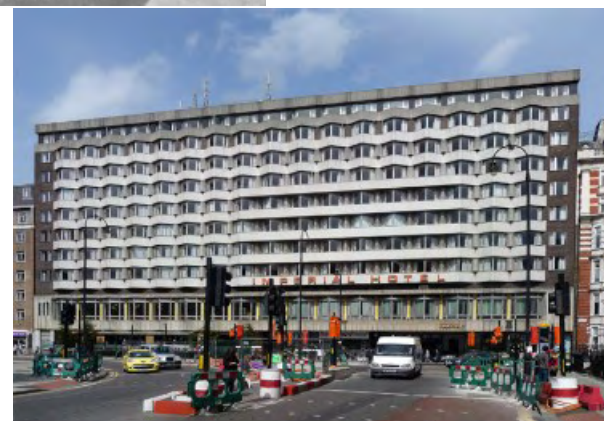


Figure 11: Postcard of Doll's Imperial Hotel (top left), which was built after and adjacent to Hotel Russell, was subsequently demolished in the 1960s (bottom right).



Figure 12: 42-56 Torrington Place, completed 1907-08.



Figure 13: Photograph of Hadham Towers in Much Hadham, Hertfordshire. The residence was designed by Doll and where he ultimately retired to.

3.4 HISTORIC DEVELOPMENT: LATE VICTORIAN AND EDWARDIAN GRAND HOTELS

Origins of the hotel in London

Prior to the establishment of railway services in the early nineteenth century, the numbers of short-term visits and business trips were uncommon. When required, affluent landowners, who spent most of their time at their country residence, would often rent available accommodation when staying in London. Such accommodation included Gentlemen's clubs, lodging houses and coaching inns. Lodging houses were private dwellings with rooms to let whereas coaching inns served those who had travelled by stage coach; the main means of long-distance passenger transport at that time.

Proliferation of grand hotel development

A crucial phase in the development and commercialisation of the hotel in London emerged with the establishment of the railways, which provided a faster and more convenient method of transportation to an expanding urban population. To accommodate the influx of short-term visitors, a series of "railway hotels" were constructed by the major railway companies at their termini. As the wealthiest businesses in the country at the time, these grand hotels were seen as status symbols to showcase the railway companies prosperity.

With exception of the railway hotels and spa town hotels, the grandest of purpose-built hotels in London included its first; The Langham Hotel, which opened in 1865 and captivated Victorian high society (Figure 14). Perhaps the capital's most famous grand hotel, however, is the Savoy Hotel, which opened in 1889 and was the first of its kind to have en-suite bathrooms to every room. Subsequent modernisation of 'The Savoy', however has ensured that much of its original Victorian character has been removed.

The advent of tourism in the Victorian period instigated grand hotels to be developed in spa towns, where wealthy holidaymakers sought to bathe in the claimed health benefits of the water. Accordingly, one of these purpose-built hotels the Grand Hotel in the spa town of Scarborough, completed in 1867. This grandiose hotel was by Hull architect Cuthbert Brodrick, with the theme of 'time' orchestrating its overall design: four towers to represent the seasons, while a calendar year was represented by its twelve floors for the months, fifty-two chimneys for the weeks and, when originally constructed, 365 bedrooms for each day (Figure 15).



Figure 14: Depiction of the Langham Hotel upon completion in 1865.



Figure 15: Early photograph of the Grand Hotel, Scarborough.

Edwardian Enterprises

In Edwardian London, much of the construction in the first years of the twentieth century saw the establishment of several grand hotels. Typically, these hotels had a large footprint and consisted of the latest steel-framed and concrete construction methods brought in from the United States, specifically designed to a commercial nature, such as Hotel Russell. Prior to the invention of lift systems, the most expensive and luxurious bedrooms were located on the lower floors and closest to the lobby space with the cheaper rooms located above.

At this time, Claridge's was rebuilt in its current form and the Ritz Hotel, based on its even more celebrated namesake in Paris, opened in 1906.

Although the Hotel Russell is a later addition to the grand hotel development of the Late Victorian period, it was nonetheless very much in the architectural style of these earlier counterparts. It therefore has significantly more in common with the Grosvenor and Langham Hotels in London, and Scarborough's Grand Hotel, than its successors of the 1920s and 1930s, the Dorchester and the Savoy.

Notable features used throughout these hotels are; marble cladding, heavy plasterwork, timber panelling, and substantial ceiling heights. Among the grandest of interiors to be established in London include:

- Waldorf Hotel (1908);
- Piccadilly Hotel (Le Meridien Piccadilly) (1908) by Aston Webb;
- Regent Palace Hotel; and
- Connaught Hotel.

In particular, the interiors of The Ritz by the Anglo-French architectural practice of Mewès and Davis stand out for the combination of palatial sobriety and elegant Louis XVI style décor emphasised within a fluent sequence of reception spaces known as the Grand Gallery. This was planned as a wide arcade that connected the hotel's main doors on Arlington Street with the entrance from Piccadilly; at the main-axis point is the extravagantly detailed Palm Court. Originally known as the Winter Garden, this space is elevated from the main axis by three broad steps and featured an iron-framed glass rooflight with a fountain sculpted in marble and gilded metal.

3.5 HISTORIC MAP PROGRESSION

Much of the Bloomsbury area had been laid out in the late eighteenth and early nineteenth centuries by the 5th Duke of Bedford's commissioned architect, James Burton.

As shown in the historic map progression, there had been little change to its uniformed street pattern and designated square gardens by 1896 (Figure 16). By this time, however, there is no indication of the construction of Hotel Russell (indicated in red), where the properties that envelope around Russell Square Gardens consisting of James Burton's original residences remain. It was Nos. 1-8 located at the north eastern corner of Russell Square, which would be subsequently demolished to make way for Hotel Russell.

In the 1916 OS Map, it is evident that the Hotel has been completed by this stage with its courtyard indicated by the hatching. In the wider area of Russell Square, other development that has occurred by this time include Doll's Imperial Hotel to the south east of the study site.

By the latter half of the twentieth century, much of Burton's original terraces on Russell Square have been demolished with more substantial buildings taking up several plot boundaries. Also, a pavilion has been installed in the north east corner of Russell Square Gardens according to the 1952 OS Map (Figure 18). There appears to be little definitive alterations to the plan form of the Hotel during this period (Figure 19).



Figure 16: 1896 Pre-WWII London 1:2500 OS Map.

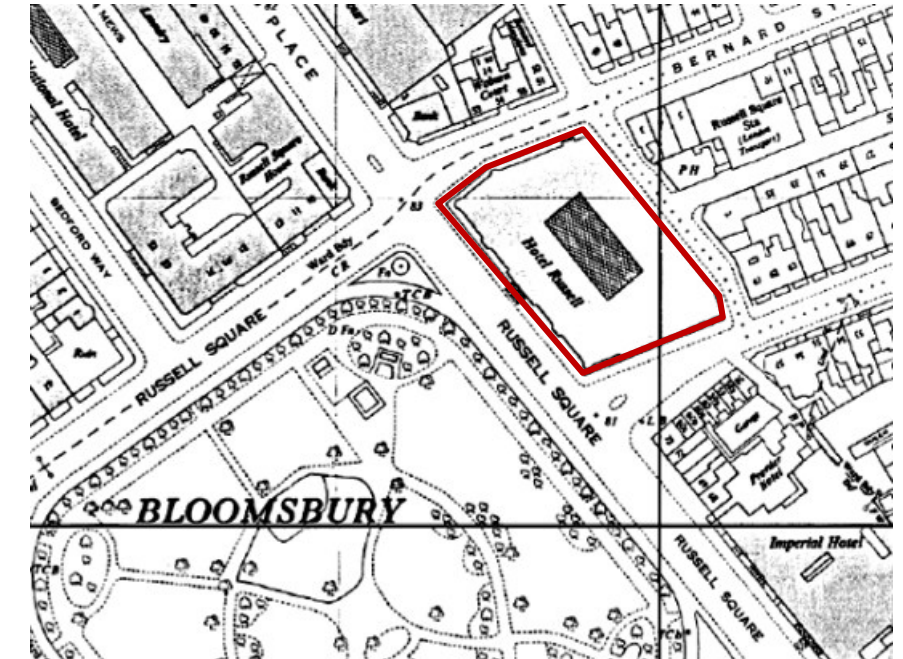


Figure 18: 1952 Post-WWII London 1:1250 OS Map.



Figure 17: 1916 Pre-WWII London 1:2500 OS Map.

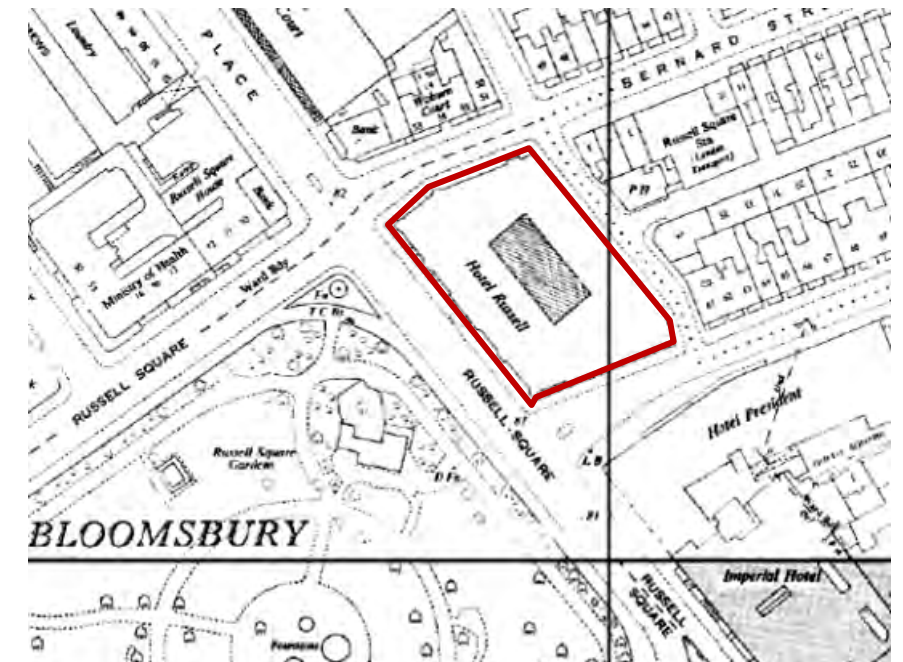


Figure 19: 1958 Post-WWII London 1:1250 OS Map.

4.0 SITE ASSESSMENT

4.1 SITE EXTERIOR

Principal exteriors

Prominently located at the north eastern corner of Russell Square, the external appearance of the Hotel displays a grand and imposing symmetrical façade of Dutch gabled bays vertically articulated by octagonal corner turrets and lavishly decorated with terracotta and other motifs. At eight storeys high, attics and basements the main façades fronting Russell Square features red brick with terracotta dressings and horizontal banding; this banding detail is also evident on the tall slab chimney-stacks at roof level. The roofs and turrets have copper-lined fishscale tiles and, where a copper-lined dome and lantern originally occupied the central roofspace, this has since been replaced with a tiled mansard roof (Figure 20).

The Hotel is designed to a relatively rectangular-plan form with each of its four ranges surrounding a courtyard at its centre. The main façade has a central, projecting three-bay porch with a round-arched entrance flanked by single window bays rising to fourth floor level before terminating with a wide arch that is surmounted by a scrolled pediment and an entablature with a datestone of '1894'.

At ground floor level, windows are round-arched and set within shallow, arcading defined by Ionic columns and console brackets supporting the first floor balcony above. All windows above ground floor are predominately the original square-headed casements.

The first floor level features continuous projecting balconies featuring terracotta balustrades and round-arched terracotta arcading with the coats of arms in the spandrels. Also at this level are four stone figures, representing notable Queens of England, set within corbelled niches over the main entrance. The second floor also has continuous balconies with terracotta balustrades whereas the continuous balconies at third and fourth floors have cast-iron railings. There is a projecting modillion cornice at fifth floor level above an enriched frieze, which follows the contours of the octagonal turrets.

The façade returns on Bernard Street and Guildford Street are in a similar style. The principal site boundaries are defined by continuous wrought-iron railings mounted onto terracotta piers; a series of small, cast-iron lamp standards that are set on these piers feature Classical figures at their bases.



Figure 20: Exterior of the Hotel., prominently located on the north east corner of Russell Square.



Figure 21: View of the Hotel courtyard where a network of modern mechanical plant elevated above.

Courtyard exteriors

Conversely, the Hotel's courtyard shows off its more utilitarian function; particularly evident in the space above the courtyard where a vast network of modern mechanical plant to ventilate the building is suspended from a structural steel frame (Figure 21). Despite providing the necessary power and ventilation to the Hotel, this modern intervention is considered to be a visually and audibly intrusive element of the site.

The external walls consist of painted brick and, unsurprisingly, show little decoration. Window fenestration is arranged in repetitive lines; emphasising the vertical emphasis of the building. These windows comprise the original timber framed sashes that are set back from the wall face, with their round-headed, top sash featuring mullions and transoms.

Above these unadorned brick walls are two storey mansard roofs with slate tiles; accommodating further hotel rooms on the seventh and eighth floors. Originally, a copper-lined dome existed on the western courtyard elevation although this was later removed and replaced by an additional mansard roof in the same style. The numerous dormers projecting along these mansards feature simple, timber framed sashes. The majority of downpipes and rainwater goods appear to have been replaced with modern equivalents.

A modern steel framed and glazed stairwell and lift shaft is visible at the southern courtyard elevation.

Elevated above the access road into the courtyard, located at south east corner of the Hotel, are additional rooms which appear to have been recently inserted for additional room accommodation. Consequently, the bridge that formerly connected the east and south ranges has been reused to form corridors for these new rooms.

4.0 SITE ASSESSMENT

4.1 ASSESSMENT OF SIGNIFICANCE: GROUND FLOOR

Interior overview

The interior of the Russell Hotel is very much dictated by the very oddly-shaped and confined site layout; space was at a premium, and the building's planning is thus rigorously arranged to achieve the maximum possible provision of public and private rooms within as little space as possible.

An important architectural element of any grand hotel is the entrance hall and its staircase. This space not only serves its functional purpose orchestrating the movement of clientele, but also represents where societal life can be performed in the public-access area. Furthermore, at the time of the Hotel's construction, the only lift systems installed in the building were for services rather than clientele. As such, the movement of people to the rooms above via the principal circulation space would have been an important process in the everyday operations of the Hotel.

Ground Floor – Additions to original floor plan

Figure 22 shows the extent of alterations that have occurred to the Ground Floor of the Hotel since its completion in 1898. Much of these alterations consist of new internal structural walls and partitions, instigated by the need to separate its principal rooms, in addition to creating supplementary meeting rooms, wet areas, and storage spaces.

Also, the addition of new external stairs to its front façade indicate that supplementary circulation spaces were required for visitors to access the restaurant spaces from Russell Square and Guildford Street.

Upon inspection of the main reception space, it is noticeable where new structural walls and partitions have been inserted and the mosaic floor from the entrance hall has been carpeted over.

In circulation terms, the early drawings reveal a clear grand route through the building from the galleried entrance and stair hall, into the Palm Court, and on to the double-height Ballroom at the rear. Either side of the entrance hall, a grand entrance hall was provided both to extensive bar and restaurant (to the south of the entrance), and a group of meeting rooms (to the north of the entrance).



Figure 22: Hotel Russell – Original Ground Floor Plan with later additions indicated in orange.



Figure 23: Internal arcaded central hall in Russell Hotel at first floor level; this has now been walled in to create a meeting room.



Figure 24: Detail view of Hotel Russell's marble interior. Such finishes were used by the architect on his designs for the RMS Titanic dining room.

4.1 ASSESSMENT OF SIGNIFICANCE: GROUND FLOOR

Ground Floor and Mezzanine

As one would expect, the ground floor of the Hotel represents the most decorative part of the building, containing the primary front of house spaces. As such, the ensemble of high-quality materials used in each of the principal rooms reflects the building's development as one of London's premier hotels; a serious contender to the Ritz, Langham and Grosvenor Hotels for the trade of a higher-class of London visitor, from wealthy self-made bachelors to aristocrats who no longer kept a residence in the city. It has a similar form to many of the hotels of the period, being focused around a central courtyard occupied by a 'Palm Court', and the principle eating and drinking spaces arranged around it.

At the centre of the Hotel and perhaps its most defining feature is the **Entrance Hall** and its grand stair (Figures 26 & 27). When it first opened at the turn of the twentieth century, the effort that went into the décor demonstrates the higher-class of clientele who visited the Hotel. The walls are clad in a mixture of pink and red Italian marble with the space divided into three by grey marble round-arched arcades on grey marble columns with gilding. Also, the frieze and spandrels feature extravagant plaster-moulded female figures of Proto-Art Nouveau character whereas the plasterwork on the ceiling is coffered in a Jacobean Revival design; stylistically contrasting with the hanging chandeliers and limited use of stained glass.

On the floor is a broken mosaic featuring the zodiac symbols that surround a 'winking' sun. This is considered to have been installed sometime in the early twentieth century, with much of the mosaic has been carpeted over to the west where the reception desk now lies. This floor covering appears to fit with the hotel's original plan as a form of 'calendar hotel'. Relatively common during this period (the Grand Hotel in Scarborough is an excellent example), these hotels included elements of the calendar into their design; it was common for them to have four sides (one for each season), 365 rooms, 12 floors (one for each month) and so on. While the Russell Hotel doesn't fit the model directly, it appears to have had 365 rooms as completed, and in tandem with its four sides, the zodiac themed mosaic seems particularly relevant. It is our assessment that while this is broadly original, the central 'winking sun' element appears a little clumsy, and may well be a later addition.



Figure 25: Ground Floor Plan



Figure 26: Grand staircase located at the entrance hall.



Figure 27: View of the Entrance Hall towards the main doorway.

4.1 ASSESSMENT OF SIGNIFICANCE: GROUND FLOOR

Prominently located at the centre of the Entrance Hall is the grand stair made entirely from marble. This architectural element is considered to be an integral part of the Hotel's circulation space. At the front entry of the Hotel is a revolving door. This element appears to have been a later addition to the building due to original plans showing swing doors (Figure 9).

Beyond the entrance hall is the **Woburn Suite**, a form of Palm Court found within many of the grand late Victorian and Edwardian hotels of London. Originally, this space was well connected with the rest of the hotel, appearing relatively open by virtue of a large number of doorways into this top lit space, with, originally, a glazed roof. Originally also possessing a lower floor level than its surroundings, with terraces around the edge and wide steps leading down, this space retains the plaster pilasters and ceiling mouldings that surrounded glazed openings, doors and roof lights, and created an elegant, covered, indoor space. Despite its historic interest and significance, later changes have deprived this space of much of its original form; the lowered floor and steps have been replaced by a new floor at the same level as the neighbouring spaces, while the greater plant needs of the hotel have been serviced with the creation of a large plant cage that sits above the former Winter Garden, and has led to the loss of its skylights. As such, this space, while originally significant, can be considered to be substantially eroded in terms of aesthetic value and legibility.

Beyond the Woburn Suite, to the rear of the building, is the **Wharnccliffe Suite**, the largest and most elaborate space within the Hotel. This large hall, again with the trabeated ceilings found across the hotel, is heavily decorated with plaster mouldings. These are particularly found at high level, where pairs of round arched, blank window openings are interspersed with caryatid-style female figures. At the northern end, the hall historically had a minstrel's gallery, although this has now been concealed, as a mezzanine level has been formed at this level. Beyond the loss of the minstrel's gallery, the Wharnccliffe Suite remains a little-altered and hugely impressive space, indicative of the heavy Renaissance design that Doll favoured in his interior design. It is clearly of a high level of significance, and is generally considered to be sensitive to physical intervention.



Figure 28: The Wharnccliffe Suite, looking south. The scale and grandeur of this double height space can be fully appreciated from this location.



Figure 30: View of the Woburn Suite, showing the relatively plain wall and ceiling insertions between its historic plasterwork. The area of ceiling tiles in the centre of the ceiling represents the former location of its glass roof.



Figure 29: Detailed view of the ionic pilasters, heavy frieze and caryatids within the Wharnccliffe Suite.



Figure 31: This 1902 view of the Woburn Suite shows it in its full glory; note the lowered floor, balustraded steps, and sense of openness and delicate detail.

4.1 ASSESSMENT OF SIGNIFICANCE: GROUND FLOOR

The southern portion of the Hotel includes the **Dining Room**, another of the hotel's more elaborate spaces, and reflecting the use of plaster and marble that is found elsewhere. A large rectangular space, with a trabeated ceiling supported by heavy, square marble columns with plaster capitals and friezes, it is reflective of the muscular Renaissance interior design found across the Hotel's public ground floor rooms. The room has been shortened somewhat at its eastern end (as shown within figure 22, but generally speaking retains its original, high quality form and significance.

The **Dining Room** is particularly significant, as it is supposedly one of the inspirations for Doll's later interior design work for the White Star Company, in particular on the Titanic. While clearly, the structure within the Titanic was required to be substantially lighter than within the hotel, the language and approach was much the same; as Figure 32 illustrates, in comparison to Figure 33, the Titanic's first floor dining room has a similar feel, and both spaces clearly emanated from the same designer.

The **King's Bar** sits to the right of the main entrance and consists of two spaces, now subdivided, but as demonstrated on page 13 of this report, originally consisting of one large space. Both of these rooms are panelled to frieze height with some organic capitals to with a set of plaster pilasters that emerge above this panelling; the pilasters support a rather heavy trabeated ceiling with a variety of different plaster mouldings. Beyond these details, the room's doorcases (one now a bookcase) possess giant Jacobean keystones under plaster friezes of chubby putti. The southern section of the bar also has a marble fireplace set within the surrounding panelling with a stained glass window above. While the level of decoration in these spaces is substantial, we have reason to believe that the panelling, being consistent throughout these spaces, is a later addition, given that it runs seamlessly across areas of wall that are clearly later additions. For this reason, we believe these spaces to be heavily altered, and to therefore have a more limited level of significance.

Other rooms of interest at this level include the **Virginia Woolf Room**, and a small space to the east of the King's Bar, both of which possess a similar approach to the King's Bar in its art nouveau plaster spandrels and plaster ceiling cornices. These space has some significance, but are clearly simpler than the King's Bar and other key spaces.



Figure 32: The Dining Room, looking east from its main entrance.



Figure 34: View within the King's Bar; it is believed the panelling here may be a later addition.



Figure 33: View of the Titanic's First Class Dining Room. Designed by Fitzroy Doll, it exhibits many features similar to the Russell's Dining Room, and was supposedly based on it.



Figure 35: View within the small space to the east of the King's Bar. The curved, inlaid here is a later addition, and does not feature on the original plans.

4.2 ASSESSMENT OF SIGNIFICANCE: BASEMENT

Basement Floor

Basement levels of grand hotels are predominately used for utilitarian purposes where operations of the Hotel are obscured from the clientele. Therefore, much of the architectural décor in the basement is considered of Low Significance. It is considered that the principal significance of this level lies in the external lightwells. These spaces, which are visible from a number of public footpaths, retain a quality of external decoration that reflects the elaborate appearance of the hotel as a whole. While we believe that the increased use of these areas has the potential to improve their appearance, they are somewhat sensitive to change. Previous alterations to occur at this level included the infilling of the lightwell located on Guildford Street and the installing of modern services and ductwork. Such alterations have consequently reduced its heritage significance.



Figure 36: Basement Floor Plan

4.3 ASSESSMENT OF SIGNIFICANCE: FIRST FLOOR

First Floor

Given that the building was constructed without lifts specifically for clientele (these were just beginning to come into use at this point, and a handful of grand hotels did have them), the finest guest rooms appear to have been accommodated at first floor level. These are arranged, as you might expect, along the front elevation of the building, outward-facing onto Russell Square Gardens, and within easy reach of the grand staircase. Based on their historic interest as the principal bedchambers of the Hotel, it is considered these are of high significance to the continual understanding of their original high-status. Architecturally, their décor has undergone numerous alterations pending stylistic trends, as well as the insertion of modern plant and en-suite rooms. This means that their aesthetic interest has somewhat eroded. Accordingly, as these rooms were unable to be inspected as part of the site visits conducted by CgMs, their grade of significance has been omitted from the plan.

Elsewhere, the current guest rooms have been formed from combining pairs of historic guest rooms. This change can be read both within the corridor, where pairs of doorcases can be discerned, and internally, as each room immediately gives the impression of being formed of two combined spaces, with joists inserted to form new openings. At this level, the rooms were not originally en-suite; banks of toilets instead being provided at the end of each corridor. The conversion of the hotel to provide 100% en-suites has thus resulted in the creation of guest rooms consisting of two historic rooms; the original door frames can be seen in the corridors, but half of these are now blocked. Another modern intervention that is clearly visible along the corridor ceilings is the encased ventilation plant which has a detrimental impact upon the corridor's significance.



Figure 37: First Floor Plan



Figure 38: View along the decorative western corridor at first floor level; next to the grand stair, this was clearly the location of the hotel's best rooms.



Figure 39: Historic plaster stringcourse with cornice.

4.4 ASSESSMENT OF SIGNIFICANCE: UPPER FLOORS

Typical Upper Floor

From the second floor up to the eight floor, much of the Hotel accommodation has been systematically altered since its construction. Historically, access to these floors would have solely been from the continuous dog-leg stair located in the west range, which connects with the top of the grand stair at first floor level. Due the retention of its timber handrail and decorative cast-iron balusters, this structure is considered to be of High Significance. The rooms at each floor level would have once been cheaper the further up they went and thereby less lavishly decorated than the principal rooms on the lower floors. As such, it is considered that the rooms located from second to fourth floors and facing onto Russell Square are of Moderate Significance as each had their own private balconies, much like the first floor balconies, although finished with cast-iron railings instead of brick and terracotta. All courtyard-facing rooms and all other rooms on the floors above are of Low Significance due to their lack of extant historic fabric.



Figure 40: Typical Upper Floor Plan.



Figure 41: The Hall corridors have retained their overall configuration although have undergone successive stylistic changes and the addition of new plant attaché to the ceiling.



Figure 42: Stairwell looking down from the eight floor.

5.0 CONCLUSION

This Built Heritage Assessment is intended to act as an advisory document, providing an overall assessment of the Site's sensitivity, in order to inform the design development process. In preparing this document, reference has been made to planning policy and guidance at national and local level, with the Assessment of Significance set within this context.

From our findings, the Grade II* listed Russell Hotel has significant aesthetic and historic interest due to the high-quality materials used in its construction at the end of the nineteenth century. The heritage significance of its internal fabric not only differs according to certain areas within the building but also where room layouts have had to alter due to ever-changing operations to meet modern clientele requirements. The highest heritage significance is particularly concentrated on the principal rooms and spaces located on its lower floors, whereas less significance has been identified on the upper floors of the Hotel and in back of house areas. Therefore, any proposals to the designated heritage asset requires identifying any potential impacts that will have upon its varying grades of heritage significance.

As one would expect, the building's most significant interiors are predominantly restricted to the ground floor, with the quality and detailing to the upper and basement floors being noticeably lower than these spaces. Generally speaking, it would appear that the quality of the internal decoration lessens as one travels up the building from the ground floor.

The principal spaces located on the lower levels have been identified as possessing the highest heritage significance are the Entrance Hall, the Wharnccliffe Suite, and Dining Room, and the Virginia Woolf Room. This is due to their high-quality detailing, materials and finishes which have remained intact since the Hotel opened. Due to the alterations that have occurred to the King's Bar and Woburn Suite, these spaces are considered to be High/Medium Significance. In regard to the former, there are clear opportunities to enhance its significance.

Consequently, the principal internal spaces have been identified as occupying a pair of key axes through the building centred around the Palm Court. From the entrance hall to the east, via the Woburn Suite and the Wharnccliffe Suite, and from north to south, via axial entrances from the main entrance hall towards the King's Bar and Dining Room to the south, and the Virginia Woolf Room in the north. Of these spaces, the heavily marbled Entrance Hall and grand stairs,

double height Wharnccliffe Suite and Dining Room can be considered to be of the highest significance, including good quality detailing, materials and finishes, as well as exhibiting little evidence of alteration. Other spaces on the ground floor, particularly the King's Bar and Woburn Suite, have more clearly been altered over time, and can be considered to have less significance as a result; in the case of the former, there are clear opportunities to enhance significance.

Elsewhere, circulation spaces retain a certain amount of detail, but are clearly of a lower status than the main spaces, and can therefore be considered to less sensitive to change. The existing reception area is considered of Low significance as it has continuously sustained numerous alterations since its construction and currently shows evidence of a modern fit out with recently encased structural beams and false ceilings.

For the upper floors, the fit out of guestrooms are also to subject to change due to the ever-changing nature of décor and the recent installation of en-suites, has resulted in their significance to be Low.

The opportunity to reopen the gallery above the main stairs is considered to be particularly clear as any such an alteration to this space would serve to enhance the significance of the more elaborate western corridor, which provides access to the hotel's higher status rooms. Overall, it is considered that throughout the upper floors, previous redecoration programmes, the insertion of services and the introduction of en-suite rooms have resulted in loss of significance, and generally speaking, the hotel's bedrooms are not considered to be sensitive to change other than in specific cases. Despite most of the other circulation spaces therefore retaining a certain amount of original detail, these are considered of a lower status than the main spaces, and can therefore can be subjected to change.

APPENDICES

APPENDIX A: STATUTORY LIST DESCRIPTION

Russell Hotel and attached railings with piers and lamps

List entry Number: 1246152

Grade: II*

Date first listed: 03-Dec-1970

Hotel. 1892-98. By Charles Fitzroy Doll, surveyor of the Bedford Estate. Red brick with terracotta dressings. Roofs and turrets with green fishscale tiles. Tall slab chimney-stacks with horizontal brick and terracotta bands. Originally with central copper dome and lantern, now with tile mansard roof.

STYLE: flamboyant French Renaissance style derived from engravings of the Chateau de Madrid, with elaborate decorations. EXTERIOR: 8 storeys, attics and basements. Symmetrical facade of 7 gabled bays with octagonal corner turrets. Return to Bernard Street, 12 windows; return to Guilford Street, 8 windows and attached rectangular tower at the right-hand angle. Facade articulated vertically by octagonal turrets with ogee roofs at angles, penultimate gabled bays with canted bay windows rising from ground to 6th floor terminating in half ogee roofs with 2-light windows, and a 3-bay central, projecting porch with round-arched entrance flanked by single window bays rising to 4th floor level with recessed bay windows forming the central bay above the entrance. Projecting modillion cornice at 5th floor level above which flanking bays become 3 storey semi-circular turrets surmounted by conical tile roofs with gablets and linked across the now flat, recessed central bay by a wide arch surmounted by a scrolled pediment with 2 round-arched, paired windows, an entablature with the date 1894, above which a rectangular gabled dormer. All with elaborate terracotta decoration. Round-arched ground floor windows in shallow, arcading with attached Ionic columns. Other windows square-headed, mostly mullion and transom casements. 1st floor with continuous projecting arcaded terracotta balconies with round-arched balustrade and coats of arms in the spandrels. At 1st floor level flanking the balcony over the entrance, figures wearing historical costume in corbelled niches. 2nd floor continuous balconies with terracotta round-arched balustrades. 3rd and 4th floor windows with cast-iron continuous balconies. Projecting modillion cornice at 5th floor level above an enriched frieze, following the contours of the bays. Shaped gables with horizontal brick and terracotta bands and small windows. Returns in similar style.

INTERIOR: entrance hall lined in pink and red marble divided into 3 by grey marble round-arched arcades on grey marble columns with gilding. Frieze and spandrels with sumptuous plaster moulded females of proto art-nouveau character. Marble staircase rises to right. Ceiling in Jacobean style. Chandeliers, and some stained glass. Woburn Suite beyond a large hall now with low partitions, with black and white marbled pilasters, heavy modillion cornice and coved ceiling with lavish swags under false ceiling. 'Victorian Carvery' with grey marble panelling to frieze height and grey marble clad hexagonal columns which culminate in alternating little Ionic columns and sculpted figures. Similar columns in frieze around walls. Projecting fireplace in matching marble. Chandeliers. King's Bar panelled to frieze height with some organic capitals to pilasters, doorcases (one now a bookcase) with giant Jacobean keystones under plaster friezes of chubby putti. Marble fireplace. Trabeated ceiling with a variety of mouldings. Virginia Woolf room with art nouveau plaster spandrels and plaster ceiling cornices. Bedford Suite with pilasters and plaster ceilings.

SUBSIDIARY FEATURES: attached wrought-iron railings with terracotta piers and cast-iron lamp standards with figures at the bases on piers.

HISTORICAL NOTE: Doll's flamboyant use of terracotta is a distinctive feature of the Bedford Estate; this is his finest remaining building and the survivor of two extravagant 1890s hotels that imposed a fin-de-siècle character on Russell Square.



Cgms

www.cgms.co.uk