

## 42 Bedford Square, London

Application for listed building consent: Ground floor alterations

Heritage Statement

June 2015

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**APPENDICES**

1.0	LIST DESCRIPTION
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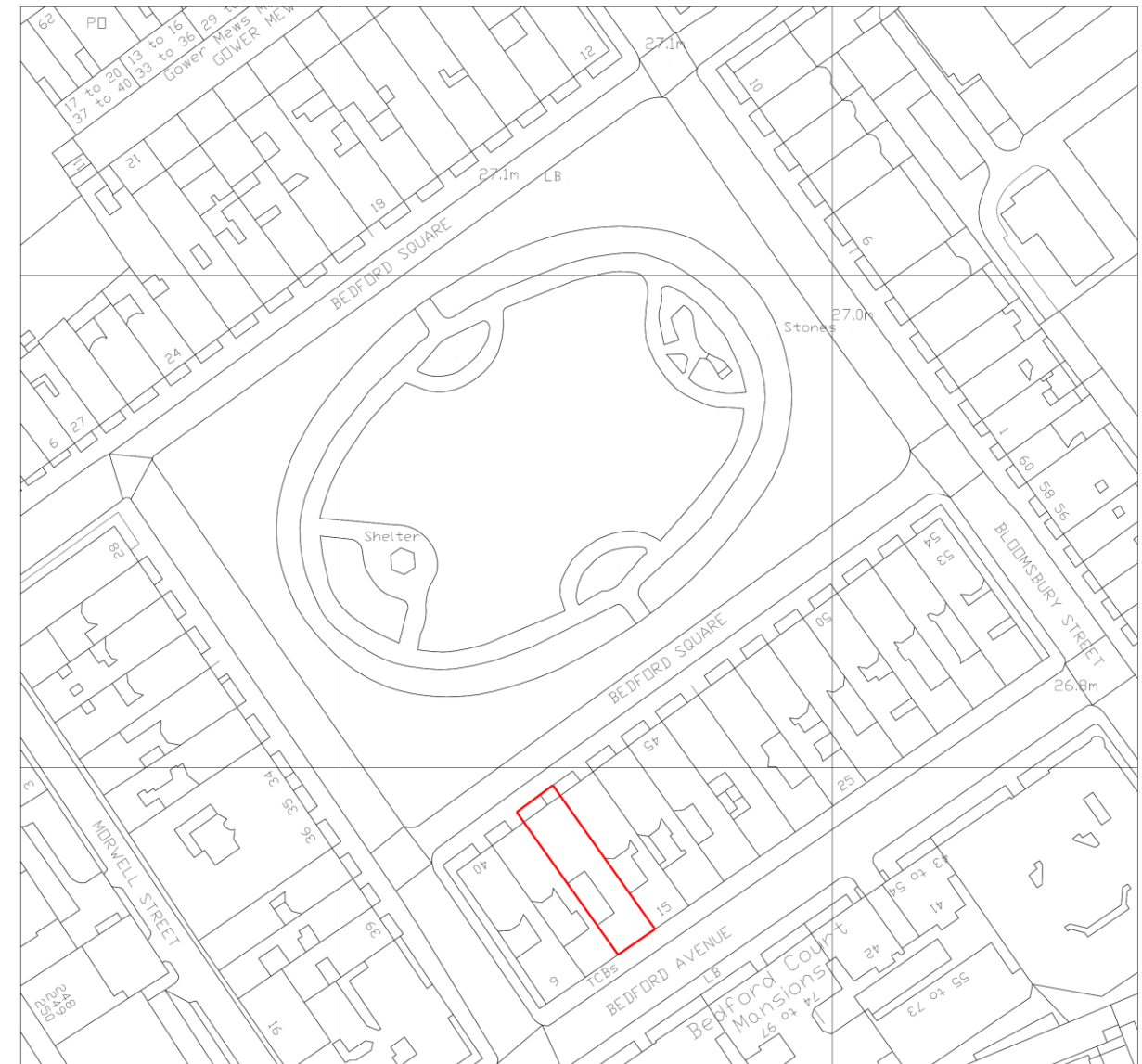


Fig. 1. Site Location Plan

## 1.0 INTRODUCTION

- 1.1 This Heritage Impact Assessment has been prepared by Montagu Evans LLP on behalf of Classic Design Investments Ltd (CDIL) and is submitted in support of an application seeking listed building consent for an internal alteration at the ground floor level of 42 Bedford Square, London, WC1B.
- 1.2 The property is Grade I listed and was built c. 1775-86 as part of Bedford Square, a speculative development of large townhouses that is now widely regarded as one of the most important and complete examples of eighteenth century urban planning in London. The list description is included at **Appendix 1**.
- 1.3 The application site is also located within the Bloomsbury Conservation Area, which was first designated in 1968 and subsequently extended. The property is located towards the eastern boundary of the Conservation Area in Sub-Area 5: Bedford Square/Gower Street.
- 1.4 The properties at nos. 40-53 Bedford Square were repaired and adapted as offices by Ellis Clarke & Gallannaugh for Abbey Life Assurance in 1970-92, and were linked to extensions in the rebuilt mews behind. Until recently, the property at 42 Bedford Square remained in office use, and consents were granted in 2007 (Camden Ref. 2006/5534/ & 2007/0134/L) to convert the property to residential use. Most recently, an application to convert the property from 6 residential units to a single family residence was granted listed building consent in September 2014 (Camden Ref. 2014/4634/L) and Planning permission on Appeal in February 2015 (PINS Ref. APP/X5210/A/14/2228630).
- 1.5 The current proposals seek to undertake a minor internal alteration at the ground floor level within the main house to improve the family living accommodation. The proposed opening between the front living room and the back dining room on the ground floor is an amendment that can be easily reversed and which will preserve a reading of the original planform.
- 1.6 By virtue of paragraph 128 of the NPPF, applicants for development proposals which have an effect upon the historic environment are required to describe the significance of the identified assets so that the impact of the proposals may be understood. This report fulfils this requirement by providing a description of the property and a statement of significance for 42 Bedford Square. As the proposals are confined at the ground floor level, our assessment of the listed building has focussed on these areas. Furthermore, whilst the property is located within the Bloomsbury Conservation Area, the application is for internal works only and there will be no effect on the contribution made to the character or appearance of the Conservation Area.
- 1.7 Relevant statutory and planning policy considerations are outlined in **Section 3.0**. The proposals are described and considered against that policy framework at **Section 4.0**.
- 1.8 This document should be read in conjunction with the Design and Access Statement prepared by the architects, BDP, and the Planning Statement prepared by DP9.



Fig. 2. 42 Bedford Square, with a Blue Plaque to the architect William Butterfield (1814-1900)

## 2.0 ASSESSMENT OF HERITAGE ASSETS

- 2.1 The property at 42 Bedford Square is located on the south side of Bedford Square and is part of a terrace of fifteen houses, probably designed by Thomas Leverton or Robert Palmer for the Bedford Estate and dating from 1775-1786. Bedford Square was the first extension of Bloomsbury northward, and is widely acknowledged as one of the most important and complete examples of eighteenth-century urban planning in London. Each side of the square is treated as a whole, with a stuccoed, pedimented and pilastered five bay centre.
- 2.2 There had been talk of building a square on the western margins of the Bedford Estate in Bloomsbury as early as 1763: John Russell, fourth Duke of Bedford (whose energetic forebear the fourth Earl laid out Covent Garden piazza in the 1630s) had proposed the creation of 'Bedford Circus' in imitation of the King's Circus in Bath. In the event, the duke died in 1771, and it was left to Robert Palmer, principal agent to the estate, who collaborated with William Scott and Robert Grews to carry out the speculation in association with Thomas Leverton. Their combined efforts were vaunted at the time as 'a proof of the improvement of our [building] taste'.
- 2.3 There is much to support the view that Thomas Leverton was the author of the general scheme and the designer of the houses. He took up a building lease of No. 13 in 1775, practically at the beginning of building operations. He was a well-known architect, who adopted the style of the period as represented by Henry Holland and the Brothers Adam. His work shows well-balanced composition and refinement of detail. He employed, moreover, many of the designers who worked for the Brothers Adam, such as Bonomi, the clever draughtsman and architect, Angelica Kauffmann and Antonio Zucchi, the Italian artist. It is also said that he employed Flaxman to execute carving, and skilled Italian workmen to carry out his beautiful designs for plaster work on ceilings.

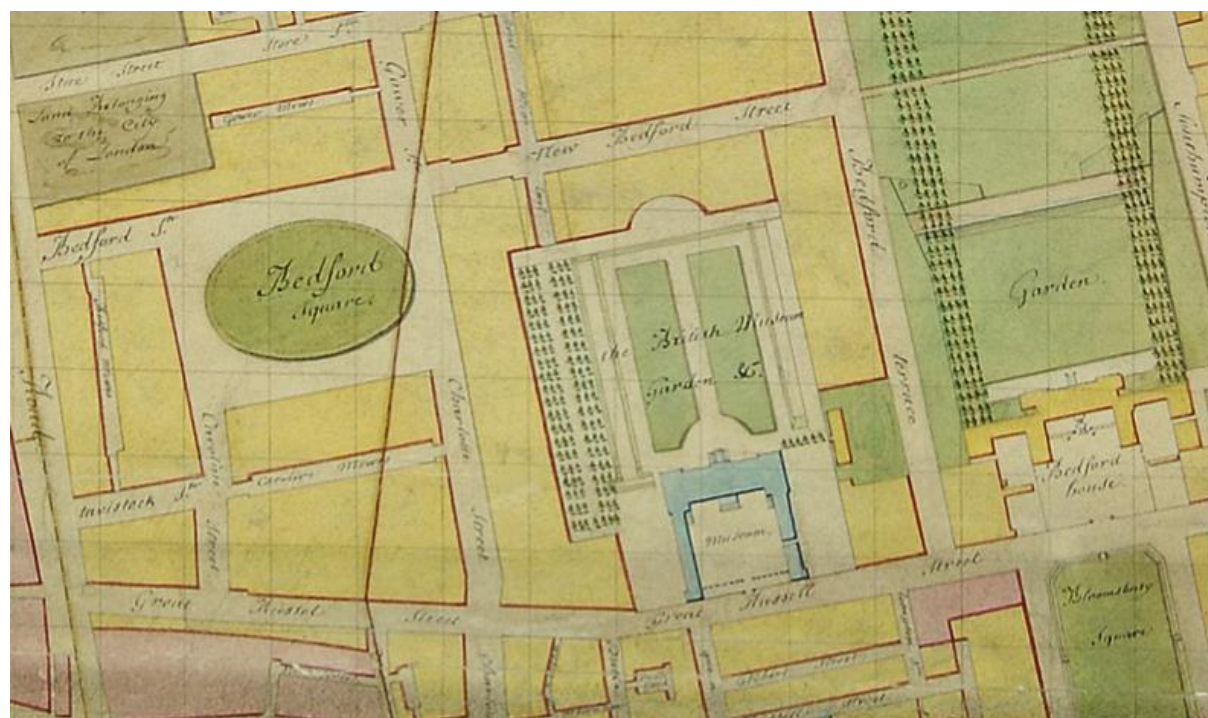


Fig. 3: Bedford Square, detail from a plan of the Bedford Estate, c.1795. Bedford Estate Archive.

- 2.4 On completion, Bedford Square quickly established itself as a favoured London address of the professional and upper middle classes. The property at 42 Bedford Square was first leased on 20 November 1777 for 99 years to William Scott at a ground rent of £8.14s pa. Subsequent inhabitants of no. 42 have included Dr Henry Reynolds, physician extraordinary to George III from 1797, and Sir John Bayley, judge of the King's Bench, baronet and member of the Privy Council, who lived in the house from 1811-1835. In the later part of the nineteenth century, the celebrated Victorian architect William Butterfield lived at the property until his death in 1900. A Blue Plaque on the front elevation of the building commemorates Butterfield's residence.
- 2.5 The main house fronting Bedford Square stands three-storeys in height with mansard and lower ground floor accommodation and is constructed of darkened yellow stock brick with evidence of tuck pointing. Originally, this property had a longer yard extending back towards a mews with a clear separation between the two buildings. That arrangement changed with the laying out of Bedford Avenue towards the end of the nineteenth century and the construction of a new mews closer to the main house. Today the two buildings on the site are physically linked by a glazed walkway at lower ground floor and ground floor level.



Fig. 4. Photograph showing the main entrance to 42 Bedford Square, with opportunity for enhancement by replacing existing concrete steps in stone to match adjacent properties.

**Ground Floor**

2.6 The ground floor is of high architectural significance and comprises the main entrance hall, stair hall, and principal rooms to the front and rear of the property. The photographs at figures 5 to 7 provide examples of the interior features and decoration which exist at the ground floor level of the property.



Fig. 5. The principal staircase where it begins at the ground floor level.



Fig. 6. Ground Floor Front Room

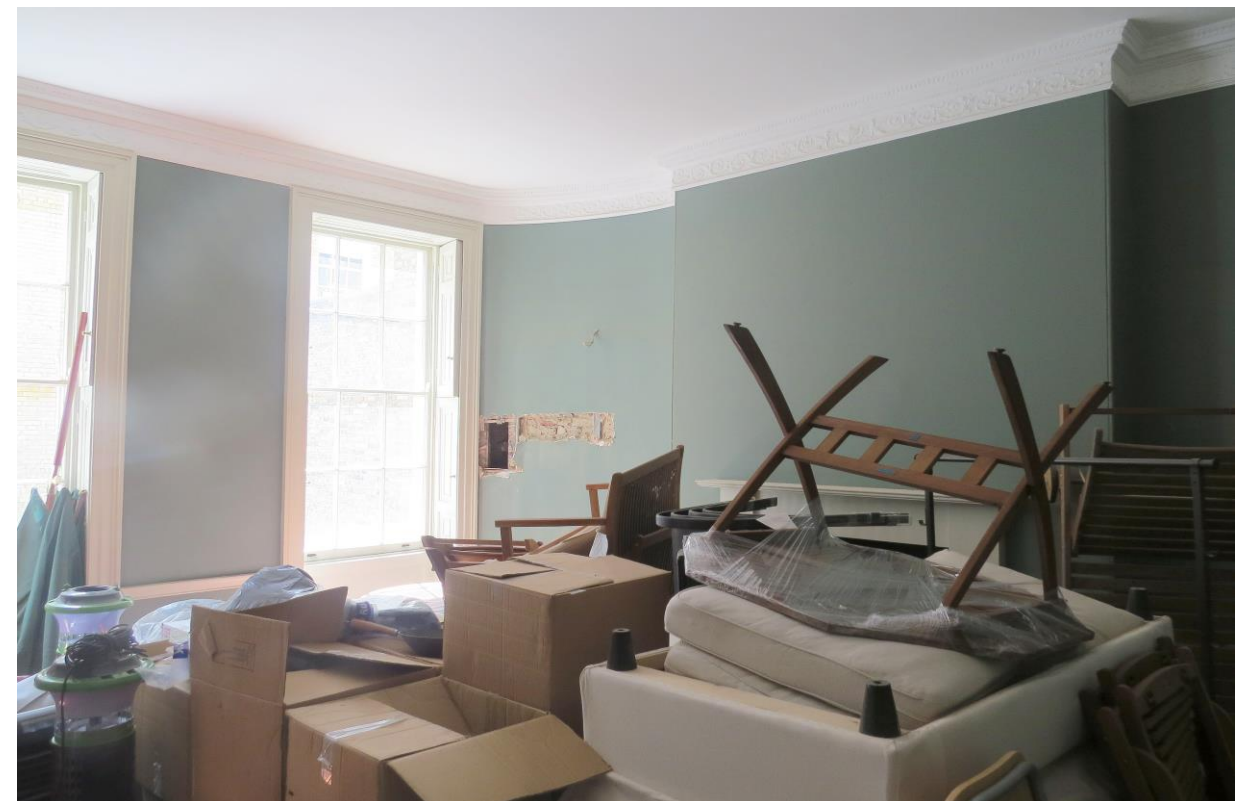


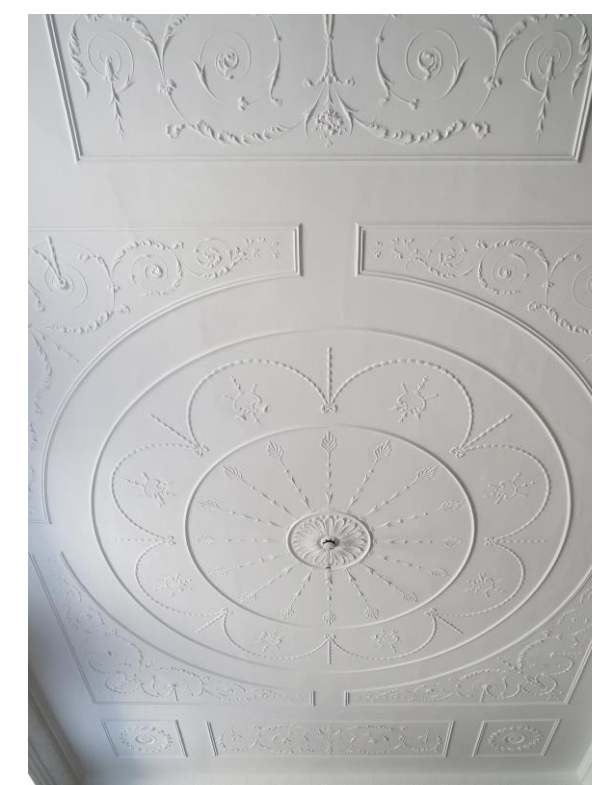
Fig. 7. Rear room, with opening up works revealing an original void for potential services

*Summary*

- 2.7 No 42 Bedford Square contains a number of features of particular interest and is generally a well-preserved example of a first rate eighteenth century town house. The house is laid out on a broadly standardised plan, with the main entrance leading through a hall to the main staircase, with two principal rooms on each floor to the front and rear of the property. A closet wing originally provided a secondary means of circulation and a series of back parlours, though only a fragment of the staircase now survives on the first floor mezzanine.
- 2.8 Features which make a particularly important contribution to the outstanding architectural interest of the building include:
- The main top-lit cantilevered stone staircase with decorative iron balusters, from ground – second floor
  - Decorative plaster cornices on the ground floor (front and rear)
  - Decorative chimneypiece on the ground floor (front room)
  - Decorative plaster ceilings on the first floor (front and rear)
- 2.9 Other features of note include:
- Original window shutters throughout the building;
  - Lathe and plaster walls (with some carefully exposed to allow for inspection and survey)
  - Original single glazed timber sash windows;
  - Moulded arched opening at second floor.
- 2.10 Together these features, when combined with the broadly original plan form render the building a very good example of a grand eighteenth century townhouse. The significance of the property has been assessed with reference to the existing historic fabric and features.



Fig. 8. Decorative chimneypiece in the principal room on the first floor.



Figs. 9 and 10. Decorative stair balustrade and plaster ceiling to the principal room on the first floor.

**Bedford Avenue**

- 2.11 The mews building that fronts Bedford Avenue stands two storeys in height with mansard and lower ground floor accommodation. This property forms part of a terrace along Bedford Avenue, to the south of Bedford Square, with an architecturally consistent frontage. They are constructed in red brick with contrasting stone and terracotta detailing. These properties date from the late nineteenth century. The interior layout of 13 Bedford Avenue has been largely reconstructed behind the red brick facade. The line of mature street trees further enhances this side of the street, which acts as an east-west thoroughfare between Bloomsbury Street and Adeline Place.
- 2.12 The mews house has been refurbished a number of times in the past. The external envelope contributes to the character and appearance of Bedford Avenue and the surrounding area, albeit the interiors are of little interest and their historic, cultural and construction significance is minimal.



**Fig. 11.** View of the mews building facing Bedford Avenue, which was developed in the Edwardian period and lined with mature London Plane trees.



**Fig. 12.** Courtyard to the rear of the main house, showing the base of the closet wing and the rear elevation of the mews.

**Bloomsbury Conservation Area**

2.13 The Bloomsbury Conservation Area was designated in 1968 and has been extended since its original designation. Bloomsbury Conservation Area covers an area of approximately 160 hectares 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. Camden Council has prepared the Bloomsbury Conservation Area Appraisal and Management Strategy, adopted 18 April 2011. The Appraisal and Management Strategy identifies Sub Area 5: Bedford Square/Gower Street and describes Bedford Square as follows:

*Dating from 1775, Bedford Square is one of the most significant and complete examples of a Georgian square in London. Its national importance is acknowledged by the grade I listed status of all the townhouses fronting the square. Furthermore, a sizeable number of original streetscape elements remain (many of which are grade II listed) The private gardens in the centre of the square are included in the English Heritage Register of Parks and Gardens of Special Historic Interest in Greater London at grade II\*.*

*The square is the centre piece of the Bedford Estate's planned development which includes a series of interlinked streets and spaces and is a major focal point both along Gower Street and within the wider Bloomsbury area. Despite the impact of traffic along Gower Street the square remains a relatively intimate and secluded space. The landscaped oval gardens at its heart green the space, and the iron boundary railings and group of mature trees heighten the sense of enclosure. The gardens are entered through gates under ornate wrought iron arches. Originally of a purely residential nature, the square now contains several office and institutional uses. However, a small number of properties are now being returned to single family dwellings.*

*The terraces comprise three principal storeys with a basement and attic level. The frontages are of particular note because they were designed as a whole in a neoclassical style to give a sense of architectural unity and harmony to the square. The front facades are constructed from yellow stock brick with tuck pointing. Each of the four terraces has a central, stuccoed pediment as a centrepiece, with rusticated bases. The doorways have distinctive intermittent voussiors of Coad stone (a type of artificial stone) and each key stone is decorated with a human face. It should be noted that five townhouses in Bayley Street extend the northern side of the square to the west, all of which are listed grade II.*

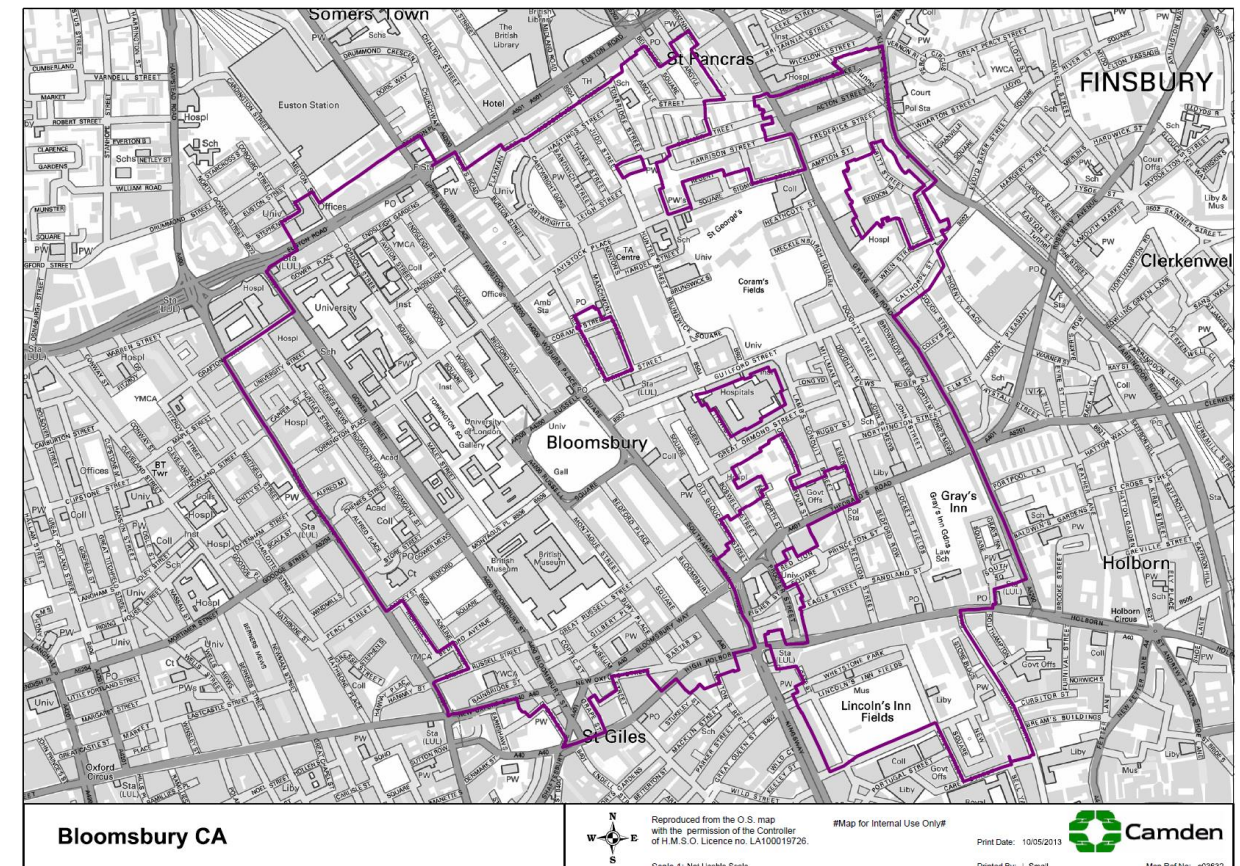


Fig. 13. Map of the Bloomsbury Conservation Area.

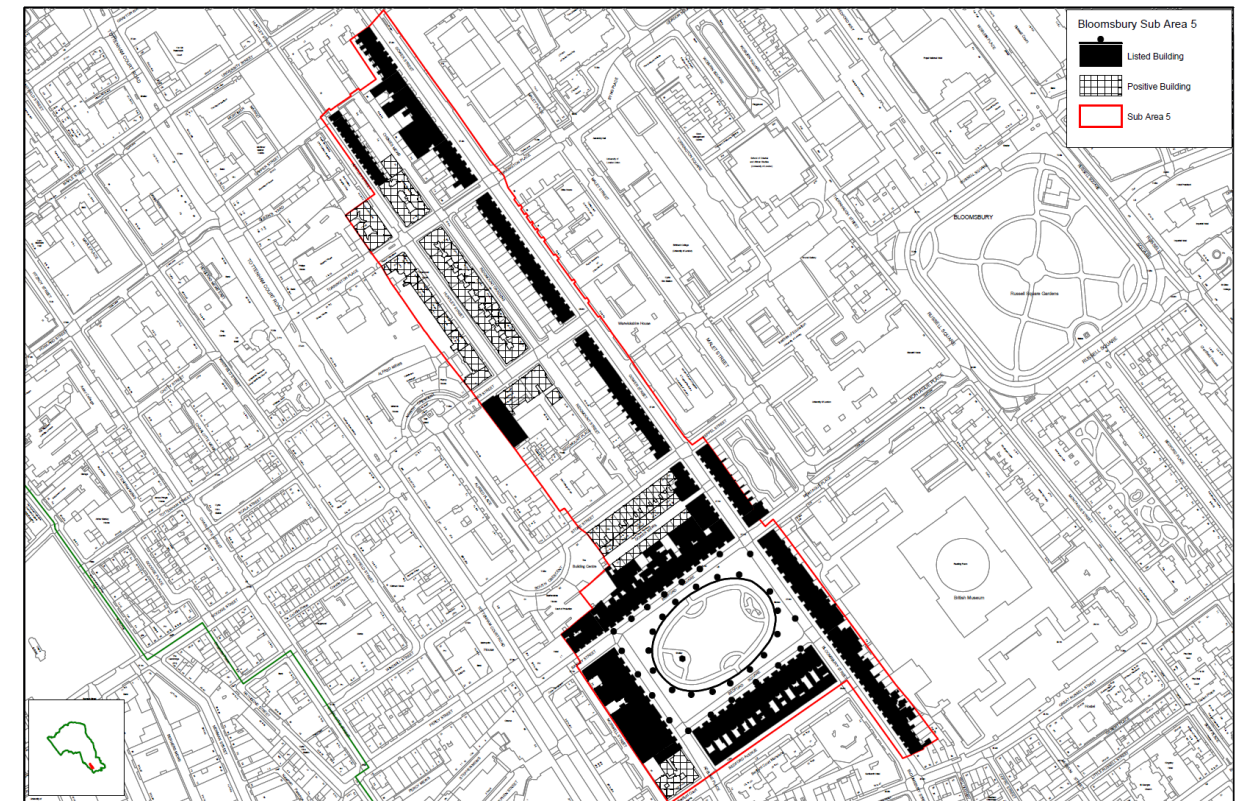


Fig. 14. Map of Bloomsbury Conservation Area, Sub Area 5 – Bedford Square/Gower Street



**Statement of Significance**

- 2.14 The Glossary of the NPPF provides a definition of significance. Here, the 'heritage interest' of an asset may be archaeological, architectural, artistic or historic. Significance derives not only from the physical presence of the building, but also from its setting.
- 2.15 In forming a judgement on the contribution made by this property to the character and appearance of the Conservation Area, due regard has been paid to the relevant Historic England guidance provided in Conservation Principles (2008). These are Evidential, Historical, Aesthetic and Communal.
- 2.16 These overlap with the ones set out in the NPPF. Those set out in the NPPF have been adopted for the purpose of assessment.

**i) Archaeological (evidential) Value**

- 2.17 Evidential and archaeological value is normally associated with archaeological remains and built fabric of significant age or rarity. This building dates from the final quarter of the eighteenth century, and does not possess particularly high evidential value in itself due to the significant number of buildings surviving from this period, including a great many examples of domestic architecture. Notwithstanding this fact, it must be noted that the building forms an integral part of Bedford Square, which is a particularly rare and largely intact example of late eighteenth-century urban planning.
- 2.18 Evidence of construction methods, including areas uncovered for recent survey work, has also yielded evidential value and the building can be used to illustrate craft and construction techniques in the period. Some evidential value is also to be attributed to the surviving decorative elements in the building.

**ii) Historic Value**

- 2.19 The property has high historic value, again owing to its contribution to Bedford Square, an important and influential part of the development of Bloomsbury in the eighteenth century. The building illustrates the scale and quality of domestic architecture built through this period to attract wealthy, upper middle-class professionals, while the relatively intact plan form helps us to understand how these houses might have been used on a daily basis. Some of that latter interest is compromised by the separation of the lower ground floor from the main house and the all but complete destruction of the secondary staircase.
- 2.20 The historical value of 42 Bedford Square is also strengthened by associations with notable individuals who have occupied the house, including the celebrated Victorian architect William Butterfield. The associative value is reinforced by the ceramic Blue Plaque set into the front elevation of the house.

**iii) Architectural or artistic value**

- 2.21 Externally, the aesthetic value of the property derives principally from its place in the terrace, and the square as a whole.

- 2.22 Internally, some of the spaces have high aesthetic value, including the drama and light of the main cantilevered stone staircase that runs up through the building and is lit from above by means of a glass lantern, which is itself of recent provenance. The principal rooms on the ground and first floor contribute to the aesthetic value of the house. The dimensions and volume of these spaces, their decorative finishes and the handling of light through large timber sash windows deserve particular reference.

**Setting and Context**

- 2.23 Conservation Principles also advises consideration of the contribution of setting and context to a heritage asset, embracing present and past relationships with the surroundings. The property at 42 Bedford Square derives significant value from its setting within Bedford Square. The scale and layout of the square affords a number of long views towards the property, where it is seen within the context of the wider terrace, with many details replicated on adjoining properties.
- 2.24 To the rear of the property, setting contributes far less to significance. The later construction of the mews property has resulted in considerable change to the original layout of the property, and views of the main house are very limited.

### 3.0 LEGISLATIVE AND PLANNING POLICY FRAMEWORK

3.1 The application proposals should be considered in the context of the statutory development plan for the area, comprising the 2011 London Plan, the 2010 Camden Core Strategy, and the Camden Development Policies 2010-2025. First, attention is drawn to the statutory provision concerning listed buildings set out in the relevant Planning Acts, and the national guidance set out in National Planning Policy Framework.

3.2 Section 38(6) of the Planning and Compulsory Purchase Act 2004 states that planning applications must be determined in accordance with the adopted Statutory Development Plan unless material considerations indicate otherwise. The currently adopted Statutory Development Plan is formed from the following documents:

- The Camden Core Strategy (January 2011);
- Camden Development Policies, 2010-2025;
- The London Plan (Consolidated with alterations 2015);

#### Planning (Listed Buildings and Conservation Areas Act) 1990

3.3 Under Section 16 (1) (for listed building consent) of the 1990 Act, when determining applications, the local planning authority or the Secretary of State, *'shall have special regard to the desirability of preserving the building or its setting of any features of special architectural or historic interest which it possesses.'*

3.4 Relevant sections also include Section 72 (1) (General duty as respects conservation areas in exercise of planning functions) of the 1990 Act. This section of the Act requires that, in the exercise of all planning functions, special attention be paid to the desirability of preserving or enhancing the character or appearance of the area.

#### National Planning Policy Framework (NPPF) 2012

3.5 The National Planning Policy Framework (the NPPF) was published on 27 March 2012 and supersedes previous national planning guidance contained in various Planning Policy Guidance and Planning Policy Statements. The NPPF sets out the Government's approach to planning matters, and is a material consideration in the determination of planning applications.

3.6 At the heart of the NPPF is a presumption in favour of sustainable development, which should be seen as a 'golden thread' running through decision-taking (paragraph 14). Detailed Government policy on 'Requiring Good Design' is provided in chapter 7, Paragraphs 56-68 of the NPPF. In providing general guidance for sustainable development, it is stated under paragraph 56 that: *'good design is a key aspect of sustainable development, is indivisible from good planning, and should contribute positively to making places better for people.'*

3.7 Detailed Government policy on Planning and the Historic Environment is provided in Paragraphs 126 – 141 of the NPPF. Under this guidance, the listed building at 42 Bedford Square and the Bloomsbury Conservation Area are 'designated heritage assets'.

3.8 NPPF Paragraph 128 requires applicants to describe the significance of any heritage assets affected by a proposal, including any contribution made by their setting. An assessment of the special interest and significance of the heritage asset affected by the application proposals is set out in Section 2 of this report.

3.9 Under NPPF Paragraph 129 local planning authorities are advised to identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.

3.10 The historical information set out in this report and its appendices provide such an understanding, proportionate to the significance of the asset and the impact of the proposals.

3.11 NPPF Paragraph 131 states that in determining planning applications, local planning authorities should take account of:

- The desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;
- The positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and
- The desirability of new development making a positive contribution to local character and distinctiveness.

3.12 'Conservation' is defined in the NPPF Annex 2: Glossary as *'The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.'*

3.13 NPPF Paragraph 132 notes that when considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be.

3.14 Paragraphs 133 and 134 deal with proposals which cause harm to the significance of a heritage asset. Para 134 of the NPPF states that where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal.

3.15 The NPPF is supported by the **National Planning Policy Guidance** ("NPPG") which was published on 6 March 2014 as a web-based resource. The Ministerial Statement by Nick Boles MP launching the Planning Practice explains that the NPPG is part of the Coalition Government's reforms of the planning system to make it simpler, clearer and easier for people to use.

3.16 Paragraph 3 of the guidance states that *'conservation is an active process of maintenance and managing change.'* With regards to buildings, it is stated that:

*'the risks of neglect and decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used and valued is likely to require sympathetic changes to be made from time to time.'*

- 3.17 Paragraph 9 addresses the importance of understanding 'significance' in decision-taking.
- 3.18 Heritage assets may be affected by direct physical change or by change in their setting. Being able to properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals.

#### **Statutory Development Plan**

##### **London Plan (Consolidated with Alterations since 2011)**

- 3.19 The London Plan was published in July 2011. On 10 March 2015 the Mayor adopted the Further Alterations to the London Plan in a consolidated version that incorporates the previous Revised Early Minor Alterations published in October 2013.
- 3.20 A summary of the main Policies to consider with respect to this application is set out below.
- 3.21 With regards to proposals which have an effect on heritage assets, Policy 7.8 (Heritage Assets and Archaeology) advises that development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail. The cultural significance of the property and its contribution to the Conservation Area has been fully assessed in this document and will be preserved as a result of the proposals.

##### **2010 Camden Core Strategy**

- 3.22 Policy CS14 (Promoting high quality places and conserving our heritage) is a general policy that seeks to conserve the borough's heritage assets, and their settings, including conservation areas and listed buildings. The policy requires development of the highest standard of design that respects local context and character.

##### **Camden Development Policies 2010-2025**

- 3.23 Parts e) to g) of Policy DP25 (Conserving Camden's heritage) relate to listed buildings To preserve or enhance the borough's listed buildings, the Council will:
- e) prevent the total or substantial demolition of a listed building unless exceptional circumstances are shown that outweigh the case for retention;
- f) only grant consent for a change of use or alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building;
- and g) not permit development that it considers would cause harm to the setting of a listed building

#### **Emerging Policy**

- 3.24 Consultation recently ended on the draft Camden Local Plan (2015). When adopted, the Local Plan will replace the current Development Plan documents of the Core Strategy and the Development Policies as the basis for making planning decisions in the Borough.
- 3.25 The policies relevant to this application are contained in the sections entitled 'Design and Heritage'. Having been through only one round of public consultation, this document carries only limited weight in the decision making process.

#### **Local Planning Guidance**

- 3.26 Camden Planning Guidance provides advice and information on how the planning policies will be applied in the Borough. Those that are relevant to this application for listed building consent is CPG1 (Design).

#### **Historic England Good Practice Advice in Planning (GPA)**

- 3.27 In April 2015, Historic England adopted new guidance in line with the NPPF which provides advice to owners, developers, applicants and local planning authorities on development which has an effect on the historic environment.
- 3.28 Three Good Practice Advice Notes (GPA) were produced. GPA 2 (Making Significance in Decision-Taking in the Historic Environment) and Historic Environment Good Practice Advice in Planning Note 3: The Setting of Heritage Assets (2015), which replaced the Setting of Heritage Assets (2011), are relevant in considering this application.

#### **Historic Environment Good Practice Advice in Planning, Note 2, Managing Significance in Decision-Taking in the Historic Environment.**

- 3.29 Historic England published its *Historic Environment Good Practice Advice in Planning, Note 2: Managing Significance in Decision-Taking in the Historic Environment* in April 2015. The guidance is intended to assist those implementing historic environment policy, and provides information on assessing the significance of heritage assets, using appropriate expertise, historic environment records, recording and further understanding, neglect and unauthorised works, marketing and design and distinctiveness.
- 3.30 The note emphasises the importance of understanding the significance of any heritage asset likely to be affected by development proposals, and the contribution (if any) that setting makes to that significance. It states that this understanding is important in the conception and design of a successful development, and in enabling local planning authorities to make decisions in line with legal requirements, the requirements of the development plan and those of the NPPF.
- 3.31 The note provides guidance on three aspects of significance:

*Understanding the **nature of the significance** is important to understanding the need for and best means of conservation. For example, a modern building of high architectural interest will have quite different sensitivities from an archaeological site where the interest arises from the possibility of gaining new understanding of the past.*

*Understanding the **extent of that significance** is also important because this can, among other things, lead to a better understanding of how adaptable the asset may be and therefore improve viability and the prospects for long term conservation.*

*Understanding the **level of significance** is important as it provides the essential guide to how the policies should be applied. This is intrinsic to decision-taking where there is unavoidable conflict with other planning objectives.*

3.32 The note advocates a structured approach to assessing development proposals likely to affect the significance of heritage assets, and proposes six 'stages' to follow, stating '*it is good practice to check individual stages of this list but they may not be appropriate in all cases and the level of detail applied should be proportionate*'. These are:

- *Understand the significance of the affected assets;*
- *Understand the impact of the proposal on that significance;*
- *Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;*
- *Look for opportunities to better reveal or enhance significance;*
- *Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change;*
- *Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.*

#### **London Terrace Houses 1660-1860- A guide to alterations and extensions (1996)**

3.33 This guidance was published by Historic England in their former capacity as 'English Heritage' in 1996. This guidance was published to assist local planning authorities, owners and their advisers in considering common forms of alterations to London terrace houses. It contains Historic England's guidance on London terrace houses primarily from the eighteenth and nineteenth centuries. Listed buildings are used as case studies for the advice set out in this document.

3.34 The proposals submitted with this application concern the floorplan of the listed building at the ground floor level. With regards to internal alterations, the guidance states that these should be carried out to ensure that '*the original plan form and features should remain clearly discernible. Any alterations should be reversible.*'

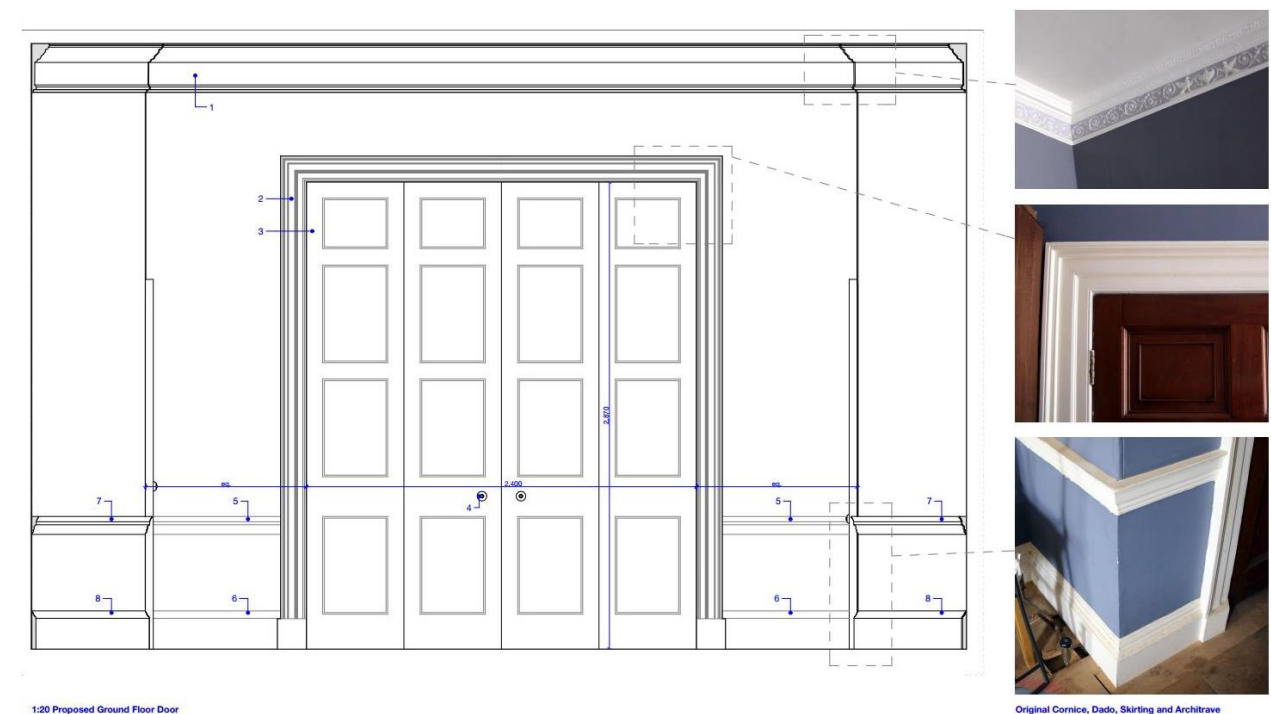
#### 4.0 ASSESSMENT OF PROPOSALS

- 4.1 The proposals concern the creation of a double door opening in the dividing wall partition between the living and dining rooms of the property on the ground floor level. A detailed breakdown of the application proposals is provided in the Statement produced by BDP and submitted with this application.
- 4.2 The new opening will be undertaken in traditional materials and according to a method that will preserve as much of the existing fabric of the partition as possible. New fabric will be in traditional materials of timber and lime render, and the detail of architectural features such as skirting and dado rails will be designed to match the existing.
- 4.3 A breakdown of the changes to proposals is as follows:
- Creation of an opening using a method which retains as much original lathe and plaster fabric as possible;
  - Formation of a new timber architrave around the new opening to match the existing architraves in the rooms at the ground floor level;
  - The insertion of two new four panelled timber doors in the new opening;
  - New timber dado of traditional design to match the existing to be introduced on the dividing partition wall;
  - New timber skirting board of traditional design instated on the dividing partition wall to match the existing.
- 4.4 The existing skirting board is to be retained, as is the existing decorative cornice.

##### Internal Alterations

- 4.5 The floor plan and the spaces within the principal rooms at the front of the property on the Ground and First floor levels contribute to the significance of the listed building. It is considered that the proposed alteration will be carried out in a manner that ensures new fabric is sensitively incorporated in a way that preserves these significant areas whilst enhancing the living space of the family home.
- 4.6 In accordance with the guidance set out in Historic England guidance *London Terrace Houses 1660-1860*, this alteration is reversible, and will preserve the layout of the principal rooms on the ground floor. At page 12 of this guidance it is stated that *'openings between front and rear rooms are sometimes possible to meet modern requirements providing these are treated sensitively as archways, retaining substantial nibs of the existing wall.'*
- 4.7 The structural solution and method devised for the alteration will retain as much of the fabric as possible, and seeks to employ traditional materials in the form of lime render and animal hair for strength. Conditions could be imposed on any forthcoming consent to ensure that any surviving historic timbers are retained as part of the structure for the new opening.

- 4.8 This application for this minor alteration is to be undertaken in a sensitive manner in high quality materials and a high quality finish in order that the new opening will not affect the plan form of the ground floor living space and the architectural detail in the principal rooms. An understanding of the original layout of the property will not be affected by the proposals.
- 4.9 The proposed works at the ground floor level should not be considered in isolation from the conversion of the building to a single family dwelling which received Listed Building Consent and Planning Permission in September 2014 and February 2015 respectively. The proposed alteration builds upon these consented proposals to improve the quality of the ground floor space for the family and reflects the usual activities of contemporary family living.
- 4.10 These works are to be integrated as part of a scheme which will bring a Grade I listed building back into its original use. The principle of this conversion was considered by the Inspector at Appeal to *'provide a significant degree of enhancement to both the listed building, which at Grade I is in the highest echelon, and the character, in particular, of the conservation area.'*
- 4.11 The proposals seek to retain the historic floorplan of the principal rooms. The existing historic fabric, which contributes to the significance of the rooms at this floor level, would be preserved as part of the refurbishment works. Where missing, internal architectural details will be reinstated in the way of dado rails, skirting boards and corncing details, albeit the cornice detail on the dividing wall will be retained in situ. These proposals are therefore in accordance with the requirements of Local Policies CS14 and Development Policy DP25 in presenting an opportunity to improve the functionality of the listed building whilst ensuring its long term sustainable use.



**Fig. 15.** Image of the proposed double door to be introduced between the living and dining rooms, with the traditional architectural features to be reinstated in the way of skirting boards, dado rails and architraves.

## 5.0 SUMMARY AND CONCLUSIONS

- 5.1 The property at 42 Bedford Square is a fine example of an eighteenth-century London townhouse. The building is an original and integral part of Bedford Square, one of London's most widely celebrated examples of urban planning from the period. Indeed, '*Bedford Square set the pattern for later squares in London, which from that time were virtually all built to a single uniform and symmetrical design*' (Olsen, Town Planning in London).
- 5.2 Internally, the property retains significance in the layout of the principal rooms at the ground and first floor of the property in particular, and the principal staircase which sweeps up the building and is top lit with a lantern from the top floor.
- 5.3 The current proposals seek to undertake a minor internal alteration at the ground floor level within the main house to improve the family living accommodation. The objective of the proposed internal alterations is to improve the quality and liveability of the internal spaces at the ground floor level as part of the wider scheme to secure 42 Bedford Square in its optimum viable use, by returning the property to the use for which it was originally designed as a magnificent single family dwelling.
- 5.4 By virtue of paragraph 128 of the NPPF, applicants for development proposals which have an effect upon the historic environment are required to describe the significance of the identified assets so that the impact of the proposals may be understood. This report fulfils this requirement by providing a description of the property and a statement of significance for 42 Bedford Square. Whilst the property is located within the Bloomsbury Conservation Area, the application is for internal works only and there will be no effect on the contribution made to the character or appearance of the Conservation Area.
- 5.5 The change proposed with this application is minor nature. These changes are reversible and do not have a lasting effect on the layout of the plan form at the ground floor level. The proposals have been drawn up in accordance with the guidance set out in Historic England publication. It is considered that the installation of the new opening, using traditional materials and a sensitive structural method is possible without harming the special interest of the building.
- 5.6 In summary, we consider the proposals would preserve the special interest of the listed building and would accord with the relevant national and local planning policies.

### List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

- 1.0 Name: NUMBERS 40-54 AND ATTACHED RAILINGS
- 2.0 List Entry Number: 1244553
- 3.0 Location

33 AND 35, BEDFORD AVENUE  
NUMBERS 40-54 AND ATTACHED RAILINGS, 40-54, BEDFORD SQUARE

The building may lie within the boundary of more than one authority.

County: Greater London Authority  
District: Camden  
District Type: London Borough  
Parish:

- 4.0 National Park: Not applicable to this List entry.
- 5.0 Grade: I
- 6.0 Date first listed: 24-Oct-1951
- 7.0 Date of most recent amendment: 11-Jan-1999

### Legacy System Information

The contents of this record have been generated from a legacy data system.

- 8.0 Legacy System: LBS
- 9.0 UID: 476705

### Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

### List Entry Description

#### 10.0 Summary of Building

Legacy Record - This information may be included in the List Entry Details.

#### 11.0 Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

#### 12.0 History

Legacy Record - This information may be included in the List Entry Details.

#### 13.0 Details

CAMDEN  
TQ2981NE BEDFORD AVENUE  
798-1/99/80 Nos.33 AND 35  
24/10/51  
GV I

See under: Nos.40-54 and attached railings BEDFORD SQUARE.

CAMDEN

TQ2981NE BEDFORD SQUARE  
798-1/99/80 (South side)  
24/10/51 Nos.40-54 (Consecutive)  
and attached railings  
(Formerly Listed as:  
BEDFORD SQUARE  
Nos.1-54 (Consecutive))

GV I

Includes: Nos.33 AND 35 BEDFORD AVENUE.  
Terrace of 15 houses forming the south side of a square. No.54 formed by the return of No.53 to Bloomsbury Street. All built by W Scott and R Grews; probably designed by Thomas Leverton or Robert Palmer; for the Bedford Estate. Nos 40-53 form a symmetrical terrace. Yellow stock brick with evidence on most of the houses of tuck pointing. Plain stucco band at 1st floor level. The centre houses, Nos 46 & 47 are stuccoed. Slate mansard roofs with dormers and tall slab chimney-stacks. EXTERIOR: 3 storeys, attics and basements. 3 windows each. Recessed, round-headed entrances with Coade stone vermiculated intermittent voussoirs and bands; mask keystones. Enriched impost bands and cornice-heads to doors. Side lights to panelled doors, some 2-leaf. Fanlights, mostly radial patterned. Gauged brick flat arches to recessed sashes, most with glazing bars. Nos 40-47 & 53 have cast-iron balconies to 1st floor windows. Cornice and parapet, Nos 40 & 53 with balustraded parapets. INTERIORS not inspected but noted to contain original stone stairs with cast and wrought-iron balusters of various scroll designs, decoration and features; special features as mentioned:  
No.40: 4-window return to Adeline Place, 3 blind. Rear elevation has a full height canted bay. INTERIOR has fine plasterwork, ceiling with 5 restored painted panels and joinery.  
No.41: rear elevation with a full height bowed bay. A fine plaster ceiling.  
No.42: a fine plaster ceiling and friezes. Interesting original staircase in the canted bay at the rear.  
No.43: rear elevation has a full height bowed bay. A fine plaster ceiling.  
No.44: rear elevation has a full height canted bay. Good detailing and a fine plaster ceiling.

Nos 46 & 47: rusticated ground floor; 5 Ionic pilasters rise through the 1st and 2nd storeys to support a frieze, with roundels above each pilaster, and pediment with delicate swag and roundel enrichment on the tympanum. At 2nd floor level a continuous enriched band running behind the pilasters. Rear elevations with full height canted bays. INTERIORS have identical form staircases which terminate with a series of winders at the head of a straight flight and returns with a long landing. No.46 with some curved doors; No.47 with 2 fine plaster ceilings.

No.48: rear elevation with full height canted bay which is bowed internally. A fine plaster ceiling and good friezes.

No.49: rear elevation with full height canted bay. 2 fine plaster ceilings.

No.50: rear elevation with full height canted bay which is bowed internally. 2 fine plaster ceilings.

No.51: rear elevation with full height canted bay which is bowed internally. 2 fine plaster ceilings. Courtyard retains original York stone paving.

No.52: rear elevation with full height canted bay. Friezes of interest but otherwise plain.

No.53: return to Bloomsbury Street forming No.54. 4 blind windows and entrance with Gibbs surround and sash to right. Rear elevation with a full height canted bay.

Some houses with original lead rainwater heads and pipes.

SUBSIDIARY FEATURES: attached cast-iron railings to areas with urn or torch flambe finials. Most houses with good wrought-iron foot scrapers.

HISTORICAL NOTE: the houses in Bedford Square form a very important and complete example of C18 town planning. Built as a speculation, it is not clear who designed all the houses. Leverton was a country house architect and may have been involved with only the grander houses; he lived at No.13 (qv). Palmer was the Bedford Estate surveyor and may be responsible for the vagaries of the square. The majority of the plots leased by the estate were taken by Robert Grews, a carpenter, and William Scott, a brickmaker. The following have plaques or tablets: No.41 was the residence of Sir Anthony Hope Hawkins, novelist; No.42 of William Butterfield, architect; and No.49 of Ram Mohun Roy, Indian scholar and reformer (LCC / GLC plaques). Nos 50 & 51 have oval plaques inscribed "St. G.F.1859" and "St. G.B. 1823", the line that divides the parishes of St Giles in the Fields and St George, Bloomsbury running along the party w@ (Byrne A: Bedford Square, An architectural study: London: -1990).

Listing NGR: TQ2980381514

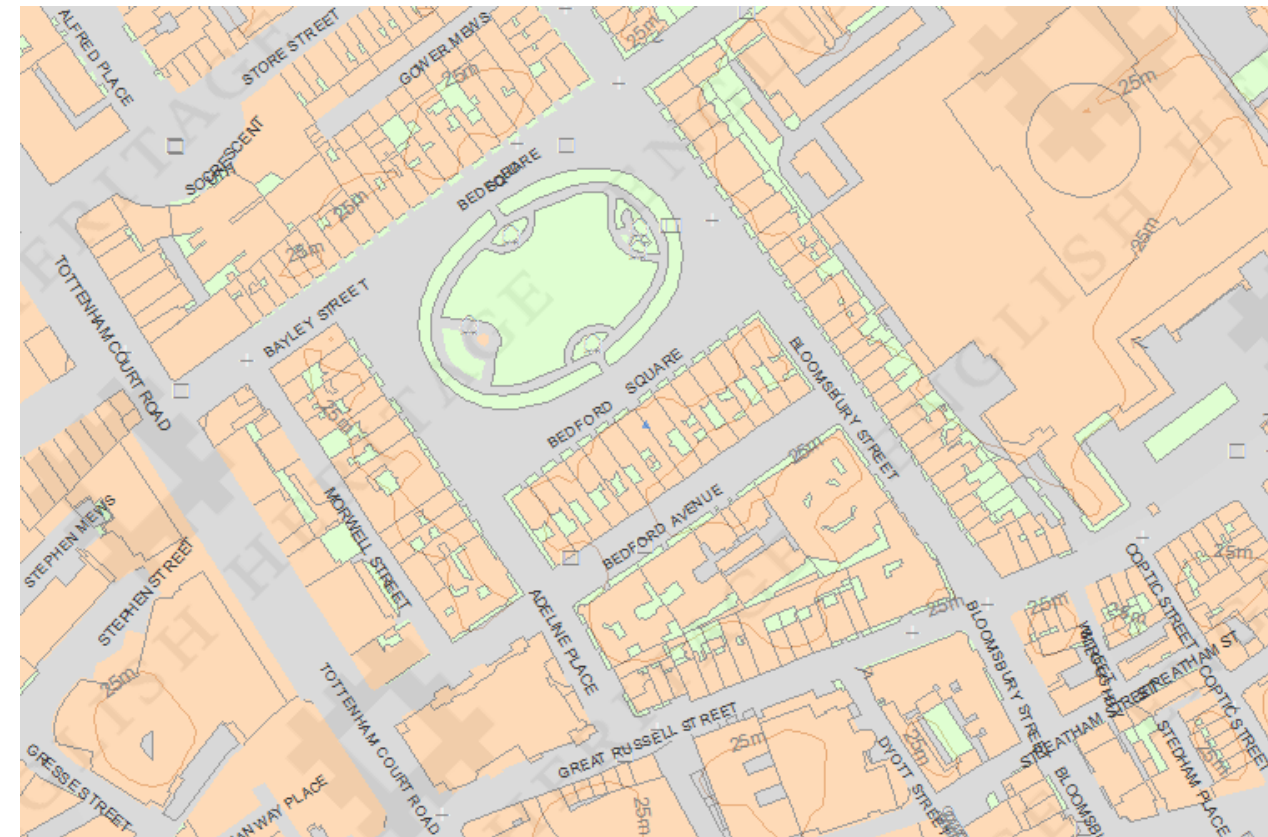
#### Selected Sources

1. **Book Reference** - *Author:* A Byrne - *Title:* Bedford Square An Architectural Study - *Date:* 1990

#### Map

14.0 National Grid Reference: TQ 29877 81608

The below map is for quick reference purposes only and may not be to scale. For a copy of the full scale map, please see the attached PDF - [1244553.pdf](#)



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