

7 Stone Buildings  
Lincoln's Inn

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## 1.0 INTRODUCTION

1.1 Montagu Evans is instructed by Maitland Chambers (the 'Applicant') to provide consultancy services and produce this Planning and Heritage Statement (the 'Statement') in support of proposals which are subject to an application for listed building consent at 7 Stone Buildings, Lincoln's Inn (the 'Property').

1.2 The Site is located in the London Borough of Camden (the 'Council'). **Figure 1** outlines the boundary of the Site and is described at **Section 2.0**.

1.3 The proposals may be summarised as (the 'Proposed Development'):

*Removal of partition walls at first floor to rationalise office layout*

### Purpose of the Report

1.4 7 Stone Buildings was Grade I listed on 24 October 1951 as a group with Nos. 1-7 (consec). Nos.1-6 were constructed between 1775 and 1780 to the designs of Sir Robert Taylor, whilst No.7 is a later design by Philip Hardwick. The list description for the building is provided at **Appendix 1**. It is also located within the Bloomsbury Conservation Area.

1.5 This Statement comprises the following documents submitted in support of the application:

- Heritage Statement;
- Planning Statement; and
- Design and Access Statement.

1.6 It provides an explanation of how the Proposed Development satisfies the planning policies and supplementary planning documentation outlined in the development plan.

1.7 The assessment is in accordance with the statutory provisions of sections 16 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990, paragraph 128 of the National Planning Policy Framework (2012), and the applicable policies of the development plan.

### Summary

1.8 Listed building consent is sought to remove partition walls and allow the rationalisation of existing office floor space. The Proposed Development is for internal alterations to the first floor only.

1.9 It is increasingly difficult for a large and commercially successful set of chambers, such as Maitland Chambers, to work efficiently from the accommodation they currently occupy, comprising approximately 15,000 sq. ft. of dislocated unimproved chambers. If the Inn cannot provide them with a decent headquarters building then they must relocate outside the Inn and there are attractive schemes being worked up in Sergeant's Inn and elsewhere. The Proposed Development is therefore to aid the long-term conservation of the heritage asset by providing fit-for-purpose office space.

1.10 The walls identified for removal are non-load bearing. The Council have approved similar applications for removal of partition walls in the Property.

1.11 The wall on the west side of the building forming part of this application was previously consented for removal by the Council. The consent is considered to be extant, as other works within the application have been implemented. However, the approved drawing is not available on the Camden website and we therefore include this wall as part of this application for completeness and to make the works clear.

1.12 The proposals are not considered to impact the special architectural and historic interest of the listed building, or the character and appearance of the Conservation Area. The Proposed Development would therefore satisfy the relevant parts of the development plan and the statutory provisions of the Planning (Listed Buildings and Conservation Areas) Act 1990.

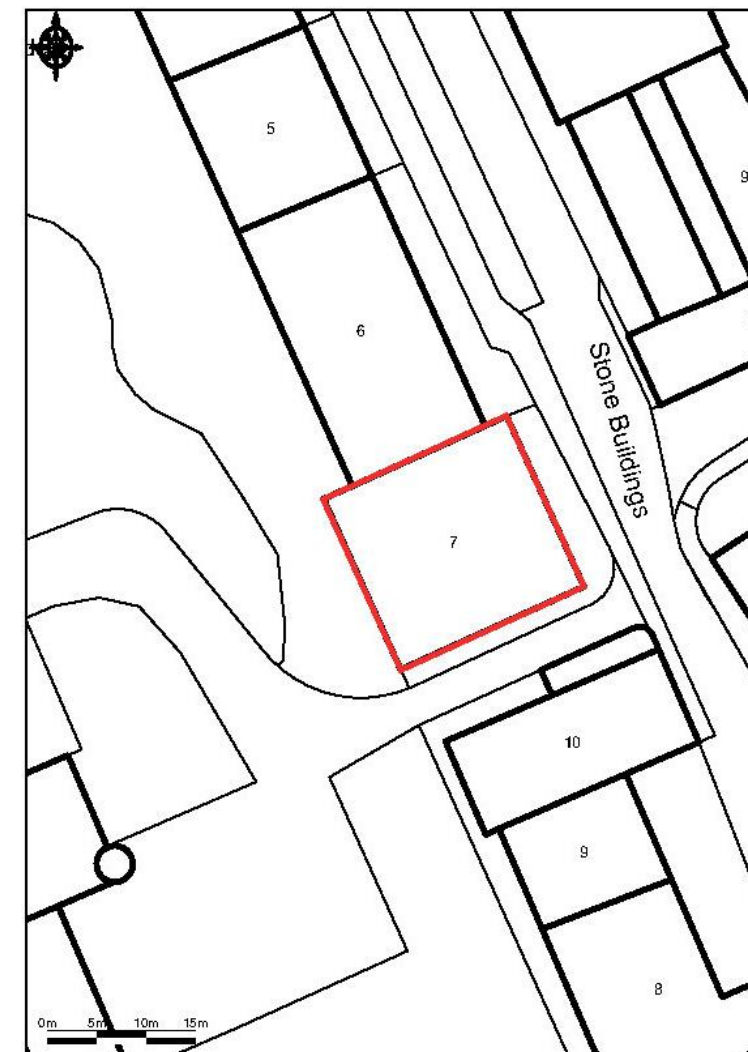


Figure 1 Site Location. Not to Scale. Source: Promap



## 2.0 SITE AND HISTORY

2.1 This section provides a description of the historic development of the Site and that of the surrounding area.

2.2 The section has been informed by secondary sources, including but not restricted to:

- Historic maps;
- The Survey of London;
- Buildings of England: London;
- Plans and Archive material from the Lincoln's Inn Library and Archive
- Planning Files from the Camden Council Online.

### Summary History of Lincoln's Inn

2.3 Lincoln's Inn is located to the east of Lincoln's Inn Fields. The Inn is bound by Newman's Row to the west and Chancery Lane to the east. The rear of buildings located at High Holborn form the northern boundary. Carey Street borders the site to the south. The Honourable Society of Lincoln's Inn has been evolving and expanding since its foundation in 1422.

2.4 The four Inns of Court – Lincoln's Inn, Inner Temple, Middle Temple and Gray's Inn - are professional societies of barristers. All barristers who practise in England and Wales, and all students intending to becoming barristers must belong to one.

2.5 The Inns also provide professional accommodation for their members, dining and meeting facilities and places of worship. There is of course also office space associated with the administration and management of the Inn itself. The Inn is a self-contained collegiate-type precinct. Many of the buildings are of historic interest – indeed the Inns collectively are the custodians of a significant number of nationally significant buildings. The heritage and architecture of the Inns attract many visitors, both tourists and those who live or work in the vicinity. Lincoln's Inn is open for public enjoyment every day.

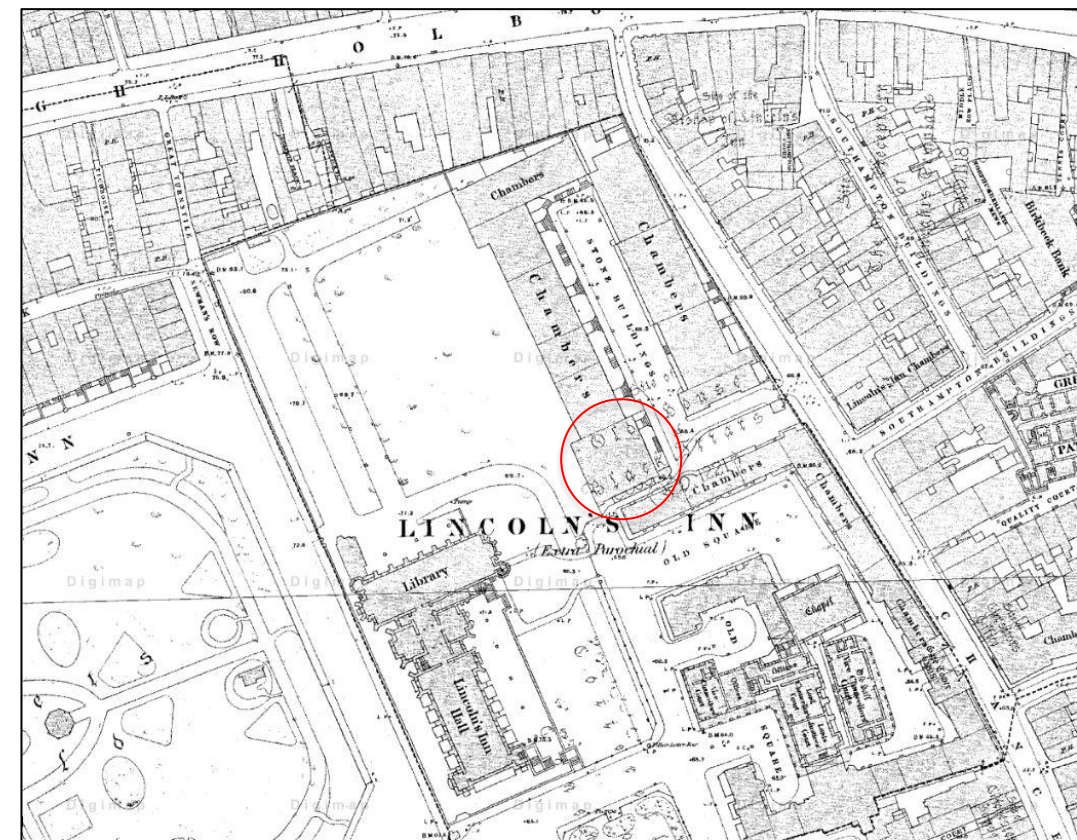


Figure 2 Ordnance Survey Map of 1862-8

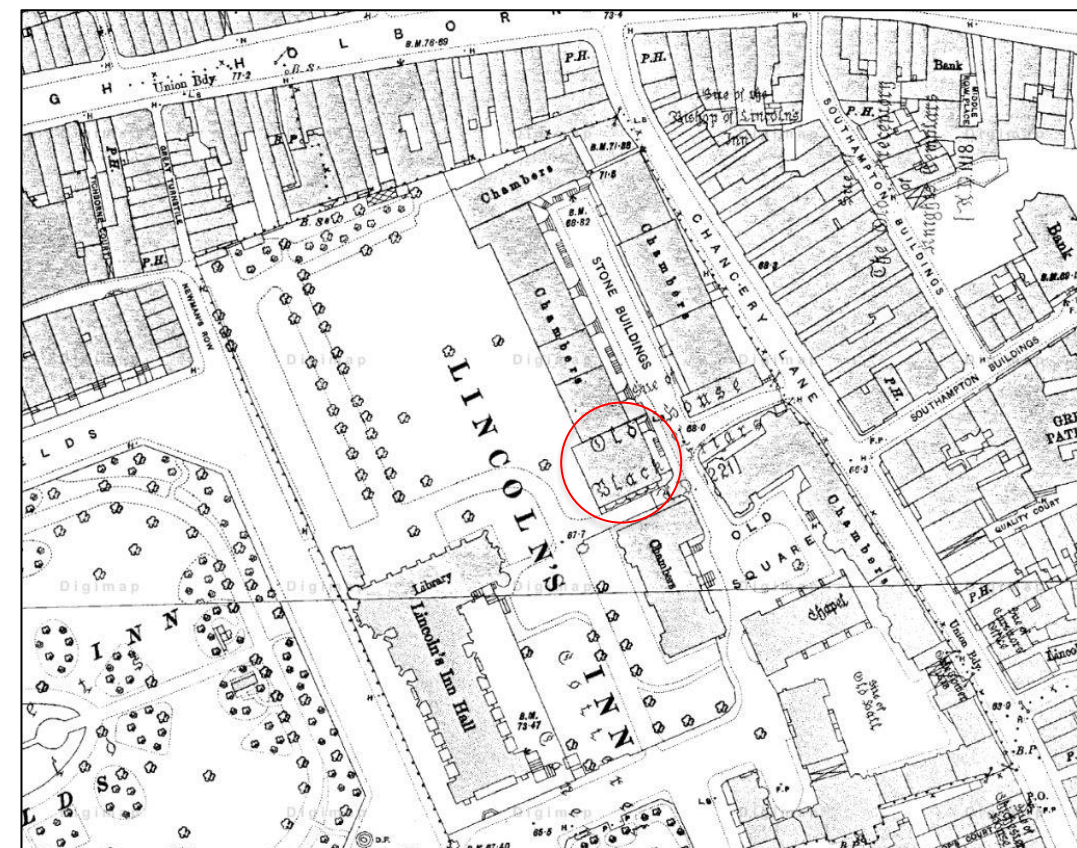


Figure 3 Ordnance Survey Map of 1893-4



### Stone Buildings

- 2.6 Stone Buildings is a complex/terrace of buildings which forms part of Lincoln's Inn and provides chamber accommodation throughout. The original part of the terrace was constructed to the designs of Sir Robert Taylor in 1775. This terrace was constructed in Portland stone and formed a classical terrace.
- 2.7 Taylor was only responsible for the construction of the terrace of 1-6 Stone Buildings. Taylor intended a larger hall, or communal space to be constructed at the end of the terrace (in the current location of no. 7) but this was not executed.
- 2.8 It was only during the tenure of the architect Philip Hardwick to Lincoln's Inn, in the mid C19 that the site was developed. Although Hardwick designed other parts of the Inn – like the Great Hall and library – in a collegiate Gothic revival style at stone buildings he used a classical language in keeping with the existing terrace.
- 2.9 During the war, aspects of Stone Building was bomb damaged, although no. 7 appears to have been largely unaffected by enemy action.

### 7 Stone Buildings

- 2.10 Number 7 is an end of terrace building at the southern end of the range 1-7. Built in 1845 it replicates externally the corresponding building at the opposite end of the terrace, number 2, though the internal plan form is very different.
- 2.11 Although a building had been intended on this site by Taylor, this was not completed during his lifetime. Many decades later when the architect Philip Hardwick was employed by the Inn the site was developed. Contrary to Taylor's idea the building was not constructed as a hall but as additional chambers (offices) to be used by the Masters of the Exchequer. When they left the Inn about 1880, their offices at No.7 were adapted for use as Common Rooms.
- 2.12 Hardwick constructed the addition to Stone Buildings (no. 7) in 1845. The exterior of the building was designed to conform to the rest of the terrace.
- 2.13 The building is arranged over five floors with the basement and ground floor expressed on the exterior with channelled rustication. The ground floor windows are set within round headed arches. The building is access by a flying bridge over the lightwell.
- 2.14 The first and second floors are expressed with a giant order, with  $\frac{3}{4}$  Corinthian columns, and Corinthian piers at the end of the block. The fenestration in this part of the building are all sash windows. Above this floor is a dentiled cornice and a decorative balustrade at parapet height which connects to the parapet of the adjoining terrace.
- 2.15 The ground, first and second floors are laid out in the manner of an Italian palazzo with suites of rooms opening off an internal gallery and atrium which was arcaded. These galleries surround an atrium which is floored over at first floor and covered at second floor roof level by a steel and glass lantern.

- 2.16 The first floor rooms open off to the east south and west of the arcaded atrium with the staircase being contained within its own arcaded stairwell on the north wall, the party wall between numbers 6 and 7. There are four suites of three rooms each, mostly small or very small rooms with typically the entrance door opening directly into one of the rooms with the second and third rooms opening off this. Each forms a small set of chambers. In the last twenty years all the arcades have been filled in to provide a lobby to each suite of rooms and a lavatory and tea making point. In the original plan there was only one W.C. opening off each floor level. The rooms themselves are very pleasant with oversized double hung sash windows which are in scale with the very much larger rooms in numbers 1-6, good plasterwork and joinery. In some cases the timber stud wall between the two smallest rooms has been removed to make a larger room, though this is still small by Lincoln's Inn standards. The atrium at first floor level has been furnished by the bar tenant who occupies two suites at that level to provide a waiting room and relieve some of the bleakness. The large oak refectory table in the centre is the Inn's, coming originally from Old Hall.

### 7 Stone Buildings: Relevant Alterations

- 2.17 In 1946 Stone Buildings was examined by the Surveyor for the Honourable Society of Lincoln's Inn for damage following World War II in 1940/1. **Table 1** provides a summary of the recommendations to the War Damage Commission. This may be cross-referenced to the layout plan of the first floor at this time provided at Figure 4.

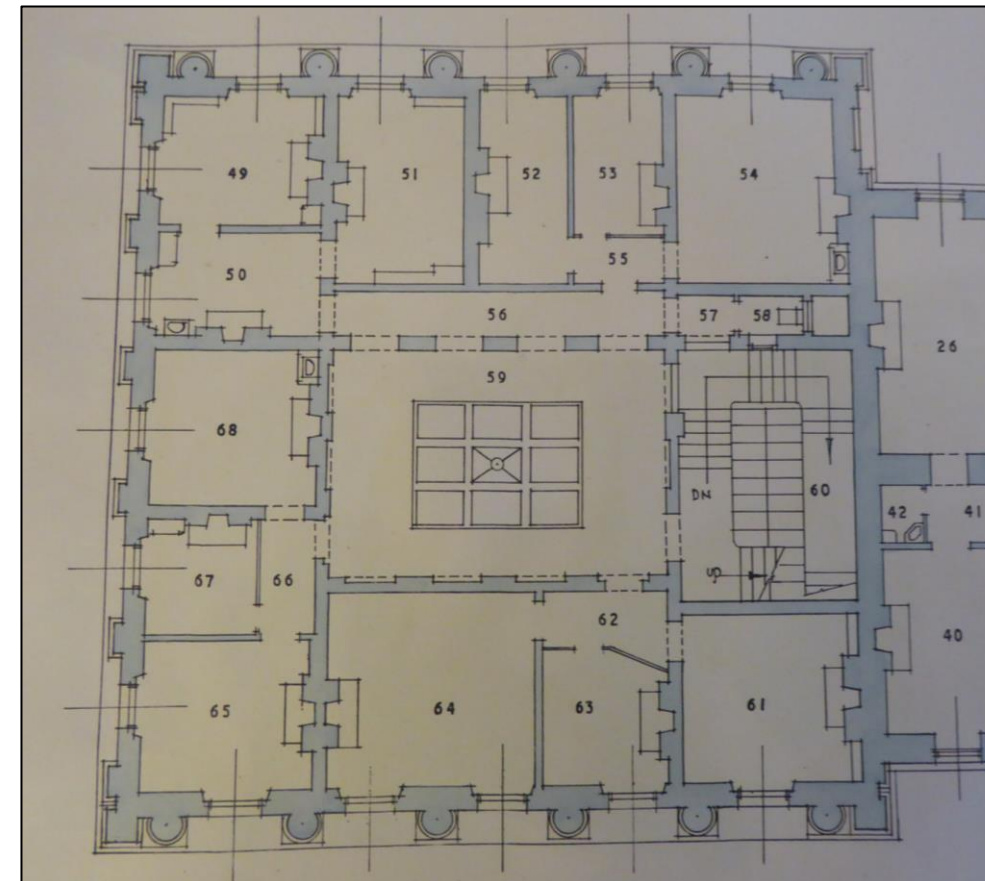


Figure 4 March 1946 7 Stone Buildings First Floor Plan

**Table 1 1946 Survey of 7 Stone Buildings**

Room	Comment
49	Redecorated and no war damage apparent
50	Redecorated – no war damage apparent
51	Redecorated – no war damage apparent
52	Redecorated – no war damage apparent
53	Redecorated – no war damage apparent
54	Redecorated – no war damage apparent
55	Redecorated – no war damage apparent
56	Decoration of walls and ceilings has been damaged by water.
57	Decoration of walls and ceilings has been damaged by water.
58	Decoration of walls and ceilings has been damaged by water.
59	Decoration of walls and ceilings has been damaged by water. The pipe chase surround in the South West corner of Hall no.59 needs making good.
60	n/a
61	Ceiling has been damaged by water. Wood window lining is damaged.
62	n/a
63	Ceiling decoration is damaged by water and holed.
64	There is a crack in the north partition Ceiling decoration is damaged by water. Wall decoration is damaged at the pipe chase for new rainwater down pipe. Work around the chase needs making good.
65	Decoration of walls and ceiling is damaged by water. One square of glass is broken in the South window. Inner beads are damaged or missing at both windows.
66	The North wall is damaged by water.
67	This room has decoration of walls slightly damaged by damp.
68	Wallpaper at the frieze is hanging loose. There are some surface plaster cracks at the chimney breast.

2.18 The London Borough of Camden granted consent in 2004 (ref: 2004/2054/L) for:

*internal alterations to office including demolition of partitions, infilling openings, installing lift pit at basement and ground floor level.*

2.19 These changes were at ground floor, but established a principle of the acceptability of removing certain partitions to rationalise floor space.

2.20 Subsequently, in 2007, the London Borough of Camden granted listed building consent (ref: 2007/0081/L) for:

*Alterations involving the removal of three partitions, infilling of two existing doorways, formation of two new openings and associated works to layout at first and second floor level.*

2.21 The consent included the removal of a partition wall that is also subject to this application (see room A of the 'Proposed' plan 1002 for this application). Regarding the removal of the partition, the Officer Report stated (**Appendix 2**):

*Also proposed is the formation of an opening between two rooms; it was initially proposed to remove the wall in its entirety but there is decorative cornicing present. This part of the proposal has therefore been amended to incorporate folding double doors. This will allow for flexibility of the space but without the loss of the significant decorative fabric, and is considered to be acceptable.*

2.22 The Camden website does not provide the updated revision drawing (revE) showing the approved removal of the wall. We include the removal of the partition wall in this application for completeness. Openings will be set approximately 600mm below the cornice level and retain nibs.

2.23 The London Borough of Camden granted consent in 2013 (ref: 2013/1796/L) for:

*Internal alterations at first floor level including the creation of new structural opening and infill existing doors, and installation of new lighting, heating and fire alarm systems in connection with the amalgamation of two existing offices (Class B1a).*

2.24 The Donald Insall report accompanying the application is provided at **Appendix 3**. This application involved the removal of a load bearing partition wall on the west side of the building. It should be noted that the partition walls forming part of this application are not load bearing.

### 3.0 STATEMENT OF SIGNIFICANCE

- 3.1 Section 16 (for listed building consent) of the 1990 Act states that, 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.'
- 3.2 By virtue of paragraph 128 of the National Planning Policy Framework (2012), 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.
- 3.3 In April 2008, English Heritage published 'Conservation Principles', which sets out policies and guidance for the sustainable management of the historic environment. The document seeks to understand the values of a place, how to assess heritage significance, and how to manage change to significant places. According to the document, the value of an asset should be assessed according to four values. These are not discrete, self-contained concepts but overlap and interact to some extent. These values have been adopted for the purpose of assessment as best practice and are:
- Evidential
  - Historical (Illustrative and Associative)
  - Aesthetic (Design value)
  - Communal (Commemorative & Symbolic and Social)
- 3.4 Stone Buildings as a whole have particular aesthetic value. Nos. 1-6 were designed by Sir Robert Taylor, whilst No.7 is a later design by Philip Hardwick. Notwithstanding, the principal elevations fronting Lincoln's Inn Fields form a collective grand palace addressing the green space.
- 3.5 The Property exterior itself is detailed to a high standard, including a central square-headed door to the Stone Buildings frontage with elaborate Nico lantern bracketed over and round-headed fanlight, in shallow round-headed recess.
- 3.6 The interior fixtures and fittings of the Property have been altered in some areas where changes are proposed. The plan form appears, however, to follow what may have been the Philip Hardwick designs, although it is noted that the original plans have not been located in the archives searched to date.
- 3.7 The Building has historic value as a notable design of a building by Philip Hardwick. The classical design is an excellent example of Classicism, completing Taylor's grand palace.
- 3.8 As a whole Stone Buildings formed an important part in the historic development of Lincoln's Inn, comprising chambers. It is noted that, amongst those to use the chambers, was William Pitt the Younger, although Pitt's chambers were at No. 4.

- 3.9 The interrelationship between the buildings of Lincoln's Inn, including the Property, provide evidential value of the development of the Inns of Court and the overarching development of the legal system within the UK.
- 3.10 In addition to the above, the Inn as a whole has communal value by virtue of the meaning of the place to its barristers and its status as an institution within the wider community.

#### Other Heritage Considerations

- 3.11 Section 72 (General duty as respects conservation areas in exercise of planning functions) of the 1990 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.
- 3.12 The Conservation Area was designated in 1968 by the London Borough of Camden. The Bloomsbury Conservation Area Audit and Management Strategy was adopted on the 18 April 2011 and identifies both Nos. 1-7 and 8-11 in sub-area 9: Lincoln's Inn Fields/Inns of Court/High Holborn. With reference to the Building the Audit states:
- The lawyers' chamber buildings vary in date from the 16th to 20th centuries. They have relatively plain classically-influenced elevations, relieved by horizontal banding, and punctured by regular rows of sash windows and pedimented doorcases. The finest examples include the grade I listed, late 18th century Stone Buildings, and the grade I listed 15th century Old Hall and gateway and the 16th century chambers of Old Buildings which are the earliest surviving*
- 3.13 The proposed internal alterations are not likely to impact the character and appearance of the Conservation Area.

#### 4.0 PLANNING POLICY ASSESSMENT AND CONCLUSION

4.1 Section 38(6) of the Planning and Compulsory Purchase Act 2004 stipulates that where in making any determination under the Planning Acts, regard is to be had to the development plan, and the determination must be made in accordance with that plan unless material considerations indicate otherwise. Relevant documents of the statutory development plan is identified for this assessment as follows:

- London Plan (2016)
- Camden Core Strategy (2010)
- Camden Development Policies (2010)

4.2 The development plan is supplemented by the following guidance that has informed the Proposed Development:

- Camden Planning Guidance 1: Design (2014)

4.3 We have also had regard to the Camden Local Plan that will replace the Local Development Framework (LDF) Core Strategy and Development Policies in 2017. The Local Plan is emerging and public hearings for the Examination were held at the Camden Town Hall during October 2016.

##### **Principle of Development**

4.4 The Proposed Development is for internal alterations to the first floor only.

4.5 The principle to remove partition walls within the building has been accepted by the Council in previous listed building consents. In particular, a wall subject to this application has been consented for removal in 2007.

4.6 The partitions proposed for removal are non-load bearing. This is in contrast to other partitions on the first floor, which provide structural support for matching wall on the second floor above.

4.7 Openings will be formed as shown on the plan drawings. Openings will be set approximately 600mm below the cornice level and retain nibs. Where doors are to be relocated the doors and architraves will be re-used, with skirting installed to match existing. Wall surfaces will be made good and repaired to provide a flush wall surface.

4.8 The Proposed Development would preserve the special architectural and historic interest of the listed building. It would not impact the character and appearance of the Conservation Area. The Proposed Development would therefore satisfy the relevant parts of the development plan and the statutory provisions of the Planning (Listed Buildings and Conservation Areas) Act 1990.



**Appendix 1**

**Nos. 1-7 Stone Buildings (Grade I) list description**

# NUMBERS 1-7 AND ATTACHED RAILINGS AND LAMP HOLDER

## 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.

Name: NUMBERS 1-7 AND ATTACHED RAILINGS AND LAMP HOLDER

List entry Number: 1379318

## Location

NUMBERS 1-7 AND ATTACHED RAILINGS AND LAMP HOLDER, 1-7, STONE BUILDINGS

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

County: Greater London Authority

District: Camden

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: I

Date first listed: 24-Oct-1951

Date of most recent amendment: Not applicable to this List entry.

## Legacy System Information

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

Legacy System: LBS

UID: 478696

## 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

### Summary of Building

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

### Reasons for Designation

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

### History

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

### Details

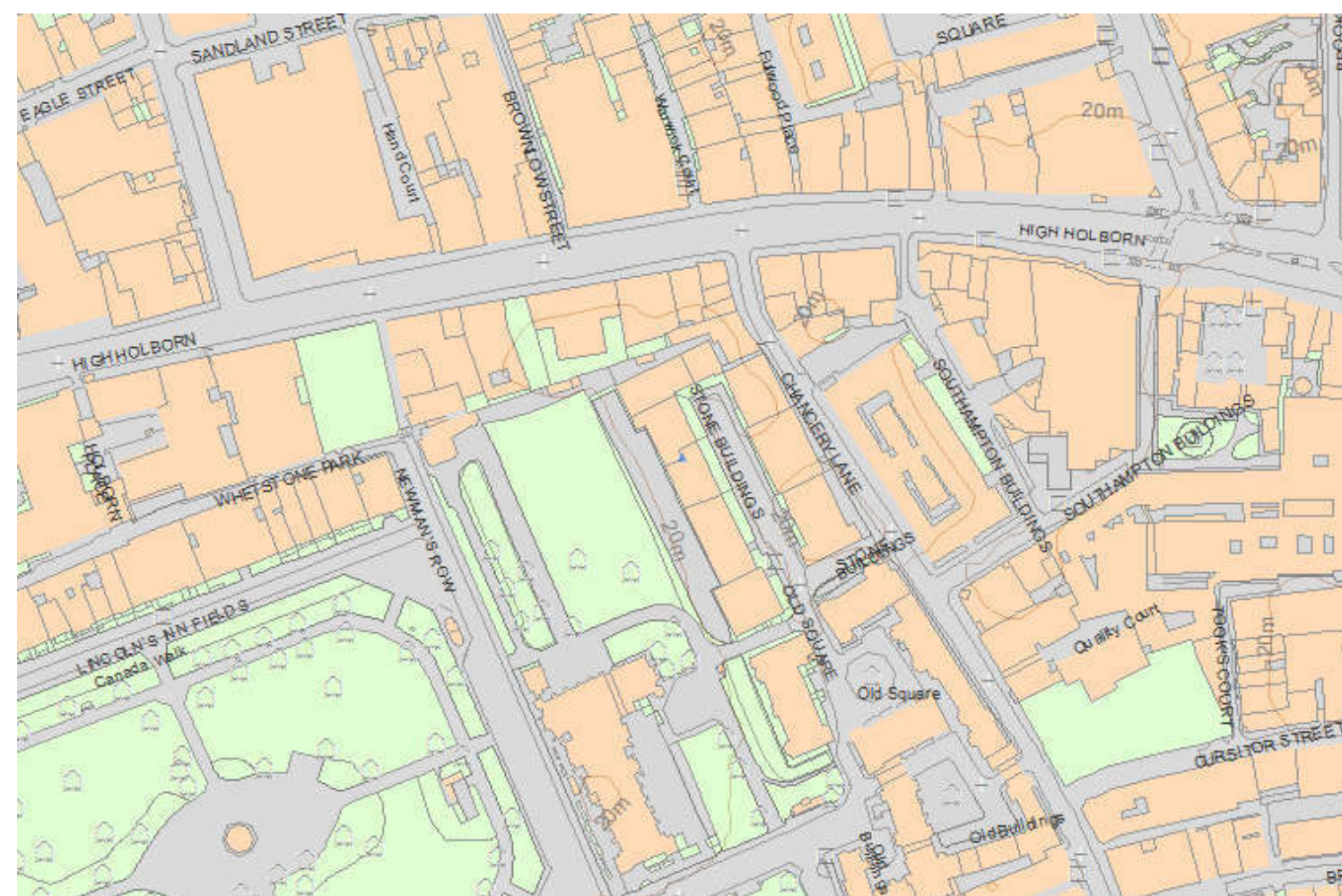
CAMDEN

TQ3081NE LINCOLN'S INN 798-1/101/1026 (North side) 24/10/51 Nos.1-7 (consec) Stone Buildings and attached railings and lamp-holder

GVI

7 chambers. 1780 (Nos 1 & 2) and 1775 (Nos 3-6) by Sir Robert Taylor. 1845 (No.7) by P Hardwick. Stone in Classical style. Nos 1 & 2 form the north end of

the street, Nos 3-7 the east side with No.7 forming a pavilion at the end of the row. 3 storeys. Nos 1 and 2, 3 windows each. Nos 3-6 (east elevation), 23 windows in all. No.7, 5 windows. Basements in brick below stone band at ground floor. Rusticated ground floor with arched openings of keys and voussoirs with impost bands. Windows in shallow ashlar recesses. Doors in shallow stuccoed recesses. Continuous plain band at 1st floor level. Continuous sill band to 1st floor. No.1 with paired Corinthian pilasters above entrance. No.7 with 6 engaged Corinthian columns. Modillion cornice with balustrade above. South elevation (No.7) with pilasters, coupled at flanks. West elevation (facing lawns) similar to east but with symmetrical facade of 21 windows between pedimented end projections of 5 windows and 1 window on internal return. Wall sundial dated 1794. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings to areas. No.3 with lamp-holder.



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Use of this data is subject to [Terms and Conditions \(https://historicengland.org.uk/terms/website-terms-conditions/\)](https://historicengland.org.uk/terms/website-terms-conditions/).

Listing NGR: TQ3093981538

## Selected Sources

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

National Grid Reference: TQ 30946 81527

## Map

The above 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 - [1379318 .pdf](#)  
([http://mapservices.HistoricEngland.org.uk/printwebservice/hle/StatutoryPrint.svc/342246/HLE\\_A4L\\_Grade/HLE\\_A3L\\_Grade.pdf](http://mapservices.HistoricEngland.org.uk/printwebservice/hle/StatutoryPrint.svc/342246/HLE_A4L_Grade/HLE_A3L_Grade.pdf))

The PDF will be generated from our live systems and may take a few minutes to download depending on how busy our servers are. We apologise for this delay.

This copy shows the entry on 04-Oct-2017 at 01:23:39.

End of official listing

**Appendix 2**

**Officer Delegated Report for 2007/0081/L**



<b>Delegated Report</b>		<b>Analysis sheet</b>	<b>Expiry Date:</b>	27/02/2007		
		N/A / attached	<b>Consultation Expiry Date:</b>	26.02.07		
<b>Officer</b>			<b>Application Number(s)</b>			
Victoria Fowles			2007/0081/L			
<b>Application Address</b>			<b>Drawing Numbers</b>			
7 Stone Buildings London WC2A 3SZ			See decision letter			
<b>PO 3/4</b>	<b>Area Team Signature</b>	<b>C&amp;UD</b>	<b>Authorised Officer Signature</b>			
<b>Proposal(s)</b>						
Alterations involving the removal of three partitions, infilling of two existing doorways, formation of two new openings and associated works to layout at first and second floor level.						
<b>Recommendation(s):</b>		<b>Grant listed building consent</b>				
<b>Application Type:</b>		<b>Listed Building Consent</b>				
<b>Conditions or Reasons for Refusal:</b>		Refer to Draft Decision Notice				
<b>Informatives:</b>						
<b>Consultations</b>						
<b>Adjoining Occupiers:</b>	No. notified	00	No. of responses	00	No. of objections	00
			No. electronic	00		
<b>Summary of consultation responses:</b>	<u>English Heritage</u> – flexible authorisation granted (authorised by GOL 12.03.07)					
	<u>Site notice</u> displayed - no responses received					
<b>CAAC/Local groups* comments:</b> <small>*Please Specify</small>	n/a					

<b>Site Description</b>
Grade I listed Chambers building dating from 1845 by P Hardwick.
<b>Relevant History</b>
Various; not relevant to this application.
<b>Relevant policies</b>
UDP 2006:  B6 - listed buildings
<b>Assessment</b>
Listed building consent is sought for various internal alterations, in connection with providing improved Barristers' accommodation. The alterations are at first and second floor levels only. These levels incorporate an arcaded screen and balcony behind which the entrance doors to the rooms are positioned.  First floor Minor reconfiguration of the existing hallway arrangement to provide a new door and remove later kitchen partitioning and fittings. Also proposed is the formation of an opening between two rooms; it was initially proposed to remove the wall in its entirety but there is decorative cornicing present. This part of the proposal has therefore been amended to incorporate folding double doors. This will allow for flexibility of the space but without the loss of the significant decorative fabric, and is considered to be acceptable.  The existing door opening between barristers 1 and 2 is proposed to be fixed shut. The doorleaf and architrave will remain, to allow for reversibility should the situation change in the future.  Second floor Again, minor alterations to partitioning are proposed, namely the removal of some non-original studwork, the formation of a door opening, and the sealing shut of the existing door between barristers 3 and 4. This again will be left in situ to allow for reversibility.  The alterations proposed are considered to preserve the building's special architectural and historic interest, and the proposal is recommended for approval.

**Disclaimer**

*This is an internet copy for information purposes. If you require a copy of the signed original please contact the Culture and Environment Department on (020) 7974 5613*

**Appendix 3**

**Donald Insalls Report for application 2013/1796/L**

# DONALD INSALL ASSOCIATES

Chartered Architects, Historic Building & Planning Consultants  
12 Devonshire Street, London W1G 7AB



## STONE BUILDINGS, LINCOLN'S INN Historic Building Assessment March 2012

### STONE BUILDINGS, LINCOLN'S INN

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### Appendix

#### I The Statutory Listing Descriptions

#### i. INTRODUCTION: BACKGROUND TO THE DOCUMENT

This Historic Building Assessment was prepared by Donald Insall Associates for the Honourable Society of Lincoln's Inn.

The intention of this document is to inform the Society of Lincoln's Inn by providing:

- an analysis of the history and construction of the building.
- an assessment of the significance of the building and of its various component elements.

#### ii. HISTORIC BUILDING ASSESSMENT – HOW THE DOCUMENT WORKS

The Historic Building Assessment seeks to both guide and advise on the future care, maintenance and usage of the buildings, and is divided into seven parts:

##### 1. The Buildings

This section gives a basic introduction to Stone Buildings and the site, including chronology of development and use.

##### 2. Assessment of Significance

This section addresses the aspects of Stone Buildings which contribute to their significance, and the hierarchy of the significance of its different parts and areas. A key part of this analysis is the Gazetteer, which is included in Section 4.

##### 3. Vulnerability

This section addresses the various issues which make the building, and particularly its most significant elements, vulnerable, highlighting global issues such as the increasing size of contemporary Barrister's chambers and firms of solicitors, the service requirements of modern offices and residential units and the need to maintain the use of the buildings in the light of particular matters such as fire safety, access requirements, and changing weather conditions.

##### 4. Gazetteer

This section provides a description of the buildings part by part, room by room, giving an assessment of the construction, finishes, date of execution and significance in relation to the whole building.

##### 5. Bibliography

This section gives a list of the key secondary sources consulted in the preparation of the document.



## 6. The Plate List and Plates

This section contain illustrations key to an understanding of the site and buildings.

## 7. The Drawing List and Drawings

This section contains reference plans with the room numbers used in the report.

### iii. ACKNOWLEDGEMENTS

We are indebted to the Honourable Society of Lincoln's Inn for sharing with us their knowledge of the building and archival material, and are particularly grateful for the kind assistance of Guy Holborn, Librarian, and his colleagues. This document draws heavily on the work of Morgan Lear from 2004, which was kindly made available to us by the Honourable Society. We are also grateful to Pamela Morgan for facilitating access, and to all the Chambers and individuals who allowed us access to their rooms during the surveys.

#### Sources Consulted

The research used in this Historic Building Assessment draws mainly on material held by the Society of Lincoln's Inn; other sources consulted were:

- The R.I.B.A Library, and Drawings Collection.
- The London Library
- The London Metropolitan Archive
- The Guildhall Library and Department of Maps and Prints
- The Victoria and Albert Museum
- The National Art Library
- The National Monuments Record; English Heritage
- The Courtauld Institute
- The British Library.

## 1.0 THE BUILDINGS

### 1.1 An Introduction to the History of the Site

The Stone Buildings are a group of two terraces arranged around a central cul-de-sac access road in the northeast corner of Lincoln's Inn. Nos 1 to 7 form an L-shaped terrace with the long segment facing the Lincoln's Inn gardens to the west and the short segment forming the north end enclosure of the access road. It is built in Portland stone and presents an imposing symmetrical elevation towards the west with projecting pedimented and pilastered flanks.

Nos 8 to 11 Stone Buildings form a terrace facing Chancery Lane to the east and the cul-de-sac access road to the west.

Nos 1 to 11 all excepting no. 7 were built to the designs of the architect Sir Robert Taylor: Nos 3-6 were built for the Society of Lincoln's Inn c1775, followed by Nos 8-11 (see below). Nos 1 and 2 were constructed c1787. No 7 Stone Buildings was built also for the Society to the designs of the architect Philip Hardwick in 1843-1845.

Nos 8 to 11 Stone Buildings were built to the designs of Sir Robert Taylor for the Accountant General and Registers, and the Six Clerks of the Court of Chancery. They were purchased by the Inn in 1881 when these court officials were either abolished or transferred to the new Royal Courts of Justice. In 1882 No 10 Stone Buildings was taken over by the Inns of Court Regiment. This has become a Territorial Army unit and the building has been leased to the Ministry of Defence since 1985.

Although designed by the same architect, the two terraces could not be more different from one another. While Nos 1-6 were intended to and indeed appear to be part of a grandiose building resembling perhaps Somerset House or a grand country house, Nos 8-11 are built in brick around No 10, which is in stone, and have a domestic appearance.

Built speculatively as chambers to be let to barristers, the seven terraced buildings at 1-7 were built on three floors over a basement and had attic mansards behind the bottle balustrade parapets lit by clerestory lights. It was recorded that William Pitt the Younger leased the attic of No 4 Stone Buildings in 1780 (for a premium of £161.3s 10¼ d). As these buildings were leased out to chambers as shells, each leaseholder fitted their interiors as they liked, a system that continues to the present day.

The Stone Buildings were damaged during the Second World War and were refurbished shortly after. Nos 1, 2, 3 and 9 suffered the most severe damage and had to be largely re-built. On that occasion, the buildings were modernised, the mansards over Nos 1-6 were replaced with a modern concrete structure housing residential flats lit by dormer windows and lifts were introduced in Nos 2-6. The original outside toilets under the entrance steps were replaced with modern internal toilets of adequate size for the number of occupants.

In 1951 the Stone Buildings were entered on the statutory list of buildings of special architectural or historic interest at Grade I. This places them within the top 2.5% of all listed buildings in England. This report describes in detail the history, significance and present arrangement of 1-11 Stone Buildings.

## 1.2 The Basis of the Research

The desk-top research which has been undertaken to inform this Historic Building Assessment draws, in the main, on secondary sources which are listed in the Bibliography. Primary material such as maps and contemporary periodicals, and information held by the Estates Department and in the Archive has been sought to add to the history of the buildings as detailed in the Chronologies. Historians of Lincoln's Inn are helped in their study by the existence of the magnificent Black Books.

## 1.3 A Building Chronology Drawn From Key Secondary Sources

Abbreviations used:

AH	Angela Holdsworth (ed) "A Portrait of Lincoln's Inn", Third Millennium Publishing Ltd, 2007
BBV	The Honourable Society of Lincoln's Inn – The Black Books Vol 1 1422-1586 (ed W P Baildon) Vol 2 1586-1660 (ed W P Baildon) Vol 3 1660-1775 (ed W P Baildon) Vol 4 1776-1845 (ed W P Baildon) Vol 5 1845-1914 (ed Sir R Roxburgh) Vol 6 1914-1965 (ed P V Baker)
CL	Country Life Magazine
EH	English Heritage listing description 1951 (available <a href="http://www.imagesofengland.org.uk">www.imagesofengland.org.uk</a> )
LMA	London Metropolitan Archive
ML	Morgan Lear "Building History and Estates Overview" 2004
RCHME	London II West London (1925)

## SEVEN STONE BUILDINGS

### 18<sup>th</sup> century

The Stone Buildings were the joint enterprise of the Society and the Offices of the King's Court of Chancery with the appropriation of the Lord Chancellor. Those offices were the Six Clerks and the Sworn Clerks and also the Registers the Clerks of Enrolments and the Accountant General and their deputies whose function was to keep the records, decrees, orders and books of account relating to the business of the Court.

By an Act of 1774 provision was made for rebuilding the office of the Six Clerks and entailing offices for the Register and Accountant General and by August of that year Sir Robert Taylor's ground plan and drawings of the elevation of the buildings had been approved by the Council, the Account and General, the Registers of the Court of Chancery of the Lord Chancellor. Thomas Clarke, the Society's bricklayer was directed to proceed with the construction of a "basement storey" for 7 chambers on the garden side beginning at the south side but leaving space for a hall then intended to be built on the site of what is No 7 Stone Buildings. The sites for the offices of the Accountant General at the north end on the Chancery Lane side and the Registers of the Court at the South end (now numbered 11, 9 and 8) were purchased out of public funds and were not put up by the Society. This also happened to the Office of the Six Clerks, who negotiated independently and brought the site in the middle (now No. 10). (BBV5)

### 19<sup>th</sup> century

The layout of No 7 is unlike the corresponding block at the other end of the terrace – number 2 – in that it has a central atrium of some size, off which small suites of three rooms open off Italianate galleries on the first and second floors. The ground floor may have had a similar plan and the use to which the basement was originally put is unclear. Both ground floor and basement have been significantly altered. (ML)

### 19<sup>th</sup> century

The original plan form is interesting. The basement floor level is c600 mm below the adjoining building No 6 with the ground floor levels being the same, giving high ceiling heights at basement level. It appears from the extant cornices that this area was always enclosed. (ML)

### 1843-1845

Upon receiving in the summer of 1843 an inquiry whether accommodation could be found in the Inn for the Masters of the Court of the Exchequer, the council asked Mr Hardwick to consider it "with a view to the completion of the 'stone building' (as the Society's own building was then often described) as the site was no longer required for a hall". Mr Hardwick reported that, by finishing the south end in exact conformity with the north end, the twelve rooms required by the Masters of the Exchequer and other chambers could be provided, and in the following year the Bench ordered that plan to go ahead. Sir Robert's spacious design was completed during 1844-1845 but not by the hall which he had contemplated. (BBV5)

### 1843-1845

Stone Buildings was eventually finished off at the south end by the building of No. 7 to the designs of Hardwick between 1843 and 1845. On the garden front he copied the west façade of the north end, at last providing symmetry. The treatment most appropriate to the south and

east façades of No. 7 will not have been as obvious. Hardwick chose to carry on the giant order as pilasters on the south wall, and to repeat on the east face Taylor's giant order of attached columns but without a pediment above. The result is that the east façade of No. 7 gives some idea of what Taylor's hall would have looked like from the outside, although it would have extended two more bays to the south and would have had larger windows at the first-floor level. (AH)

### 1845

Built in 1845 No 7 replicates externally the corresponding building at the opposite end of the terrace No 2, though the internal plan form is very different. (ML)

### 1845

The ground floor central area was originally open to the east with the atrium wall above being supported on a pair of Doric columns. These are replicated at the basement level where the central area, or what remains of it, still is open to the east. There is an original lavatory to the north of this area lit and ventilated by an internal well. (ML)

### 1845

In the original plan there was only one WC opening off each floor level. (ML)

### 1880

When the Masters of the Exchequer left the Inn about 1880, their offices at No 7 were adapted for use as Common Rooms. (BBV5)

### late 19<sup>th</sup> century (1880-1914)

The rooms formerly occupied by the Masters of the Exchequer had since 1880 been made available to the members of the Inn who were willing to subscribe to their maintenance. In 1912 students were excluded from membership. (BBV6)

### 19<sup>th</sup>-20<sup>th</sup> century

The basement is much altered having been in its time a laundry, student common room and a catering facility/common room. (ML)

### 20<sup>th</sup> century

There is a 20<sup>th</sup> century staircase linking three small rooms in the southwest corner of the basement to the ground floor central area. (ML)

### 1914-1918 War

At the outbreak of the war, the Corps used for its headquarters No 10, consisting of Drill Hall with orderly room, armoury and offices. As the war went on, the office work of the depot increased so greatly that the accommodation at No 10 soon became quite inadequate. All vacant chambers were put at the disposal of the Corps and at one time the work of the depot was being carried on not only at the old Headquarters but also in chambers at No 7, 2 and 4. (BBV6)

### 1915

Incendiary bomb fell on No 7 and another on the roof of No 8. (BBV6)

**1915-1921**

Students had petitioned in 1914 to be re-admitted as members of the Common Room, but no change was made. In 1920 the Committee recommended the provision of a common room for students in the basement of No 8, which was opened in October 1921. (BBV6)

**1935**

Some rooms in the basement of No 7 adjoining the Barristers' Common Room were allocated in part as a students' Common Room and in part as an addition to No 6 as chambers. (BBV6)

**1938/39 – 1950s**

The Barristers' Common Room was moved to the Hall. The Students' Room remained. When the war came, the accommodation in the basement of No 7 was requisitioned for war purposes. It was de-requisitioned in 1945 and reinstated as a students' common room.

In 1954 the suggestion was explored to move the students' room to the Hall adjacent to the Barristers' Common Room, which ultimately came about. (BBV6)

**1945**

Requisitioning of the large room in the basement of No 7, formerly in use as a students' common room. (BBV6)

**1947**

It was resolved that the rooms on the first floor west of No 7 be let to the Permanent Committee (charged with the Welfare of Bar Students) at a proper rent. (BBV6)

**1947**

New Students Union then present in the premises of the Council of Legal Education at No 7. (BBV6)

**1947**

Great Hall, Old Hall, Chapel, Stone Buildings and New Square were scheduled as being of special architectural or historical interest. (BBV6)

**1948**

No system of central heating to be provided in Stone Buildings. (BBV6)

**1951**

The Finance Committee recommended that Holland, Hannen and Cubitts be employed on the same terms as before for the re-building and re-decoration of Nos 5, 6 and 7 Stone Buildings and that a contract be entered into for the sum of £63,400. (BBV6)

**1952**

Stone Buildings scheduled as being of special architectural or historical interest. (BBV6)

**1980s onwards**

The first floor rooms open off to the east, south and west of the arcaded atrium... in the last twenty years all the arcades have been filled in to provide a lobby to each suite of rooms and a lavatory and tea making point. (ML)

**1989**

The roof over No 7 was overhauled though the structural system was maintained. (ML)

**1990**

The exterior of the building benefited from comprehensive external repair, and the roof overhauled but not replaced. (ML)

**1991**

First floor southwest suite was refurbished in 1991. (ML)

**1995**

In 1995 new lavatories were built into the stairwell which was already enclosed at one level and a doorway opened up through the party wall to link the ground floors of numbers 6 and 7. (ML)

**1996**

External repair programme carried out excluding the roof area. (ML)

**2003**

The basement was in collegiate use until late 2003. (ML)

**2004**

Refurbishment of the basement for the tenants of number 7 with the communal lavatory which was built into these rooms being converted back into an office. The refurbishment was to provide four rooms for practitioners. Small areas of rising damp were treated in the south basement. (ML)



## 2.0 ASSESSMENT OF SIGNIFICANCE

### 2.1 An Overview of Significance

The assessment of the significance of Stone Buildings has been grouped around the significance of the site, the significance of the architecture, the significance of the architect, the significance of key figures associated with works for Stone Buildings and the wider cultural significance of the properties.

Outlined below are statements of significance for each of these areas of importance, but the key significance, it may be argued, lies in the survival of Taylor's fabric and the documentation relating to the commission which survives in the Inn's library. The survival of these documents is of great importance for the understanding of Georgian building both in the Inns of Court and in the wider London context, and yet has hitherto been little touched on in academic analysis.

### 2.2 The Significance of the Site

Stone Buildings are highly important survivals of London Georgian architecture. Numbers 1-7 were listed Grade I in 1951; numbers 8-11 excepting No 10 were listed Grade I in 1951; No 10 was listed Grade I in 1974.

The buildings fall within the geographic area of Holborn and are now within the London Borough of Camden within the Bloomsbury Conservation Area, and they border the City of London's Chancery Lane Conservation Area.

They are part of the area's long association with the legal profession, which is set out below.

The buildings Robert Taylor designed for the Benchers of Lincoln's Inn were constructed on a slightly awkward site, which was dictated by the fact that its boundaries of Chancery Lane, to the east, and Lincoln's Inn Fields, to the west, are at a slight angle to each other. Taylor's response to this wedge-shaped site is outlined at section 2.3.1.

Broadly, however, the site is of overall significance because of its relationship not only as part of Lincoln's Inn, but with Chancery Lane, and the wider context of the Inns of Chancery. Initially, indeed, parts of Stone Buildings were occupied by Officers of the Court of Chancery, and accessed from Chancery Lane. It seems likely that Lincoln's Inn was chosen as suitable for new offices of the High Court of Chancery because the proceedings of the Court already took place in the (Old) Hall of Lincoln's Inn outside term time.

Chancery Lane is believed to date from the 12<sup>th</sup> century when it was created across land belonging to the Knights' Templar, but when the Knights removed to the south of what is now Fleet Street, their property was acquired by the Bishop of London in 1162. By 1270 the Bishop of Chichester's Inn and its extensive gardens were found in the area, along with a house for converted Jews on the eastern side. The expulsion of Jews from England in 1291 resulted subsequently in Edward III gifting the house to the Keeper of the Rolls of Chancery in 1377.

The association of the area with the legal profession had grown after the Papal decree of 1207 forbidding the clergy from teaching common law, founded by Henry III's decree of 1234 which closed the schools of law in the City. The so-called Inns of Chancery grew up along the Strand and Holborn. These Inns differed from the Inns of Court in that they could not call men to the Bar, and they were initially attached to the Inns of Court.

Furnival's Inn was attached to Lincoln's Inn and its sale in 1769 for £4,100 raised funds which were put towards the construction of Stone Buildings.

The elevation of Taylor's new buildings fronting on to Chancery Lane now contributes positively to an area dominated by the Inns of Court and larger institutions. The Chancery Lane area was created a conservation area (lying on the border with the London Borough of Camden here) in 1994.

The London Borough of Camden Bloomsbury Conservation Area is the subject of a draft 2007 report updating the Conservation Area appraisal undertaken in 1998 (and updated for the west part in 2001). Donald Insall Associates have seen a copy of the draft of this report (which remains to be adopted at the time of writing), which states of the significance of the site:

*"Lincoln's Inn and Gray's Inn have a more enclosed, collegiate character. The whole area has a private, internalised feel, hidden from view from the main surrounding streets except at key locations where there are views into the larger gardens... The sense of the inns being a semi-private space is reinforced by the continuous street frontages with gateways or arches. ... it is the interrelationship between these different size and types of spaces and the quality of public realm that helps to give this area its distinct character. Notably this creates a dynamic sequence of interesting views, some are glimpsed views along narrow passageways to adjacent courtyards, and others are buildings terminating views.*

*The sense of enclosure within the spaces is reinforced by the long building façades and their heights. Whilst there is variety in the ages, architecture and materials of buildings there is general consistency, harmony and balance within courtyards. The areas rich history and evolution is evident in the detail of its buildings, landscape and public realm. The quality, age and interest of many of the buildings in these areas is reflected in the fact that many of them are protected by listing. Almost all the buildings of Lincoln's Inn are listed. Of particular note are*

- *Stone Buildings (grade I) – stone chambers in a classical style built 1780-1845, whose symmetrical western façade is seen across Lincoln's Inn from Lincoln's Inn Fields...*"

## 2.3 The Significance of the Architecture

Robert Taylor's Stone Buildings for Lincoln's Inn represent one of the most important competitions and commissions in the history of eighteenth century British architecture. As institutional rather than residential or governmental structures, they are that much more singular. Stone Buildings are also remarkably under-researched. Little academic material to date has seriously given Taylor's work and the Stone Buildings commission sustained attention. In the site's conception, plan, details, and subsequent alterations, the project constitutes a key element of the built heritage of the Inn. It is also rare as many of Robert Taylor's structures have not survived to the present, and his contribution to Georgian architecture is generally under-researched and underappreciated.

This document describes the site's history, drawing on the widest and most relevant possible range of primary and secondary material available. It provides an overview of the building complex, outlines its key architectural features, notes points of important change in the fabric, and contextualises the structure within a wider understanding of the Inn's world-class architecture and the institutional culture and values which led to selecting Taylor, building the structure, and later developments. An outline of the history of Stone Buildings is given below.

### 2.3.1 Establishing the Site: An Unprecedented Competition

Prior to the Honourable Society's decision to hold a competition which would result in Taylor's appointment for the Stone Buildings design, the site was relatively empty. Buildings in Garden Row were occupied by tenants who were difficult to remove, and the adjacent property on the Chancery Lane side of the development would have had to be purchased by Lincoln's Inn for building work to commence in the manner Taylor hoped in 1774. The first competition proposals, received in 1772, all shared a grand vision in common. Several drawings called for the Old Hall, Chapel and Old Buildings – including the Garden Row site – to be demolished in favour of a rationalised monumental classical plan serving the Inn's modern and traditional needs for chambers, offices, and collective meeting places.

The Stone Buildings' history begins with surveys ordered by the Council first in 1766 and again in 1768<sup>1</sup>. In 1769 Lincoln's Inn sold Thavies Inn for £4,100 to raise funds for the building project<sup>2</sup>. The Inn's Benchers organised a competition to solicit *'proper plans for the rebuilding of the old part of Lincoln's Inn upon any part of the ground belonging to the Society'*<sup>3</sup>. This allowed for an enormous range of interpretations, and the resulting schemes were both diverse and extensive in their grand classical offerings.

Designs were invited from Robert Adam, James Paine, Matthew Brettingham, and Robert Taylor in April 1771<sup>4</sup>. After several months, the council decided to award the

project to Taylor. Six months later however, the Council went back on this offer and re-opened the competition to the same four architects, each of whom produced competition proposal drawings in 1772<sup>5</sup>. The Benchers chose Taylor in the end despite this long period of prevarication. Robert Hradsky notes that, *'all four architects needed to adapt to an awkward site, irregularly shaped because its main boundaries, Chancery Lane to the east and Lincoln's Inn Fields to the west, are at a slight angle to each other'*<sup>6</sup>. Taylor was the successful entrant with a plan *'more interesting than Brettingham's, but more affordable than Paine's or Adam's'*<sup>7</sup> and was soon requested to submit subsequent designs for erection.

Despite the initial decision in favour of Taylor, plans were also accepted from the other three competitors in June 1772. After waiting four years, Brettingham and Paine were paid for their unused designs. Adam was never paid and the inn retained his proposed design: these plans are now held in Sir John Soane's Museum. Robert Adam's design not only provides space for the Six Clerks of the Court of Chancery, but, as Angela Holdsworth explains, *'The surviving drawings indicate that the brief was to replace everything except the Chapel and 1-11 New Square, [and] to build out northwards into the gardens but leave the western part of the gardens as they were...'*<sup>8</sup>. Originally Taylor's plan was effectively to re-build the entire Inn: his plan, like Adam's, would have demolished all the sixteenth century structures, Old Hall among them<sup>9</sup>.

It is probable that Taylor was the victor in the Stone Buildings competition due to several factors. One, he managed to design a crisply linear building on a wedge-shaped site, setting him apart from the other three competitors. Two, he designed chambers of different sizes and plans within the skin of a symmetrical building plan. This was a clear advantage as it reflected his understanding of the traditions and hierarchies of the Inn. King's Council were more senior than barristers, who were higher than attorneys; each member's status could be easily reflected in the chambers, which usually consisted of two rooms for professional work and two for residential accommodation. Taylor also had a personal connection to the Inn, as his son Michelangelo Taylor had been admitted as a student in October 1770<sup>10</sup>. More importantly, Taylor had recently proven himself to be an able designer for large and prestigious projects. He was appointed architect to the Bank of England in 1765 and by 1768 his plans for the Court Room and Committee Room suite had been erected to critical acclaim<sup>11</sup>. The crucial factor was probably, however, directly related to the Lincoln's Inn proposal itself, where Taylor's prudent and unostentatious employment of the classical style corresponded well to the Inn's values and cultural elements which it wished to promote and display within its own communities, to the other nearby Inns and London institutions, and generally to make a more abstract point about its principled and honest practices and its institutional success. This need to affirm these qualities came amidst regular written attacks on the inns and lawyers

<sup>1</sup> Angela Holdsworth (ed), 'A Portrait of Lincoln's Inn' (London: Third Millennium Press, 2006), 32.

<sup>2</sup> Holdsworth, 'A Portrait of Lincoln's Inn', 2006, 32.

<sup>3</sup> 'The Records of the Honourable Society of Lincoln's Inn: The Black Books' III, 1899, pp.407, 410, 412, 423.

<sup>4</sup> Holdsworth, 'A Portrait of Lincoln's Inn', 32. Also see Robert Hradsky, 'The 1771 Competition for Rebuilding Lincoln's Inn', *The Georgian Group Journal*, Vol. 17, (2009), 95-106.

<sup>5</sup> This plan survives in the Ashmolean drawings collection.

<sup>6</sup> Hradsky, 'The 1771 Competition', 2009, 98.

<sup>7</sup> Holdsworth, 'A Portrait of Lincoln's Inn', 2006, 32.

<sup>8</sup> Holdsworth, 'A Portrait of Lincoln's Inn', 2006, 32.

<sup>9</sup> Holdsworth, 'A Portrait of Lincoln's Inn', 2006, 33.

<sup>10</sup> 'The Books of the Honourable Society of Lincoln's Inn: Admissions', I, 467; Black Books, III, 425.

<sup>11</sup> John Summerson, 'Architecture in Britain, 1530-1830' (New Haven and London: Yale University Press, 1993), 342.

generally for their dishonesty, corruption and their prioritising monetary gain above judicial or moral concerns. It was of utmost importance to Lincoln's Inn to overcome this public perception and improve its reputation; a sophisticated and high-profile architectural addition to the Inn was one of the best and most lasting ways to send a positive signal beyond its institutional walls. It worked. Whilst in 1780 an anonymous author wrote that barristers *'have no liberal, generous sentiments, no idea of doing any public service without money'*, by 1801 a student wrote that, *'a card with Lincoln's Inn upon it is as genteel for a young man as Grosvenor Square'*.<sup>12</sup>

Prior to the Stone Buildings, Lincoln's Inn relied on builders rather than engaging prominent architects. The Inn had also never staged an architectural competition before, preferring instead to ensure economy and establish design control. Hradsky has identified that the inn was undergoing an *'aristocratic resurgence'* and required new buildings that reflected both its popularity with the upper classes and its (both fiscal and judicial) responsibility<sup>13</sup>. Indeed, *'the initiative for building sophisticated new Neo-Classical premises sprung from a desire to cater for, and perhaps further attract, men of a higher social order, who appreciated such architecture'*<sup>14</sup>. The latter assessment refers especially to the access afforded by their birth to both the Grand Tour and the universities, where relatively large numbers of the Inn's members were educated prior to arriving at Lincoln's Inn.

### 2.3.2 Realising Robert Taylor's Plans 1774-1785

Despite the Inn's enthusiasm for erecting a monumental architectural statement thereby fulfilling and promoting its Georgian reputation, progress stalled until 1774 and then it was only due to the intervention of no less than the Lord Chancellor that the project developed. In addition to the accommodation requirements of the Inn's members, the office of the Six Clerks and, at the Lord Chancellor's request, the offices for the Registrar and Accountant General of the Court of Chancery all desired space in the new building. Taylor's 1774 plans, marked 'A' and 'B' in the Inn archives, both make provision for these new offices, which the 1772 does not<sup>15</sup>. The plan marked 'B' and the elevation marked 'D' were approved as the favoured plan for the new Stone Buildings on 6 August 1774<sup>16</sup>. The 'B' plan is titled *'rough plan of Principal Storey'*, and it shows Taylor's giant order of engaged columns at the north and south ends of the west elevation and on the west and east elevations of the proposed hall. The arrangement of chambers is traditional and in keeping with the Inn's practices. These rooms, four in each set, therefore naturally echo the arrangement of chambers in seventeenth century New Square. The 'A' plan is signed by Robert Taylor and Richard Norris, and dated 28 July 1774. It shows a central hall with long wings for chambers to either side. If built as proposed, the Chapel would have been kept but Old Hall would have been demolished. A separate building plan positioned to the west running parallel with the length of the main structure is labelled, from north to south, *'Library, Six Clerks, Acc., General'*, indicating Taylor's

intention to accommodate these various offices and spaces for the Inn and its associated law offices. A contemporary ground plan appears to show Taylor's design for chambers facing onto Chancery Lane, confirming admiration in the secondary source material for Taylor's innovative approach to interior spatial organisation in order to ensure even lighting and a continuous and consistent exterior façade.

Taylor's overall original plan was for a symmetrical three-range C-plan totalling 280 feet in length. Between the chapel and what was then an open garden, the site abuts Chancery Lane to the north of the Inn's property. Because of the angle of the northeast corner, Taylor was able to draw the Chancery Lane elevation of the northern range back, enabling foundations to be dug on Lincoln's Inn land rather than the logically complex possibility of acquiring the adjacent property. The Lord Chancellor's buildings could then be shifted north, away from the occupied Garden Row buildings, and therefore also flush with the Chancery Lane elevation of the north range.

Taylor originally included a new hall for the Society within the plan, but along with much of the proposed design it was never built. Erecting the entire structure as planned would have necessitated the destruction of the western part of the bench chambers in Garden Row, the Old Buildings and the Old Hall. As built, instead of opposite Taylor's proposed new hall, the central architectural feature of the Lord Chancellor's building, the Six Clerks' Office (presently No 10) stands opposite the centre of the elevations of Nos 3-6. Taylor adjusted the classical symmetry of the overall plan to accommodate this change by bringing the southern elevation forward to align with No 6.

On the surviving plan the apsidal hall is centrally placed within the principal storey with equidistant ranges terminating in southern-facing wings to either side. The apsidal hall form is derived from Roman basilica plans and expressive therefore of the origins of western justice in antiquity. It was, naturally, a form favoured by Palladio, as illustrated in Isaac Ware's 1785 edition of the *Quattro Libri*<sup>17</sup>. Only the section north of the intended hall was erected, however. This accounts for the somewhat unsettling lack of central emphasis and disrupted symmetry in the Stone Buildings as they were constructed, especially prior to Philip Hardwick's addition, as discussed below. On the western elevation Taylor brought the central seven bays forward, in addition to the three on either side of the return elevations running north-south. On the Chancery Lane elevation, the east end of the south range was in line with the chapel's east elevation. As Chancery Lane runs at an angle to the west garden wall, the northern range was designed to fit tightly within this relatively confined space.

Comparable Georgian buildings in terms of purpose and style include the structures designed by Thomas Cooley (1776) and subsequently James Gandon (from 1784) for the King's Inns in Dublin. In Britain, collegiate architectural ranges from earlier in the Georgian period provide compelling points of comparison. Richard King and William Piddington's New Buildings for Magdalen College, Oxford, were designed in 1733 under the supervision of the builder William Townesend. James Gibbs was also involved in the plan's overall design, and Gibbs' building at King's College, Cambridge, of 1724 can be seen to be echoed in the later Magdalen work, and indeed

<sup>12</sup> Anon, *'The Histories and Antiquities of the Four Inns of Court'* (London, 1780), xvi; M S Hardcastle (ed), *'The Life of John, Lord Campbell, 1'* (London, 1881), 63. Quoted in Hradsky, *'The 1771 Competition'*, 2009, 103, 105.

<sup>13</sup> Hradsky, *'The 1771 Competition'*, 2009, 95.

<sup>14</sup> Hradsky, *'The 1771 Competition'*, 2009, 96.

<sup>15</sup> Lincoln's Inn Archives, E5/2.

<sup>16</sup> *'The Black Books'*, 1899, 424.

<sup>17</sup> Hradsky, *'The 1771 Companion'*, 2009, 101.

in some respects in the scheme Taylor eventually settled on for Lincoln's Inn some years later. In Taylor's own generation, his work is distinguished from his contemporaries by an attraction to a starker simplicity and a preference for rounded forms and interior barrel vaults and apertures or oculi. Taylor's Stone Buildings make a striking classical architectural statement which distinguished them from the contemporary and earlier structures at Gray's Inn and both Inner and Middle Temple. More wide-ranging in scope and scale, Stone Buildings are more comparable to the institutional architectural innovations of William Chambers, who was engaged in designs for Somerset House from 1776, two years after work began on Taylor's Stone Buildings.

John Summerson firmly places Taylor's oeuvre in the second generation of British Palladianism, though he concedes that Taylor 'was a Palladian with eccentric proclivities'<sup>18</sup>. Of the Stone Buildings, Summerson writes, 'The Block towards the Benchers' garden is an unusual composition for a Palladian, consisting of a mass terminated by porticoed pavilions but with no central emphasis whatever. The explanation may be that a third portico was envisaged on a southward extension. On the other hand, Taylor favoured this composition elsewhere and there may be an association with Gabriel's recent palaces in the Place de la Nation in Paris'<sup>19</sup>. Similarly, Alastair Service comments that the Stone Buildings are,

*'One of the prime examples of restrained Palladian public buildings in London, a long range facing onto the Lincoln's Inn garden to the west; two rusticated storeys topped by two of plain stonework with a cornice and balustrade above. The ends are accented by advancing pedimented pavilions with giant Corinthian columns running up the two upper storeys. All is calculated for grave dignity without vulgar display, a dignity which is maintained in the best offices within with their restrained Classical decoration.'*<sup>20</sup>

An Act was passed in 1774 which allowed the office of the Six Clerks of Chancery to be re-built. After all parties concerned had approved Robert Taylor's plan, construction on the 'basement storey' began<sup>21</sup>. This would provide for seven sets of chambers on the garden side of the site, leaving space for an intended hall. The latter was never built, but had it been erected it would stand where No 7 Stone Buildings is presently. A Country Life article marking the 500<sup>th</sup> anniversary of Lincoln's Inn provides a short description of the plan and the leasing arrangement adopted within:

*'The plan for the buildings --- to these new chambers was as follows: the total cost of building the 'carcase' of each stair was divided among the sets of chambers in proportion to the different floors; for its allotted sum each set was leased for three lives, with power to name a fourth after the death of the original three, or for ninety-nine years, whichever should be longer; a nominal rent was to be paid; the purchasers were to fit up the sets as they pleased, at their own expense. The last named provision accounts for the remarkable variety to be found in these chambers; many of them have beautiful mahogany doors and marble mantelpieces, some of*

<sup>18</sup> Summerson, 'Architecture in Britain', 1993, 343.

<sup>19</sup> Summerson, 'Architecture in Britain', 1993, 343.

<sup>20</sup> Service, 'The Architects of London', 1979, 67.

<sup>21</sup> Ronald Roxburgh (ed), 'The Records of the Honourable Society of Lincoln's Inn: The Black Books', Vol 5, 1845-1914 (London: Lincoln's Inn, 1968), 21.

*which are clearly the work of the brothers Adam.'*<sup>22</sup>

Allibone states that while the proposal was for 'an imposing new range of buildings which would include a hall and library with 160 sets of chambers... only part of this was built'<sup>23</sup>. She continues, 'The Law offices back onto Chancery Lane and are divided into three parts: a stone-fronted central section for the Six Clerks, flanked by the Inrollment Office on the north and the Registrar's Office on the south, brick-fronted as appropriate to the lesser importance of their occupants. They were completed in about 1775'<sup>24</sup>.

Unfortunately, none of Taylor's elevation drawings have survived, so the evidence of his design in its details and façades must be gleaned solely from the buildings themselves and the very few existing plans held in both the Ashmolean Museum in Oxford and the Inn itself<sup>25</sup>. The building work was initially carried out by Thomas Clarke, bricklayer to the Inn. In July 1775 the mason Emmanuel Williams was commissioned to carry out what is now Nos 3-6 Stone Buildings, then referred to as 'the four staircases already begun in the Garden... to be finished on or before June 24<sup>th</sup>, 1778'<sup>26</sup>. Public funds, rather than Lincoln's Inn resources, paid for the sites now numbered 8, 9 and 11. They were built for the Accountant General, who would occupy the north end of the Chancery Lane side, and the Registrars of the Public Court, who moved into the south side of the range. The Office of the Six Clerks bought the land for No 10<sup>27</sup>. This combination of independent purchasing and the Society's own resources ultimately led to the buildings' incorporation into the Inn's fabric in a manner not dissimilar from New Square. However, the latter structures' flying freeholds system is unique, and the difficulties thrown up by those circumstances were not to be repeated in the Stone Buildings.

The Stone Buildings were largely ready for occupancy by 1780, with the exception of Nos 1 and 2. The north range was finally completed c1787:

*'The plan had originally been for the north range to extend to Chancery Lane, but it was not practicable to buy the small piece of land at the northeast corner of the garden. Accordingly the magnificent east façade of No. 1 is hidden behind a shop, and the building has a staircase immediately behind this façade, causing the windows in the façade to be false... The next stage would have been the hall, but the Inn had probably used up most of its available resources at this stage. Then came the French Revolution in 1789, followed by the Napoleonic Wars, and it was not until the 1830s that the Inn started to think about doing any more building.'*<sup>28</sup>

1787 also marked the formal beginnings of a library for Lincoln's Inn, for which separate accommodation was made in the 1840s by Philip Hardwick (and extended in 1871 by George Gilbert Scott). The Inn's library collection was first housed in the

<sup>22</sup> 'The Quincentenary of Lincoln's Inn, Part II', Country Life, 23 December 1922, 852.

<sup>23</sup> Jill Allibone, David Evans and Helene Binet, 'The Inns of Court' (London: Black Dog Publishing, 1996), 14.

<sup>24</sup> Allibone, 'The Inns of Court', 1996, 4.

<sup>25</sup> Hradsky, 'The 1771 Competition', 2009, 97.

<sup>26</sup> Quoted in Roxburgh, 'The Black Books', 1968, 21.

<sup>27</sup> Roxburgh, 'The Black Books', 1968, 21.

<sup>28</sup> Andrew Goodman, 'The Walking Guide to Lawyers' London' (London: Blackstone, 2000), 178.



north range of the Stone Buildings, installed at the time of their completion.

A bound folio of architectural material dating from 1787 contains extensive proposals, details and floorplans for No 2 Stone Buildings. Each page begins with a clear title, such as 'No.4', which reads: *'Plan of the Ground story of Chambers East of the Staircase No.2 of the Stone Buildings erected by the Honourable Society of Lincoln's Inn to be finished for the said Society'*. The varying sizes of the rooms and the use of glued paper flaps to allow the client to observe alternative designs for the same space together demonstrate Taylor's innovative flexibility with regard to interior arrangements for Stone Buildings. Moreover, the manuscript includes a page titled *'Variations'*, recommending possible further adjustments to the proposals as planned. These read:

*'Variations to be made in the Plans and Particulars of Pursuance of Orders of the Honoured Council of 11<sup>th</sup> December 1787 and of which Estimates are to be made by the respective workmen agreeable to the Contract to which those Plans and particulars are Referees and which estimates are to specify the difference made thereby to each Sett of Chambers.*

*The work intended to have been done to the North West Attic Sett of Chambers to be omitted.*

*The Chambers in the Basement storey East of the Staircase No. 2 to be altered agreeable to the Plan tho' in other respects to be finished as here to fore settled.*

*The work to have been done to the Ground Storey Set of Chambers, North and East of the Staircase No. 2 to be omitted and the rooms of that Sett of Chambers and those of the Ground Storey North and that of the Staircase No. 1 to be altered agreeable to the Plan, tho' finished (except the rooms to be added to the Library) as those have been North and East of the Staircase No. 2.*

*The Rooms of the [?] Pair of Stairs Sett of Chambers North and West of the Staircase No. 1 to be divided agreeable to the plan and finished as those North and East of the Staircase No. 2.'*

The annotation on plan No 4 is typical of the text throughout the bound volume. It concludes, in great detail, with instructions for interior features:

*'Float, set and white all the ceilings except the Groin in the lobby at the Entrance, which is to be rendered and whited, float and set for Paper the space between the top of Surbase and foot of Cornice in the North East rooms, floated and trowelled stucco Dados and between the top of the Surbases and grooved Grounds to the bottoms of the Cornices in all the other rooms, the Cornices of important and other mouldings to be agreeable to the designs, the [sides?] to all the Windows to be in pannell corresponding with the sash bay and ovolo and flat to correspond with the shutters, quirks round all the windows, staves, the wide Grounds, and to the skirting in the Office. Render and black the insides of all the Chimnies. Put up Marble Chimney Pieces with Plinths, slips, nosings and slabs with firestone hearths and covings in the rooms and Portland stone Chimney pieces with Plinths, slip sand slab firestone hearth and covings in the Office.'*

The bound volume includes plans for chambers in the basement level, ground, and upper storeys. Text accompanying a basement level plan reads:

*'Plan of the North West Basement sett of Chambers of the Stone Building erected by the Honourable Society of Lincoln's Inn to be finished for the said society in pursuance of Articles between James Gilman on behalf of the said society of the One part and Thomas Clark, William Jacques, Henry Barrell and James Yeworth of the other part, dated the...*

*Erect two cross walls, as in the plan, of hard grey stock sand thick with two courses of footings to each Wall with an oak lintel eight inches and a half by five inches and a half and six oak bricks to each doorway, batten one third of the way up with 9/4 all the walls and the remainder with deal, lay a second best deal straight joint edge nail'd float in the north west Room and the two doorways there to belonging and in 5/4 English Oak nailed in all the other rooms, lobby and doorways, with proper 'Cordey' to the slabs whole deal framed and grooved grounds round all the doorways on both sides, single grooved grounds to the base... 9/4 deal rebated and back plinths with moulded base, hang shutters to all the windows of the whole, deal framed in four panels, bead flush on both sides in two heights with inch deal three panelled bead butt back linings, whole deal bead flush soffites, back and elbows, whole deal rebated splay'd and beaded boxings, hang the front shutters with three hole butts and screws and the back shutters with strap hinges and screws, put on a patent sash fastening to each pair of sashes and a springlatch bar to each pair of shutters, fix deal rebated [?] to the angles of the chimney breasts and deal mouldings round the marble and stone. If any five doors of the 1/2 deal framed in six panels, bead flush on both sides and an 1/2 deal two panel bead flush door with 1/2 wainscot ovals sash glazed to the doorway on the west side of the lobby and a pair of folding sash doors, the lower panels framed in like manner, at the north side of the lobby and a pair of folding sash doors, and each and every of the doors to be hung with a pair of 3/2 three hole butts and screws, all the internal doors to have lock of the value of twelve shillings each; oak planed, frame and beaded doorcase to the outside doorway 2 English Oak six panel door framed bead flush both sides plated in the thickness with iron and hung on pivot hinges and to have a lock and two keys of the value of twenty five shillings, whole deal double rebated linings to the walls and whole deal double linings to the other doorways and archway, those to the north and middle all and net to the entrance to be in sixteen panels each bead flush and those to the South middle wall in seven panels each, a whole deal six panelled bead flush blank door in the Lobby with the furniture to answer, narrow framed and grooved Grounds to the Chimney Pieces and mouldings on the same.*

*Float set and white all the ceilings, float and set for paper the north west room, from the top of base to the foot of the Cornice, floated and travelled stucco from the top of the base to the foot of the cornice in the other rooms and from the top of the base to ceiling on the Lobby; the cornices to be agreeable to the designs with quirks to the windows and staves, render and black the insides of the Chimneys.*

*Put up vein marble beaded chimney piece with plinths, slips and slabs, finestone hearths and covings, in the North West, Middle and South rooms and a Portland stone beaded chimney piece with plinths slips and slab, finestone hearth and covings in the*

*South East Room.*'

The text accompanying the principal floor plan reads:

*'Plan of the Ground storey Chambers. East of the Staircase No. 2 of the Stone Buildings erected by the Hon. Society of Lincoln's Inn to be finished for the said Society... The Partition on each side of the Office to be of Riga fir bricknogged flat with sufficient deal noggin pieces, the quartering to form the ground Lobbies at the West and of the South room and to form the Soffits to be also of Riga fir, the Girders where possible to serve as plates, but where not, the plates to be wholly below the flooring boards, set and eased at proper times, centring to the Brick or Stone groins at the Entrance. Lay whole deal second best strait joint edge nail'd floors in all the rooms and doorways, fixing ¾ deal bottoming to all the walls, whole deal framed and grooved grounds to all the doorways, except to those of the Office, which is to have beaded skirting only; narrow framed Grounds grooved on one edge round all the Chimney pieces and for the Base, and wide framed Grounds grooved both edges for Surbases, those in the Office to be beaded both edges also, instead of a Surbase, bracketing to the Cornices and grading for the soffites to the windows. ½ deal 3 panell shutters framed ovols flat and bead flush in two heights and to range with all the sash bars, the front shutters hung with three hole butts and screens, the back shutters with strap hinges and screens, inch deal three panell bead butt back linings, whole deal ovols flat Backs and Elbows. ½ deal related, splayed and beaded boxings and inch staves; deal mouldings to the Chimney piece; oak planed, framed, rebated and beaded case to outside doorways, with ½ inch English oak and six pannell doors lead flush both sides and iron plating in the thickness hung on pivot hinges with a lock and two keys of the value of twenty five shillings, doors of 2 inch deal framed in six pannells ovols flat both sides, whole deal double rebated linings, those to the doorways in the walls three hold butts and fittings to the sashes.'*

These texts are profoundly important for developing an understanding not only of the construction methods and decorative embellishments for Stone Buildings, but also for the study of Georgian architectural practice more generally. The manuscript is an important survival with extraordinary significance for the Inn and for architectural history.

In addition to the floor plans, the bound volume includes sketches of details, many of which are to scale and annotated in a similar manner to the floor plan leaves. The drawing of a door with a lunette casing is titled *'The Door, to a Large Scale of the Additional Room to Library'* [this door is believed to be extant in room SB2/G4A but in mirror image so that the right hand leaf opens]. Notably, this annotation confirms that the library space in No 2 Stone Buildings was indeed developed later in the structure's process. The semi-circular panelled feature above the door references round arches and eschews the aedicular pedimented form favoured by Taylor's contemporaries and rivals, such as William Chambers and Robert Adam. A sheet representing a range of architrave, cornice, base and capital elements – all annotated – provides extraordinary insight into Taylor's working practice and his favoured classical details for diverse elements of the Stone Buildings. These details are essential for understanding the different components of Taylor's overall design and his strategies for creating distinctive spaces within a unified, harmonious whole. The annotations are pithy and descriptive labels: *'Architrave for the Largest Room on the*

*Ground Principal Storey'; 'Base for the New Chambers on the Ground, Principal and Chambers Stories'; 'Cornice for the largest rooms and Chambers of the Chamber Story'*. The manuscript also includes two leaves of drawings showing interior elevations on all four sides of two of the new rooms for No 2.

Three sets of Articles of Agreement preserved in the Lincoln's Inn archives offer an opportunity better to understand the timeline for building work after Taylor's plans were accepted and refined. The first dates to 10 July 1775<sup>29</sup>. It confirms that the Inn employed Emmanuel Williams of Southwark, Mason and Thomas Grint, *'on behalf of Lincoln's Inn'*<sup>30</sup>. The latter phrase indicates he may have acted as a foreman or clerk of works. The second is five years later, on 8 July 1780<sup>31</sup>. These documents involve numerous tradesmen, including plumbers, painters, bricklayers and plaisterers, and is therefore indicative of the continued work on the site for several years after the commission began. Finally in 1787 a different set of labourers worked under James Gillman to *'fit up and finish the carcasses of Chambers (Basement E, No 2; Basement N and W No 1; Ground N and E No 2; 1<sup>st</sup> floor N and E No 2; 2<sup>nd</sup> N and E No 2; Attic storey N and E No 2; Basement N and W No 1)'*<sup>32</sup>.

This view of the Stone Buildings demonstrates the power of Taylor's plan, even in its truncated final form. The long range of astylar window bays is balanced by the contrast between the brickwork of the basement storey and rustication of the stonework framing the window arches of the principal level. The whole is topped by a balustrade which terminates at the pediment and engaged Corinthian columns marking the north-south return wing. This section is five bays across, and its grand simplicity is somewhat austere in comparison to the contemporary work of Robert Adam and even William Chambers, whose Somerset House complex was erected nearby and in the same period.

The surviving interior details together comprise some of the Stone Buildings most important historical elements. Oval skylights and roundels let in light and alleviate the heaviness of Taylor's classical austerity. Shelf-casings and door-casings include floriated and stylized circular mouldings. Like the overall exterior classical treatment, these details are distinctively Taylor. Two chimneypieces stand out as exceptionally fine. The first includes a central panel with two griffins on either side of an urn, surrounded by sprouting, spiralling foliage in relief. Ionic engaged columns provide the outer boundaries and support the mantelpiece. The second is an ornate chimneypiece featuring richly ruddy orange marble panelling. Two goats in relief on either side of the central panel energetically charge towards one another. The panel contains another finely carved relief of children warming themselves around a small fire, above which one holds a bellows to increase the flames. A deep mantelpiece carved with egg and dart motifs is bolstered by large, curving corbels from which descend incrementally decreasing floral forms.

Nos 3-6, built first in 1775, were followed therefore by No 8-11, built 1775-80. Nos 1 and 2 were built c1787, and No 7 came last and was built to Hardwick's sensitive design in 1845. The sundial was affixed in 1794. Nos 1 and 2 form the north end of

<sup>29</sup> Lincoln's Inn Archives, E4c1.

<sup>30</sup> Lincoln's Inn Archives, E4c1.

<sup>31</sup> Lincoln's Inn Archives, E4c2.

<sup>32</sup> Lincoln's Inn Archives, E4c3.

the street, Nos 3-7 the east side, and No 7 as a pavilion at the end of the row. The stone band at the ground floor denotes the shift in materials from the brick basements below. The voussoir and keystone arched openings feature impost bands. Ashlar recesses frame the windows, and equally shallow plaster recesses frame the doorways. Corinthian pilasters are placed above the entrance to No 1. Nos 6 and 7 feature engaged Corinthian columns, and a modillion cornice with balustrade above. The west elevation facing the gardens across to the Great Hall and Library complex is similar to the east but also features a symmetrical façade of 21 windows between pedimented return projections of five bays. The interior return is a single bay deep. Nos 8, 9 and 11 are of yellow stock brick with stone dressings and basements. No 10 is of rusticated stone and ashlar. The rectangular attic windows are recessed and horizontally pivoted. Ground floor windows feature plain impost bands and fluted springing bands to the first floor windows are flanked by shallow niches. The façade also includes a blocking course and dentil cornice. No 11's square headed doorway has an elaborate Nico lantern bracketed over and round headed fanlight in a shallow round headed recess, the design for which is parallel to the 1787 sketch plan of the doorway panelling inside No 2. Here, the cornice is a mutule cornice, also with a stone blocking course. No 9 is similar to No 11 except that its doorway has a pilastered and pedimented case under a plain stone band. The rainwater pipes, which have a lion mask design, are original and date to 1775. The cast iron railings may date from Hardwick's time rather than Taylor's, and are included in the Grade I listing of Stone Buildings.

### 2.3.3 The Nineteenth Century

Records from 1800 show that the main room of the Library, at No 2 Stone Buildings, was home to portraits of Sir Richard Raynsford and Sir John Franklin; the adjacent rooms held two large Tudor globes and additional portraits of Hale and Mansfield, and a bust of Cicero<sup>33</sup>.

The Great Hall Complex brought a number of major changes for the Stone Buildings. When the Library was ready the old Library space in No 2 Stone Buildings was converted into additional chambers and the Masters of the Exchequer took over rooms at No 1. In the 1840s the Stone Buildings were enlarged by Philip Hardwick in order to create chambers for the Masters of the Court of the Exchequer. The site where Robert Taylor had proposed a hall was chosen as Taylor's hall was never built and the Great Hall project made this unnecessary. The Black Books set out Hardwick's development of the site:

*'Mr. Hardwick reported that, by finishing the South end in exact conformity with the North end, the twelve rooms required by the Masters of the Exchequer and other chambers could be provided, and in the following year [1844] the Bench ordered that plan to go ahead. So Sir Robert's 'spacious design' was completed during 1844-1845, but not by the hall which he had contemplated. A further plan to build a carriage way from the South end of the Stone Building to Chancery Lane, for which permission had been obtained, was postponed until 1848, when the present gate was built.'*<sup>34</sup>

<sup>33</sup> Roxburgh, 'The Black Books', 1968, 22

<sup>34</sup> Roxburgh, 'The Black Books', 1968, 22.

The drawing accompanying Hardwick's proposal for extending and modifying Stone Buildings is annotated, and a section on the south of Taylor's structure reads '*No. 2 Site: proposed new buildings for dining hall, stewards offices and chambers*'. As this dates from slightly before Hardwick's revised plan which eventually led to the erection of the Great Hall and Library complex in a Gothic Revival style, this classical extension of Taylor's Stone Buildings was meant to serve as a new gathering space and professional accommodation. Immediately to the south, Hardwick proposed a narrow passage leading from the Chapel past Stone Buildings towards the gardens to the west. Beyond this passage, which from the garden elevation would have appeared much like a triumphal classical arch, Hardwick planned for Stone Buildings to double in length. The outline of a long southern range suggests that, if built, the character of the Inn would have entirely changed. Hardwick's proposed extension would have required demolishing a portion of Old Buildings but, crucially, would have retained the Old Hall and Chapel.

A license for the work was drawn up on 26 January 1842 from the Trustees of Lincoln's Inn to the Accountant General of the Court of Chancery<sup>35</sup>. Jill Allibone explains that the form of No 7 is really a hybrid of Taylor's design and Philip Hardwick's innovation, the full specifications of which were laid down by 1844:

*'The south end, No. 7, was extended... with a skill which renders it indistinguishable from the original work, although the internal design is quite different. Hardwick arranged his chambers around an open central courtyard, which has been roofed over. He matched the pavilion at the north end exactly, and on the east side placed similar columns but without the pediment to create an impressive spectacle for those coming into the Inn...'*<sup>36</sup>

In the 1880s the offices occupied by the Masters of the Exchequer became Common Rooms. Minor alterations – possibly due to this transformation of function – were carried out by Longmire and Burge in 1882 and 1883<sup>37</sup>. In the same year the Accountant General, the Registrars in Chancery, the Clerks of the Records and Writs and the Clerk of Enrolments moved into their new premises at the recently completed Royal Courts of Justice on Fleet Street. The vacated chambers were then handed over to the Trustees of the Real Estate of the Society of Lincoln's Inn in December 1881<sup>38</sup>.

### 2.3.4 The Twentieth Century to the Present

Shrapnel holes sustained in bomb damage during the First World War are still visible on the walls of No 10 surrounding the sign marking it as the address of the Inns of Court and City Yeomanry Signal Squadron<sup>39</sup>. Nos 2 and 6 Stone Buildings suffered significant damage in World War Two. When they were partially re-built, they were entirely modernised<sup>40</sup>. Numerous plans and documents regarding the buildings' repair are held in the Inn's archives (see chronologies and the documentation

<sup>35</sup> Lincoln's Inn Archives, E4e.

<sup>36</sup> Allibone, 'The Inns of Court', 1996, 14.

<sup>37</sup> Lincoln's Inn Archives, E4h.

<sup>38</sup> Roxburgh, 'The Black Books', 1968, 22.

<sup>39</sup> Goodman, 'The Walking Guide to Lawyers' London', 2000, 178.

<sup>40</sup> Roxburgh, 'The Black Books', 1968, 22.

references for the gazetteers). A restoration scheme first mooted in 1945 seems to have been decided upon and completed by c1949<sup>41</sup>. The gate connecting the buildings to Chancery Lane was restored in 1955<sup>42</sup>. The secondary literature suggests that little in the way of architectural change or significant modification has taken place since the mid twentieth century. However, archival sources demonstrate that No 2 was refurbished in 1989 and 1991, and that in 1999 the basement level of No 11 was converted into offices<sup>43</sup>. Recent site work also demonstrates that, as would be expected in buildings of this kind, there have been regular phases of re-decoration and maintenance works as required.

<sup>41</sup> Lincoln's Inn Archives, E5/27-33.  
<sup>42</sup> Roxburgh, 'The Black Books', 1968, 22.  
<sup>43</sup> Lincoln's Inn Archives, E4c5.

## 2.4 The Significance of Key Figures

### 2.4.1 The Significance of the Architect

Robert Taylor was born in 1714. His father was the mason Robert Taylor of Woodford, Essex, who was master of the London Masons' Company in 1733<sup>44</sup>. Unable to live within his means, he left very little money to his son, '*excepting some common schooling, a fee, when he went pupil to the sculptor Sir Henry Cheere, and just enough money to travel on a plan of frugal study in Rome*'<sup>45</sup>. Taylor, however, would amass an exceptional fortune by the end of his life, by which point he had designed numerous public buildings, over fifty country houses, and a large quantity of urban schemes and townhouses. His work ethic was tireless and he often travelled by night in order to save time. His commitment to his practice was exceptional, and following his death Horace Walpole's lengthy obituary in *The Gentleman's Magazine* enshrined his stringent self-discipline. Notably, Robert Taylor is sometimes said to be the father of the modern architectural profession, and was also the first architect in Britain to take on pupils (rather than apprentices).<sup>46</sup> S P Cockerell, John Nash, George Byfield and William Pilkington were all taught by him. Taylor's investment in education was perhaps most articulated through his bequest to the University of Oxford '*for erecting a proper Edifice... for establishing a foundation for the teaching and improving of the European languages*'<sup>47</sup>. Eventually, this became the Taylor Institution, designed by C R Cockerell<sup>48</sup>.

Robert Taylor's career began with an apprenticeship to the sculptor Henry Cheere (1703-81) in 1732, and Taylor established himself as a sculptor for nearly two decades before pursuing architecture seriously. Cheere's rococo style was a marked influence on Taylor's early architectural work<sup>49</sup>. One of his first sculptural commissions was architectural: the pediment relief for the recently completed Mansion House in 1744. He was also responsible for the monuments to Captain Cornwall and General Guest, both of which were erected in Westminster Abbey<sup>50</sup>. John Harris explains that,

*'During the 1750s his workshop continued to produce modestly sized monuments such as those to Daniel Adey at Wotton under Edge, Gloucestershire, and Edward Manning in Kingston, Surrey; many of them are recognisable from their distinctive decorative features, recalling Taylor's chimney-piece designs.'*<sup>51</sup>

Taylor did not make the transition from sculptor to architect abruptly. His first known architectural commission was to design interiors at 14 St James's Square in 1748. Taylor's clients were primarily wealthy merchants and bankers, as well as East India Company officials<sup>52</sup>. His country house designs were executed primarily between the 1750s and 1770s. Common exterior characteristics of his buildings are octagonal

<sup>44</sup> Colvin, 'A Biographical Dictionary of British Architects, 1600-1840', 1978, p814.  
<sup>45</sup> Harris, 'Sir Robert Taylor', Oxford Dictionary of National Biography.  
<sup>46</sup> Binney, 'Sir Robert Taylor', 1984, p26.  
<sup>47</sup> Quoted in Harris, 'Sir Robert Taylor', Oxford Dictionary of National Biography.  
<sup>48</sup> Colvin, 'A Biographical Dictionary of British Architects, 1600-1840', 1978, p815.  
<sup>49</sup> Harris, 'Sir Robert Taylor', Oxford Dictionary of National Biography.  
<sup>50</sup> Binney, 'Sir Robert Taylor', 1984, p23-24.  
<sup>51</sup> Harris, 'Sir Robert Taylor', Oxford Dictionary of National Biography.  
<sup>52</sup> Harris, 'Sir Robert Taylor', Oxford Dictionary of National Biography.



windows, rustication and vermiculation. His reliance on Palladian building technique was consistent; Binney explains that Taylor *uses what can be conveniently called the House of Raphael formula which is the basis of all Palladian design – that is a basement carrying a piano nobile or principal floor and a lower floor of bedrooms above*<sup>53</sup>. By applying this basic principle and keeping his elevations bold and simple, he was able to produce inventive and flexible plans for institutional and private clients alike. Thomas Hardwick, a predecessor of Philip Hardwick who would go on to design the Great Hall and Library for Lincoln’s Inn, claimed that Taylor and James Paine *‘nearly divided the practice and the profession between them till Mr. Robert Adam entered the lists*<sup>54</sup>.

The 1760s saw Taylor appointed as architect to the Bank of England, the work for which was heavily influenced by Roman architecture in Palladio’s fourth book of the *Quattro Libri*. Horace Walpole wrote that when M. de Calonne saw Taylor’s rooms for the Bank he claimed they were *‘with no exception but St Paul’s the first architecture in London*<sup>55</sup>. Taylor’s decision to light the rooms from above provided significant inspiration for John Soane when he succeeded Taylor as the Bank’s architect.

In his urban speculative projects and country houses alike, Taylor began in the 1760s to exchange chinoiserie balustrades and serpentine inset door panels for interior columnar schemes and circular bas reliefs. By the 1770s Taylor had shifted radically from the rococo to the neo classical and his designs became decoratively similar to William Chambers’ contemporary work. Throughout this period he was appointed to several bodies:

*‘He had been appointed surveyor to the Bank of England in 1764; in March 1769 he joined the office of works, succeeding Chambers in the post of one of the two architects of the works; in 1777 he became a member of the board of works with the title of master carpenter; in 1780 he was promoted master mason and deputy surveyor, again to Chambers; in 1788 he became surveyor to Greenwich Hospital, and he was also surveyor to Lincoln’s Inn and the Foundling Hospital.*<sup>56</sup>

Robert Taylor died in 1788. Since his death, his legacy and reputation as an architect has dimmed in the shadow of Chambers and Adam. However, as Robert Hradsky points out,

*‘Sir Robert Taylor, who has been the subject of only one brief monograph (by Marcus Binney) is shown to have been a highly assiduous and ingenious architect... his plans... testify to the power of a highly developed and empirical mind.*<sup>57</sup>

Robert Taylor’s monument in Westminster Abbey’s Poet’s Corner proclaims that *‘his works entitle him to a distinguished rank in the first class of British architect*<sup>58</sup>.

However, unlike his contemporaries William Chambers and Robert Adam, Taylor’s work and achievements fell into relative obscurity through the last two centuries.

### Taylor’s Specific Contribution to Lincoln’s Inn

In 1771 a competition was held between four architects to build new chambers for Lincoln’s Inn. Robert Taylor emerged the victor with a Palladian-type design in which *‘no two sets of chambers were the same... such an arrangement [gave] every set its own character...’*<sup>59</sup>. Taylor was probably chosen doubly on the fitness of the plan and his proven experience in large-scale urban projects such as the commission for the Bank of England, which he had held from 1765. His son Michael Angelo Taylor was a member of Lincoln’s Inn. Robert Fookes and Richard Wallington suggest that, *‘A student’s choice of an Inn of Court was often his father’s, and it looks as though Robert Taylor was aware that rebuilding plans were in the offing and that it would do no harm for the Taylor family to be seen around the Inn*<sup>60</sup>.

Albert Richardson’s 1914 book, *‘Monumental Classic Architecture in Great Britain and Ireland’* sums up Taylor’s approach, saying that, *‘from the standpoint of monumental design his important architectural works were in marked contrast to those of many of his contemporaries, being distinguished by simplicity of composition and almost Spartan severity in the selection of enrichments*<sup>61</sup>. In his 2004 dissertation, Robert Hradsky asserts that the Stone Buildings’ name *‘proclaims their uniqueness within the context of London’s Inns of Court*<sup>62</sup>. Hradsky’s argument is that the combination of the buildings’ material and style served to proclaim Lincoln’s Inn as a fashionable, powerful and sophisticated establishment in the wake of several decades of lax educational practices. A question of class and the Inn’s demographics is also at stake, as *‘It is perhaps likely that the initiative for building a sophisticated new premises was a consequence of, rather than an attempt to initiate, the influx of men of a higher social order*<sup>63</sup>.

### Robert Taylor’s Key Works

- Harleyford, Bucks (1755)
- Copfold Hall, Essex (1755)
- Barlston Hall, Staffs (1756)
- John Street and Theobalds Road, London (1759-61)
- Asgill House, Richmond (1761)
- Danson House, Kent (1762)
- Bank of England (various, from 1765)
- Chute Lodge, Wilts (1768)
- Grafton Street, London (1768-75)
- Sharpham House, Devon (1770)
- Mount Clare, Roehampton (1771)
- Thorncroft, Surrey (1772)
- Ely House, Dover Street, London (1772)

<sup>59</sup> Hradsky, ‘The 1771 Competition’, 2004, p32.  
<sup>60</sup> Holdsworth, ‘A Portrait of Lincoln’s Inn’, 2006, p33.  
<sup>61</sup> Quoted in Binney, ‘Sir Robert Taylor’, 1984, p14.  
<sup>62</sup> Hradsky, ‘The 1771 Competition’, 2004, p1.  
<sup>63</sup> Hradsky, ‘The 1771 Competition’, 2004, p29.

<sup>53</sup> Binney, ‘Sir Robert Taylor’, 1984, p17.  
<sup>54</sup> Colvin, ‘A Biographical Dictionary of British Architects, 1600-1840’, 1978, p815.  
<sup>55</sup> Walpole, ‘Anecdotes of Painting’, quoted in Harris, ‘Sir Robert Taylor’, Oxford Dictionary of National Biography.  
<sup>56</sup> Harris, ‘Sir Robert Taylor’, Oxford Dictionary of National Biography.  
<sup>57</sup> Hradsky, ‘The 1771 Competition’, 2004, pp33-34.  
<sup>58</sup> Quoted in Binney, ‘Sir Robert Taylor’, 1984, p13.

Lincoln's Inn Stone Buildings, London (1772)  
Guildhall, Salisbury (1788).

#### 2.4.2 The Significance of Key Figures Associated with Works for the Hall

Robert Taylor worked with several builders and craftsmen to erect Stone Buildings to his careful specifications. The names of these individuals are, in many cases, lost to history. Emmanuel Williams and Thomas Grint are both mentioned above in connection with the first phase of work on the new chambers for Lincoln's Inn. Research to date has not uncovered additional information about these figures or their colleagues.

In the nineteenth century, the most significant figure associated with Stone Buildings was the architect Philip Hardwick. Hardwick, as has been discussed above, extended the structure to the south in 1845. He subsequently designed the Great Hall and Library complex to the west in a gothic style, though his career was most prominently as a classical architect.

Philip Hardwick was born in 1792 in London. He was the son of Thomas Hardwick (1752-1829), who had worked with William Chambers<sup>64</sup>. One of Thomas' most notable buildings is St Marylebone Church, London, completed in 1817. Among his pupils was J M W Turner, who he encouraged towards painting instead of building design<sup>65</sup>. In the 1820s Philip assisted his father with a handful of church designs in London, Cheshire and Lancashire<sup>66</sup>. Philip Hardwick eschewed a strong allegiance to classical or gothic aesthetics during the Victorian 'battle of the styles', turning his hand to either style with competence. He became his father's architectural pupil in 1808 and entered the Royal Academy schools. Between 1807 and 1814 he exhibited seven drawings at the RA<sup>67</sup>. In 1819 he married the daughter of John Shaw, a contemporary architect<sup>68</sup>. He travelled to France and Italy, and was particularly interested in recent advances in iron construction. Going into independent practice in the 1820s, his pupils included T H Wyatt and J L Pearson. He suffered from an acute spinal condition from the 1840s, retired formally in 1861, and died in 1870. Charles Eastlake's seminal 1872 publication on the Gothic Revival includes extensive discussion of the Hardwicks. Eastlake had trained as an architect in Philip Hardwick's office and his respect for Hardwick's work was consistent throughout his critique of the Gothic Revival's design practices. He pointed out that, *'There were other contemporary architects who, without pledging themselves that [Gothic] or indeed to any individual style of architecture, achieved success in that particular field. Among these was the late Philip Hardwick...'*<sup>69</sup>. While a Times obituarist wrote that, *'His life was singularly uneventful'*<sup>70</sup> this judgement could not reasonably be applied to the breadth and accomplishment of his architectural output.

Hardwick's first major commission was for warehouses at St Katherine's Docks (1827-29)<sup>71</sup>. He then went on to design the prestigious Goldsmiths' Hall (1829-35)

<sup>64</sup> Fawcett, 'Seven Victorian Architects', 1976, p32.

<sup>65</sup> Fawcett, 'Seven Victorian Architects', 1976, p32.

<sup>66</sup> Port, 'Philip Hardwick', Oxford Dictionary of National Biography.

<sup>67</sup> Port, 'Philip Hardwick', Oxford Dictionary of National Biography.

<sup>68</sup> Colvin, 'A Biographical Dictionary of British Architects, 1600-1840', 1978, p387.

<sup>69</sup> Eastlake, 'A History of the Gothic Revival' 1970 edn, p210.

<sup>70</sup> The Times, 31 Dec 1870 (RIBA Bio file).

<sup>71</sup> Fawcett, 'Seven Victorian Architects', 1976, p34.

and the City Club (1833-34)<sup>72</sup>. Arguably his most important work was at Euston station, for which he designed a distinctive and monumental Doric propylaeum in 1836 (now demolished). Howard Colvin refers to the latter as *'a magnificent tribute of transport to early nineteenth-century taste'*<sup>73</sup>. Additional station buildings including two hotels were completed by 1839, and these were the last structures Hardwick designed without his son's assistance<sup>74</sup>. Outside London, he designed the Dock Traffic Office at Liverpool's Albert Dock (1847) in a Tuscan style. His architectural motto of *'chasteness and elegance'* pervaded the plans of these notable structures<sup>75</sup>.

He held numerous surveyorships and was a member of a range of architectural bodies:

*'he worked for the Bridewell and Bethlem hospitals (1816-36), St Katherine's Dock Company (from 1825), St Bartholomew's Hospital, in succession to his father (1826-56), the Goldsmiths' Company (1828-68), the Westminster Bridge estates (from 1829), Lord Salisbury's London estate (1829-35), and the London and Birmingham Railway Company (from 1839). He was also surveyor to the Portman London estate, to the first duke of Wellington (from 1842), and to Greenwich Hospital. A member of the Institution of Civil Engineers from 1824, he was a founder member of the Institute of British Architects (1834), vice-president in 1839 and 1841, and gold medallist in 1854. He was elected ARA in 1840 and almost immediately promoted RA (1841; retired 1868); he was treasurer from 1850 to 1861. He was also elected FSA in 1824, FRS in 1831, and FGS in 1837.'*<sup>76</sup>

<sup>72</sup> Goldsmiths' Hall reveals a connection between Hardwick and Inigo Jones, who had a previous connection to Lincoln's Inn. Jones recommended Nicholas Stone to design the previous Goldsmiths' Hall in the 1630s. (See Newman, 'Inigo Jones', Oxford Dictionary of National Biography).

<sup>73</sup> Colvin, 'A Biographical Dictionary of British Architects, 1600-1840', 1978, p386.

<sup>74</sup> Port, 'Philip Hardwick', Oxford Dictionary of National Biography.

<sup>75</sup> Fawcett, 'Seven Victorian Architects', 1976, p35.

<sup>76</sup> Port, 'Philip Hardwick', Oxford Dictionary of National Biography.

## 2.5 The Wider Cultural Significance of Stone Buildings

### 2.5.1 The Library

In July 1787 the Lincoln's Inn Library moved from No 14 Old Buildings to four ground floor rooms in No 2 Stone Buildings. Taylor designed its interior specially<sup>77</sup>; the Library Keeper and second Butler James Shaw was told to *'inhabit his new apartments as soon as the books are removed'*<sup>78</sup>. Two years beforehand in May 1785 the Council gave an order to renovate No 2 *'for the reception of the books belonging to the Society which have been considerably increased by the benefaction of the late John Coxe Esq'*<sup>79</sup>. When the Great Hall complex was finished in the 1840s the books moved again to their present home in the purpose-built library designed by Thomas and Philip Hardwick and subsequently extended by George Gilbert Scott.

### 2.5.2 Occupants: Individuals and Organisations

As the Black Books explain:

*'The Stone Buildings were the joint enterprise of the Society and the Officers of the King's Court at Chancery, with the approbation of the Lord Chancellor. Those Officers were the Six Clerks and the Sworn Clerks, and also the Registers, the Clerks of Enrolments and the Accountant General, and their deputies, whose function was to keep the records, decrees, orders and books of account relating to the business of the Court.'*<sup>80</sup>

In his 1932 publication on Lincoln's Inn, Beresford Chancellor gives a brief history of the Clerks and the history of the Stone Buildings site prior to Robert Taylor's work:

*'Before Stone Buildings came into existence, there were certain structures on the site facing Chancery Lane, and in these was situated the Office of the Six Clerks, described by Sir George Buc as 'a society of gentlemen learned in the laws, at first priests and thereupon called clerks (for so anciently all churchmen were called). These clerks lodge and common together in one house in Chancery Lane, purchased and accommodated for them by Master John Kederminster, Esq., one of the society... Their house was in ancient times the inn of the Abbot of Nocton, in Lincolnshire, and was since the house of one Herfleet, and of him it was called Herfleet's Inn'. In very remote times there is said to have been a brew-house on this site, but the place appears to have been put to its later legal use so early as 1377. Hatton says the Six Clerks' Office was up two pairs of stairs, and he tells us that duties of the clerks was [sic] to read in Court before the Lord Keeper in term time, to sign Bills, Answers, etc., to enroll Commissioners, Patents, Pardons, etc., and for causes in this Court depending, they are Attorneys for the Plaintiffs or Defendants; their places, which are valued at £5 to £6,000 are in the gift of the Master of the Rolls.'*<sup>81</sup>

Among the Buildings' occupants perhaps its most famous resident is also one of its

<sup>77</sup> Holdsworth, 'A Portrait of Lincoln's Inn', 2006, 33.

<sup>78</sup> Roxburgh, 'The Black Books', 1968, 21.

<sup>79</sup> Quoted in Roxburgh, 'The Black Books', 1968, 21.

<sup>80</sup> Roxburgh, 'The Black Books', 1968, 22.

<sup>81</sup> Beresford Chancellor, 'The Romance of Lincoln's Inn' (London, 1932), 247.

earliest: William Pitt the Younger (1759-1806) took chambers in No 4 Stone Buildings in 1783, the year after he was called to the Bench<sup>82</sup>. Andrew Goodman summarises his activities at the Inn and in British politics:

*'[In 1782] he was appointed Chancellor of the Exchequer, and held also the society's offices for keeper of the Black Book in 1789 and dean of chapel for the following year. In commemoration of his treasurership in 1794, on the garden façade of Stone Buildings a sun-dial was placed with the inscription Quia redit nescitis horam ('You do not know the hour when he returns') possibly attributable to the Book of Revelations 3:3<sup>83</sup>. In 1796 he became master of the Walks. Following his father both into politics and to becoming Prime Minister, Pitt led the government in two ministries, from 1783 to 1801 and 1804 to 1806. He restored British confidence and prosperity after the American War of Independence and became a strong war leader in the struggle against revolutionary France.'*<sup>84</sup>

Robert Hradsky's assertions about the character of the Inn's membership in the late Georgian period and this cultural atmosphere's relationship to commissioning the Stone Buildings tallies with Paul Lucas' argument. Lucas observed that the membership of Lincoln's Inn fluctuated greatly in the eighteenth century. In the 1750s, few of the Inn's members were wealthy, educated aristocracy. However,

*'Between 1775 and 1804, as at the beginning of the century, about two-thirds of the students called to the bar were eldest or only sons; and whereas one third of early eighteenth-century barristers of Lincoln's Inn had been eldest sons who had attended a university, at the end of the century the proportion was two fifths. The mid- to late-eighteenth century fashion for earning degrees had continued and spread. At the end of the century, almost three-quarters of the barristers with university affiliation had earned a degree; and, after about 1775, most of these men were eldest or only sons. Indeed, in 1782 Vicesimus Knox, a critic of the ignorance of English gentlemen, wrote that the 'heir to a good estate' was now 'usually entered at an Inn of Court, advised to read Blackstone, and called to the bar.'*<sup>85</sup>

Lucas goes on to note that there were increasing overlaps between different segments of civic power in England in the eighteenth century. *'The character and constitution of the English bar was such that not only did it remain allied with the monarchy and the gentry and fairly open to the lower orders, but also, through its increased recruitment of clergymen's sons, it must have been somewhat more bound to the Established Church and respectability. This must have further cemented an alliance of the Church's priests and the state's lawyers'*<sup>86</sup>.

Through the nineteenth century the Inn continued to expand and to attract aristocratic and educated membership. Among those members in the late Victorian period who

were both notable and accommodated in Stone Buildings were Edward Macnaghten and Frederick William Maitland. Macnaghten, Lord of Appeal in Ordinary from 1887, was in chambers at No 2 from 1869 to 1887. Maitland, who became Downing Professor of the Laws of England at Cambridge in 1888, had chambers next door at No 3.<sup>87</sup>

Stone Buildings has also seen occupation at no. 10 by a Territorial Army unit which had moved in in 1882 in the form of the Inns of Court Regiment. The London Metropolitan Archive holds a potted history of the Regiment, reference MS17804/a-d, to which readers are referred for further detail.

<sup>82</sup> Roxburgh, 'The Black Books', 1968, 21.

<sup>83</sup> Goodman is inaccurate here; the citation is from Matthew 24:42.

<sup>84</sup> Goodman, 'The Walking Guide to Lawyers' London', 2000, 179. Also see J P W Ehrman and Anthony Smith, 'Pitt, William (1759-1806)', Oxford Dictionary of National Biography, Oxford University Press, Sept 2004; online edn, May 2009.

<sup>85</sup> Paul Lucas, 'A Collective Biography of Students and Barristers in Lincoln's Inn, 1680-1804: A Study in the "Aristocratic Resurgence" of the Eighteenth Century', The Journal of Modern History, Vol 46, No 2 (June 1974), 232.

<sup>86</sup> Lucas, 'A Collective Biography', 1974, 241.

<sup>87</sup> Goodman, 'The Walking Guide to Lawyers' London', 2000, 178.



### **3.0 VULNERABILITY**

#### **3.1 Vulnerability Overview**

##### **3.1.1 Statutory Framework**

Stone Buildings are listed Grade I; this includes all of the built fabric, inside and out of the buildings around Stone Buildings known as Stone Buildings 1-11. The Listing descriptions are included in Appendix I. They are for numbers 1-7 including the attached railings and lampholder, and numbers 8-11 and attached railings. Fifteen lamp posts in the vicinity of Old Buildings and Stone buildings are listed Grade II. Any alterations to the exterior fabric will require Planning Consent, irrespective of whether the alteration is to modern or historic fabric, and should be made to Camden Council, who is the Planning Authority. Listed Building Consent will also be required, and should be made to Camden Council of London for all works to the fabric, internal or external. They will notify English Heritage and with buildings of this importance, it would be prudent to have discussed proposals with them in advance.

Listed Building Consent procedures are subject to the advice set out in Planning Policy Guidance Statement 5 – Planning in the Historic Environment (PPS 5), March 2010. The entire site lies within the Bloomsbury Conservation Area. A Conservation Area Appraisal in draft was updated in 2007, which remains unadopted.

##### **3.1.2 Vulnerability Overview**

The chambers are set in a “U” shape around a central cul-de-sac, and were always conceived as eleven separate units, Nos 1-11. Each unit was arranged with a central entrance leading to a staircase with chambers on either side of the landing, except for No 1, No 7 and No 10 which are different. The chambers in Stone Buildings are well maintained, and are generally used as office accommodation for barristers’ chambers. The attics retain generally living accommodation. No 10 is used by the Territorial Army.

With the more recent increase in chamber sizes the expansion has been lateral with party walls broken between Nos 1 and 2, 3, 4 and 5, and 6 and 7, as well as major alterations within the basement floor levels to provide larger flexible space.

The lateral conversion of the buildings has been successfully adapted to fulfil the needs of the contemporary chambers. However, the erosion of the cellular structure of the buildings to provide for larger rooms and horizontal circulation will need to be addressed. Larger openings in partitions, rather than their full removal is to be preferred. There has also been an opposite tendency to sub-divide larger rooms to provide more but smaller individual barrister’s office rooms.

Although many of the chambers now have lifts, they are not large enough to take a wheelchair and there are potential problems in adapting the raised entrances of the buildings to provide improved disabled access for the chambers. This could be perhaps arranged through the basement areas.

Other regularly arising difficulties include periodic re-wiring, particularly IT, leading to messy service installations, and the continuing expansion of some sets of chambers and the dissolution of others leading to illogical sub-division of buildings.

#### **3.2 Vulnerability and Issues**

##### **3.2.1 The Setting of the Buildings**

The Stone Buildings are set on three sides around their central cul-de-sac access road. They are built in stone (Nos 1-7 and 10) and brick (Nos 8, 9, 11) with stone dressings and are set back from the pavement behind wide railed areas that allow light to basement rooms. No 10 has lost its railings and areas.

The west elevation of Nos 2-7 faces the magnificent lawn of Lincoln’s Inn garden. The south elevations of Nos 7 and 8 face the northern buildings of Old Square across a pedestrian walkway.

The east elevations of Nos 8-11 face Chancery Lane behind railed areas. No 10 also has the main entrance directly from the street, but no basement area.

Nos 1 and 2 present a north elevation in stone with a wide basement area separating it from an ancient garden wall. No 1 has an imposing east elevation largely hidden from the street behind 76B Chancery Lane.

The façades of the buildings are well looked after and retain much of their original 18<sup>th</sup> and 19<sup>th</sup> century fabric. The stone ashlar of the central east wing retains bomb damage from both First and Second World Wars and No 9 shows the bomb damage re-building in a different colour brick from the original.

Whatever bridges and railings may have been damaged during the War have been reinstated convincingly as the originals. However, most windows are modern replicas in Victorian style, but retain Georgian smaller glass panes.

There is little scope for expansion outwards in the Stone Buildings.

The most significant and indeed impressive view of the Stone Buildings is that from the Inn’s garden across the lawn.

##### **3.2.2 Legibility of the Building**

The numbers on each door clearly identify individual building, boards with the names of the chambers and tenants at each entrance further assist in locating the occupants.

Chambers often occupy different buildings which are not necessarily contiguous, and this may lead to problems of internal and external connections.

##### **3.2.3 Understanding the Buildings**

The history of the building’s construction, later repairs and enlargement are recorded in the Inn’s “Black Books”.

No detailed drawings of Stone Buildings showing the development of its historic fabric exist prior to the preparation of this document.

The lack of easily accessible plans showing the historical significance of the various parts of the building would make protection of these significant parts more difficult, and will in large part be remedied by the present document.

### 3.2.4 Uses of the Buildings

- a) The Stone Buildings remain in use for the purposes for which they were constructed. The size of the Stone Buildings “houses” has been successfully used to contain larger chambers which often occupy two units together.
- b) Increasing demand for larger chambers has resulted in the gradual decrease in living accommodation, which is confined to the attic floors.
- c) The need for interconnection between the buildings occupied by one set of chambers has also resulted in circuitous and sometimes not very sensitive alterations to forge lateral connections between two contiguous buildings. The essentially fluid nature of the sizes of chambers makes this process of inter-connection likely to continue, so it should be managed in such a way as to minimise the sub-division of the original structural compartments or the insertion of additional partitions.

### 3.2.5 Presentation Issues

Some of the refurbishments may be insensitively carried out, and may therefore adversely affect the interiors by the removal or covering up of historic fabric, or by its mutilation – previous examples of this are identified in the Gazetteers.

### 3.2.6 Refurbishment

The chambers are routinely refurbished, upgraded and modernised. This brings with it the risk of destruction of fabric and loss of significance where services are upgraded. Where refurbishment is done skilfully, the new is hard to distinguish from the old.

### 3.2.7 Conservation, Repair and Presentation

#### 1. Generally:

All finishes, including robust fabric, are subject to wear and tear and will require repair and conservation, as indeed has already taken place in many areas. All such operations will involve risk to the fabric of the building and need to be properly managed by employing good conservation practice.

Under the recent bouts of torrential rain many of the gutters and rainwater pipes have overflowed and caused damage, exacerbated by the lack of overflows and flood alarm systems. With the current predictions for climate change this trend is bound to continue, and the roof drainage systems of the building will be placed under increasing pressure.

Alterations at roof level should consider carefully the impact of this on the existing roof rainwater drainage systems.

#### 2. Stone, Brickwork and Render Externally – Plain:

The stonework and brickwork is subject to weathering, impact damage at ground level, poor quality repairs in inappropriate materials and over-enthusiastic restoration.

#### 3. Roofing Materials:

The roof slates are subject to weather and impact damage. The lead roofs, flashings and dressings are subject to decay, weather and impact damage, as well as thermal movement. The asphalt roofs are subject to damage from impact and heat. Roof lights are subject to weathering and impact damage. Unsightly and badly located units and support frames and fixings for air conditioning and other plants are potentially damaging to the roofing if not considered carefully.

#### 4. External Render and Paint in Basement External Areas:

The render is subject to decay from salts leaching up from ground level, which may have been applied to melt snow and ice.

The render is also vulnerable to piecemeal repair in cement or other inappropriate materials. The brickwork painted in masonry paint is liable to deterioration if paint is not breathable.

#### 5. External Paving Materials:

The external “street” paving is made up of an asphalt road and stone flags to the pavements, all in reasonable condition, but vulnerable to being re-laid in the wrong materials following any repairs to buried services.

The ‘bridges’ and the basement areas are generally paved with York stone flags, which have in part been repaired in cement. This process mars the overall appearance, and should be guarded against.

#### 6. Non-Joinery Internal Wall and Ceiling Finishes:

There is little high quality plasterwork in Stone Buildings, but some important original ceilings and cornicing is visible as noted in the Gazetteer. There is also some historic wall and ceiling plaster, all of which is vulnerable to damage or even total loss during various programmes of refurbishment.

#### 7. External Metalwork:

The current conservation philosophy recommends retaining historic layers of paint on railings etc and painting over. Damaged or degraded sections of external metalwork are liable to ruthless removal and renewal. External historic paint is vulnerable to removal.

#### 8. Internal Painted Decorations:

Little visible today dates from earlier than the mid-late 19<sup>th</sup> century and the majority of the surfaces have been repainted. Nevertheless, some of the rooms and common parts are of interest in that their panelling is contemporary with various periods of construction or post-war repair of the buildings. Most joinery is post-war reinstatement.

#### 9. Historic Internal Metalwork – Painted and Polished:

Very little of the original metalwork survives, and this has been noted in the Gazetteer. Where hinges, locks and window fittings survive, it is likely to have become heavily overpainted (eg hinges to outer doors to sets of chambers at main stair floor landings), leading to the total loss of any detail. Surviving ironmongery is also liable to piecemeal replacement (particularly window catches and door knobs) in non-matching items leading to a loss of consistency.

#### 10. Floors:

Stone floors are largely confined to re-built stairs (eg number 10) and to steps and entrances, as described in the Gazetteer, and are vulnerable to non-matching repairs. Some stairs have post-war extensions to attic floors or have been entirely re-built.

Boarded floors within chambers are almost everywhere fully carpeted in modern carpet, none of which is of any significance.

#### 11. Windows:

The majority of the windows in Stone Buildings are traditional timber sliding sash windows. Some timber casements also exist. Most windows are modern Victorian style replacements. All windows are in reasonable condition, as discussed in the Gazetteer. Modern metal skylights have been added.

Sash windows are vulnerable to broken sash cords. Poorly decorated and jammed sash windows are vulnerable to rot from trapped rainwater and should, therefore, be inspected regularly. Skylights require routine maintenance to ensure against leaks.

Windows generally are vulnerable to being painted up when re-decorated, and to being re-glazed in non-matching glass.

#### 12. Door Furniture:

The door furniture is described in the Gazetteer. For the main entrance doors replacement door furniture should be considered carefully to maintain consistency (see also item 3.2.7.7 above).

#### 13. Historic Wooden Joinery and Cornices:

The panelling and some of the doors and cornices which date back to the 18<sup>th</sup> century

are of considerable historic interest and must be protected against loss or piecemeal renewal.

These elements have been identified in the gazetteers. Care must be taken to protect them from damage.

#### 3.2.8 Security

The chambers are carefully monitored spaces but as requirements for security increase additional features to provide this should be considered carefully to avoid unsightly addition and loss of original historic fabric. The design of this should not compromise the architecture of the building.

#### 3.2.9 Lighting and Services

Key issues in determining a better lighting strategy for the buildings are:-

- The appropriate colour temperature for the fittings: most modern 'low energy' fittings need shading to look in keeping with the interiors.
- Cabling should not require intrusive fittings and wiring.
- Cable routes should be considered in a manner which avoids surface run cables and large unsightly ducts.

#### 3.2.10 Fire Precautions

Whilst fire precautions have an impact on the building, they are clearly of the utmost importance in the minimising the risk of losing the building in part or in whole.

Nevertheless, the installation of both active and passive measures can, if not carefully handled, involve irreversible loss or damage of historic fabric.

Implementation of the fire regulations should be carefully monitored to ensure that none of the architectural details are altered and provision made for placing signage etc in a sensitive manner suited for the building.

Materials such as intumescent paint, and perko door-closers should be considered, and fire compartments, if necessary, created sensitively.

#### 3.2.11 Accessibility

Pressure to provide disabled access throughout the buildings is likely to remain, and unless carefully considered will be very disruptive of the historic plan layout.

The possibility of arranging basement access or any other proposals should be considered carefully to provide a cohesive solution, which would not distract from the uniformity of the buildings. An overall approach for this problem has to be considered to guard against haphazard and unsightly temporary solutions.

### 3.2.12 Mechanical and Electrical Services

In general the services within the recently upgraded buildings have been installed sensitively. This has not been achieved in the buildings which have been given piecemeal alterations. The landings and corridors and the basement areas are particularly vulnerable to the unsightly addition of further wiring.

Most buildings do not have full central heating; any new systems should not be put in at the expense of the historic fabric.

Windows are vulnerable to the installation of temporary free-standing air-conditioning units in some rooms, at the individual request of the occupant.

### 3.2.13 Environmental Issues

Over recent years there have been increasing calls for and legislation to ensure reduced energy consumption.

Pressure may be expected for implementation (or increasing the provision) in respect of the following:-

- Roof insulation.
- Secondary glazing / double glazing.
- Energy efficient lighting.
- Energy efficient heating.
- Insulated wall linings.

These measures will affect both the historic fabric and present – day appearance of interiors and indeed, the appearance of the buildings from the outside.

### 3.2.14 Incremental Degradation

Historic buildings suffer from degradation under the principles of ‘death by a thousand cuts’ or ‘Chinese whispers’. These changes are often the result of a lack of continuous memory of a building, due to poor documentation and/or rapid staff turnover, the demands that the buildings should be altered, and the willingness of others to accommodate this.

### 3.2.16 Disaster Planning

Fire, flood and physical attack can all result in catastrophic destruction of the buildings, as witnessed at Hampton Court and Windsor Castle. A disaster plan should be prepared to enable recovery following any cataclysm.

## 3.3 Area by Area

To avoid constant repetition, the general vulnerabilities described in section 3.2, above will not be repeated; this section will concentrate on the specific vulnerabilities of particular areas.

### 3.3.1 The Exteriors

The stone and brick external walls of the buildings are at present well maintained, but are vulnerable to repairs in non-matching bricks and sub-standard plastic stone repairs as may be seen at No 9.

### 3.3.2 The Exteriors – Windows

To improve thermal and sound insulation secondary glazing should be the preferred option for the windows. Any new double glazed windows should take into account the thickness of the glazing units, to ensure that the depth of the sashes and mullions do not have to be altered. Some windows have been converted successfully at basement level to escape doors.

### 3.3.3 The Interiors

The responsibility for the interiors is divided as follows:

- The entrances and the stairs are looked after by the Society.
- The interiors behind the stair on each floor are and have always been the responsibility of the chambers.
- The entire interiors of No 10 are the responsibility of the Ministry of Defence.

For this reason, there is no coherence in the way the interiors are presented and it is remarkable that, from the outside, the whole of Stone Buildings, except for No 10, looks as one whole.

Much of the surviving historic fabric has been mixed in with new material, so that it is often difficult to distinguish between the old and new. Many of the doors and some window frames and sashes are original 18<sup>th</sup> or 19<sup>th</sup> century.

Many of the interiors have been altered, such as in No 10 where entire new floors were added at second and third floor levels.

Many interiors have been re-built as a consequence of World War II war damage, such as in No 4 and No 8, although they were re-constructed in the original style but often with modern materials and in modern techniques.

The attics in Nos 2-6 were also re-built after the War, when lifts were introduced in these buildings.

### 3.4 Specific Vulnerabilities House by House

#### 3.4.1/

#### 3.4.2 1 and 2 Stone Buildings

- i. The external elevations retain the original layout and should be protected.
- ii. Significant interiors as described in the Gazetteer remain in rooms SB2/G4A, with some details in 4B and 4C; they formed the original 18<sup>th</sup> century library and still retain some of the original features such as the false double door at the west end. These should be protected from unsympathetic alteration or renewal.
- iii. The original plan layout is still recognisable despite insertion of new partitions at all floor levels but is vulnerable to further confusion from future re-planning.
- iv. The rainwater drainage system is of insufficient capacity, making the upper floor rooms vulnerable to rainwater leaking in during heavy rainstorms.

#### 3.4.3 3 Stone Buildings

- i. The external elevations retain their original layout and should be protected.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms contain significant historic fabric and should be protected from unsympathetic alteration or renewal. These include rooms SB3/G1B, as well as specific other features noted in the Gazetteer.
- iv. A number of original windows and shutters survive, which are vulnerable to piecemeal renewal.

#### 3.4.4 4 Stone Buildings

- i. The external elevations retain their original layout and should be protected from piecemeal alteration.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms retain a large proportion of significant historic fabric and should be protected from unsympathetic alteration or renewal. These include the main staircase, and rooms SB4/F2A, F2B, S2A, S2B.
- iv. Specific features in other rooms, particularly fireplaces, doors and windows as noted in the Gazetteer, are also valuable and vulnerable to alteration.

#### 3.4.5 5 Stone Buildings

- i. The external elevations retain their original layout and should be protected from piecemeal alteration.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms retain a large proportion of significant historic fabric and should be protected from unsympathetic alteration or renewal. These include the main staircase, and rooms SB5/G1A, G2A, G2B, G3, F3.
- iv. In other rooms, specific features, particularly fireplaces, doors, cornices, dado rails etc as noted in the Gazetteer, are also valuable and vulnerable to alteration.

#### 3.4.6 6 Stone Buildings

- i. The external elevations retain their original layout and should be protected from piecemeal alteration.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms retain a large proportion of significant historic fabric and should be protected from unsympathetic alteration or renewal. These include rooms SB6/G2, G3A and B, F2B, F3B, F4A, F4E, and S2B.
- iv. In other rooms, specific features, particularly fireplaces, ceilings, doors etc as noted in the Gazetteer, are also valuable and vulnerable to alteration.

#### 3.4.7 7 Stone Buildings

- i. The external elevations retain their original layout and should be protected from piecemeal alteration.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms retain a large proportion of significant historic fabric and should be protected from unsympathetic alteration or renewal. These include the main staircase, and central atrium SB7/F1A, and rooms SB7/B6, G1C, G2A & B, G3, G4, G5, G9, F2A, F3A-C, F4B-D, F5B-D, S1, S2, S5, third floor layout.
- iv. In other rooms, specific historic features, such as ceilings, cornices, fireplaces,



dado rails, door joinery etc as noted in the Gazetteer, are also significant and vulnerable to alteration.

#### 3.4.8 8 Stone Buildings

- i. The external elevations retain their original layout and should be protected from piecemeal alteration.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms retain a large proportion of significant historic fabric and are especially vulnerable to unsympathetic alteration or renewal. These include rooms SB8/SCB, G and F, which together form the main staircase.
- iv. In other rooms, specific historic features remaining comprise a few fireplaces and some other details as noted in the Gazetteer, and these are vulnerable to change.

#### 3.4.9 9 Stone Buildings

- i. The external elevations retain their original layout and should be protected from piecemeal alteration.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms retain a large proportion of significant historic fabric and are especially vulnerable to unsympathetic alteration or renewal. These include the staircase, SB9/G8A including the vaulted ceiling.
- iv. In other rooms, specific features, including fireplaces, remain as noted in the Gazetteer, and these are vulnerable to change.

#### 3.4.10 10 Stone Buildings

- i. The external elevations retain their original layout and should be protected from piecemeal alteration.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms retain a large proportion of significant historic fabric, and are especially vulnerable to unsympathetic alteration or renewal. These include the basement vaults SB10/B1-B13, the vaulted brick structures at ground floor level SB10/G1-G8, the surviving fabric to the original main stair at SB10/F1A and B, including rooflight over. The double height drill hall which occupied

rooms SB10/F4-F10 and SB10/S3-S11 is vulnerable to yet further mutilation.

#### 3.4.11 11 Stone Buildings

- i. The external elevations retain their original layout and should be protected from piecemeal alteration.
- ii. The original plan layout is still recognisable despite the insertion of new partitions at all floor levels, but is vulnerable to further change from future re-planning.
- iii. Some rooms contain a large proportion of significant historic fabric and are especially vulnerable to unsympathetic alteration or renewal. These include the main staircase, the vaulted structure throughout the ground floor (though not the largely modern fit-out) and first floor rooms F1-F11 and the second floor corridors SB11/S6 and S12.
- iv. In other rooms, specific historic features, such as fireplaces and joinery remain as noted in the Gazetteer, and these are vulnerable to change.

**Section: 7 STONE BUILDINGS**

**Location Description:** 7 Stone Buildings forms the southern end of the terrace of buildings 1-7 Stone Buildings. It has three near identical elevations, one facing the North Garden to the west, one facing south and one facing east which houses the entrance to the building from the eponymous road.

**Introduction and Brief History:** No 7 Stone Buildings was built in 1845 to the designs of Philip Hardwick, architect (1792-1870) to provide chambers for the Masters of the Court of the Exchequer. It was square in plan and consisted of rooms set around a central space (atrium) with a staircase on its north side. An incendiary bomb fell on No 7 in 1915. The interiors have undergone a number of changes over the years. The basement layout was altered to suit the various changes of use, and the arcades around the first floor atrium were filled in. In 1995 No 7 was linked with No 6 at ground floor level.

**Section reference:** No 7 Stone Buildings forms part of the L-shaped terrace of buildings known as 1-7 Stone Buildings. It is listed Grade I with Group Value as part of the set piece design by Sir Robert Taylor and completed by Philip Hardwick in 1845. As such, it is one of only 2.5% of all listed buildings in England. The listing is included in Appendix I.

**Leases:** The basement and ground floor are leased to Maitland Chambers. The first floor is leased to the chambers of Mr George Bompas QC, Intellectual Property and Gary Fern and W H Beck, Greener & Co. The second floor to the chambers of Malcolm Sinclair. The third floor is leased to Mr and Mrs Martin Mann QC and Mr Anthony Payne.

**Vulnerability:** No 7 Stone Buildings is part of a terrace listed Grade I erected in 1845. Vulnerabilities are generally as in Section 3. Specific vulnerabilities are set out in Section 3.4.7.

The interiors have been altered since they were built. Some like the first floor atrium and the stair have survived as originally built. They should be protected from harm.

The capacity of the rainwater system should be increased.

The original plan form is still recognisable and should be retained.

Should DDA compliant access be contemplated, it would be difficult to achieve in this building.

**Significances:** No 7 Stone Buildings is part of the Grade I listed terrace. Built in 1845 to the designs of Philip Hardwick, it forms, together with Sir Robert Taylor's Nos 1-6, part of his set piece design.

Externally highly significant for its original 19<sup>th</sup> century historic fabric and its contribution to the design of the entire terrace.

Internally, most of the building was altered, but the principal staircase and the first floor atrium survive much as originally built and are significant, as is much of the third floor layout.

There are also a number of extant original rooms, including SB7/F1A, SB7/B6 and SB7/G1C, G2A-B, G3, G4, G5, G9; F2A, F3A-C, F4B-D, F5B-D, S1, S2, S5 which are significant.

**ROOF**

Not inspected.

**EAST ELEVATION**

**Description/observation** Historic Portland stone ashlar, five windows wide, three storeys above street level over a brick basement.  
Rusticated ground floor arcade with semi-circular top windows set within the arches. In the northern bay the window is replaced by the entrance reached over original stone steps and bridge with original railings. A lantern is attached to the wall above the entrance. Ground floor windows are interesting in having the stone surround found elsewhere replaced by glazing.  
A giant Corinthian order of engaged columns surmounts the ground floor rustication, surmounted by a rich modillion entablature and bottle balustrading.

**Area** Original wide area paved in York stone. Original or re-built steps to street level. Original railings to area.

**Condition** Original fabric with some original windows, most reproduction of original.

**Comments**

**Significance** Highly significant.

**SOUTH ELEVATION**

**Description/observation** The south elevation is a replica of the east elevation with the following changes: there is no entrance from this side; the ground floor windows have stone surrounds; the engaged columns are replaced by pilasters.  
To be noted is the skilful corner treatment with an additional pilaster, reminiscent of William Chambers' Somerset House.

**Area** Narrow original areas attached to each window, with continuous railing at street level. Central area with modern stair.

**Condition** Sound.

**Comments** Original fabric, some extant original windows.

**Significance** Highly significant.

**WEST ELEVATION**

**Description/observation** Historic Portland stone ashlar, similar to the east elevation with the addition of a pediment instead of the bottle balustrade and without an entrance.

**Area** n/a

**Condition** Sound.

**Comments**

**Significance** Highly significant.

**BASEMENT FLOOR****Room No. SB7/B1**

**Description of the Room** Corridor and stair.  
**Description/Observation** Modern re-modelling, modern stair to ground floor.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster.  
**Windows:** n/a  
**Doors:** Modern Iroko four-panel doors.  
**Fireplace:** n/a  
**Floor:** Modern tiles.  
**Fittings:** Modern light fittings. Modern book case.  
**Other:** Modern stone steps to stair.  
**Condition** Good.  
**Comments** Modern construction.  
**Significance** Neutral.

**Room No. SB7/B2**

**Description of the Room** Kitchen.  
**Description/Observation** Original space refurbished, fitted out as modern kitchen.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster and tiles.  
**Windows:** n/a  
**Doors:** Modern glazed door to outside.  
**Fireplace:** n/a  
**Floor:** Tiles.  
**Fittings:** Modern light fittings.  
**Other:** Modern kitchen fittings.  
**Condition** Good.  
**Comments** Original space.  
**Significance** Limited to extant original structure.

**Room No. SB7/B3**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling and refurbishment. Original room with west section partitioned off.  
**Ceiling:** Modern plaster finish and original cornice.  
**Walls:** Modern plaster and skirting. Original Doric columns and pilasters.  
**Windows:** Original tripartite sash window with original sashes.  
**Doors:** Modern Iroko four panel doors. Modern reproduction door and screen to outside.  
**Fireplace:** Original chimney breast.  
**Floor:** Carpet.  
**Fittings:** Modern fitted cupboards.  
**Other:** Modern light fittings.  
**Condition** Good.  
**Comments** Original room with a section partitioned off.  
**Significance** Limited to original structure.

**Room No. SB7/B4A**

**Description of the Room** Server room, no access.  
**Description/Observation** Modern use, modern re-modelling as section of original room.  
**Ceiling:** Modern plaster and cornice.  
**Walls:** Modern plaster.  
**Windows:** Not inspected.  
**Doors:** Modern Iroko four panel door and frame. Original six panel door to SB7/B5A.  
**Fireplace:** n/a  
**Floor:** Carpet.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** SB7/B4A and SB7/B4B form an original room.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/B4B**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling, section of a larger room.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster and skirting.  
**Windows:** Original tripartite sash window and sashes.  
**Doors:** Modern Iroko four panel and modern frame.  
**Fireplace:** Original chimney breast.  
**Floor:** Carpet.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/B5A and SB7/B5B**

**Description of the Room** Library.  
**Description/Observation** Modern re-modelling, original east west and south walls.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster.  
**Windows:** Modern reproduction sashes in original boxes.  
**Doors:** Modern Iroko four panel doors in original frames with glazed fanlights.  
**Fireplace:** n/a  
**Floor:** Carpet.  
**Fittings:** Modern book cases, modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/B6**

**Description of the Room** Office.  
**Description/Observation** Original room.  
**Ceiling:** Original plaster ceiling and cornice.  
**Walls:** Original plaster, arches, modern skirting.  
**Windows:** Modern sashes in original frame to south, original sashes in original frame to west window.

**Doors:** Modern mahogany door in modern frame.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern book cases.  
**Other:** Modern radiators.  
**Condition** Good.  
**Comments** Original room with modern details.  
**Significance** Significant.

**Room No. SB7/B7**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling, corridor cut through original room.  
**Ceiling:** Modern plaster and cornices.  
**Walls:** Modern plaster and timber skirting.  
**Windows:** Original sashes in original boxes.  
**Doors:** Modern mahogany doors in modern frame.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern book cases.  
**Other:** Modern radiators.  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/B8A**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling, original external and south wall.  
**Ceiling:** Modern plaster and cornices.  
**Walls:** Modern plaster, original arch in south wall.  
**Windows:** Original sashes in original frame.  
**Doors:** Modern mahogany door in modern frame.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good, except cracks in ceiling and wall in southeast corner.  
**Comments** Modern re-modelling.  
**Significance** Limited to original fabric and structure.

**Room No. SB7/B8B**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling, original external wall.  
**Ceiling:** Modern plaster and cornice.  
**Walls:** Modern plaster and skirting.  
**Windows:** Original sashes in original frame.  
**Doors:** Modern mahogany door in modern frame.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern book cases.  
**Other:** Modern radiator.  
**Condition** Good, except crack in northwest corner and in cornice.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/B8C**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling, original external fabric.  
**Ceiling:** Modern plaster and cornices.  
**Walls:** Modern plaster and timber skirting.  
**Windows:** Modern escape door in modern frame.  
**Doors:** Modern mahogany door in modern frame.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern radiator.  
**Other:**  
**Condition** Good, except cracks in ceiling and in north wall.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original structure.

**Room No. SB7/B8D**

**Description of the Room** Corridor.  
**Description/Observation** Modern re-modelling, east wall is original.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster and skirting. Original arch.  
**Windows:** n/a  
**Doors:** Modern doors in modern frames.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern book cases.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**GROUND FLOOR****Room No. SB7/G1A**

**Description of the Room** Reception.  
**Description/Observation** Modern re-modelling. The east wall is a modern partition, others are original.  
**Ceiling:** Modern plaster and original egg and dart cornices.  
**Walls:** Modern plaster – original skirting. Arched niches. Original Doric columns set inside modern east wall.  
**Windows:** n/a  
**Doors:** Modern Iroko four panel doors in modern frames.  
**Fireplace:** Disused on north wall – no chimney piece.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:** Modern reception desk.  
**Condition** Good.  
**Comments** Original space divided up on column line.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/G1B**

**Description of the Room** Corridor.  
**Description/Observation** Modern re-modelling, carved out of SB7/G2 and SB7/G3. Original east wall.  
**Ceiling:** Modern plaster ceiling with cove cornices.  
**Walls:** Modern plaster, east wall retains original skirting, others have reproduction skirting.  
**Windows:** n/a  
**Doors:** Modern four panel mahogany doors in modern frames. Modern doors in original frame to staircase.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/G1C**

**Description of the Room** Toilet.  
**Description/Observation** Original room.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster and tiles.  
**Windows:** Original bulls eye window to staircase.  
**Doors:** Modern door in original frame.  
**Fireplace:** n/a  
**Floor:** Modern tiling.  
**Fittings:** Modern sanitary fittings. Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Original room with modern finishes; interesting survival as a closet-sized space in the C19<sup>th</sup> fabric.  
**Significance** Significant.

**Room No. SB7/G2A**

**Description of the Room** Office.  
**Description/Observation** Sub-divided from G2B.  
**Ceiling:** Original plaster egg and dart cornice on two sides, modern reproduction cornice.  
**Walls:** Original plaster and cement skirting.  
**Windows:** Original sashes in original box.  
**Doors:** Modern four panel mahogany door in modern frame.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern radiators.  
**Other:** Modern book case.  
**Condition** Good.  
**Significance** Significant (except dividing partition to G2B).

**Room No. SB7/G2B**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling. Originally one room with SB7/G2A. Original south and east walls.  
**Ceiling:** Original plaster with original egg and dart cornice on two sides, modern reproduction on corridor side and north side.  
**Walls:** Original plaster. Cement skirting on west and south sides, others are modern reproduction.  
**Windows:** Original sashes in original boxes.  
**Doors:** Modern four panel mahogany door in modern frame.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern radiators.  
**Other:** Modern book case.  
**Condition** Good.  
**Significance** Significant.

**Room No. SB7/G3**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling. Originally a larger room incorporating the corridor. Original south, west and north walls.  
**Ceiling:** Original plaster with egg and dart cornice on three sides, corridor side with modern cornice matching the original.  
**Walls:** Original plaster and cement skirting. Modern reproduction to modern wall.  
**Windows:** Original sashes in original frame.  
**Doors:** Modern four panel mahogany door in modern frame.  
**Fireplace:** Original stone surround and Victorian grate. Hearth carpeted over.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:** Modern radiators. Modern book cases.  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Significant.

**Room No. SB7/G4**

**Description of the Room** Office.  
**Description/Observation** Original space.



**Ceiling:** Original plaster with egg and dart cornices.  
**Walls:** Original plaster to south, north and west. East wall appears to be modern. Original skirting and arches.  
**Windows:** Semi-circular top sash windows. Original frames and original sashes to west window bottom sash and south windows. Modern shutters.  
**Doors:** Modern four panel mahogany door in original frame.  
**Fireplace:** Original carved timber surround, marble slips and 18<sup>th</sup> century grate, modern hearth.  
**Floor:** Modern strip flooring.  
**Fittings:** Modern light fittings. Modern radiators.  
**Other:** Modern book cases.  
**Condition** Good.  
**Comments**  
**Significance** Significant as original space and details described.

**Room No. SB7/G5**

**Description of the Room** Office.  
**Description/Observation** Original space.  
**Ceiling:** Modern plaster – original Tuscan (egg and dart) cornice.  
**Walls:** Modern plaster, original skirting.  
**Windows:** Original semi-circular top sash window.  
**Doors:** Modern glazed Iroko door to east. North door blocked.  
**Fireplace:** n/a  
**Floor:** Carpet.  
**Fittings:** Modern light fittings.  
**Other:** -  
**Condition** Good.  
**Comments**  
**Significance** Significant.

**Room No. SB7/G6**

**Description of the Room** Office.  
**Description/Observation** Modern re-modelling.  
**Ceiling:** Modern plaster and original egg and dart (Doric) cornices – modern beam.  
**Walls:** Modern plaster, original cement skirting.  
**Windows:** Four original tripartite arched sash windows to east wall. South window has modern reproduction sashes.  
**Doors:** Modern Iroko four-panel doors.  
**Fireplace:** n/a  
**Floor:** Carpet.  
**Fittings:** Modern light fittings.  
**Other:** -  
**Condition** Good.  
**Comments**  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/G7**

**Description of the Room** Lobby.  
**Description/Observation** Modern re-modelling, original east wall.  
**Ceiling:** Modern suspended ceiling.  
**Walls:** Modern plaster and skirting.  
**Windows:** n/a  
**Doors:** Modern Iroko doors.  
**Fireplace:** n/a

**Floor:** Modern tiles.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Neutral.

**Room No. SB7/G8**

**Description of the Room** Lobby and staircase.  
**Description/Observation** Modern refurbishment and re-modelling converted from toilets. Original external and south and north walls.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster and skirtings.  
**Windows:** n/a  
**Doors:** Modern Iroko four panel doors and frame.  
**Fireplace:** n/a  
**Floor:** Modern tiles.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/G9**

**Description of the Room** Entrance hall and staircase.  
**Description/Observation** Original space.  
**Ceiling:** Modern plaster and original egg and dart cornice.  
**Walls:** Modern plaster finish, original skirting.  
**Windows:** n/a  
**Doors:** Original entrance doors and side lights and fanlight. Modern Iroko doors to offices.  
**Fireplace:** n/a  
**Floor:** Original stone.  
**Fittings:** Modern reproduction lantern.  
**Other:** Original stone stair with original iron railings and oak handrail.  
**Condition** Good.  
**Comments**  
**Significance** Significant.

**FIRST FLOOR****Room No. Staircase SB7/StF, St2 and St3**

**Description of the Room** Staircase.  
**Description/Observation** Original stair and staircase.  
**Ceiling:** Original soffit, modern top skylight.  
**Walls:** Original walls, modern plaster, original skirting. Modern panelled duct.  
**Windows:** n/a  
**Doors:** n/a  
**Fireplace:** n/a  
**Floor:** Original stone floors and steps – later terrazzo finish.  
**Fittings:** Modern light fittings.  
**Other:** Original iron balustrade and oak handrail.  
**Condition** Good.  
**Comments** Original space.  
**Significance** Significant.

**Room No. SB7/F1A**

**Description of the Room** Hall.  
**Description/Observation** Original double height space with original second floor balconies all round. Original walls all round. Original balcony on brackets.  
**Ceiling:**  
**Walls:** Original plaster skirtings – arches, 3 to N and S walls, 4 to E and W.  
**Windows:** n/a  
**Doors:** Original six panel doors in original frames.  
**Fireplace:** n/a  
**Floor:** Original floor boards.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Original room.  
**Significance** Significant.

**Room No. SB7/F2A**

**Description of the Room** Office. Let to Beck Greener.  
**Description/Observation** Original room with alterations.  
**Ceiling:** Original cornices.  
**Walls:** Modern plaster, original skirtings.  
**Windows:** Original sash windows and frames.  
**Doors:** Original six panel door in original frame.  
**Fireplace:** Original marble surround. Modern plain interior and electric fire.  
**Floor:** Modern carpet.  
**Fittings:** Original cupboard.  
**Other:** Modern fluorescent lights.  
**Condition** Good.  
**Comments** Detracting fluorescent lights.  
**Significance** Significant.

**Room No. SB7/F2B**

**Description of the Room** Office. Let to Beck Greener.  
**Description/Observation** Modern re-modelling. Modern screen and door to corridor.  
**Ceiling:** Original cornices.  
**Walls:** Modern plaster and original skirtings.  
**Windows:** Original sashes in original frame and original under panel.  
**Doors:** Modern glazed door and screen to lobby.  
**Fireplace:** Original marble surround and boarded up interior.  
**Floor:** Modern carpet.  
**Fittings:** Modern detracting fluorescent light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Detracting fluorescent light fitting and boarded up fireplace interior.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F2C**

**Description of the Room** Office. Let to Beck Greener.  
**Description/Observation** Modern re-modelling with lobby carved out.  
**Ceiling:** Original plaster and cove cornice.  
**Walls:** Modern plaster and original skirting. Modern partition to lobby.  
**Windows:** Original sashes in original frames.  
**Doors:** Modern doors and frame.  
**Fireplace:** Original marble surround and boarded up interior.  
**Floor:** Modern carpet.  
**Fittings:** Detracting fluorescent light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Detracting light fitting.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F2D**

**Description of the Room** Lobby. Let to Beck Greener.  
**Description/Observation** Modern re-modelling carved out of original room.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster. Original cement skirting. Modern screen to room SB7/F2B. Original capitals to pilasters on outside walls.  
**Windows:** n/a  
**Doors:** Original six panel door to hall and room SB7/F2A. Others are modern. Original door case to room SB7/F2C, no door.  
**Fireplace:** n/a  
**Floor:** Modern carpet and lino.  
**Fittings:** Modern light fittings. Modern fitted cupboard.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F2E**

**Description of the Room** Toilet and lobby. Let to Beck Greener.  
**Description/Observation** Modern re-modelling incorporating original fabric.  
**Ceiling:** Modern ceiling tiles to toilet cubicle, original plaster to lobby.  
**Walls:** Modern ceramic tiles. Original arch in lobby.  
**Windows:** Original sash windows in original frame to staircase, original casement

with modern mirror.  
**Doors:** Original four panel doors and frames.  
**Fireplace:** n/a  
**Floor:** Modern lino.  
**Fittings:** Modern sanitary fittings.  
**Other:** Modern light fittings.  
**Condition** Good.  
**Comments** Re-modelling with original arcade incorporated within chamber.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F3A**

**Description of the Room** Office. Let to Gary Fern.  
**Description/Observation** Original room.  
**Ceiling:** Original cornices.  
**Walls:** Modern plaster and original, original skirtings.  
**Windows:** Original sash windows in original frames.  
**Doors:** Original door case, no door.  
**Fireplace:** Original marble surround and Victorian grate. Gas fire.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Original room.  
**Significance** Significant.

**Room No. SB7/F3B**

**Description of the Room** Office. Let to Gary Fern.  
**Description/Observation** Original room.  
**Ceiling:** Original cornices.  
**Walls:** Modern plaster and original skirting.  
**Windows:** Original sash windows in original frames.  
**Doors:** Original six panel door and frame.  
**Fireplace:** Original marble surround, painted. Victorian grate.  
**Floor:** Modern carpet.  
**Fittings:** Original cupboards, one converted to book case.  
**Other:** Modern light fittings.  
**Condition** Good.  
**Comments** Detracting paint on marble chimney piece.  
**Significance** Significant.

**Room No. SB7/F3C**

**Description of the Room** Office. Let to Gary Fern.  
**Description/Observation** Original room.  
**Ceiling:** Original cornices.  
**Walls:** Modern plaster, original skirting.  
**Windows:** Original sash windows in original frame.  
**Doors:** Original door case, no door. Original door and frame to SB7/F3B.  
**Fireplace:** Original marble surround, painted. Modern interior.  
**Floor:** Modern carpet.  
**Fittings:** Modern light.  
**Other:** Original cupboard.  
**Condition** Good.  
**Comments** Detracting painted marble.  
**Significance** Significant.

**Room No. SB7/F3D**

**Description of the Room** Lobby. Let to Gary Fern.  
**Description/Observation** Modern re-modelling.  
**Ceiling:** Modern plaster.  
**Walls:** Original arches and pilasters.  
**Windows:** n/a  
**Doors:** Original six panel door and frame re-positioned.  
**Fireplace:** n/a  
**Floor:**  
**Fittings:** n/a  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F3E**

**Description of the Room** Toilet. Let to Gary Fern.  
**Description/Observation** Modern re-modelling.  
**Ceiling:** Modern plaster.  
**Walls:** Modern plaster. Original arches and pilaster.  
**Windows:** n/a  
**Doors:** Modern.  
**Fireplace:** n/a  
**Floor:** Lino.  
**Fittings:** Modern sanitary fittings.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F3F**

**Description of the Room** Kitchen. Let to Gary Fern.  
**Description/Observation** Modern re-modelling.  
**Ceiling:** Modern.  
**Walls:** Original arches and pilasters.  
**Windows:** n/a  
**Doors:** Modern door and frame.  
**Fireplace:** n/a  
**Floor:** Modern lino.  
**Fittings:** Modern kitchen fittings.  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F4A**

**Description of the Room** Lobby. Let to Intellectual Property.  
**Description/Observation** Modern re-modelling.  
**Ceiling:** Modern suspended plaster below original level.  
**Walls:** Modern plaster and skirting.  
**Windows:** n/a

Doors: Original doors and frames to SB7/F4D and SB7/F4B. Modern door and frame to SB7/F4C.  
 Fireplace: n/a  
 Floor: Modern carpet.  
 Fittings: Modern light fittings.  
 Other: Original cupboard.  
**Condition** Good.  
**Comments**  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F4B**

**Description of the Room** Office. Let to Intellectual Property.  
**Description/Observation** Original room.  
**Ceiling:** Modern plaster and original cove cornice.  
**Walls:** Modern plaster and original skirtings.  
**Windows:** Original sashes in original frames and original under panel.  
**Doors:** Original door and frame.  
**Fireplace:** Original marble surround. Modern interior and electric fire.  
**Floor:** Modern carpet.  
**Fittings:** Original cupboard.  
**Other:** Modern light fitting. Horrid surface wiring.  
**Condition** Good.  
**Comments** Original room.  
**Significance** Significant.

**Room No. SB7/F4C**

**Description of the Room** Office. Let to Intellectual Property.  
**Description/Observation** Modern re-modelling. Corridor carved out of larger room.  
**Ceiling:** Original plaster and cove cornice.  
**Walls:** Modern plaster and original and modern skirting.  
**Windows:** Original sashes in original frame and under panel.  
**Doors:** Modern door and frame.  
**Fireplace:** Original marble surround and modern simple interior.  
**Floor:** Modern carpet.  
**Fittings:** n/a  
**Other:**  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Significant.

**Room No. SB7/F4D**

**Description of the Room** Office room let to Intellectual Property.  
**Description/Observation** Original room.  
**Ceiling:** Modern plaster and original cove cornice.  
**Walls:** Modern plaster and original skirting.  
**Windows:** Original sashes in original frames and original under panels.  
**Doors:** Original door and frame.  
**Fireplace:** Original marble surround, Victorian grate. Carpet over hearth.  
**Floor:** Modern carpet.  
**Fittings:** Original cupboard.  
**Other:** Modern light fitting.  
**Condition** Good.  
**Comments**  
**Significance** Significant.

**Room No. SB7/F5A**

**Description of the Room** Hall. Let to George Bompas QC.  
**Description/Observation** Part of original room.  
**Ceiling:** Modern plaster and original cove cornice.  
**Walls:** Modern plaster and original skirtings. Modern west wall.  
**Windows:** n/a  
**Doors:** Original six panel doors and frames to hall, modern door to SB7/F5C.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern cupboard. Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments**  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/F5B**

**Description of the Room** Office. Let to George Bompas QC.  
**Description/Observation** Original room.  
**Ceiling:** Modern plaster and original cove cornice.  
**Walls:** Modern plaster and original skirtings.  
**Windows:** Original sashes, original frames and original under panel.  
**Doors:** Original six panel door and frame.  
**Fireplace:** Original marble surround and Victorian grate. Original hearth stone.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern book cases.  
**Other:**  
**Condition** Good.  
**Comments** Original room refurbished.  
**Significance** Significant.

**Room No. SB7/F5C**

**Description of the Room** Office. Let to George Bompas QC.  
**Description/Observation** Part of original room.  
**Ceiling:** Modern plaster and original cove cornice.  
**Walls:** Modern plaster and original skirtings. Modern west wall to SB7/F5A.  
**Windows:** Original sashes in original frame and under panel.  
**Doors:** Original four panel door and frame.  
**Fireplace:** Original marble surround and Victorian grate. Gas fire. Original hearth.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:** Modern cupboard.  
**Condition** Good.  
**Comments**  
**Significance** Significant.

**Room No. SB7/F5D**

**Description of the Room** Office. Let to George Bompas QC.  
**Description/Observation** Original room.  
**Ceiling:** Original plaster and original cove cornice.  
**Walls:** Modern plaster. Original skirting.  
**Windows:** Original sashes, original frame and original under panel.

**Doors:** Original six panel door and frame.  
**Fireplace:** Original marble surround and Victorian grate.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:** Modern book cases.  
**Condition** Good.  
**Comments**  
**Significance** Significant.

## SECOND FLOOR

**Room No.** SB7/S1

**Description of the Room** Hall.  
**Description/Observation** Access balcony on all sides with arcade on west side, arches all round.  
**Ceiling:** Original panelled ceiling and modern skylight.  
**Walls:** Original arches, three on short sides, five on long sides.  
**Windows:** n/a  
**Doors:** Original six panel doors and frames.  
**Fireplace:** n/a  
**Floor:** Original stone floor, original floorboards to arcade.  
**Fittings:** Original pretty balustrade – cast iron rods, oak handrail.  
**Other:** Original lantern, gas (converted).  
**Condition** Good.  
**Comments** Interesting original space, altered by blocking up original arcade.  
**Significance** Significant.

**Room No.** SB7/S2

**Description of the Room** Office.  
**Description/Observation** Original room.  
**Ceiling:** Modern plaster and cornice.  
**Walls:** Modern plaster finish and original timber skirting. Original arch to north wall.  
**Windows:** Original sashes in original frames.  
**Doors:** Original six panel door in original frame.  
**Fireplace:** Original timber surround with modern interior.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:** Modern book cases.  
**Condition** Good.  
**Comments** Original room with much original fabric.  
**Significance** Significant.

**Room No.** SB7/S3A, SB7/S3D

**Description of the Room** Corridor.  
**Description/Observation** Modern re-modelling.  
**Ceiling:** Modern plaster and cornices.  
**Walls:** Modern plaster and timber skirtings. Modern dado rail. Original west wall.  
**Windows:** n/a  
**Doors:** Original doors and frames to SB7/S1 and SB7/S2. Modern doors to rooms SB7/S3B and SB7/S3C.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings. Modern wash basin.  
**Other:** Modern book cases.  
**Condition** Good.  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.



**Room No.** SB7/S3B

**Description of the Room** Office.

**Description/Observation** Modern re-modelling.

**Ceiling:** Modern plaster and cornices.

**Walls:** Modern plaster and timber skirting. Modern west wall, others original.

**Windows:** Original sashes in original frames.

**Doors:** Modern four panel door in modern frame.

**Fireplace:** n/a

**Floor:** Modern carpet.

**Fittings:** Modern light fittings. Modern book case.

**Other:**

**Condition** Water penetration in outside wall – probably a blocked gutter above. Cracks in southeast corner.

**Comments**

**Significance** Limited to extant original fabric and structure.

**Room No.** SB7/S3C

**Description of the Room** Office.

**Description/Observation** Modern re-modelling.

**Ceiling:** Modern plaster and cornices.

**Walls:** Modern plaster and timber skirting. Modern west wall – others original.

**Windows:** Original sashes in original frames.

**Doors:** Modern six panel door and frame.

**Fireplace:** Modern reproduction timber surround and gas fire.

**Floor:** Modern carpet.

**Fittings:** Modern light fittings. Modern book cases.

**Other:**

**Condition** Good.

**Comments**

**Significance** Limited to extant original fabric and structure.

**Room No.** SB7/S4A

**Description of the Room** Office.

**Description/Observation** Modern re-modelling with panelled screen to corridor SB7/S4C.

**Ceiling:** Modern plaster and cornices.

**Walls:** Modern plaster and skirting, modern north screen, others original walls.

**Windows:** Original sashes in original frame and underpanel.

**Doors:** Modern four panel door in modern panelled screen with borrowed lights above.

**Fireplace:** Original stone surround, boarded interior.

**Floor:** Modern carpet.

**Fittings:** Original cupboard.

**Other:** Modern light fittings.

**Condition** Good.

**Comments**

**Significance** Limited to extant original fabric and structure.

**Room No.** SB7/S4B

**Description of the Room** Office.

**Description/Observation** Modern refurbishment of original space.

**Ceiling:** Modern plaster and cornice.

**Walls:** Modern plaster and timber skirting. Duct in southeast corner. All walls are original.

**Windows:** Original sashes in original frames. Original underpanels.

**Doors:** Reproduction modern six panel door in modern frame.

**Fireplace:** Painted stone surround, blocked interior.

**Floor:** Modern carpet.

**Fittings:** Modern light fittings.

**Other:** Modern book cases.

**Condition** Good.

**Comments** Original room.

**Significance** Limited to extant original fabric and structure.

**Room No.** SB7/S4C

**Description of the Room** Corridor.

**Description/Observation** Modern re-modelling.

**Ceiling:** Modern plaster and cornices.

**Walls:** Modern screen to SB7/S5, other original but modern plaster finish.

**Windows:** n/a

**Doors:** Original door to SB7/S5 and SB7/S1, the others are modern.

**Fireplace:** n/a

**Floor:** Modern carpet.

**Fittings:** Modern light fittings.

**Other:**

**Condition** Good.

**Comments** Modern re-modelling.

**Significance** Limited to extant original fabric and structure.

**Room No.** SB7/S5

**Description of the Room** Office.

**Description/Observation** Original room.

**Ceiling:** Modern plaster and cornices.

**Walls:** Original walls, modern plaster and timber skirtings. Original arch to north wall. Original chimney breast.

**Windows:** Original sashes in original frame.

**Doors:** Original six panel door and frame.

**Fireplace:** Original painted stone surround, boarded interior.

**Floor:** Modern wood strip flooring.

**Fittings:** Modern light fittings. Modern book cases.

**Other:** Original cupboard.

**Condition** Good.

**Comments** Original room.

**Significance** Significant.

**Room No.** SB7/S6A and SB7/S6C

**Description of the Room** Office and corridor.

**Description/Observation** Modern re-modelling – corridor cut out of the original room.

**Ceiling:** Modern plaster and cornice.

**Walls:** Modern north wall, others original, original chimney breast, modern plaster finishes.

**Windows:** Original sashes in original frame.

**Doors:** Modern door and frame.

**Fireplace:** n/a

**Floor:** Modern carpet.

**Fittings:** Modern light fittings.

**Other:**

**Condition** Good.

**Comments** Re-modelled space.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/S6B**

**Description of the Room** Office.  
**Description/Observation** Re-modelled original room.  
**Ceiling:** Modern plaster and cornices.  
**Walls:** Modern plaster and timber skirting. Original walls.  
**Windows:** Original sashes in original frames.  
**Doors:** Modern door in modern frame.  
**Fireplace:** Modern reproduction marble surround and interior.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:** Modern smoke detector.  
**Condition** Good.  
**Comments**  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/S7**

**Description of the Room** Office.  
**Description/Observation** Refurbished original room.  
**Ceiling:** Modern plaster and cornices.  
**Walls:** Modern plaster and skirting. Original walls and chimney breast.  
**Windows:** Original sashes in original frame and original modern panel.  
**Doors:** Original six panel door, fire-proofed, in original frame.  
**Fireplace:** Modern reproduction timber surround and interior.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:**  
**Condition** Good.  
**Comments** Original room.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/S8A and SB7/S9**

**Description of the Room** Office room.  
**Description/Observation** Two rooms joined in modern re-modelling.  
**Ceiling:** Modern plaster and cornices.  
**Walls:** Modern plaster and timber skirting.  
**Windows:** Original sashes in original frames.  
**Doors:** Original six panel door in original frame. Door to SB7/S9 removed.  
**Fireplace:** Two chimney pieces, one in each room. Original marble mid 19<sup>th</sup> century surrounds. Modern interiors and hearths.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fittings.  
**Other:** Original cupboard in SB7/S9.  
**Condition** Good.  
**Comments** Altered original spaces.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/S9B**

**Description of the Room** Corridor.  
**Description/Observation** Modern re-modelling.  
**Ceiling:** Modern plaster and cornice.  
**Walls:** Modern plaster and skirting. Original east wall.  
**Windows:** n/a  
**Doors:** Original doors and door cases.  
**Fireplace:** n/a  
**Floor:** Modern carpet.  
**Fittings:** Modern light fitting.  
**Other:**  
**Condition** Good  
**Comments** Modern re-modelling.  
**Significance** Limited to extant original fabric and structure.

**Room No. SB7/S10**

**Description of the Room** Office.  
**Description/Observation** Refurbished original room.  
**Ceiling:** Modern plaster and cornice.  
**Walls:** Modern plaster and skirting. Original arch.  
**Windows:** Original sashes in original frames.  
**Doors:** Original six panel door in original frame.  
**Fireplace:** Original stone surround with modern grate.  
**Floor:** Modern carpet.  
**Fittings:** Modern light fitting.  
**Other:** Modern book case.  
**Condition** Good.  
**Comments**  
**Significance** Limited to extant original fabric and structure.

### THIRD FLOOR

**Description/Observation** The third floor appears to be original mid 19<sup>th</sup> century structure, with later alterations and modernisations. The third or attic floor is accessed by the original main stone staircase and, therefore, was always intended for use. The rooms, now three flats, have been modernised to a high standard and are part of the original timber structure, being accessed from what was an open gallery (now enclosed) which runs around a steel and glass lantern at second floor roof level. Because the rooms are placed around the perimeter of the rooflight, circulation within the flats is restricted by numerous partitions although generally, the specification and quality of workmanship is good. Hardwick's detailing is different to elsewhere in Stone Buildings, the windows set into the mansards have glass rooflights above, presumably to make up for the limited outlook onto the back of the pediment on the west side and open balustrades on the other three sides. The smallest flat, the staff flat, is on the east side and there is a one bedroom flat on the south side. The flat on the west side has two bedrooms.

**Significance** Significant.