

A detailed architectural drawing of a building facade, rendered in blue lines on a white background. The drawing shows a three-story building with a central bay window on the second floor, flanked by two-story windows. The roof is annotated with 'FLAT ROOF', 'GUTTER', and 'SLOPE'. A date '1903' is written in a small box. Other annotations include 'NO ACCESS' and 'GUARD RAILS'. The drawing is a technical sketch, likely for a historic building report.

**Donald Insall Associates**  
Chartered Architects and Historic Building Consultants

**20-23 Greville Street, EC1**

Historic Building Report  
For Seaforth Land Holdings Limited

0 2 2

N° 21

N° 20

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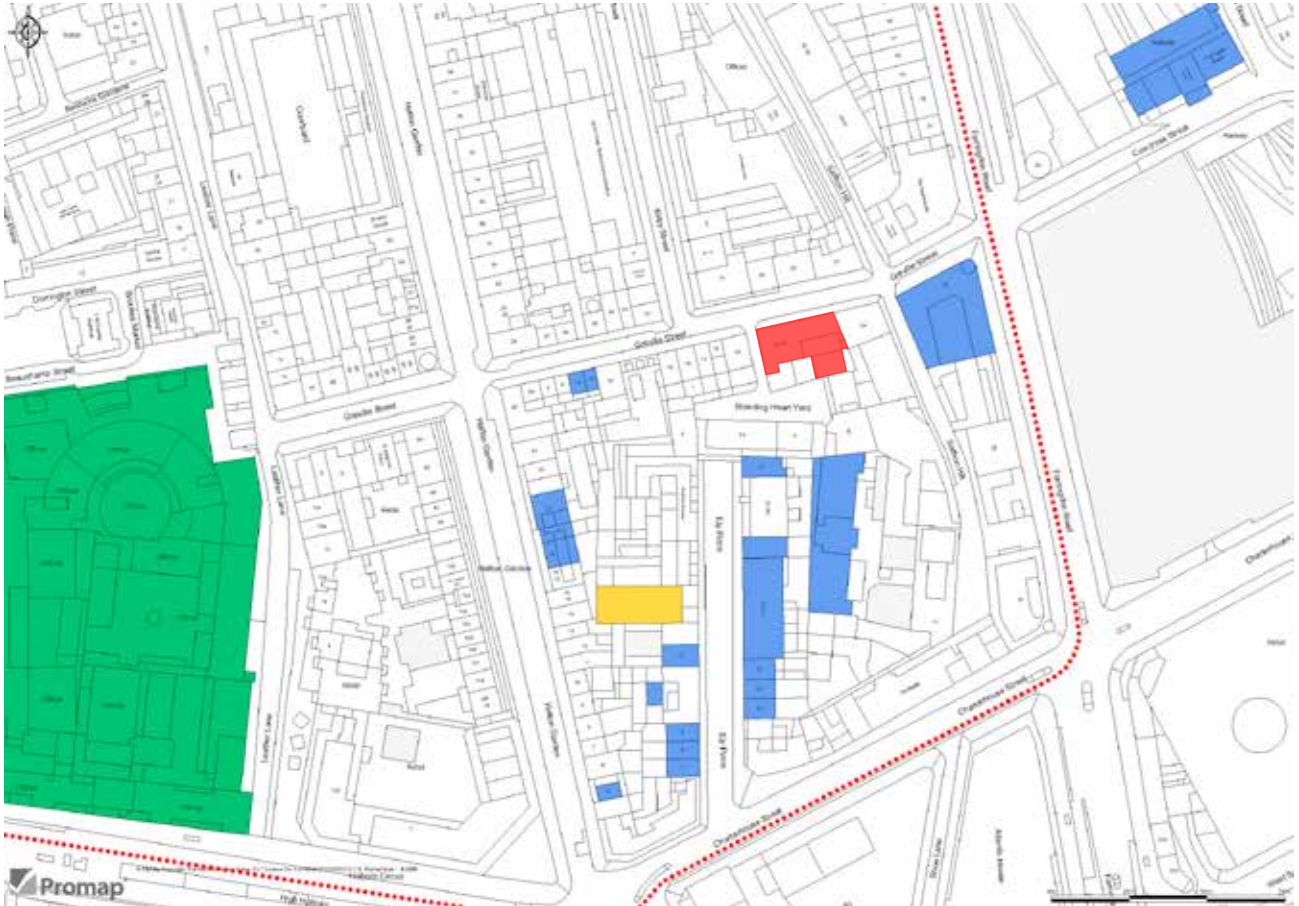
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# 1. Listed Building and Conservation Area Boundary Map



..... Boundary of Hatton Garden Conservation Area and the London Borough of Camden

● Grade I

● Grade II\*

● Grade II

● 20-23 Greville Street

## 1.0 Summary of Historic Building Report

### 1.1 Introduction

Donald Insall Associates was commissioned by Seaforth Land Holdings Limited in March 2017 to assist them in the preparation of proposals for No.20-23 Greville Street, London, EC1.

The investigation has comprised historical research, using both archival and secondary material, and a site inspection. An illustrated history of the site and building, with sources of reference and bibliography, is in Section 2; the site survey findings are in Section 3. The investigation has established the significance of the building, which is set out below. This understanding will inform the development of proposals for change to the building, by Groupwork. Section 4 provides a justification of the scheme according to the relevant planning policy and guidance.

### 1.2 The Building and its Legal Status

No.20-23 Greville Street is an unlisted building located in the Hatton Garden Conservation Area in Camden. It is in the setting of a number of listed buildings including Nos.10 and 11 Greville Street, Nos.25 and 27 Farringdon Road and St Andrews House, Saffron Hill (all Grade II). South of No.20-23 Greville Street is St Etheldreda Church (Grade I) and the convent school at 13-14 Ely Place (Grade II). Along the east side of Ely Place is a terrace of Grade II-listed townhouses: Nos.26-24, 21 and 25. Plate 1 shows these listed buildings and boundary of the conservation area. Nos.1-7 Bleeding Heart Yard, Nos.8, 9, 12, 15, 16, 18, 19 (Bleeding Heart Tavern), 24, 27, 35, 36, 38, 39, 41 Greville Street are all considered to be non-designated assets. The NPPF advises that when determining an application regarding non-designated assets, a balanced judgement must be made (NPPF, Paragraph 135).

No.20-23 Greville Street detracts from the character and appearance of the Hatton Garden Conservation Area. The conservation area was designated in 1999 when its first Conservation Area Statement was adopted; this has recently been revised. The *Hatton Garden Conservation Area Appraisal and Management Strategy* (August 2016), identifies No.20-23 Greville Street as one of fifteen buildings which *'make a negative contribution... having a negative impact upon the character and appearance of the Area, for example because of inappropriate bulk, scale, height or materials, poor quality design or construction, or because they fail to address the street'*.

Regarding Bleeding Heart Yard, the document states:

*Bleeding Heart Yard and Hatton Place are important as large yards that have survived from the seventeenth-century street plan. They depend on lower heights, irregularity of outline and a strong sense of enclosure for their effect.*

No.20-23 Greville Street is included in some of the key views identified in the Hatton Garden Conservation Area including View 1, Cowcross Street looking west toward Farringdon Road/Greville Street corner and View 2, Greville Street looking east toward corner with Farringdon Road.

The document also proposes a series of management guidelines to provide a framework for development proposals. The following guidelines are of relevance to this report:

### **Materials and Maintenance**

9.3 *All materials and features characteristic of the Conservation Area should be retained and kept in good repair, or replaced like-for-like when there is no alternative. Characteristic materials include red brick, London stock brick and Portland stone, with slate for roofs. Features may include ornamental door and window surrounds, porches, ironwork (window cills, railings), timber sash windows, metal casement windows, doors, roof tiles and slates, finials, brickwork and boundary walls. Where possible, missing features should be carefully restored. Brickwork and stone should not be painted, rendered or clad unless this was their original treatment.*

### **Development, design and plot widths**

9.9 *New development will generally be subject to planning permission. It should be seen as an opportunity to enhance the Conservation Area through high quality design that respects the historic built form and character of the area and local views. Important considerations will include the building lines, roof lines and bay rhythm of adjacent properties. The prevailing heights are generally of 3-6 storeys, which will be considered the appropriate height for new development. Plot widths are also particularly important. In the past, these have often been amalgamated into larger plots, damaging the 'urban grain' and character of the Area. Therefore, new development should preserve the visual distinction of existing plot widths and, where possible, reinstate some sense of the visual distinction of lost plot widths.*

9.10 *Planning permission is required for alterations to the external form of a roof, including extensions and terraces. Because of the varied design of roofs in the Conservation Area it will be necessary to assess proposals on an individual basis with regard to the design of the building, the nature of the roof type, the adjoining properties and the streetscape. The formation of roof terraces or gardens provides valuable amenity and can have a positive effect. However, care should be given to locating terraces so that they are not unduly prominent and do not create problems of overlooking. Roof extensions and terraces are unlikely to be acceptable where:*

- *They would detract from the form and character of the existing building*
- *The property forms part of a group or terrace with a unified, designed roofscape*
- *The roof is prominent in the townscape or in long views.*

The document also outlines opportunities for enhancement:

### **Buildings: weaknesses and opportunities**

10.15 *The architectural character of the Area has been weakened by large office buildings designed without an appreciation of the Area's character, as seen at the south end of Saffron Hill. There are also examples within the Area of large*

*buildings that successfully maintain the traditional rhythm of the townscape, such as the Bourne Estate (Grade II) and the former Prudential building (Grade II\*). There is therefore an opportunity to strengthen the character of the Area through careful design, paying attention to the articulation of the facades and roofs, use of materials and other key issues (see also 9.9).*

The **Planning (Listed Buildings and Conservation Areas) Act 1990** is the legislative basis for decision-making on applications that relate to the historic environment. Sections 66 and 72 of the Act impose a statutory duty upon local planning authorities to have 'special regard to the desirability of preserving listed buildings, their settings or any features of special architectural or historic interest which they possess'; and to 'pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas'.

In considering applications for planning permission which affect the historic environment, local authorities are also required to consider the policies set out in the **National Planning Policy Framework**. At the heart of the Framework is 'a presumption in favour of sustainable development' and there are also specific policies relating to the historic environment. The Framework requires local authorities to 'recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance'. The Glossary to the National Planning Policy Framework defines a heritage asset as:

*A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).*

The Framework, in paragraph 128, states that:

*In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.*

Section 1.3 of this report – the assessment of significance – meets this requirement and is based on the research and site surveys presented in sections 2 and 3, which are of a sufficient level of detail to understand the potential impact of the proposals.

The Framework also, in paragraph 132, requires that local planning authorities, when considering the impact of a proposed development on the significance of a designated heritage asset, should give 'great weight ... to the asset's conservation' and that 'the more important the asset, the greater the weight should be'. The Framework goes on to state that:

*... significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification.*

Section 4 of this report will, when the proposals are finalised, provide this clear and convincing justification.

The Framework requires that local planning authorities categorise harm as either 'substantial' or 'less than substantial'. Where a proposed development will lead to 'substantial harm to or total loss of significance' of a designated heritage asset, the Framework states, in paragraph 133, that:

*... local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply: the nature of the heritage asset prevents all reasonable uses of the site; and no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and the harm or loss is outweighed by the benefit of bringing the site back into use.*



Where a development proposal will lead to 'less than substantial harm' to the significance of a designated heritage asset, the Framework states, in paragraph 134, that:

*... this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.*

The Framework also requires that the effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect directly or indirectly non-designated heritage assets, the Framework states, in paragraph 135, that:

*... a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.*

The Framework requires local planning authorities to look for opportunities for new development within conservation areas and world heritage sites and within the setting of heritage assets to enhance or better reveal their significance. Paragraph 137 states that:

*... proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.*

### **1.3 Assessment of Significance**

No.20-23 Greville Street is a late 1970s commercial building, built from 1976 to designs by Carl Fisher and Partners. It is faced in dark brown bricks and is typical of its era. Its wide elevation of 16-bays features long bands of sash windows arranged horizontally, linked by continuous metal sill and lintel bands. The glass is tinted, overall giving a very dismal appearance. These long and monotonous elevations and the lack of any interest at street-level (the rest of the street comprises shop or restaurant fronts) means the building has no intrinsic architectural or historic significance and detracts from the character and appearance of the Hatton Garden Conservation Area.

The 1976 office building replaced a group of late-19<sup>th</sup> century brick industrial buildings occupied by a glass manufacturer. These had themselves replaced earlier terraced houses which had changed to commercial use. This is a sequence of development entirely typical of the area.

The Hatton Garden Conservation Area is not dominated by a particular style or period of architecture but instead the townscape reflects the area's rich history, from its beginnings as the Bishop of Ely's London palace and gardens through speculative development of townhouses in the 17<sup>th</sup> and 18<sup>th</sup> centuries, and then the rapid commercial development for industrial and office uses in the 19<sup>th</sup> and 20<sup>th</sup> centuries. From the 1870s Hatton Garden became the centre of London's wholesale trade in diamonds and, to this day, shops and showrooms selling jewellery and precious stones define the area's character.

The varied townscape of the conservation area includes a mediaeval church, Georgian terraced houses, Victorian offices, early social housing, 19<sup>th</sup> century industrial buildings as well as neo-classical 20<sup>th</sup> century offices and post-war developments. It is this diversity which gives the area its special interest. Overall, the prevailing building heights are low- or medium-rise. The exceptions to the relatively small-scale are the vast

developments of offices, warehouses or housing, both Victorian and 20<sup>th</sup> century, which pepper the otherwise finely-grained streets. Materials are predominantly brick but there is also the use of stone, concrete, faience and terracotta (both for architectural details and for whole facades).

The quality of the public realm is mixed, with some pedestrianized areas and a lively street market on Leather Lane, wide pavements and trees to Hatton Garden, and the characterful enclave or Bleeding Heart Yard providing some relief from what are otherwise traffic-choked streets with narrow pavements. The many shops and offices in the area make for a bustling townscape in the working week, whereas at the weekends it is quieter, aside from the jewellery shops on Hatton Garden and its environs where the combination of love-struck couples searching for engagement rings and Jewish diamond merchants in broad-rimmed black hats is perhaps unique in London.

#### 1.4 Summary of Proposals

These proposals entail the change of use of existing Class B1 at ground floor, basement and first floor levels to Class A1/A3 use; demolition of existing fifth floor plant room and construction of rooftop extension at fifth and mezzanine floor level for Class B1 use, rear infill extension to all floors for Class B1 use, external alterations including new façade and glazing, and associated works.

As outlined in **Section 1.3** above, No.20-23 Greville Street is a dull five-storey 1970s building which has no intrinsic architectural or historic significance. Advice on the scheme has been sought through the pre-application process with Camden and has been assessed by Camden's Design Review Panel and the scheme has been revised to respond to comments received during this process. The proposals are explained in full in the drawings and documentation prepared by Groupwork.

No.20-23 Greville Street as one of fifteen buildings in the Hatton Garden Conservation Area which 'make a negative contribution... because of inappropriate bulk, scale, height or materials, poor quality design or construction, or because they fail to address the street.'<sup>1</sup> The refurbishment would include remodelling the building to rectify its negative impact on the area, whilst providing additional space within a rooftop extension and a rear extension. The building would be 'cloaked' in perforated metal cladding with a patinated brass finish, moulded into the form of the 19<sup>th</sup> and early-20<sup>th</sup> century commercial buildings which once stood on the site. The design of the elevations has been based upon historical drawings and photographs and pays special regard to the historic grain, fenestration and character of the area. The windows would be replaced with double glazed Crittall-style frames and shopfronts, finished to match the metal 'skin'. The replacement windows and fully-insulated roof and rear extensions would greatly improve the building's thermal performance, whilst the mesh façade would reduce solar glare.

National Planning Policy Guidance on Design, which supports Section 7 of the NPPF, states that local planning authorities are required to take design into consideration and should give great weight to outstanding or innovative designs which help to raise the standard of design more generally in the area:

*"Planning permission should not be refused for buildings and infrastructure that promote high levels of sustainability because of concerns about incompatibility with an existing townscape, if*



View1. View from Cowcross Street looking west



View 2. View from Greville Street looking east to Farringdon Road



View 3. View from Bleeding Heart Yard

*those concerns have been mitigated by good design (unless the concern relates to a designated heritage asset and the impact would cause material harm to the asset or its setting which is not outweighed by the proposal's economic, social and environmental benefits" (NPPF, Ref 1-6, paragraph 4).*

In terms of architectural treatment and townscape, the proposals are an inventive response to both the history and the architecture of the area and would rectify the negative contribution this building makes to the Conservation Area in every sense. They would strengthen the Conservation Area's character by restoring the traditional grain, plot widths and rhythm, by introducing variety to Greville Street and by restoring vitality to the streetscene, which is in line with the NPPF's policies on promoting or reinforcing local distinctiveness (Paragraph 60, NPPF). Moreover, the proposed rear elevation would acknowledge the difference between the formal high street façade and the industrial character of the rear and the infill would reinstate a portion of the 17<sup>th</sup> century street plan. This would support the rich context of the back streets and yards as well as the primary roads (NPPF, Paragraph 58, Requiring good design, responding to character and history), and activating the yard would also create natural surveillance, in accordance with Camden's policies (7.18 of the Local Plan). The additional storeys could be perceived as causing harm to the conservation area by providing additional bulk, however, the roof form has been skilfully articulated and so this perceived harm is mitigated by good design (Paragraph 58, NPPF). Section 4 of this report concludes that any perceived harm would be very much 'less than substantial' and would be greatly outweighed by the significant improvements to the appearance of the building, which would stitch this building back into the fabric of Greville Street and Farringdon as a whole, providing an overall improvement to the townscape. Overall, the proposed alterations to the building would enhance the setting of the listed and locally-listed buildings and the character and appearance of the Conservation Area, as required by sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

The National Planning Policy Framework gives strong emphasis to the need to 'weigh up' the pros and cons of proposals and states that benefits arising from proposals, and in particular public benefits, should be part of that process. Whilst this report concludes that no harm would be caused to the heritage assets, it is worth noting that in addition to the significant heritage and townscape benefits outlined in Section 4, the scheme offers environmental benefits by refurbishing the building and upgrading its energy efficiency. Economic benefits would also be accrued by providing high quality office accommodation in the Farringdon area, which has been identified in the London Plan as an 'intensification area'.

## **Conclusion**

In conclusion, this report considers that overall the proposals would preserve the significance of the designated and non-designated heritage assets and, by their skilful dialogue between old and new, would conserve and indeed enhance the character of this historic and architecturally dynamic part of the borough. Furthermore, the scheme offers further public benefits which would outweigh any perceived 'less than substantial harm'. As such, it is an example of an appropriate and indeed innovative new development in a conservation area as required by the NPPF.

## 2.0 Historical Background

### 2.1 Early History: The Ely Estate

The area now occupied by the Hatton Garden Conservation Area originally formed part of the land belonging to the Bishop of Ely's estate. There was a palace and chapel (now the Church of St Etheldreda) on the site of Hatton Garden in the late-13<sup>th</sup> century.<sup>2</sup> The estate's boundaries were Leather Lane in the east and Saffron Hill (which once formed a part of the gardens of Ely Place, and derived its name from the crops of saffron which it bore) in the west. In 1576, Queen Elizabeth I pressed the reluctant Bishops of Ely to yield a lease of the Bishop's gatehouse to the courtier and politician Christopher Hatton (c.1540–1591). Hatton spent £1,900 in repairs on a hall, a large ornate garden, and orchards **[Plate 2]**.<sup>3</sup>

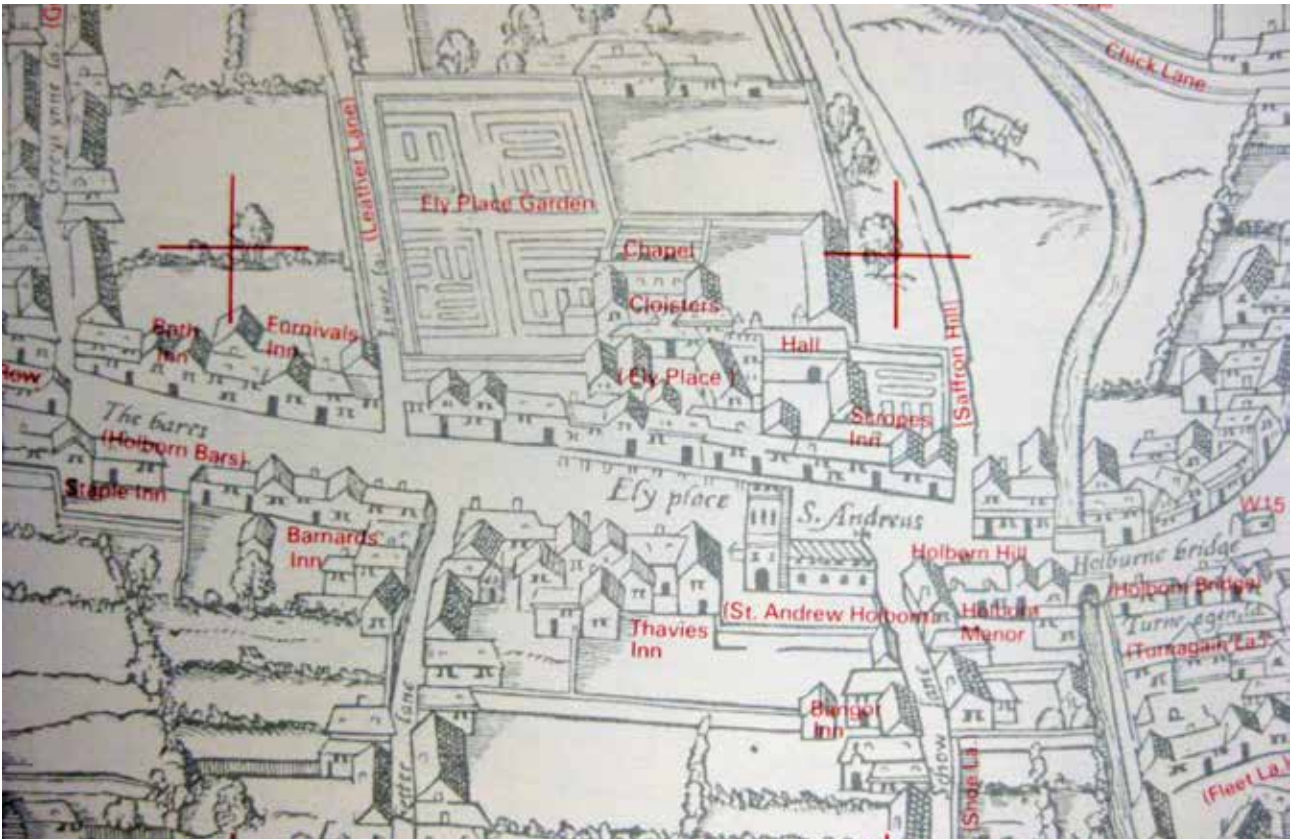
### 2.2 The Hatton Estate

In 1659, Sir Christopher Hatton, a descendent of the Elizabethan courtier, was faced with a shortage of family funds. The opportunity to build for London's expanding population led to the development of part of the Ely estate with spacious brick housing along Hatton Street (now Hatton Garden).<sup>4</sup> Diarist John Evelyn recorded the development stating, '*See the foundations now laying for a long street and buildings in Hatton Garden designed for a little town, lately an ample garden.*'<sup>5</sup> Charles De Morgan's *Map of London* (1682) shows the streets laid out in a grid-like pattern. Hatton Street (now Hatton Garden) ran north from Hatton Wall, south towards Holborn. Intersecting Hatton Street was Charles Street (later to become part of Greville Street) and Cross Street. To the west of Hatton Street was Leather Lane which ran from Hatton Wall, southwards towards Furnival's Inn, an Inn of Chancery. East of Hatton Street was Kirby Street (named after the Hatton Manor of Kirby in Northamptonshire) and Saffron Hill **[Plate 3]**.

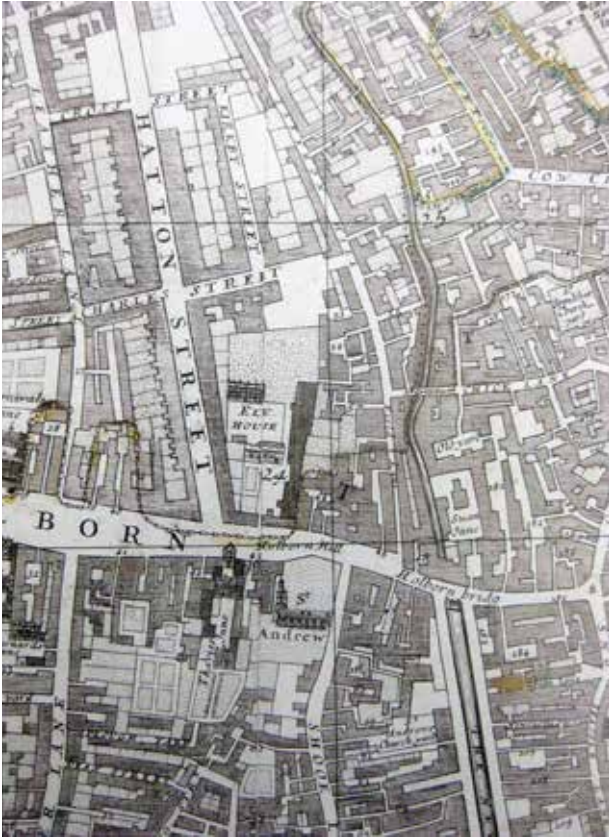
Up until the 17<sup>th</sup> century, the Fleet River ran north–south along the route of Farringdon Road. Morgan's 1682 map shows that the river was canalised south of Holborn Bridge **[Plate 3]** and wharfs were built alongside the canal. This was an important route for the transportation of goods. However, by the early-18<sup>th</sup> century it was in effect an open sewer and in 1733 improvement works covered it over. This appears on John Rocque's *Map of the City of London, Westminster and Southwark* (1746) **[Plate 4]**. This map shows that by the mid-18<sup>th</sup> century, the development of the Hatton estate was complete; its ample Georgian terraces proved popular amongst wealthy merchants.<sup>6</sup>

In 1760 the Hatton estate was sold off. By this time Ely House lay in disrepair and its gardens were unkempt. An Act of Parliament of 1772 allowed the Bishop of Ely to sell the remaining property of the Ely Estate to the Crown. Ely House was demolished that year and the site was acquired by Charles Cole, an architect and surveyor who built Ely Place in 1775. Richard Horwood's *Map of London* (1813) shows the street, with terraced houses on each side and its northern end enclosed by a boundary wall, beyond which was Bleeding Heart Yard **[Plate 5]**. The Church of St Etheldreda was the only fragment of the former estate to survive.





2. Agas, Map of London, 1561

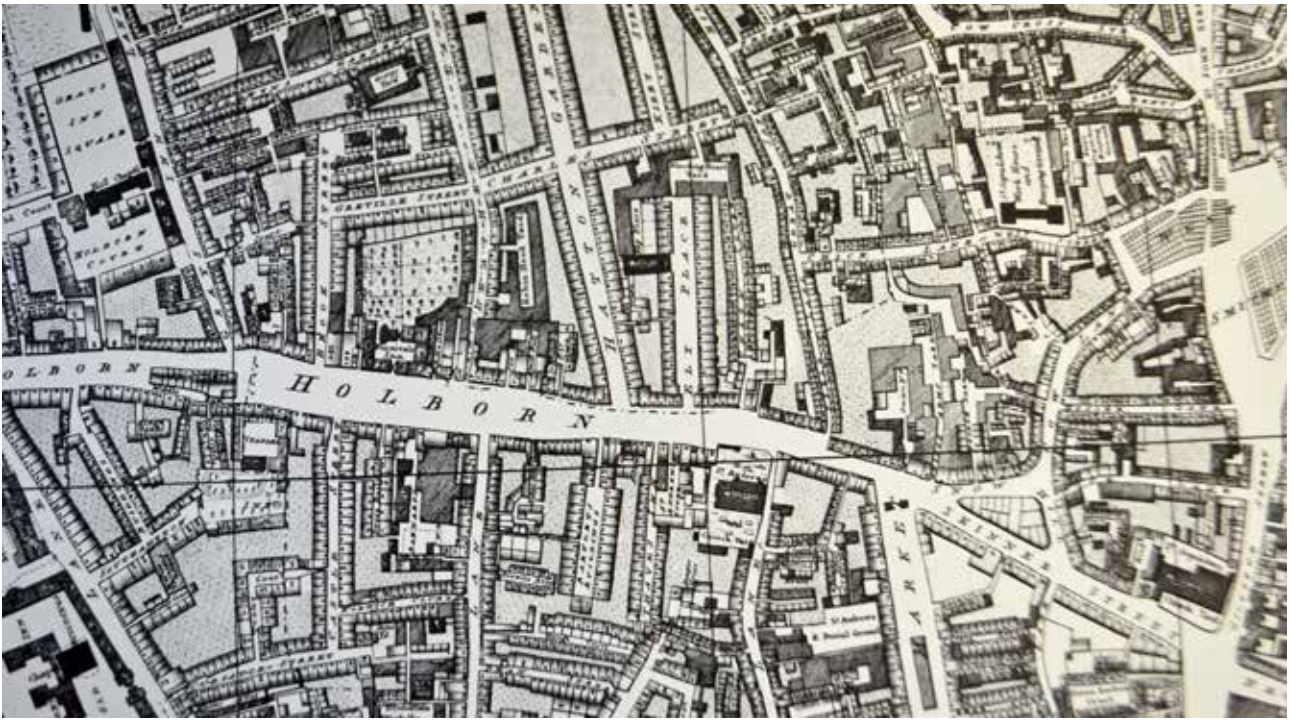


3. Charles De Morgan, Map of London, 1682

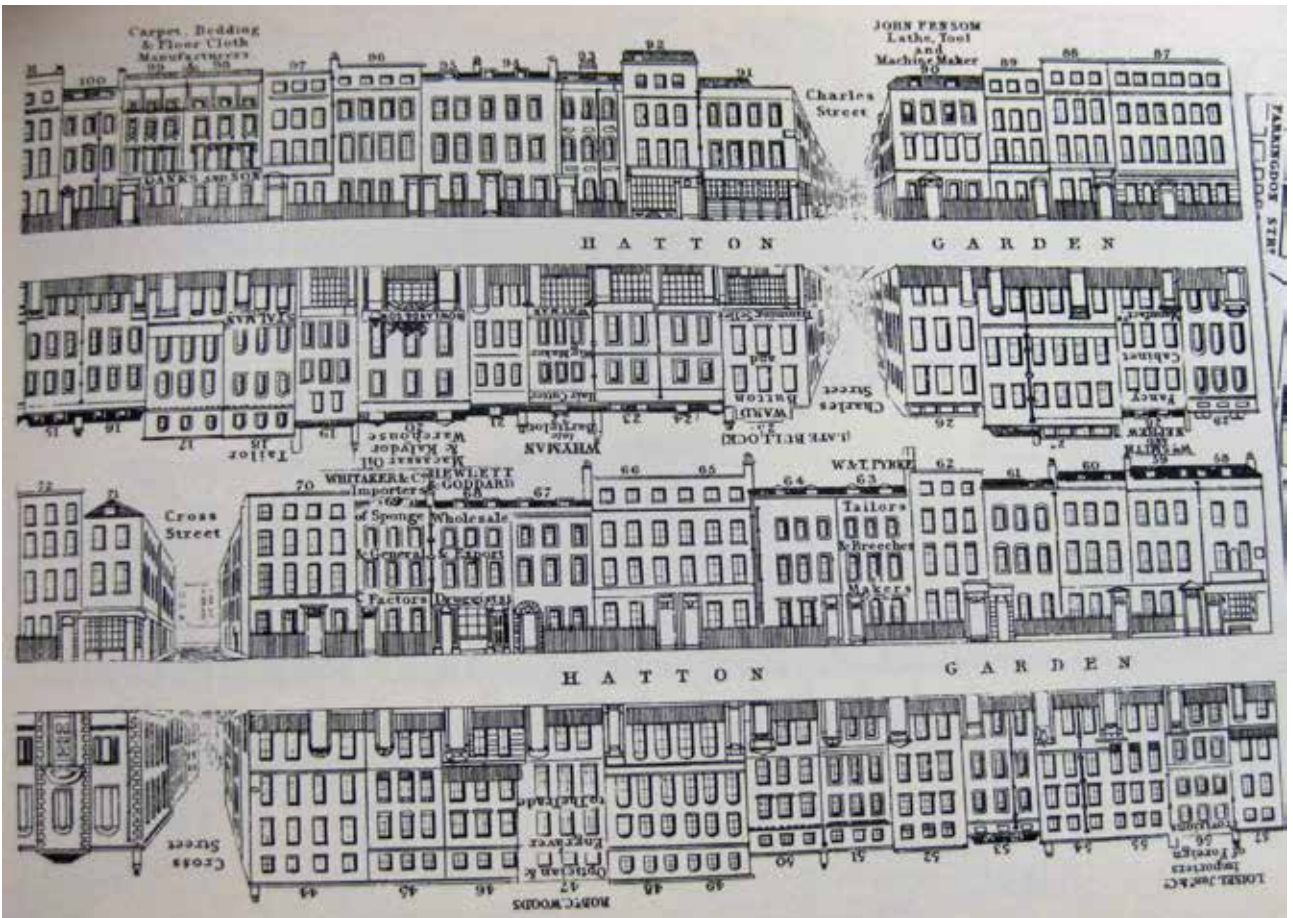


4. John Rocque, Map of London, Westminster and Southwark, 1746





5. Richard Horwood, Map of London, 1813



6. John Tallis, View of Hatton garden, 1839-41

### 2.3 19<sup>th</sup> century development of Hatton Garden

The area continued to be occupied by the gentry and merchants into the early-19<sup>th</sup> century, although John Tallis' 1841-43 view of Hatton Garden shows that some of the houses had been converted into commercial premises with ground floor shops [Plate 6]. Nearby streets however, were comparatively poorer. Saffron Hill, east of Hatton Garden, had developed into one of London's notorious 'rookeries', a densely-populated area of low-quality slum housing, immortalised by Charles Dickens (1812-1870) as the setting of Fagin's Den in *Oliver Twist* (1838).<sup>7</sup> Dickens' depiction of Saffron Hill is captured in the scene in which Oliver is led by the Artful Dodger towards Fagin: 'a dirtier of more wretched place he had never seen. The street was very narrow and muddy, and the air was impregnated with filthy odours.'<sup>8</sup>

The narrow winding streets and steep hills made it increasingly difficult to cope with the growing levels of traffic between Shoreditch and the London Docks. Major road improvements were subsequently made, with the creation of Farringdon Road (1856), the widening of Gray's Inn Road (1863) and of the creation of Clerkenwell Road (1878).<sup>9</sup> These works significantly improved the area and cleared the slums along sites such as Saffron Hill, making way for new developments such as St Andrew's House (1875) at the south west end of Saffron Hill, designed by the architect Horace Jones (it was originally known as the Viaduct Buildings). The southern end of Hatton Garden was also demolished to make way for Holborn Circus [Plate 7]. Other major improvements to transport links included the introduction of the terminus for the Metropolitan Railway at Cowcross Street in 1863, which radically transformed the area. Until that time, live cattle being taken to Smithfield Market had been driven down to St John Street and across Cowcross Street.<sup>10</sup>

Another important development in the area included the construction of the Prudential Insurance Company building (1885-1901) by architect Alfred Waterhouse (1830-1905) and his son Paul (1861-1924). The building was erected on the site of Brooke House (demolished in 1676) and appears on the 1896 Ordnance Survey map [Plate 8]. By the late-19<sup>th</sup> century, the area had lost much of its residential character, as the jewellery trade, which had originally been based in Clerkenwell, began to spill over into Hatton Garden. Many of the terraced houses along Hatton Garden had their ground floors converted into shops and the floors above, as workshops. Goad's *Fire Insurance Plan* of 1886-7 records the proliferation of the jewellery trade in the area, and that the buildings along Kirby Street, Charles Street were in predominantly commercial and industrial use [Plates 9-10]. From this time, Hatton Garden became the centre of London's wholesale trade in diamonds, spurred by the discovery of the Kimberley Diamond Fields in South Africa and De Beers' decision to sell their stones through London; in 1885 there were 67 stone traders, many of them Jewish, in the area. To this day Hatton Garden remains a significant centre for the sale of jewellery and precious stones.

By the early 20<sup>th</sup> century, the Georgian terraces which dominated Hatton Garden had fallen into disrepair. Many were pulled down and replaced with larger buildings with stone facades, such as Treasure House at 19-21 Hatton Garden (1905) designed by David Niven and Herbert Wigglesworth. The 1914 Ordnance Survey map shows some rebuilding along the east and west side of the street, as well as along Charles Street (now Greville Street) and Kirby Street, where the former terraces were replaced with larger blocks, built to suit the growing commercial needs of the area. On Ely Place, some rebuilding had occurred at the north-west end of the street where part of Charles Cole's 1771 Georgian terrace was replaced

by Audrey House in the early 20<sup>th</sup> century. By 1914, development along the west side of Saffron Hill was complete. The expansion of Farringdon Railway station is evident by the number of goods depots along the west side of Farringdon Road. Farringdon Station, on Cowcross Street was rebuilt in 1922 to designs by the architect Charles Walter Clark (1885-1972), who was responsible for designing a number of stations for the London Metropolitan Railway. St Etheldreda's was restored in 1935 by Giles Gilbert Scott (1880-1960).

## **2.4 Post Second World War**

The London County Council Bomb Damage map shows that the area was badly damaged during the Second World War **[Plate 12]**. The most considerable damage was along Kirby Street and Saffron Hill, where a number of buildings were totally destroyed. There was some damage to the buildings along the east side of Ely Place at the north and south ends of the terrace and the Church of St Etheldreda's sustained some blast damage. Further damage is recorded at the north end of Hatton Garden and beyond Cross Street. As a result, a substantial amount of redevelopment took place in the area and a number of its streets (e.g. Kirby Street) lost almost all of their historic character. Following bomb damage, further restoration work was carried out on St Etheldreda's, this time by architect Charles Blakeman (b. 1907) in 1968-70.

Major rebuilding occurred at the south-west end of Hatton Garden with the construction of Vesage Court, a major social housing complex which extended the entire length of the street between Holborn and Greville Street and occupied the entire block between Leather Lane and Hatton Garden. Its roofline towered over the neighbouring buildings. The south end of Leather Lane was subsequently formalised as a passage between Vesage Court and the Prudential Building, which underwent alterations at the north end of the building in the 1990s by EPR Architects.



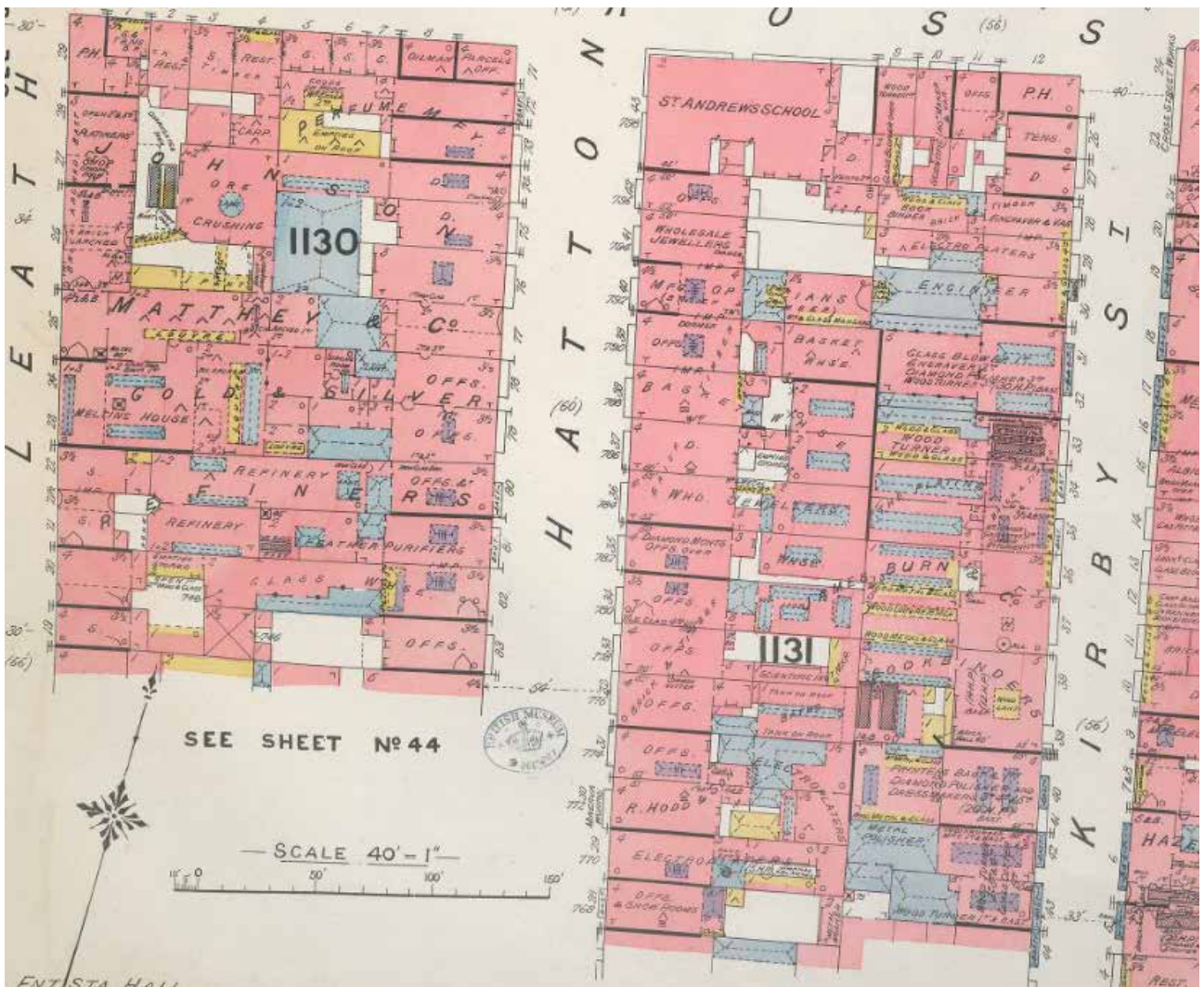


7. 1872 Ordnance Survey Map, Camden Archives

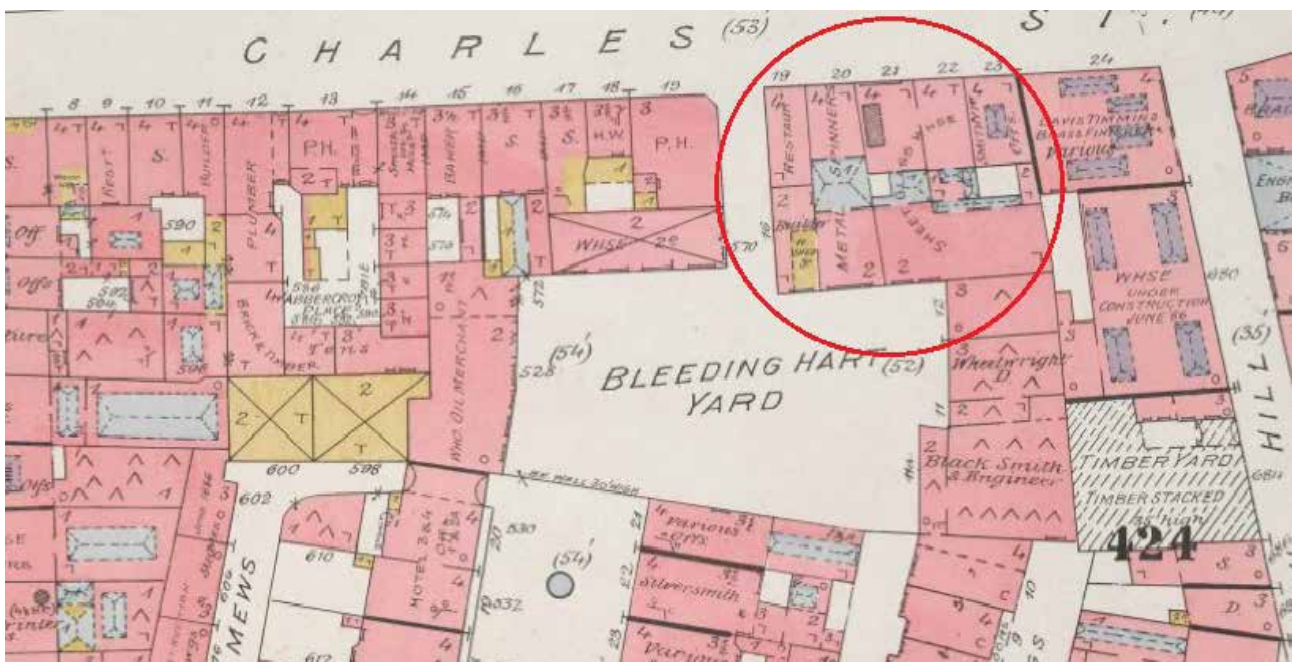


8. 1896 Ordnance Survey Map, Promap





9. Charles Goad, Fire Insurance Map, 1887, British Library Maps Collection



10. Charles Goad, Fire Insurance Map, 1886, British Library Maps Collection

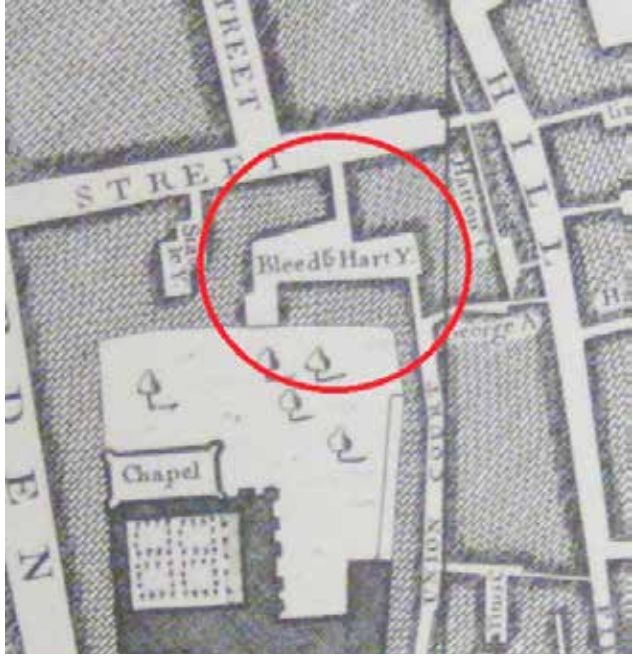




11. 1914 Ordnance Survey Map, Camden Archives



12. London County Council Bomb Damage Map, 1939-45



13. Detail from John Rocque, Map of London, Westminster and Southwark, 1746

## 2.5 Bleeding Heart Yard

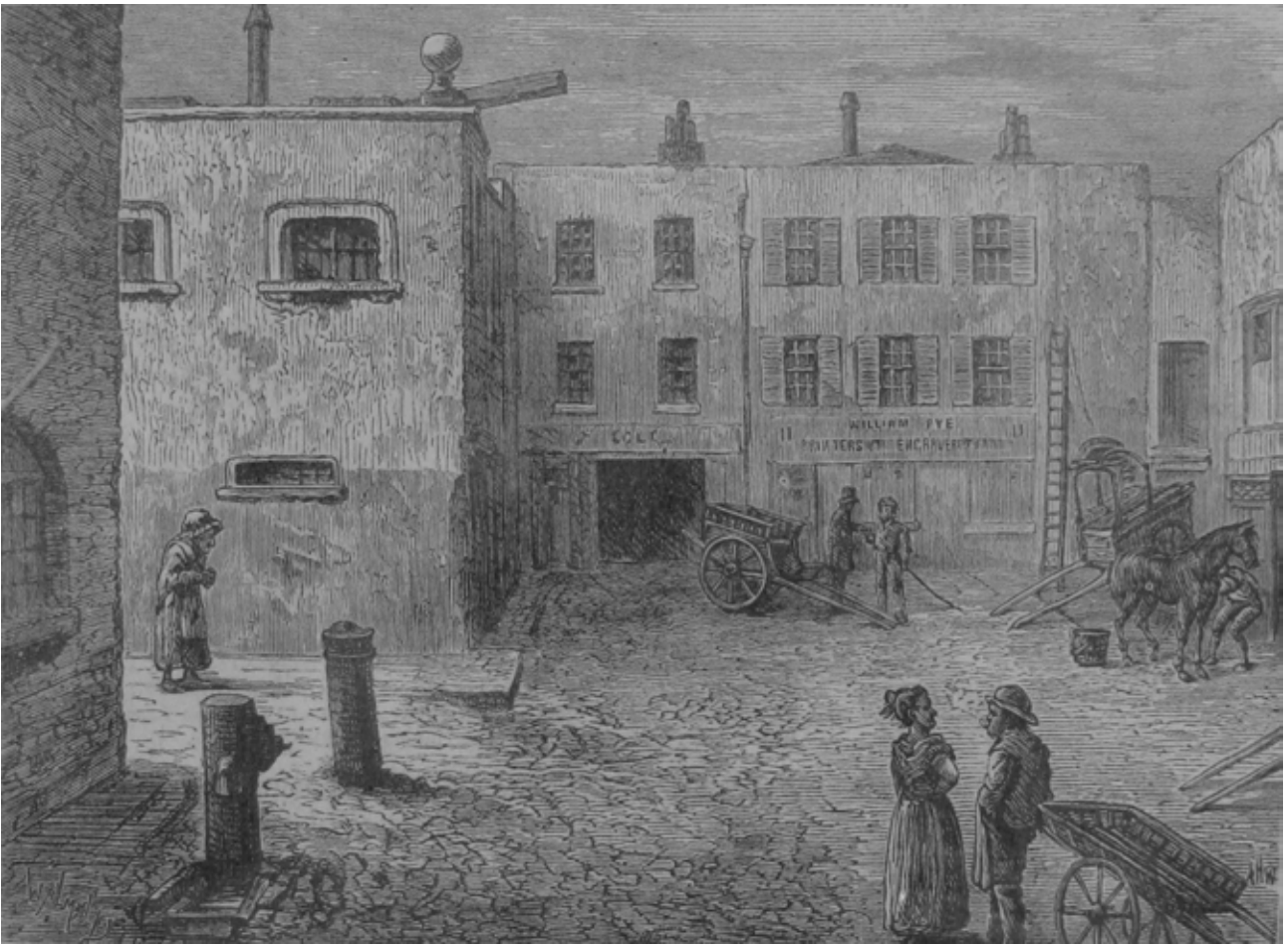
The earliest evidence of Bleeding Heart Yard appears on John Rocque's 1746 *Map of London, Westminster and Southwark*, where it is shown as an enclosed area north-east of an orchard belonging to Ely Palace and south of Cross Street (now Greville Street) **[Plate 13]**. Access into the yard appears to have been via an opening along Cross Street or through a small passage at the north-west corner of Ely Place (1775). The yard appears to have become formalised, with buildings erected on the east, west and south sides of the yard after Ely Palace was demolished in 1771. The buildings along the south side of the yard sealed the area off from Ely Place.

Bleeding Heart Yard is another location of the Hatton Garden area captured by Charles Dickens as the home of the Plornish family in *Little Dorrit* (1856). Dickens described the yard, alluding to its historical significance as the setting of Ely Palace;

*a place much changed in feature and fortune, yet with some relish of ancient greatness about it. Two or three mighty stacks of chimneys, and a few large dark rooms, which had escaped being walled and subdivided out of the recognition of their old proportions, gave the yard a character. It was inhabited by poor people, who set up their rest among its faded glories as Arabs of the desert pitch their tents among the fallen stones of the Pyramids; but there was a family sentimental feeling prevalent in the yard.*<sup>11</sup>

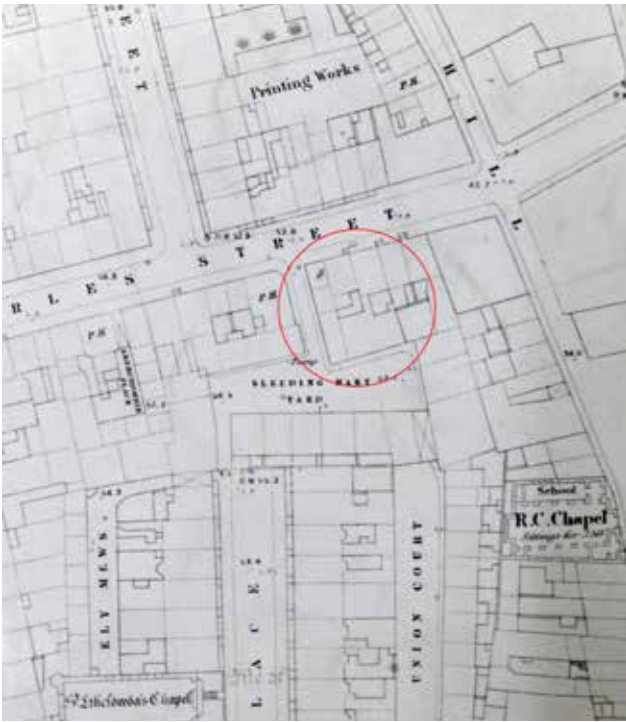
Walter Thornbury's *Old and New London* (1873-8) published a view of Bleeding Heart Yard, then consisting of three-storey Georgian buildings with loading bays and commercial premises at ground floor level **[Plate 14]**. Thornbury suggested the name of the yard was attributed to the public house at the corner of Charles Street (now Greville Street) into the yard. The pub sign, which according to Thornbury predated the 1660 Reformation, depicted the heart of the Holy Virgin pierced with five swords. Alternatively, Bleeding Heart Yard is reputed to take its name from the legendary lady Hatton who lived in the palace during the 17<sup>th</sup> century and reportedly met a gruesome death at the hands of her lover. Her heart was apparently found in the yard. Such explanations, however, are based on little historical evidence.

Goad's *Fire Insurance Map* (1886), records an oil merchant, blacksmith and engineer, a wheelwright and a warehouse along the east and west sides of the yard. The north-east corner formed part of the metal spinners, builders and glass warehouse which fronted Charles Street (Greville Street) **[Plate 10]**. A comparison of the 1874 and 1894 Ordnance Survey maps shows that rebuilding had occurred along the south side of Bleeding Heart Yard **[Plate 15 and Plate 16]**. The yard remained in industrial use throughout the 20<sup>th</sup> century; its buildings were three-to-four-storeys and featured loading bays at ground floor level and large windows for the workshops above. The yard retains much of its late-19<sup>th</sup> century industrial character today.

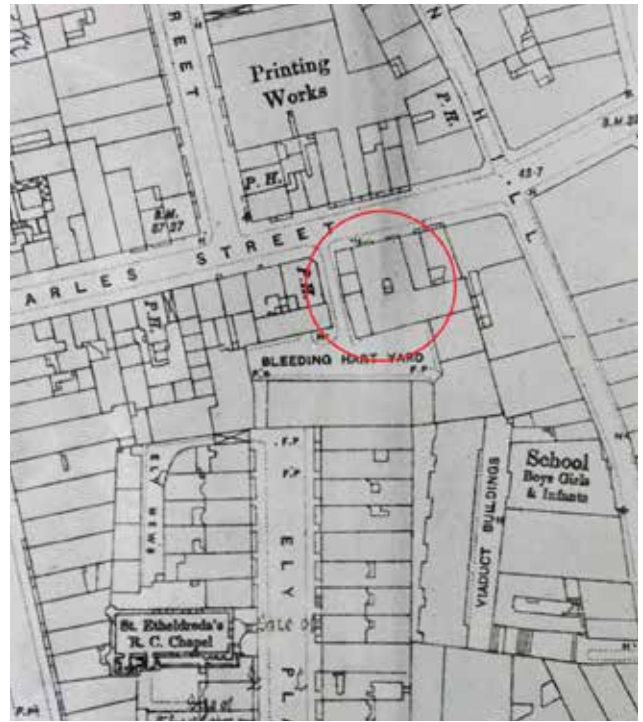


14. Walter Thornbury, Engraving of Bleeding Heart Yard, 1873-8, London Metropolitan Archives

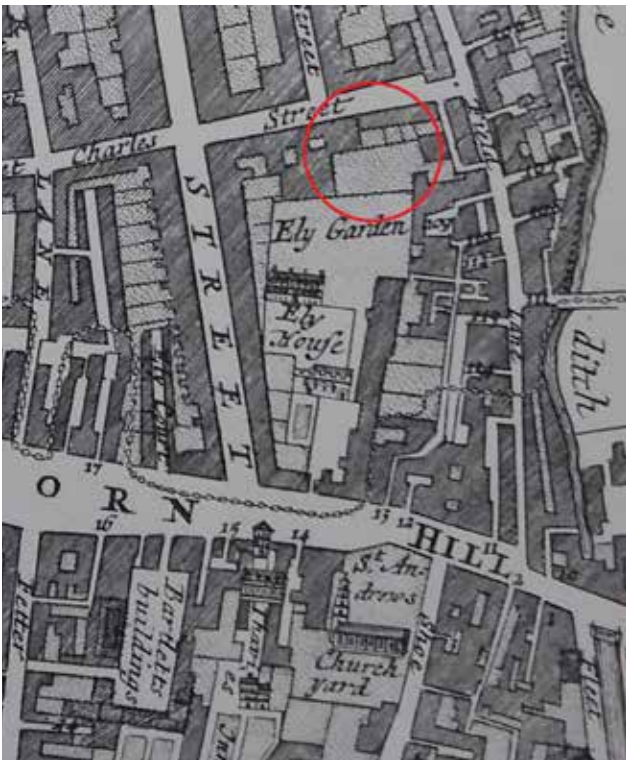




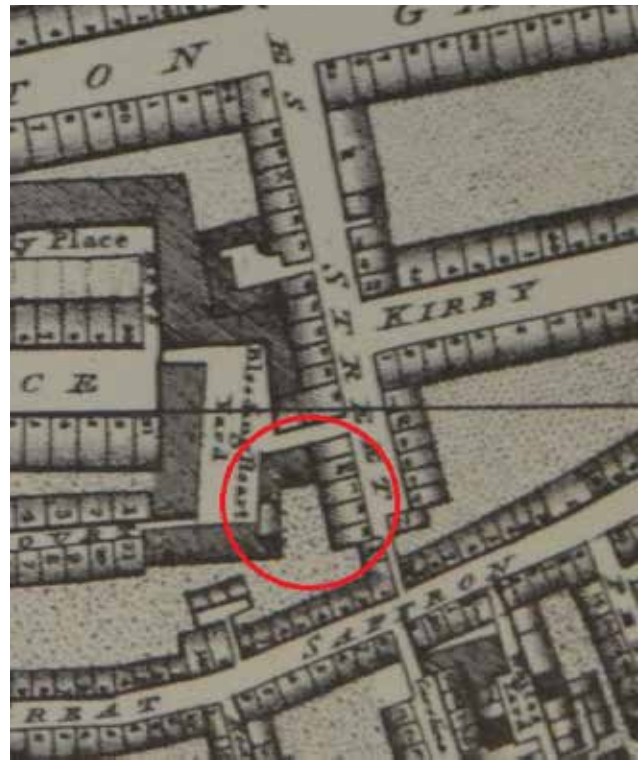
15. Detail of 1872 Ordnance Survey Map, Camden Archives



16. Detail of 1896 Ordnance Survey Map, Camden Archives



17. Map of St Andrew's Parish, 1720, Camden Archives



18. Detail of Richard Horwood, Map of London, 1813

## 2.6 No.20-23 Greville Street

### Early History

The earliest evidence of building on the site of No.20-23 Greville Street appears on a map of St Andrew's Parish published in 1720 [Plate 17] which shows the north and south side of Charles Street (now Greville Street), which had been developed as part of the Hatton Estate. Little detail is provided as to the appearance of these buildings, however, it is likely to have been similar to a surviving example of an early-mid 18<sup>th</sup> century house at no.5 Hatton Garden. The 1720 map shows that No.20-23 formed part of a terrace, with gardens at the rear. Richard Horwood's *Map of the City of London, Westminster and Southwark* (1813), records the houses in more detail, and also shows the mews buildings in Bleeding Heart, which would have served the houses on the principal streets [Plate 18].

Evidence from Kelly's *Street Directory* indicates that the buildings on the site were used for commercial purposes as early as 1846. An ivory dealer and surgeon were recorded at No 20; an optician at No 22; and a copper plate printer and silversmith at No.23.<sup>12</sup> Thornbury's illustration of Bleeding Heart Yard shows the flank elevation of No.20, which was a stocky two-storeyed building with squat windows, a flat roof and a ball finial at its parapet [Plate 14]. The 1872 Ordnance Survey map shows that the buildings on Charles Street (Greville Street) were set back from the street behind front lightwell areas and that they had further lightwells to the rear [Plate 19].

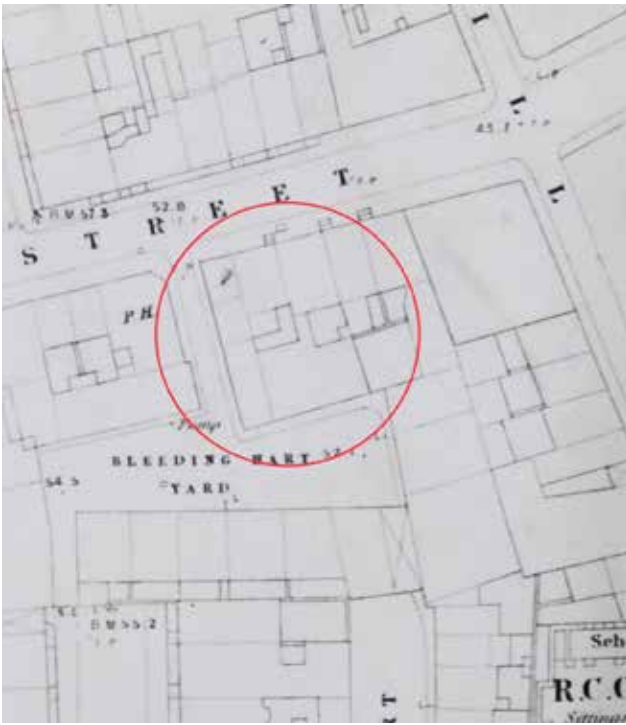
### Newton's Glass Warehouse

In 1880, Kelly's Directory records John Millet Newton (glass manufacturer, est. 1878) at No.21 Charles Street (Greville Street). The directory for 1890-91, indicates that by this time the company had expanded eastwards to occupy Nos. 22 and 23.<sup>13</sup> This occupancy appears to be reflected in the 1896 Ordnance Survey map [Plate 20]. The directory records other occupants at Nos.21- 23, including a bookbinder and engineers firm.

An indenture made in 1900 confirmed Newton as the lessee of Nos.21, 22 and 23 Charles Street. A site plan marks out the different lessees on the north and south side of Charles Street at this time [Plate 21]. The indenture was written up to avoid disputes regarding rights of light and air when Newton and Richard Morris (the lessee of 19a and 20 Charles Street) intended to erect new buildings. A section included in the indenture shows the existing building heights and also delineates the maximum height permitted for any redevelopment of these buildings [Plate 22]. Kelly's directory indicates that by 1910, Newton's had acquired No.20 and the 1914 Ordnance Survey map shows these buildings as a single block [Plate 23].<sup>14</sup>

The earliest depiction of this terrace can be seen in the 1922 elevation by Spencer W. Grant. Except for 19a, the buildings were all occupied by Newton's Glass manufacturers at this time. Nos.22 and 23 were built together and were given paired façades; No. 21 adjacent is in a largely similar style, though its floors do not line through – suggesting a different developer. All three appear to be handsome late-Victorian commercial buildings, with ground floor shops and large windows at first and second floor, perhaps used as showrooms or workshops. No.20 was a Georgian townhouse with a ground floor shop and a front lightwell area. No.19a, at the corner of Bleeding Heart Yard, was a mid-19<sup>th</sup> century house, probably stuccoed, with a ground floor shop [Plate 24].

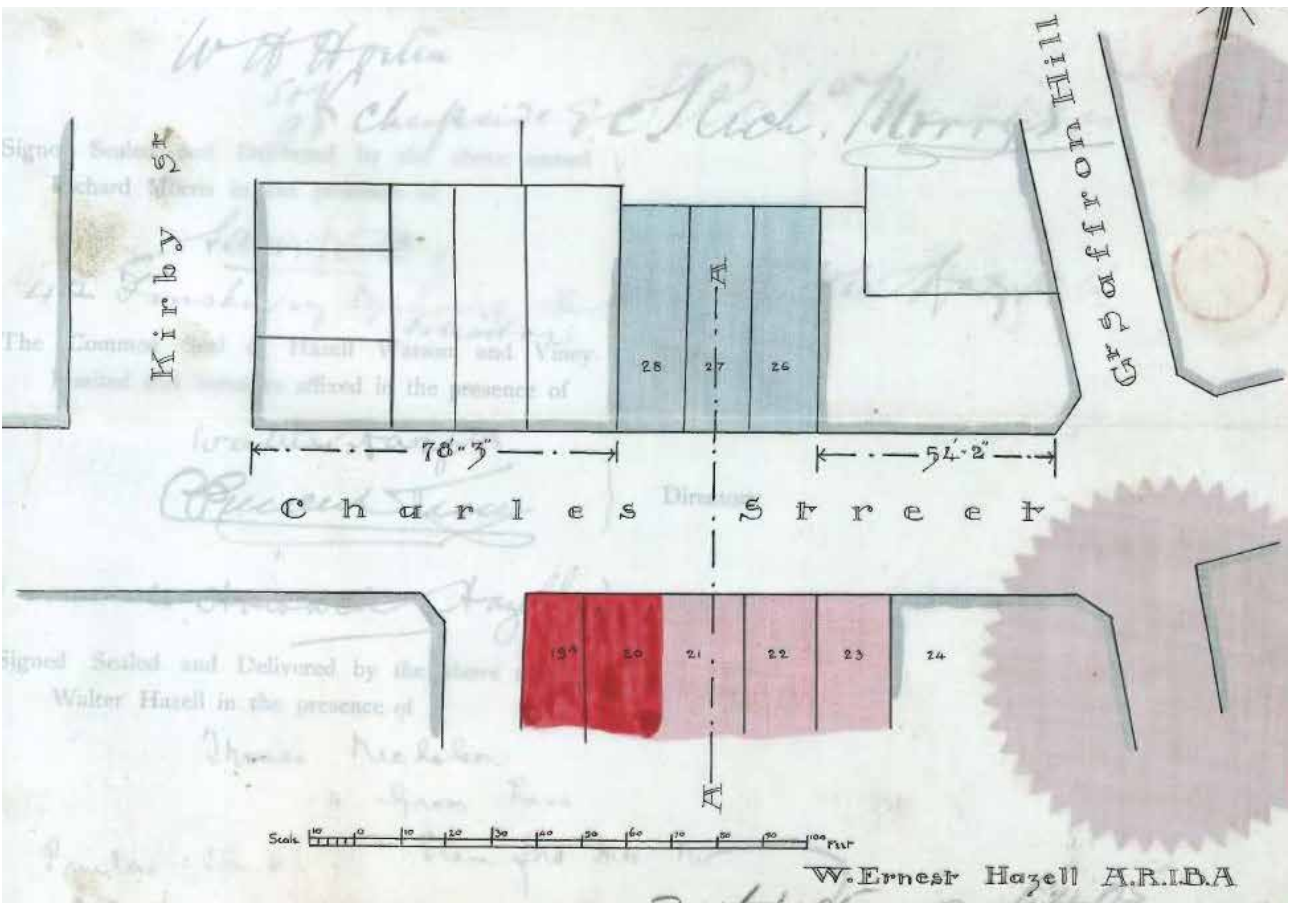




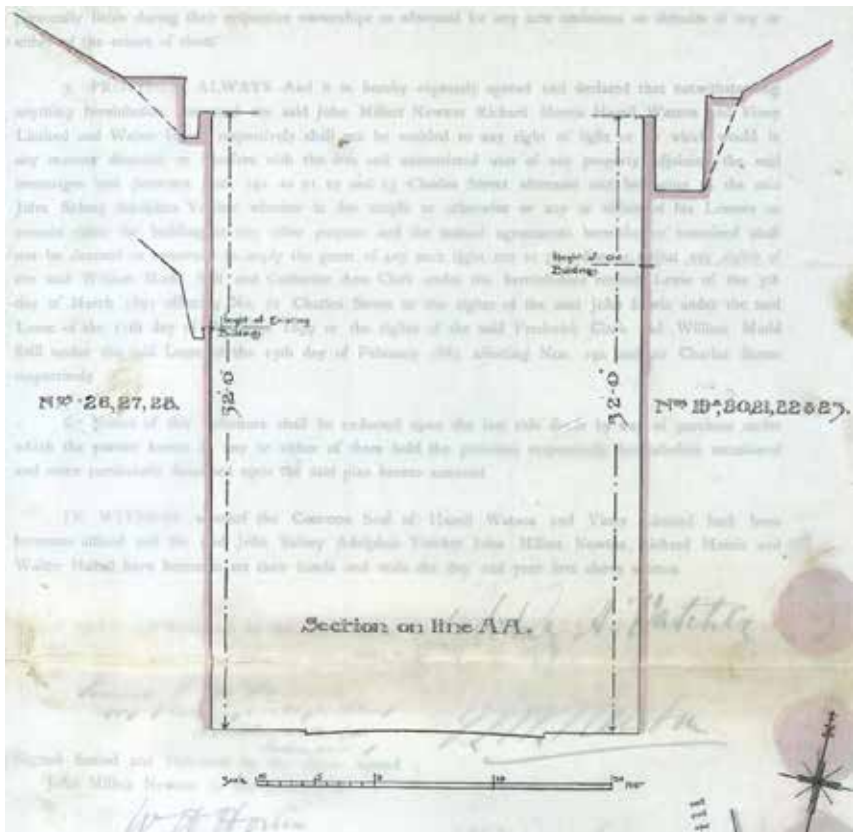
19. Detail of 1872 Ordnance Survey Map, Camden Archives



20. Detail of 1896 Ordnance Survey Map, Promap



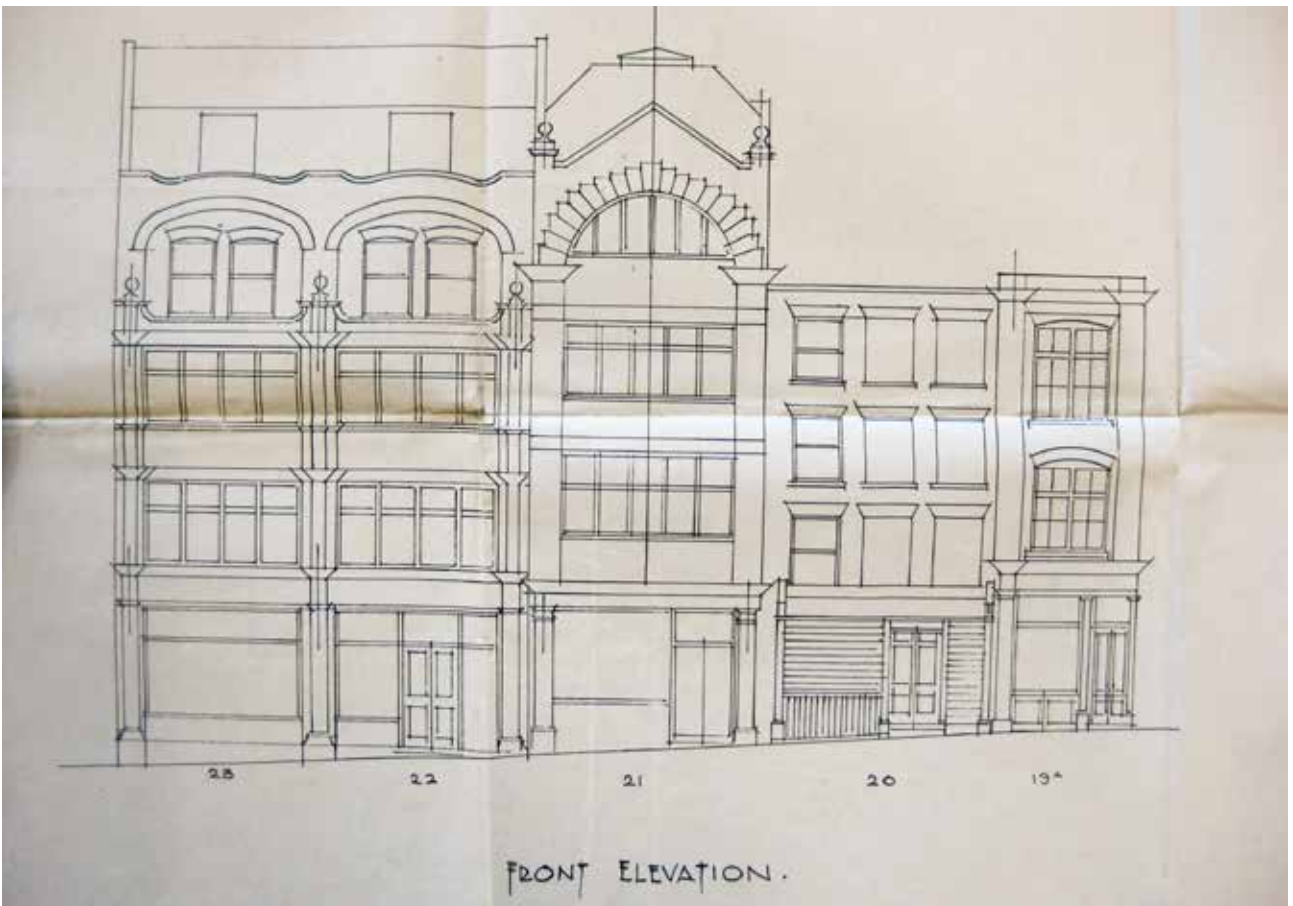
21. W. Ernest Hazell, Site Plan of Charles Street, 1900



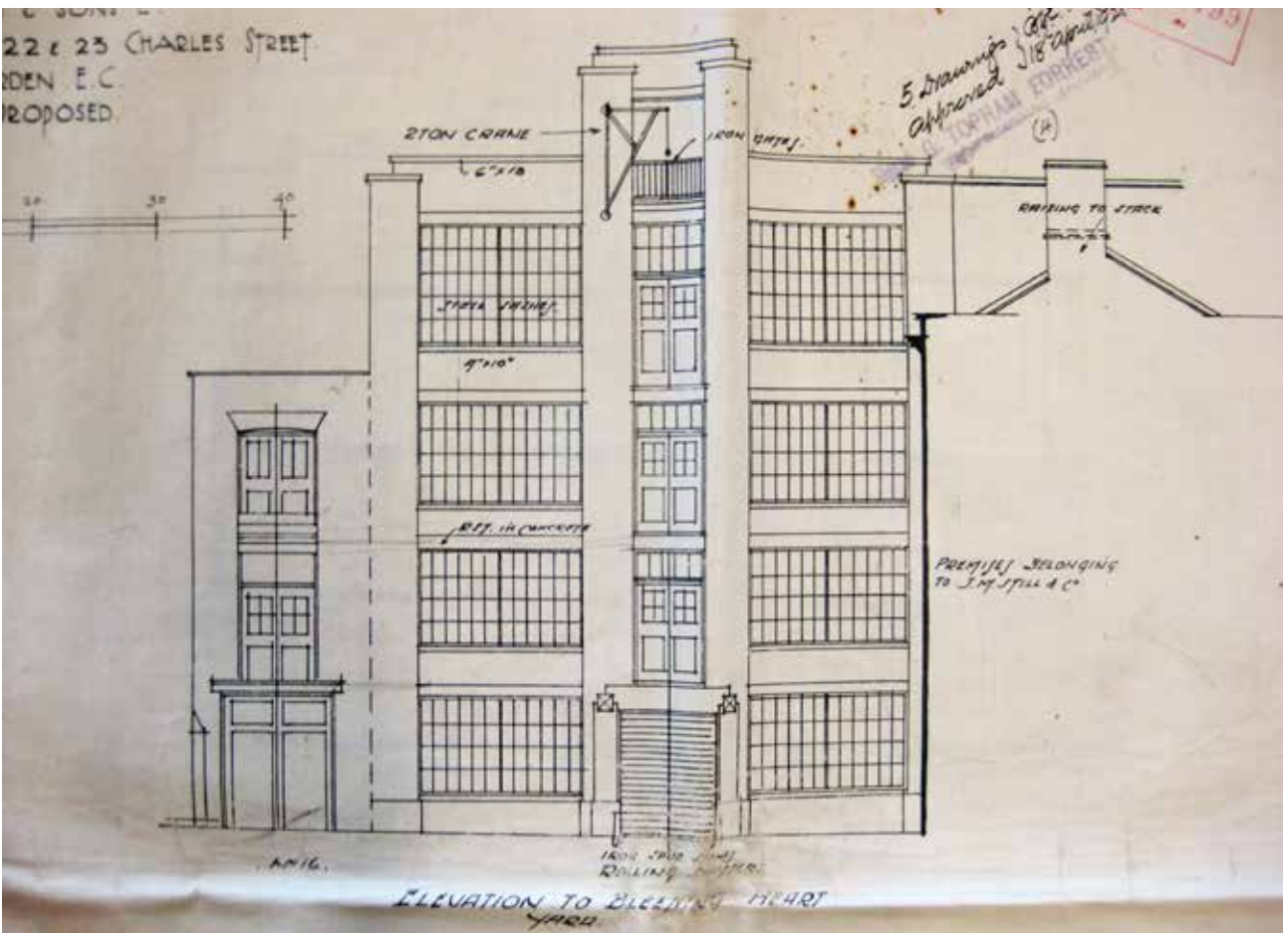
22. W. Ernest Hazel, Section showing buildings on Charles Street, 1900



23. Detail of 1914 Ordnance Survey Map, Camden Archives



24. Spencer Grant, Existing Front Elevation, 20-23 Greville Street, 1922, London Metropolitan Archives



25. Spencer Grant, Bleeding Heart Yard Elevation, 1922, London Metropolitan Archives

Whilst the front elevations of No.20-23 were retained, Spencer Grant's proposals show plans to rebuild the Bleeding Heart elevation as one uniform block, of four storeys and three bays wide. The plans also show that No.16 Bleeding Heart Yard was incorporated into the rebuilding. There were expansive windows throughout, to illuminate workshops. In the central loading bay there were openings between the first and fourth floor to receive goods from the yard via the hoist fixed at roof level **[Plate 25]**. Adjacent to the rebuilt façade of No.20-23 Greville Street, was No.16 Bleeding Heart Yard which abutted the rear of No.19a Greville Street **[Plate 26]**. Spencer's rebuilding of the rear accommodated a basement extension beneath Bleeding Heart Yard **[Plate 27]**. A large glass store and cutting room occupied the entire rear of the building at ground floor **[Plate 28]**. There were lightwells in front of Nos.20 and 21, another at the rear of No.20 as well as a lift shaft. In 1922, No.20 was rebuilt – it was given a façade similar to that of its neighbours at Nos.21-23 **[Plate 29]**. No.19a Greville Street did not form part of Newton and Sons building until 1928, when permission was granted to form an opening between the party wall with No.20, at second floor level.<sup>15</sup>

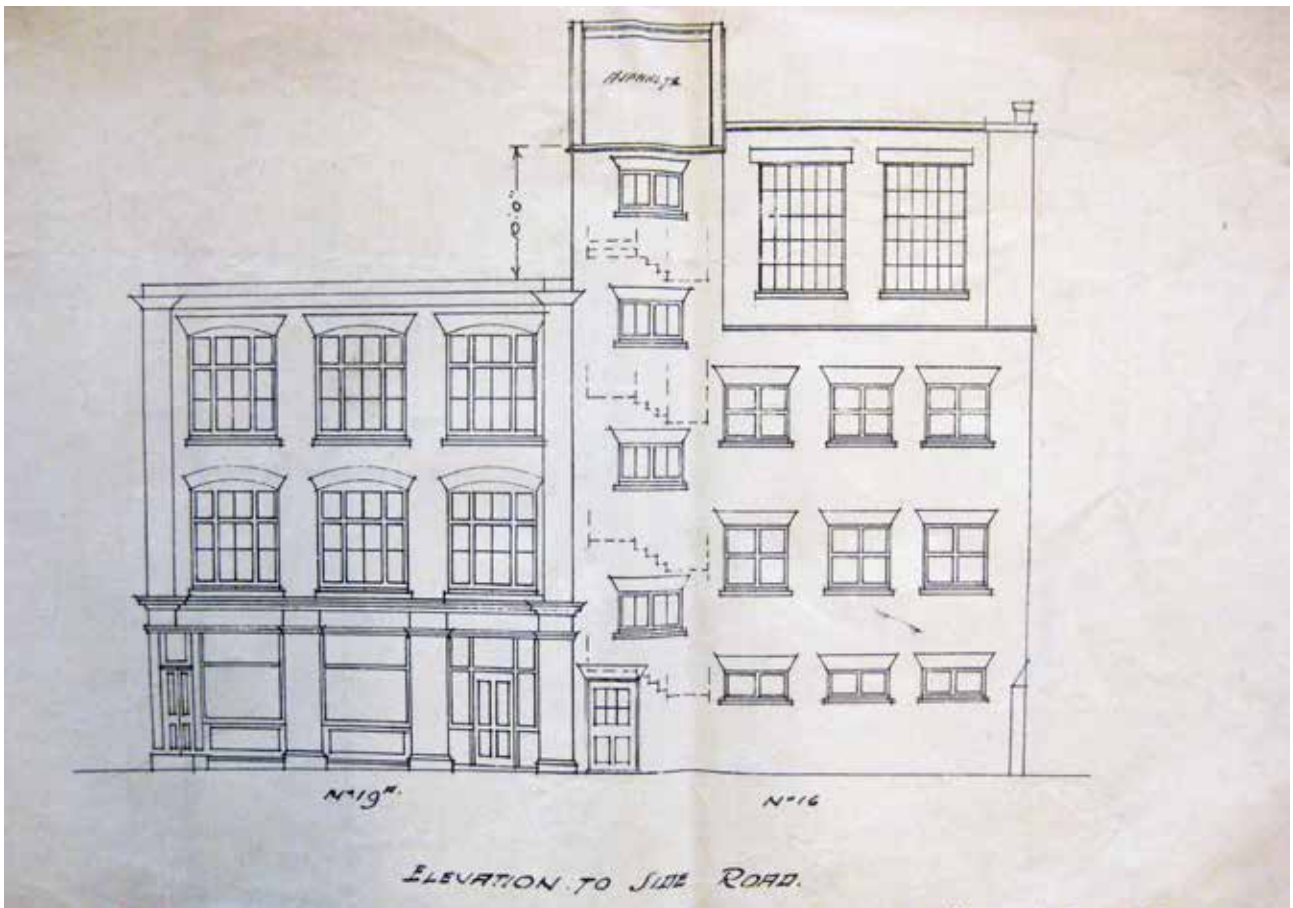
Plans of No.20-23 Greville Street dating from 1961 show relatively minor changes, these included further extension of the basement, the erection of partition walls throughout, the removal of the staircase at No.20, the building over the rear lightwell at No.20 and the addition of a third floor at the rear of No.19a.<sup>16</sup> A photograph taken in 1976 looking west towards Greville Street provides a glimpse of the front elevation of Nos.21-23 Greville Street shortly before their demolition: the buildings were faced in banded brickwork and appear to have been fairly ornate **[Plate 30]**. Photographs taken in 1977 show the side and rear elevations of the building shortly before its demolition **[Plates 31-32]**. The building was a storey higher than its neighbours on Bleeding Heart Yard.

### **The rebuilding of 20-23 Greville Street in 1976**

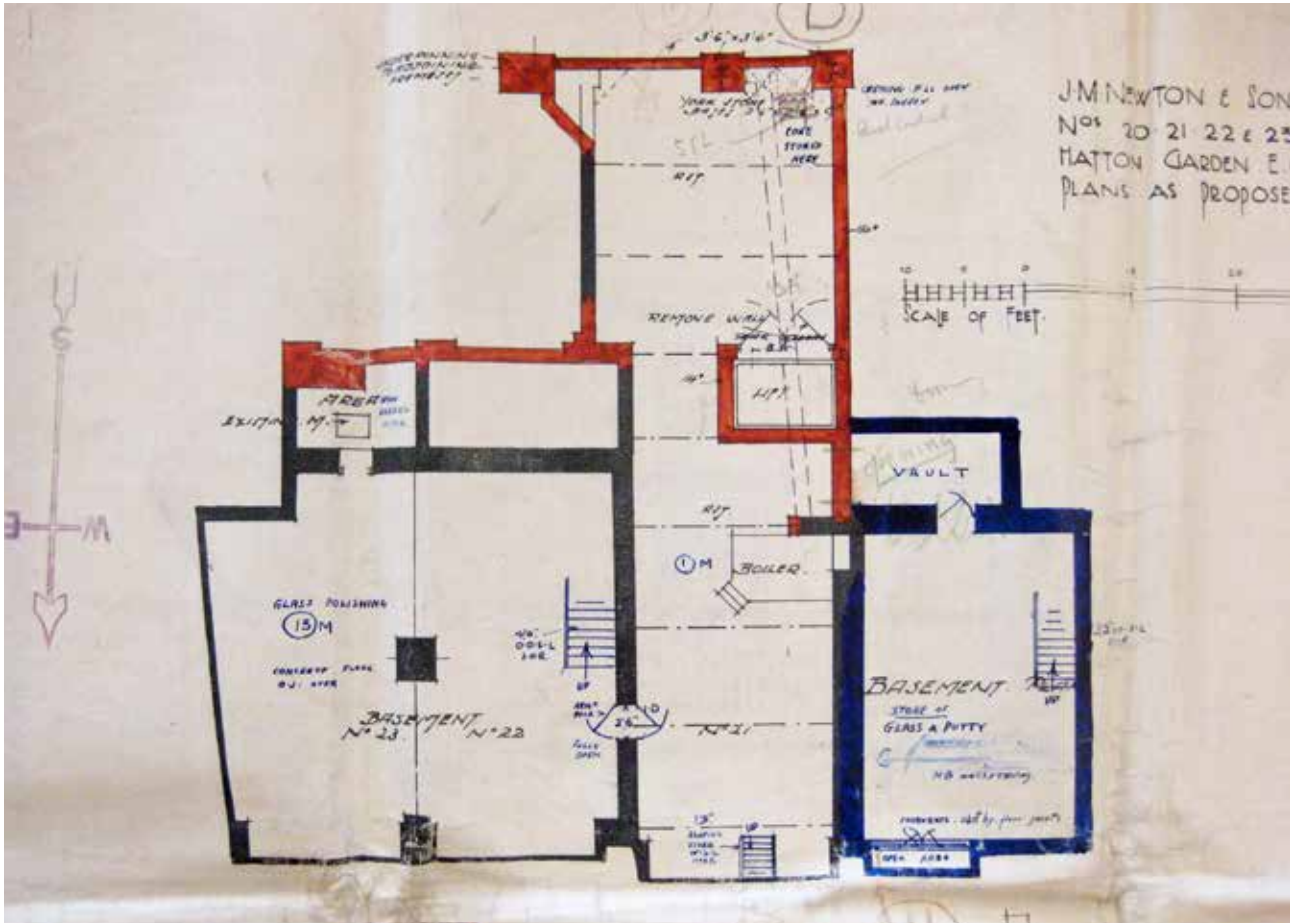
In 1976, permission was granted for the redevelopment of No.20-23, 19a Greville Street and Nos.8-10 Bleeding Heart Yard with an office and storage building by architects Messrs. Carl Fisher and Partners.<sup>17</sup> The new building was five storeys and occupied a smaller footprint than the previous buildings. The front elevation was faced in dark red brick with windows arranged in bands across the façade at all levels **[Plate 33]**. The side elevation was relatively plain **[Plate 34]**. The rear elevation mirrored the design of the front elevation. However there was an enclosed staircase block to the west. Here, the central bays were set back from the original building line, creating a lightwell area. The roof was flat, with a plant room and lift shaft, which rose above the parapet **[Plate 35]**. Plans show that the building was designed with open plan office space at all levels. The main entrance was located in the north-east corner fronting Greville Street and there were two internal staircases; one in the entrance hall and another to the rear in the south-west corner.

No major alterations have been made to No.20-23 Greville Street. Minor alterations have included the installation of air conditioning in 2001 and plant at basement level in 2002,<sup>18</sup> and in 2010 the entrance doors on the Greville Street elevation were replaced.<sup>19</sup>

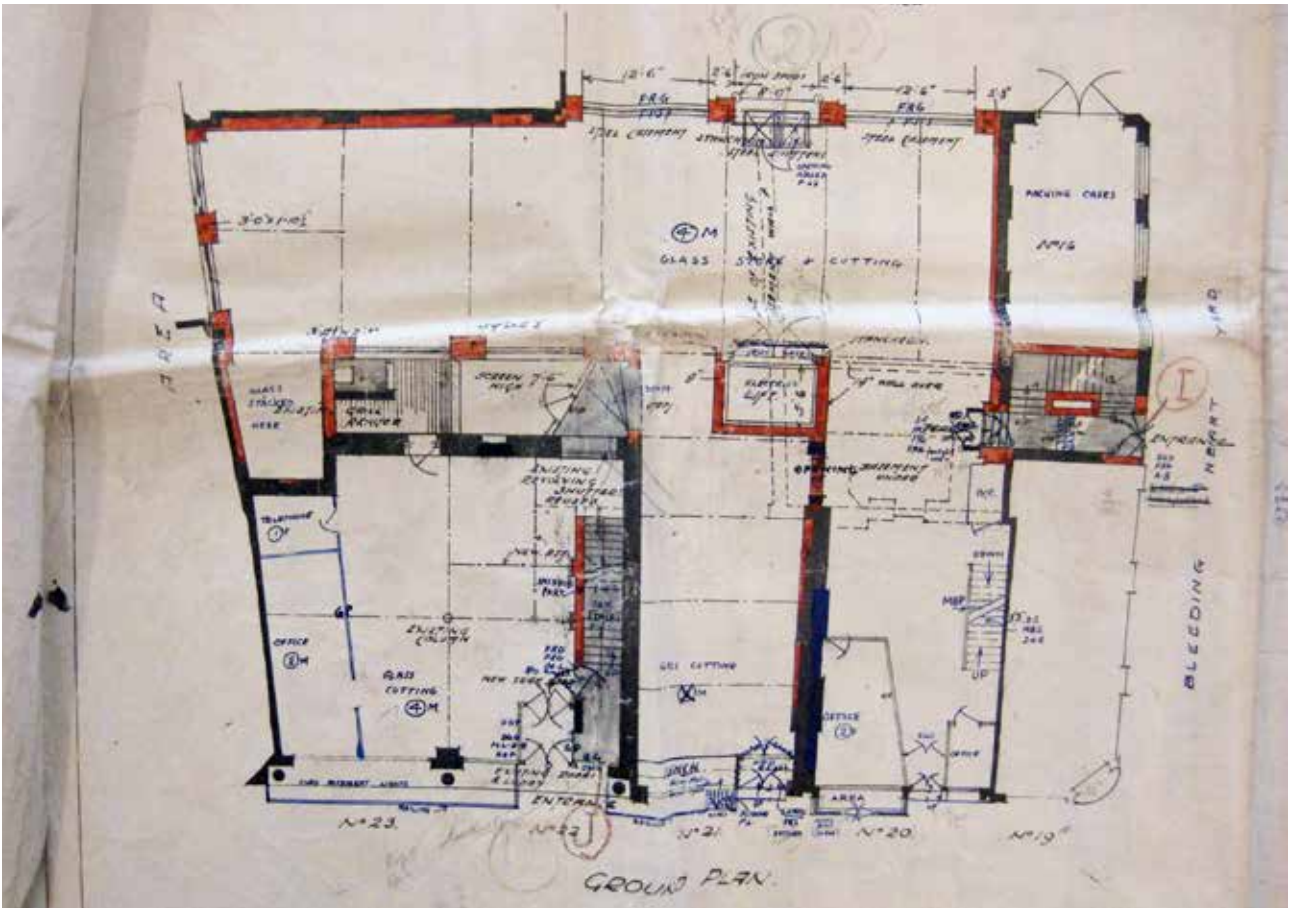




26. Spencer Grant, Side Elevation, 1922, London Metropolitan Archives



27. Spencer Grant, Basement Plan 20-23 Greville Street, 1921, London Metropolitan Archives



28. Spencer Grant, Ground Floor Plan, 1921, London Metropolitan Archives



29. Spencer Grant, Front Elevation showing Proposed rebuilding of 20. Greville Street, 1922, London Metropolitan Archives





30. Photograph showing view from Farringdon Road looking towards Greville Street, 1977, Collage

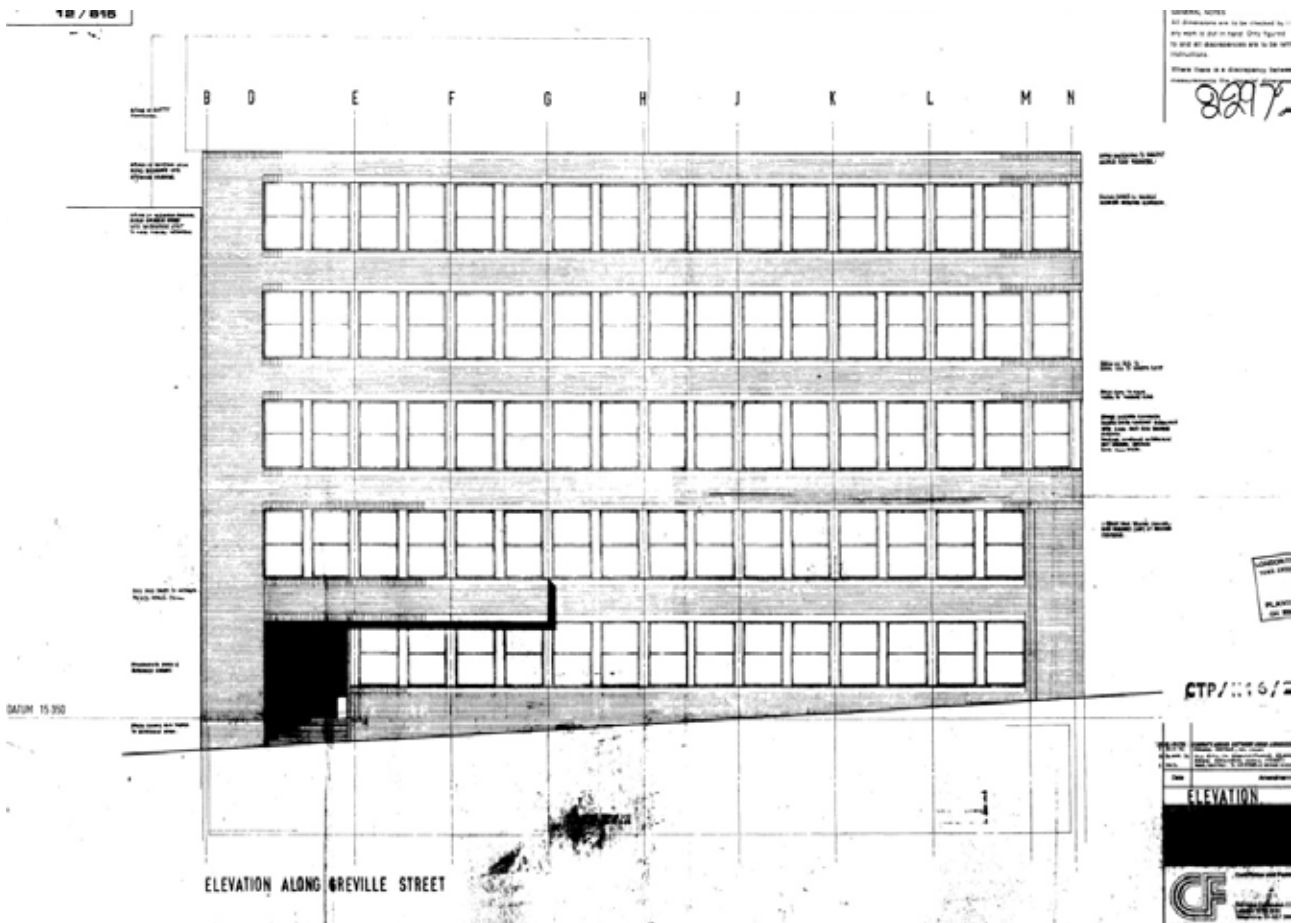


31. Photograph showing side elevation of 20-23 Greville Street, 1977, Camden Archives

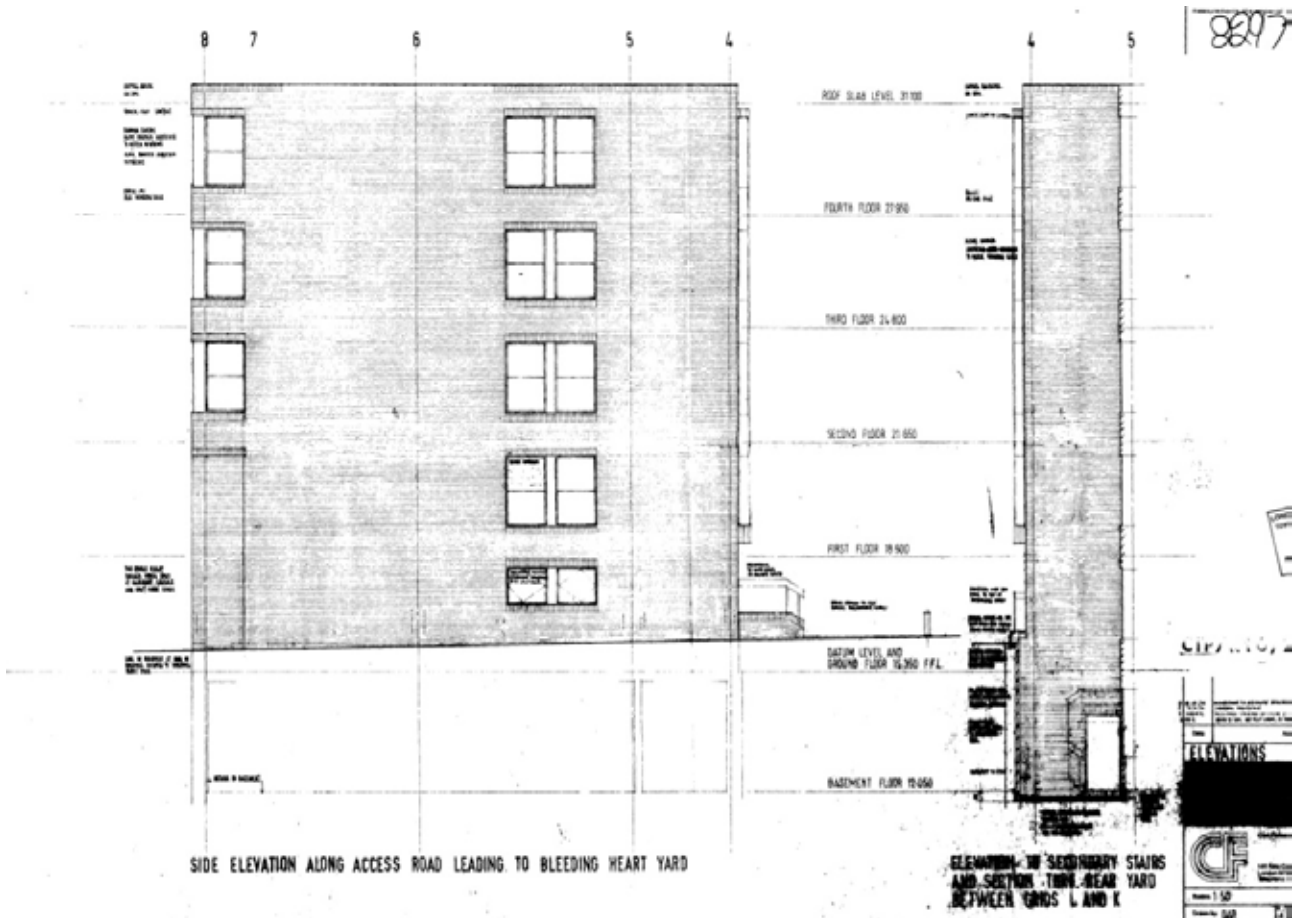


32. Photograph showing rear elevation of 20-23 Greville Street, Camden Archives

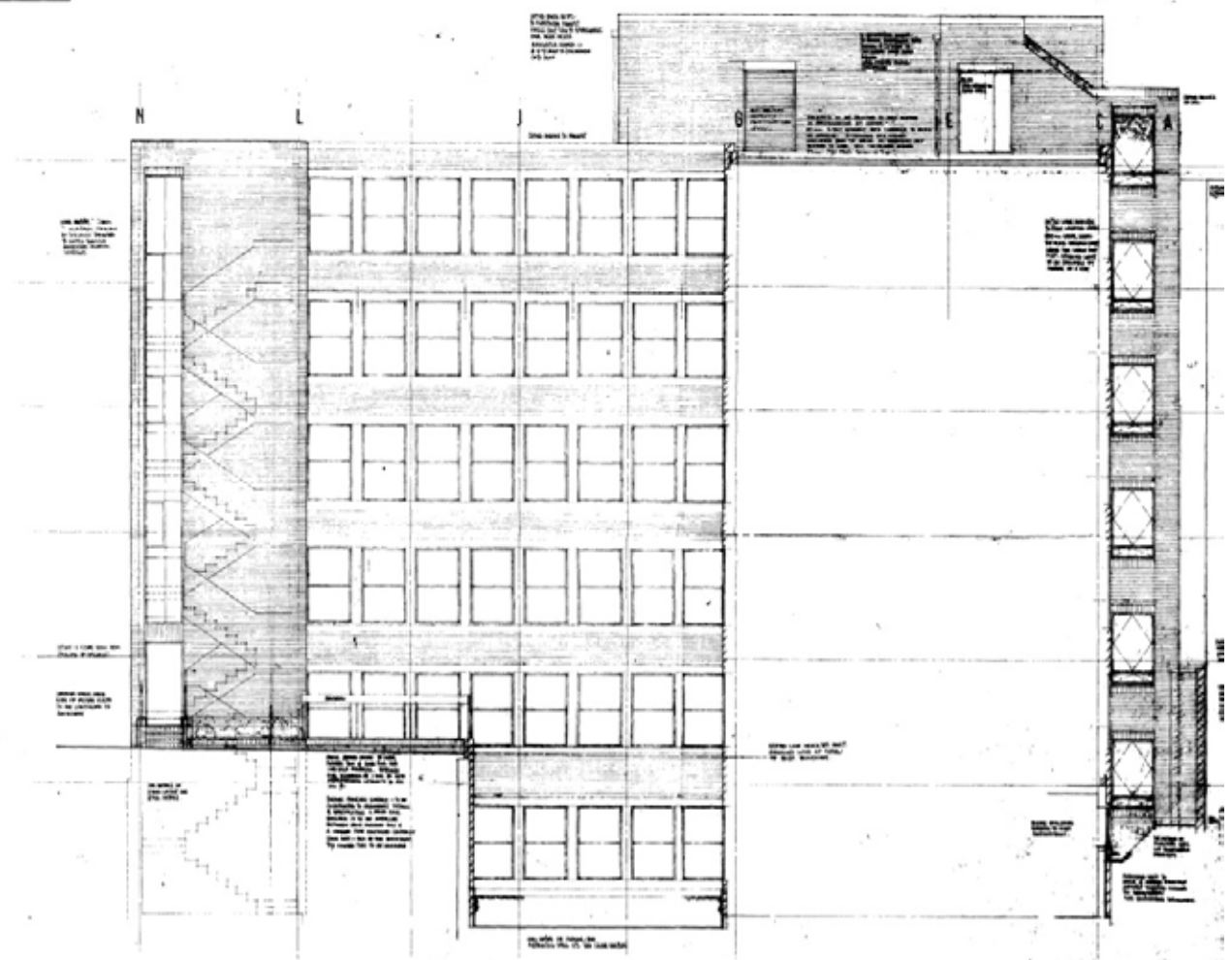




33. Carl Fisher and Partners, Front Elevation, 1976



34. Carl Fisher and Partners, Side Elevation, 1976



REAR ELEVATION FROM BLEEDING HEART YARD AND SECTION THROUGH REAR OFFICE WING AND LIGHT WELLS BETWEEN GRIDS 2 AND 3

35. Carl Fisher and Partners, Rear Elevation, 1976

## **2.7 Sources and Bibliography**

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Maps Collection  
Plans (Building Act Case Files)

### **Camden Local Archives**

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Kelly's Directory  
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Maps Collection

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H. Marryat and U. Broadbent, *The Romance of Hatton Garden* (London, 1930)  
J. S. Oglivy, *Relics and Memorials of London City* (London, 1910)  
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Hatton Garden Conservation Area Audit, Camden Council



## 3.0 Site Survey Descriptions

### 3.1 The Setting of the Building and the Conservation Area Context

#### 3.1.1 The Wider Setting

The Hatton Garden Conservation Area is located in the southern part of Camden, bordering the City of London to the south, whilst its northern and eastern boundaries run along Clerkenwell Road and Farringdon Road, the border of the Borough of Islington. Charterhouse Street and High Holborn form the southern boundary and to the east, the southern end of Grays Inn Road. The Hatton Garden Conservation Area is not dominated by a particular style of period but instead reflects its extensive history through a combination of architectural styles including Georgian terraced houses, Victorian residential blocks, early social housing, 19<sup>th</sup> century industrial buildings as well as some neo-classical Georgian building and post-war developments. It is this diversity which gives the area its special interest.

The area is situated on a plateau but the land to the north and east towards Warner Street and Farringdon Road falls away, marking the former valley which used to lead towards the River Fleet before it was covered in the late-19<sup>th</sup> century. The west side of Farringdon Road largely consists of late-19<sup>th</sup> century warehouses and commercial buildings of a similar scale and rhythm, whilst the east side is dominated by a modern office development which extends the entire length of the street between Cowcross Street and Clerkenwell Road. East of Farringdon Road at the junction with Cowcross Street and St John Street is the railway line and Farringdon Station (1922, Grade II) is a low rise brick faced station with white faience and granite dressings; opposite is the modern terminus. Looking east is the Grade II-listed Nos.25-27 Greville Street (1873-4)—a six storey Venetian Gothic commercial building which dominates the corner of Greville Street and Farringdon Road with its bull-nosed corner and prominent turret. It is faced in red brick with polychromatic dressings to the windows and doors.

Greville Street runs east to west and is intersected by three narrow roads; Saffron Hill (east), Kirby Street and Hatton Garden (west). These streets, along with Greville Street, were laid out during the development of the Hatton Estate in the late-17<sup>th</sup> century. The western end of Greville Street contains a mixture of buildings ranging in date from the early-19<sup>th</sup> century to the 1970s and ranging in style from mid-19<sup>th</sup> century Italianate to the Austrian-inspired apartment block at the corner of Hatton Garden (Nos.88-90 Hatton Garden). The 1990's rear elevation of Prudential Building forms the closing vista to the west. The north elevation to Jeygrove Court occupies the entire south side of the street **[Plate 36]**.

Saffron Hill runs parallel to Farringdon Road. At its southern end, it falls towards High Holborn, marking the former valley towards the River Fleet. Kirby Street runs north to south between Greville Street and Cross Street and whilst it retains its narrow grain, it was heavily bombed during the Blitz raids and therefore is now dominated by post-war buildings. The buildings are three- to four storeys in height, with a consistent roof line on both sides of the street, giving it some uniformity despite the variety in style. The modern student accommodation blocks at Nos.36-43 Kirby Street and Nos.31-35 Kirby Street have double mansards, but these are set back from the building line and therefore not noticeable from street level **[Plate 37]**.

Hatton Garden runs between Clerkenwell Road, south to Holborn Circus. As one of the focal points of the Hatton Estate development, the road is wider than others in the conservation area. The trees planted at the south end of the street were part of the early development of Hatton Garden. Along the street are examples of the Georgian terraced housing, Victorian industrial / commercial buildings, early-20<sup>th</sup> century warehouses and post-war rebuilds on the east and west side of the street. The oldest survivors on Hatton Garden are the two figures of a boy and girl in 18<sup>th</sup>-century dress which flank the entrance to No.43 Hatton Garden and originally belonged to the former parochial school established in 1696 in a former chapel which stood on the site. The building was destroyed in the Second World War and has since been restored as offices.<sup>20</sup> Of the few surviving Georgian terraces are No.5 and Nos.86-87 (The London Diamond Club), which has since been altered with a stucco façade. There are a number of Neoclassical Edwardian buildings with stone façades and ranging from three- to five storeys high. Most notable amongst these is Treasure House (1907, Grade II\*), at Nos.19-21. The building is four storeys, faced in Portland stone, with six fine relief stone carvings to its ground floor piers. No.11 stands out on the street, as it is face in green glazed bricks. Opposite is Vesage Court, a 1970s apartment block which dominates the entire south west side of Hatton Garden between Holborn and Greville Street and stretches back to Leather Lane. It has a three-storey stone-clad podium containing shops and rises seven further storeys, faced in red brick **[Plate 38]**.

Ely Place, (a rare survival of a gated road in London) is a peaceful, private street located south of Bleeding Heart Yard and Charterhouse Street **[Plate 39]**. The original late-18<sup>th</sup> century yellow brick porter's lodge and iron gates survive as does some of the terrace laid out by Charles Cole in 1773, including Nos.7-9, 21, 25, 31-34, whilst Nos. 26-30 are rebuilds. On the west side of the street is the Church of St Etheldreda (Grade I), which is the only surviving fragment of the medieval Ely House. Along the west side of Ely Place is an opening between the terraces which leads into Ely Court, a narrow passage which connects through to Hatton Garden and where the Ye Olde Mitre (c.1773, Grade II) is located.

Further west, in the south-west corner of the Hatton Garden Conservation Area is the Prudential Building (1885-1901, Grade II\*), 'one of London's Victorian Gothic showpieces', designed by architect Alfred Waterhouse and his son Paul. Later additions to the building were made in 1930-32 by Messrs Joseph and more controversial alterations were carried out in the 1990s by EPR Architects, who replaced the north-east corner of the building which now dominates the west end of Greville Street.<sup>21</sup>

### **3.1.2 The Immediate Setting**

The eastern section of Greville Street falls towards Farringdon Road, marking out the valley which leads down to the now-culverted River Fleet. It is a relatively narrow street with fairly consistent building heights – mainly between three- and five storeys, with taller buildings towards Farringdon Road accommodating additional storeys in setbacks. The street exhibits a large variety of architectural styles, and its stock ranges in date from the late-18<sup>th</sup> to the late- 20<sup>th</sup> century and is representative of the history of this area **[Plate 40]**.

There are only two listed buildings along Greville Street; Nos.10 and 11 (Grade II) which date from the early-19<sup>th</sup> century. They are faced in yellow stock brick and retain parts of their original shopfronts; paired cherub fascia stops above mask and flora-enriched corbels, as well as the original fascia and cornice **[Plate 41]**. At the eastern end of the street is the seven

bay side elevation of Nos.25 and 27 Farringdon Road (1873-4, Grade II). This six storey Venetian Gothic commercial building is faced in yellow stock brick with polychromatic dressings and a Gothic stone doorway. The elevation dominates the corner with Farringdon Road and its bull-nosed corner, with prominent turret contributes to views looking east down Greville Street and west from Farringdon Road and Cowcross Street **[Plate 42]**.

In addition to these listed buildings, Camden Council has locally-listed a number of buildings along Greville Street, including: Nos. 8, 9, 15, 16, 19, 24, 27, 35, 39 and 41. No.41 is also considered to have shopfronts of townscape merit. No.27 Greville Street is a five-storey late-19<sup>th</sup> century commercial building. It is faced in yellow stock brick with stone dressings. Its sashes at first to third floors are divided by cast iron columns. The ground floor Portland stone and granite shopfront is early- to mid-20<sup>th</sup> century. No.24 Greville Street is a handsome four-storey warehouse faced in yellow stock brick. It presents four bays to Greville Street and has a corbelled corner at the junction with Saffron Hill. Its first and second floors feature rusticated brick piers and it retains its loading bay doors and hoists **[Plate 43]**. No.19 is the Bleeding Heart Tavern, which lies on the west corner with Bleeding Heart Yard. It is a typical mid-19<sup>th</sup> century Italianate building of three storeys plus a mansard with a bull-nosed corner and bracketed architraves to its first floor windows. Nos.15 and 16 are late-Victorian commercial buildings, probably built as shops with flats above. They are four storeys and three bays wide each, faced in red brick with stone dressings (No.16 has been painted white). Their stone-framed gables feature prominent ball-finials.

No.20- 23 Greville Street is located on the south side of the street, with No.24 Greville Street to the south and the entrance to Bleeding Heart Yard to the north. Bleeding Heart Yard is one of the few surviving open spaces within the Hatton Garden Conservation Area.<sup>22</sup> It has an urban character and is surrounded by three-storey brick-built industrial buildings dating from the late-19<sup>th</sup> century. Many of them share common features and it is possible that they were constructed by the same builder. These features include large tripartite windows divided by brick piers, heavily-moulded string courses above ground floor and deep parapets; some retain their hoists. They have low pitched roofs or flat roofs with roof terraces / plant areas. No.7 Bleeding Heart Yards features a two-storey glazed roof extension with a terrace at the upper level. There are no listed buildings located in Bleeding Heart Yard but Nos.1-7 has been locally-listed by Camden Council. The rear (south) elevation of No.20-23 Greville Street faces onto the yard, and is the only modern building to do so. The land falls towards the south-west corner of the yard, where a brick wall and gateway onto Ely Place are located. Much of the historic cobbled paving survives, although some has been replaced around the perimeter of the yard. The lightwells belonging to the buildings along the south side of the yard have been covered and contain modern glazing. Overall, the yard forms an attractive enclave, which is highly-demonstrative of the 19<sup>th</sup> century industrialisation of the area. Its present ground floor uses (restaurants and bars) and associated ephemera spill out onto the yard **[Plates 44-46]**.





36. Greville Street, looking west towards Leather Lane



38. Hatton Garden, looking north



37. Kirby Street, looking south to Greville Street



39. Ely Place



40. View east along Greville Street from Hatton Garden



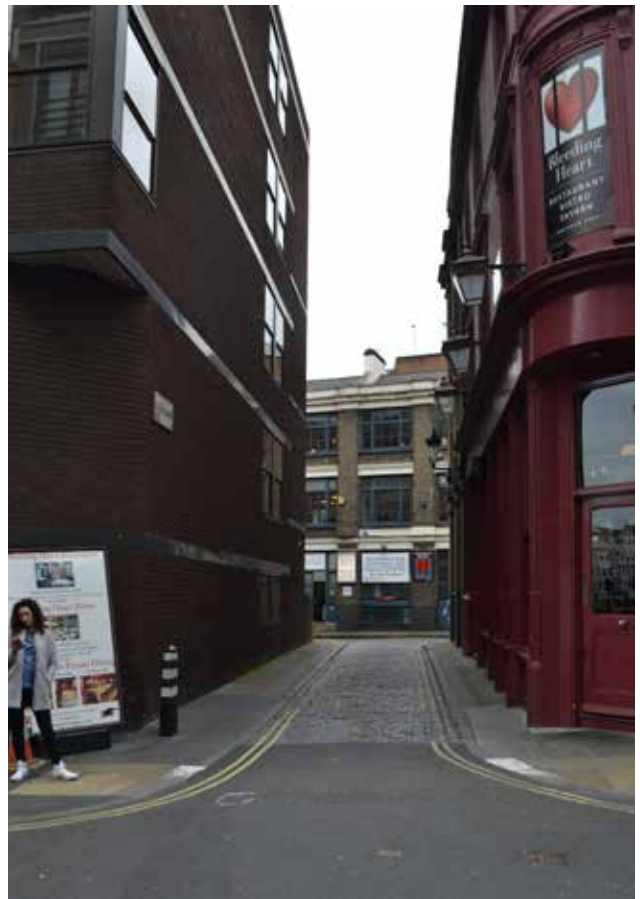
41. Nos.10-11 Greville Street



42. Greville Street, looking east to No.25-27 Farringdon Road



43. Nos.24 and 20-23 Greville Street



44. Entrance to Bleeding Heart Yard





45. Bleeding Heart Yard, looking east



46. Bleeding Heart Yard, looking west



48. View from Farringdon Station, west along Cowcross Street to Greville Street



47. Front elevation of No.20-23 Greville Street



49. Rear elevation of No.20-23 Greville Street



## **3.2 The Building Externally**

The building is roughly L-shaped in plan and has its principal (north) elevation to Greville Street and its rear (south) elevation to Bleeding Heart Yard. It is five storeys over a basement.

### **3.2.1 Front Elevation to Greville Street**

This is a 1970s commercial building. It is of five storeys plus rooftop plant. It is faced in dark brown bricks and is typical of its era. Its wide elevation (16-bays) features sashes arranged horizontally, linked by continuous metal sill and lintel bands. The glass itself is tinted, overall giving a very dismal appearance. The entrance is located in the eastern most bay and is framed by painted concrete **[Plate 47]**. Plate 48 shows the front elevation of the building as viewed from Farringdon Station.

### **3.2.2 Rear Elevation to Bleeding Heart Yard**

This elevation is detailed much the same as the main elevation, with eight main bays of linked sashes and a return bay featuring four bays of the same. There is a blind lift core to the west, which projects south. There is a parking area adjacent to the lift core, which is paved in large dark setts to match the building. There is an L-shaped lightwell area which contains air conditioning units and other plant **[Plate 49]**.

### **3.2.3 Flank Elevation to Bleeding Heart Yard**

This elevation is also faced in dark brown brick and the sill and lintel bands wrap around onto this elevation. However, the window arrangement is irregular: the stair core is illuminated by paired windows at all floors, and the first bay features sashes at second to fourth floors. Otherwise this façade is blind and features a chamfered cut-away at the corner of Greville Street.

### **3.2.4 Roof**

Flat and asphalted, there is a large lift overrun, clad in dark brown brick.

## 4.0 Commentary on the Proposals

### 4.1 Description of the Proposals and their Impact on the Heritage Assets

These proposals entail the change of use of existing Class B1 at ground floor, basement and first floor levels to Class A1/A3 use; demolition of existing fifth floor plant room and construction of rooftop extension at fifth and mezzanine floor level for Class B1 use, rear infill extension to all floors for Class B1 use, external alterations including new façade and glazing, and associated works.

As outlined in **Section 1.3**, No.20-23 Greville Street is a dull five-storey 1970s building which has no intrinsic architectural or historic significance. It has been specifically identified by Camden Council as a building which detracts from the character of the Hatton Garden Conservation Area. Advice on the scheme has been sought through the pre-application process with Camden and has been assessed by Camden's Design Review Panel and the scheme has been revised to respond to comments received during this process. The proposals are explained in full in the drawings and documentation prepared by Groupwork.

It is proposed to substantially refurbish the building and to create additional space within a rooftop extension and a rear extension. The proposed façades have been designed with reference to the historic grain, fenestration and character of the area. The building would be 'cloaked' in perforated metal cladding with a patinated brass finish, moulded into the form of the 19<sup>th</sup> and early-20<sup>th</sup> century commercial buildings which once stood on the site. The design of the elevations is based upon historical drawings and photographs. Some of the brickwork would be retained on the north and west elevations, whilst the roof and rear extensions would be formed using insulated CLT panels, all would be overlaid with the new perforated metal 'skin'. The patinated brass-finished cladding, although a material not often seen in the conservation area, would offer warmth as well as texture, which would complement the prevailing materials in the immediate area. The second, third and fourth floor windows would be replaced with double glazed Crittall-style frames, finished to match the exterior metalwork and similar windows would be introduced within the mansard roof and rear extension. The replacement windows and fully-insulated roof and rear extensions would greatly improve the building's thermal performance. The ground and first floor windows would be double glazed and shaded by the mesh façade, reducing overheating to these areas.

The **north elevation** to Greville Street would be visually split into four distinct façades, with various glazing patterns and architectural details such as arcading, keystones, finials and drip moulds. The three bays to the east would appear as early-20<sup>th</sup> commercial buildings whilst the western 'plot' would be of five storeys and of a more residential character. It would feature Regency details including 'sashes' set beneath vousoired lintels and simple moulded string courses and cornice, topped by a flat roof. This elevation to Greville Street would reinstate some sense of the historic building plots on the site and would add interest to the townscape. The ground and first floors would form double height openings, in order to activate the frontage to the street and to facilitate the building's retail use at ground floor. The shopfronts facing Greville Street would feature

traditional elements and signage – stallrisers, pilasters, shop windows divided by transoms and deep fascias with mouldings; to respond to the scale and character of the shopfronts along Greville Street, including No.19, which is identified by Camden as a shopfront of merit. Each unit would have level access from the street. This would allow the building to respond positively to the street and for it to be accessible to all.

The proposed additional storeys would be arranged within a mansard containing double height dormers. The roofscape would be visually broken up by varied roof heights, window treatments, chimney stack forms and party walls between each 'individual' plot, the centrepiece being a large arched window set under a pitched gable, flanked by ball finials. Rooftop plant is proposed - this would be sunken, set back and concealed from street views by a continuation of the metal cladding and so its impact on the conservation area would be neutral. The building would be taller than the prevailing heights on this side of the street, which could be perceived as causing some harm to the character of the conservation area and the setting of the listed and locally-listed buildings; however its additional storeys would be carefully articulated as described above, and so its impact would be mitigated.

The **south elevation** would be extended to the line of the original buildings on the plot - restoring the 17<sup>th</sup> century shape of the yard and adding to its sense of enclosure, which is one of its defining characteristics. The rear extension would replace the currently uninviting and unattractive space which is occupied by parking spaces and plant within a lightwell area. Its design would be based on 1920s drawings of the previous buildings on the site, and would include large Crittall-style windows and a hoist bay. The ground and first floors would form a double height arcade, which would activate this area of the yard, encouraging natural surveillance and thus designing out crime. Signage canopies are proposed within each opening, to visually break their height and to respond to the proportions of openings found elsewhere within the yard. The second to fourth floor window openings have similarly been designed to respond to the pattern and proportion of those found in the yard. The western 'plot', which fronts the entrance to Bleeding Heart Yard would again be five storeys, with a roof terrace. This portion of the façade has a more residential character, with Regency details - sash windows set under segmental and vousoired lintels, simple moulding details, topped by a flat roof. This section too would have a double-height arcade, broken visually by signage canopies. The form of this façade would respond directly to the distinctive industrial environment of Bleeding Heart Yard, reinforcing its character and thus enhancing the appearance of conservation area. The additional storeys would be set within a mansard roof containing double height dormers and chimney stacks. Public views of these upper floors would be restricted from Bleeding Heart Yard and the impact of the additional storeys would be lessened by its form and by the five storey bay to the west.

The **west elevation** faces the entrance to the yard and the locally-listed Bleeding Heart pub. This section would be five storeys, with a roof terrace. The cladding would be moulded to appear as a terrace of houses, altered for industrial use – which its predecessor indeed was – sashes are combined with larger glazed casement windows, all of which would be metal-framed and finished to match the perforated cladding. The northernmost bay appears as a Regency townhouse with a double-height shopfront matching those on Greville Street. The adjacent bays appear as Georgian townhouses, one containing the stair core and the southern bay featuring a double-height arcade. The proposed mansard extension would be set back. Though the extension would make the building taller



than its neighbours and could be perceived as causing some harm to the character of the conservation area and the setting of the listed and locally-listed buildings; its design, including set back from the yard, would alleviate its impact.

The **east elevation** is largely obscured by No.24 Greville Street. Here would be a narrow sliver of elevation containing paired window openings and a chimney stack, which would face the rear yard of No.24 Greville Street. The roofscape would be visible in views from the east side of Greville Street and in longer views from Farringdon Road and Cowcross Street. As described above, this would be in the form of a mansard with two chimney stacks breaking the roofline, one providing a covering for extract risers, and both providing visual interest.

## 4.2 Views Analysis

Another aspect of the setting and the conservation area which should be considered is the appearance of the alterations in both local and strategic views. The building falls within some of the key views identified in the 2016 *Appraisal and Management Strategy* for the Hatton Garden Conservation Area. They include **View 1**: Cowcross Street looking west toward Farringdon Road/Greville Street (a viewpoint which is located within the Charterhouse Square Conservation Area (London Borough of Islington); and **View 2**: Greville Street looking east toward corner with Farringdon Road. These views represent the same viewing corridor, in different directions. Computer-generated wireline views and CGIs have been prepared to illustrate the impact the proposed works would have on the setting of the nearby listed buildings and the character and appearance of the conservation area. The location of these viewpoints is shown on the following map.



## View 1

### Existing

The view westward along Greville Street reveals the distinctive topography of the Area, with the land rising up from the former valley of the River Fleet (Farringdon Road). This effect is reinforced visually by the relatively even building heights along Greville Street. The view acts as a gateway into the Area and is framed on the left by 25-27 Farringdon Road (Grade II), a former printing works with striking polychromatic brickwork, which introduces the industrial heritage of the Area. As the viewer advances along Greville Street, another corner tower at 88-90 Hatton Garden (Positive) comes into view (Hatton Garden Conservation Area Appraisal, 2017, p54). The monotonous elevation and lift overrun of No.20-23 Greville Street is prominent in this view and Vesage Court is visible its roofline.

### Proposed

The proposed building would mediate between the lower-scale buildings on Greville Street and the vast Vesage Court, which is visible beyond; in fact it would partially obscure the upper sections of this overbearing building and would result in a modest improvement. The elevation of No.20-23 would be visually broken up into distinct plots and so would add interest to the townscape, resulting in a significant improvement. The roof extension would be visible – as it would take the form of a traditional mansard and would be enlivened by chimney stack forms, dormers and a central gable, its impact would be alleviated. The impact on the character and appearance of the conservation area and setting of the listed building would overall be positive.





View 1 Existing



View 1 Proposed



## View 2

### Existing

The view eastward along Greville Street is dominated by the richly decorative 25-27 Farringdon Road (Grade II), which juts into the viewer's eyeline owing to the distinctive street plan and topography. Its conical turret, added c. 1990, forms a striking feature against the sky. Immediately beyond is the development site created by Crossrail, just outside the Area. Added visual interest derives from the rhythm established by narrow plot widths along both sides of Greville Street, enlivened by buildings of contrasting colour and texture (Hatton Garden Conservation Area Appraisal, 2017, p54).

### Proposed

The elevation of No.20-23 would be visually broken up into distinct plots and so would add interest to the townscape, resulting in a significant improvement. The increased height of the proposed building would be noticeable; however this would be alleviated by its mansarded form, dormers and chimneystacks which would add interest to the roofscape and also by the lower section at the corner of Bleeding Heart Yard, which would mediate the height difference with No.19 Greville Street. The proposed roof extension would only obscure the later roof extensions of 25-27 Farringdon Road. The impact on the character and appearance of the conservation area and setting of the listed building would overall be positive.





View 2 Existing



View 2 Proposed

## Summary

In terms of scale and massing, although perceptible, increased visibility alone does not render the building harmful to the significance of the heritage assets *per se* and should be considered as part of the complete architectural approach to the redevelopment of the building. The proposed scheme would be visible in both views and in both instances it would uplift the local streetscene by responding architecturally to the diverse commercial character of the street and by restoring the grain of the historic plot widths.

The proposed development would not be visible in public views looking north along Ely Place, which contains the 13<sup>th</sup> century St Etheldreda's Church (Grade I) which sits amongst almost continuous terraces of Grade II-listed late-18<sup>th</sup> century townhouses. Between Greville Street and Saffron Hill is St Andrews House (Grade II). The proposals would have little or no impact on the setting of these listed buildings. The building also falls within one of the *London View Management Framework* views (Views 1A.2, 2A.2 and 3A.1); however, the proposed alterations would have no impact on these views.

### 4.3 Justification of the Proposals

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision making on applications that relate to the historic environment. Sections 66 and 72 of the Act impose a statutory duty upon local planning authorities to have 'special regard to the desirability of preserving listed buildings, their settings or any features of special architectural or historic interest which they possess'; and to 'pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas'. As a minimum, therefore, the impact of development on the heritage assets (in this case the Hatton Garden Conservation Area, and 10 and 11 Greville Street (Grade II)) should be neutral so as not to engage the presumption within the Act against the grant of planning permission. The NPPF advises that when determining an application regarding non-designated assets, a balanced judgement must be made (NPPF, Paragraph 135). Nos.1-7 Bleeding Heart Yard, Nos.8, 9, 12, 15, 16, 18, 19 (Bleeding Heart Tavern), 24, 27, 35, 36, 38, 39, 41 Greville Street are all considered to be non-designated assets.

National Planning Policy Guidance on Design, which supports Section 7 of the NPPF, states that local planning authorities are required to take design into consideration and should give great weight to outstanding or innovative designs which help to raise the standard of design more generally in the area:

*"Planning permission should not be refused for buildings and infrastructure that promote high levels of sustainability because of concerns about incompatibility with an existing townscape, if those concerns have been mitigated by good design (unless the concern relates to a designated heritage asset and the impact would cause material harm to the asset or its setting which is not outweighed by the proposal's economic, social and environmental benefits" (NPPF, Ref 1-6, paragraph 4).*

In the *Hatton Garden Conservation Area Appraisal and Management Strategy* (August 2017) identifies No.20-23 Greville Street as one of fifteen buildings which 'make a negative contribution...because of inappropriate bulk, scale, height or materials, poor quality design or construction,

or because they fail to address the street'. The proposed alterations resolve these issues as well as optimising the potential of the site to accommodate development in accordance with paragraph 58 of the NPPF.

In terms of architectural treatment and townscape, the proposals are an inventive response to both the history and the architecture of the area and would rectify the negative contribution this building makes to the Conservation Area in every sense. The proposals would strengthen the character of the Conservation Area by restoring the traditional grain, plot widths and rhythm, by introducing variety to Greville Street and by restoring vitality to the streetscene, which is in line with the NPPF's policies on promoting or reinforcing local distinctiveness (Paragraph 60, NPPF) and with Camden's conservation area management guidelines. The shopfronts have been carefully designed to respond to the local precedent, whilst being fully accessible and so align with the policies within Camden's Local Plan (7.74) and management guidelines. Moreover, the proposed rear elevation would acknowledge the difference between the formal high street façade and the industrial character of the rear and the infill would reinstate a portion of the 17<sup>th</sup> century street plan. This would support the rich context of the back streets and yards as well as the primary roads (NPPF, Paragraph 58, Requiring good design, responding to character and history). By enlivening this yard, moreover, the scheme would also create an attractive and safe place, in accordance with Camden's policies (7.18 of the Local Plan). The additional storeys could be perceived as causing harm to the conservation area by providing additional bulk, however, the roof form has been skilfully articulated and so this perceived harm is mitigated by good design (Paragraph 58, NPPF).

Any perceived harm would be very much 'less than substantial' and would be greatly outweighed by the significant improvements to the appearance of the building, which would stitch this building back into the fabric of Greville Street and Farringdon as a whole. The views analysis shows clearly the proposed alterations to the building represent an overall improvement on the local townscape. Overall, the proposed alterations to the building would enhance the setting of the listed and locally-listed buildings and the character and appearance of the Conservation Area, as required by sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

The National Planning Policy Framework gives strong emphasis to the need to 'weigh up' the pros and cons of proposals and states that benefits arising from proposals, and in particular public benefits, should be part of that process. The extent of 'public benefits' required to balance any potential 'harm' to a heritage asset is dependent on whether the 'harm' is considered to be 'substantial' or 'less than substantial' (paragraphs 133 and 134). The NPPF establishes the principle that each instance of harm should be counterbalanced by a positive intervention which will be of public benefit.

Whilst this report concludes that no harm would be caused to the heritage assets, it is worth noting that in addition to the significant heritage and townscape benefits outlined above, the scheme offers environmental benefits by refurbishing the building and upgrading its energy efficiency. Economic benefits would also be accrued by providing high quality office accommodation in the Farringdon area, which has been identified in the London Plan as an 'intensification area'.



#### **4.4 Conclusion**

In conclusion, this report considers that overall the proposals would preserve the significance of the designated and non-designated heritage assets and, by their skilful dialogue between old and new, would conserve and indeed enhance the character of this historic and architecturally dynamic part of the borough. Furthermore, the scheme offers further public benefits which would outweigh any perceived 'less than substantial harm'. As such, it is an example of an appropriate and indeed innovative new development in a conservation area as required by the NPPF.

## Appendix I

### Statutory List Descriptions

The following listed buildings are in the setting of 20-23 Greville Street:

**Discount Jewels, 10 and 11 Greville Street**

**Grade II**

**Date first listed: 11 January 1999**

Pair of terraced houses with shops. Early C19. Yellow stock brick. 4 storeys 2 windows, No.11 narrower. Shop fronts retain good paired cherub herm fascia stops above mask and flora enriched corbels; original fascia and cornice. Later house door with oculus and overlight to right. Upper floors have gauged brick flat arches to recessed hornless sashes. Parapet. INTERIOR not inspected.

Listing NGR: TQ3139781742

**25-27 Farringdon Road**

**Grade II**

**Date first listed: 16 May 1978**

Workshops. 1873-4. By Harding and Bond for Bradbury, Wilkinson & Co., engravers, for printing banknotes. Polychromatic brick in yellow, red and black with stone facing to ground floor. Stone dressings. EXTERIOR: 6 storeys in Venetian Gothic style. 8 bays to Farringdon Road; rounded, slightly recessed corner bay, then 7 bays to Greville Street, with the centre bay slightly advanced. Ground floor takes the form of a stone faced base with (renewed) windows set between piers from which a tall brick gothic arcade rises to embrace the next three floors, whose windows are slightly recessed. Entrance with stone surround rises through 1<sup>st</sup> floor with arched 3-light window. 4-pane sash windows separated vertically by brick and terracotta aprons having central slender iron column mullions, those to the second floor rising through the aprons to the small round-headed windows above, to support stone tracery filling the arcade arch which springs from stone imposts. Corbelled cornice at 3<sup>rd</sup> floor level above which 2 attic storeys of sash windows (separated by a brick cornice) in pairs and triplets with decorative stone heads and divided by iron column mullions. Brick and stone cornice. Greville Street elevation similar with Gothic gable over 2<sup>nd</sup> bay to left and Gothic doorway in centre bay. INTERIOR: not inspected.

**St Andrews House, Saffron Hill**

**Grade II**

**Date first listed: 8 March 1999**

19 flats, some now in office use. Built in 1875 by Corporation of the City of London, architect Horace Jones. Stock brick with some rendered details, flat roof. Symmetrical plan of 4 storeys with attic over centrepiece. One-bay centrepiece and two-bay end wings, with between them on each side and each floor six bays set behind galleries of cast-iron with exposed four-centred beams. All windows with glazing-bar sashes, those to centre and ends in stucco surrounds. The badge of the Corporation on the end wings. INTERIORS: altered and a lift inserted. HISTORICAL NOTE: this

block, originally known as Viaduct Buildings, is the oldest surviving public housing in London and one of the oldest in Britain. This is the survivor of two blocks built by the Corporation, whose design owes much to Sydney Waterlow's model dwellings for the Improved Industrial Dwellings Company. This design is more lavish than was generally adopted by the IIDC, particularly in its use of cast-iron. Waterlow was a member of the City's Common Council and the Inspiration behind this development.

### **21-25 Ely Place**

#### **Grade II**

**Date first listed: 14 May 1974**

2 terraced houses. c1773. By C Cole and J Gorham. Brown brick, No.21 with 3<sup>rd</sup> floor of multi-colour stock brick, under slate roofs with dormers. 4 storeys, attics and dormers. No.21, 2 windows, No.25, 3 windows. Wood doorcases with Corinthian three quarter columns, fluted friezes with roundels and dentil cornices. Patterned fanlights. Gauged yellow brick flat arches to recessed sash windows with glazing bars (No.21 with red arches to 2<sup>nd</sup> & 3<sup>rd</sup> floor). Parapets. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings.

Listing NGR: TQ3146081693

### **26-34 Ely Place and attached railings**

#### **Grade II**

**Date first listed: 14 May 1974**

9 terraced houses. c1773; Nos 26-30 rebuilt C20 in facsimile, Nos 31-34 restored top floors. Yellow stock brick; Nos 26-30 multi-coloured stock brick. Nos 30-33 with stone band at 1<sup>st</sup> floor. 4 storeys and basements; Nos 26-30 with attics and dormers. 3 windows each. Wood doorcases with Corinthian three quarter columns (No.34 with pilasters), fluted friezes with roundels and dentil cornices. Patterned fanlights. No.29 with service entrance in place of ground floor windows. Gauged brick flat arches (Nos 31-34 brown brick) to recessed sash windows, some with glazing bars. No.34 ground floor windows with stone architraved surround. Parapets. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings to areas.

### **Roman Catholic Church of St Etheldreda and attached walls and piers**

#### **Grade I**

**Date first listed: 24 October 1951**

Roman Catholic chapel and crypt. Built c1300 as the chapel of the town house of the Bishops of Ely. Restored 1874 by George Gilbert Scott Jnr, 1935 by Sir Giles Gilbert Scott, c1944-52 following war damage and refitted 1960s. Ragstone with limestone dressings. PLAN: rectangular chapel over plain crypt. EXTERIOR: single storey. 5 bays and entrance bay. Only east elevation visible externally with 2 narrow late Geometrical style windows to the crypt and, above, a large 5 light elaborately traceried late Geometrical window (heavily restored following war damage) with a tall, narrow, blind, gabled and cusped arcade to either side and blind quatrefoil window over. West window similar. Entrance in the western bay of the south elevation with pointed archway and 3 moulded orders. INTERIOR: 2-light windows with pointed trefoil tracery to north and south elevations with glass depicting scenes from the Old & New Testaments by Charles Blakeman, 1952-8. West window, depicting English martyrs also

by Blakeman (1964). East window of Christ in Majesty by Joseph Nuttgens, 1952. Between windows on north and south elevations and left and right of east and west windows, tall, narrow, blind, cusped arcades with crocketed gables and statues of martyrs (May Blakeman, 1962-4) on enriched corbels. Organ screen by Francis Bentley. Crypt with C19 columns and London paving stone floor. Glass 1960s by Charles Blakeman. SUBSIDIARY FEATURES: attached stone walls to areas and gabled stone gate piers. HISTORICAL NOTE: the chapel formerly had octagonal turrets at the 4 corners. During the reign of Elizabeth I the house and chapel were temporarily confiscated but later returned and remained in the see of Ely until 1722 when the house was demolished and the chapel became a proprietary chapel. After passing through several hands it was bought in 1874 by the Rosminian Fathers.

Listing NGR: TQ3141181673

### **13 and 14 Ely Place and attached railings**

**Grade II**

**Date first listed: 14 May 1974**

Two houses, formerly one house, c1773. By C Cole and J Gorham with later alterations. Multi-coloured stock brick, tuck pointed. Stucco parapet coping, 3<sup>rd</sup> floor string and 1<sup>st</sup> floor band. 4 storeys and basement. 6 windows. C20 door in plain recess with gauged flat arch. Gauged yellow brick flat arches to recessed sash windows, some with glazing bars. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached railings to areas.

Listing NGR: TQ3142081659

### **7-9 Ely Place and attached railings and lamp holder**

**Grade II**

**Date first listed: 14 May 1974**

3 terraced houses. c1773. By C Cole and J Gorham. Brick; No.7 brown, tuck pointed with red window arches; No.8 multi-coloured with yellow window arches; No.9 red with yellow window arches. 4 storeys and basements. 3 windows. Wood Corinthian doorcases with architraved, half pilasters at sides, fluted friezes with roundels, and dentil cornices. Patterned fanlights. Gauged flat brick arches to recessed sash windows, nearly all C20. Parapet. INTERIORS: not inspected. SUBSIDIARY FEATURES: cast-iron railings to areas, No.7 with finials and twisted columns to left of doorway. No.8 with lamp-holder.

### **Porters Lodge at Entrance and Attached Gates, Standards and Spur Stones, Ely Place**

**Grade II**

**Date first listed: 14 May 1974**

Porter's lodge. Late C18. Yellow stock brick with rusticated stone angles. 1 storey. 1 stone architraved window to each elevation, door on north. Pedimented ends to roof. Fluted stone chimney pot. INTERIOR: plain. SUBSIDIARY FEATURES: iron gates across road to west and east, with ornamental iron standard on west wide. Gates to pavements. Spur stones to lodge angles & gate standards. HISTORICAL NOTE: a rare survival of a gated road in London.

Listing NGR: TQ3143781617



**Ye Olde Mitre Public House**  
**Grade II**  
**Date first listed: 24 October 1951**

Public house. C1773 with early C20 internal remodelling and late C20 extension at rear. MATERIALS: stock brick. Welsh slate roof. PLAN: front and back bars separated by central servery. Small snug leading off back bar. EXTERIOR: 3 storeys plus attic. Ground-floor frontage with glazed timber screen, central window with 18 square lights. Right-hand doorway blocked and framed by flat pilasters with Corinthian capitals. To left blocked doorway or hatch. Entablature with dentil cornice. Two first-floor 6/6 horned sash windows with 2-light casements under cambered heads. Timber and glass front with door to southern part of left-hand return. 2 first-floor windows similar to main frontage. 2 blind second-floor windows. Two-storey wing on left of building, 3-light Tudor style windows on ground floor. INTERIOR: ground-floor bar spaces have extensive panelling, possibly installed in 1920s refitting. Panelled bar counters to front and back bars. Tudor style fireplaces in both bars. Skylight over rear part of rear bar. Corner of the front bar near entrance glazed in to reveal trunk of what is believed to be a cherry tree, marking the boundary of the properties held by the Bishop of Ely and Sir Christopher Hatton. Walls of staircase covered by wide, horizontally laid panels that may date back to late C18 construction. Front upstairs room refitted for public use c1990. HISTORY: The Mitre Tavern believed to be founded in 1546 for the servants at the Bishop of Ely's London house. The site and adjacent properties in Ely Place were cleared after the Crown took over the area in 1772. This public house retains its early C20 plan and fittings almost entirely intact.

Listing NGR: TQ3141181644

**5 Hatton Garden**  
**Grade II**  
**Date first listed: 14 May 1974**

Terraced house. Mid C18 with later shop. Multi-coloured stock brick with painted cornice band at 3<sup>rd</sup> floor level. 4 storeys and basement. 2 windows. Later C19 ground floor shop with C20 alterations. Gauged reddened brick flat arches to recessed sash windows (2<sup>nd</sup> & 3<sup>rd</sup> floor with original glazing bars). Parapet. INTERIOR: not inspected. HISTORICAL NOTE: home of Giuseppe Mazzini, Italian nationalist (plaque on 1<sup>st</sup> floor).

**St Andrews Parochial Schools, Hatton Garden**  
**Grade II**  
**Date first listed: 24 October 1951**

Formerly known as: St Andrew's Parochial Schools HATTON GARDEN. Includes: No.8A ST CROSS STREET. Church, now offices. c1670 replacing St Andrews Holborn after the Great Fire of 1666, adapted as a Chantry School c1696, gutted during Second World War, rebuilt internally but facade restored. Erected by Lord Hatton, reputedly to designs by Wren. Brown brick with stone rusticated quoins. Brick band below parapet. C20 tiled roof. EXTERIOR: 2 storeys. Double fronted, 3 windows. 6-window return to Cross Street. Hatton Garden facade with slightly projecting central bay with stone doorcase with consoles, pulvinated frieze and segmental pediment. To either side stone corbel supports with painted stone boy and girl figures in C18 costume. Above, semicircular arched window with stone key, the bay topped by an open stucco pediment. Bays

to either side with transom and mullion windows with flat arches and stone keys on ground floor, 1<sup>st</sup> floor with semicircular arched windows having stone keystones. Stone capped parapet. Cross Street elevation similar but 3 window central bay, no pediment, figures missing and left hand bay with square headed windows on ground and 1<sup>st</sup> floor. Ground floor window to right of door only one with keystone. INTERIOR: not inspected. SUBSIDIARY FEATURES: attached wrought-iron railings with geometrical panels to areas.

Listing NGR: TQ3134681880

### **Prudential Assurance Building**

**Grade II\***

**Date first listed: 11 January 1999**

GV II\* Office block. 1885-1901 in several phases, by Alfred Waterhouse assisted by his son Paul and with additions of 1930-32 by EM Joseph not entirely replaced by rebuilding of 1989-93 and which include 1878-9 fragments. Polished granite, red brick, red terracotta and much use of fine ironwork, with roof in most areas of slate laid in diminishing courses. The 1930s work with internal steel frame, but the building is made coherent despite the many phases by the use of similar materials of a very restricted colour range. STYLE: boldly detailed and picturesque Gothic Revival style. PLAN: complex plan, dominated by front range of 1897-1901, the Furnival's Inn building campaign. To left or west of this range is the steel-framed range of 1930-32 by EM Joseph in matching style, on the site of the first Prudential development on the site of 1879-83 and now truncated; however the late C20 work along Brooke Street incorporates within it a three-window range of 1885-8 by Waterhouse. East of the Furnival's Inn block and returning along Leather Lane is the so-called Ridler's Hotel block, of 1897-1901. North of this are the Wood's Hotel range of 1895-6 and Greville Street/ Leather Lane block of 1895. Large internal courtyard now known as Waterhouse Square, with smaller courtyard to south. EXTERIOR: Holborn Bars elevation (part of Furnival's Inn building campaign) has carriageway arch flanked by pedestrian arched walkways in range that terminates in tower with hipped roof and fleche. Three window ranges to either side, the centre of which is topped by a gabled dormer; terminating these ranges are full-height rectangular bays finishing in facing gables, three-window segmental bay to each. To the left or west the 1930-32 range is seven storeys in the main, but the ranges to Holborn Bars continue the facade height of the Furnival's Inn building. Joseph's work has four-window range contiguous with Waterhouse's and terminating, at the corner with Brooke Street, in a rectangular bay. There is a short return along the west of two-window ranges before the building steps up to a full seven-storey high wing of three windows. Joseph's range further north along Brooke Street has been replaced by recent construction. Embedded in this late C20 work is a three-window range of 1885-8 with four-window return to north; on the corner is a polygonal turret finishing in a high hipped roof. To the east of the Furnival's Inn block and returning along Leather Lane the Ridler's Hotel parcel has a five-window range continuing from the Furnival's Inn range and terminating in a rectangular corner wing or block. The return continues the design of the main block before setting back along the long Leather Lane elevation, which has a basement area enclosed by railings of an authentic design. This build of 1897-1901 continues to just north of the angled bay which terminates in a turret with a conical roof; although the material is similar to that found on the main Holborn Bars elevation the detailing is considerably simplified. East of the angled bay / tower is two-storey, flat-roofed block of

two-window range; behind this are ranges of the Furnival's Inn campaign once again, here exactly matching the design of the Ridler's Hotel block. To the north of the bay which contains a pedestrian way to the north courtyard is the Wood's Hotel block, which has a four-window range. North of this point, marked by a hefty half-round, attached shaft, the elevation cambers westwards for nine windows. This is the Greville Street and Leather Lane block, and it terminates near the corner in two facing gables; there is a short return westwards along the former line of Greville Street. The design of the elevation to this north-east block are the simplest in the whole complex but still match the colour of the other elevations. The north courtyard is now named in honour of Waterhouse. Its north range is four windows wide flanked by gable facing pavilions and it is part of the Wood's Hotel block. The northernmost bays of the east and west ranges of this courtyard are also part of this campaign. The southern parts of these ranges and that along the south are part of the Furnival's Inn campaign, as is the narrow carriageway to the south entrance courtyard. The 1914-18 War Memorial is now relocated to the north-east corner of Waterhouse Square. Bronze memorial plaques are nearby, flanking the entrance from Waterhouse Square to Leather Lane. These latter commemorate the 1939-45 war. INTERIOR: significant interiors include the public office on the ground floor of Furnival's Inn block and the Director's Staircase. Both are sheafed in faience. The Library is the only room to survive with most of its original fittings, including lights. Other interiors of special interest in the Furnival's Inn block include: on the first floor the suite of manager's offices retains mahogany panelling in one of the tower rooms and all the rooms to the east. A number of rooms on the second floor have good panelling, plaster ceilings and fireplaces. The faience in the Cashier's Office is particularly noteworthy. Panelling from the 1878-9 Board Room was used in the Director's Rest Room. The frontage to Holborn was formerly listed in the City of London on 03/03/72; the frontage to Greville Street listed in the LB of Camden on 14/05/74. Both parts were included in the LB of Camden following boundary changes on 1 April 1994. (Cunningham C and Waterhouse P: Alfred Waterhouse, 1830-1905, Biography of a Practice: Oxford: -1992).

## Appendix II

### Planning Policy and Guidance

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

The Act is legislative basis for decision making on applications that relate to the historic environment.

Sections 66 and 72 of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states that:

in considering whether to grant permission for development which affects a listed building or its setting, the local planning authority, or as the case may be the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Similarly, section 72(l) of the above Act states that:

... with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area.

#### **National Planning Policy Framework**

Any proposals for consent relating to heritage assets are subject to the policies of the NPPF (2012). This sets out the Government's planning policies for England and how these are expected to be applied. With regard to 'Conserving and enhancing the historic environment', the framework requires proposals relating to heritage assets to be justified and an explanation of their effect on the heritage asset's significance provided.

The NPPF has the following relevant policies for proposals such as this:

14. At the heart of the National Planning Policy Framework is a presumption in favour of sustainable development, which should be seen as a golden thread running through both plan-making and decision-taking.

The NPPF sets out twelve core planning principles that should underpin decision making (paragraph 17). Amongst those are that planning should:

- not simply be about scrutiny, but instead be a creative exercise in finding ways to enhance and improve the places in which people live their lives;
- proactively drive and support sustainable economic development to deliver the homes, business and industrial units, infrastructure and thriving local places that the country needs. Every effort should be made objectively to identify and then meet the housing, business and other development needs of an area, and respond positively to wider opportunities for growth. Plans should take account of market signals, such as land prices and housing affordability, and set out a clear strategy for allocating sufficient land which is suitable for development in their area, taking account of the needs of the residential and business communities;



- always seek to secure high quality design and a good standard of amenity for all existing and future occupants of land and buildings;
- support the transition to a low carbon future in a changing climate, taking full account of flood risk and coastal change, and encourage the reuse of existing resources, including conversion of existing buildings, and encourage the use of renewable resources (for example, by the development of renewable energy);
- conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of this and future generations;

With regard to the significance of a heritage asset, the framework contains the following policies:

*129. Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.*

In determining applications local planning authorities are required to take account of significance, viability, sustainability and local character and distinctiveness. Paragraph 131 of the NPPF identifies the following criteria in relation to this:

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

With regard to potential 'harm' to the significance designated heritage asset, in paragraph 132 the framework states the following:

*...great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification.*

Where a proposed development will lead to 'substantial harm' to or total loss of significance of a designated heritage asset paragraph 133 of the NPPF states that:

*...local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:*

- the nature of the heritage asset prevents all reasonable uses of the site; and
- no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and
- conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and

- the harm or loss is outweighed by the benefit of bringing the site back into use.

With regard to 'less than substantial harm' to the significance of a designated heritage asset, of the NPPF states the following;

*134. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.*

In terms of non-designated heritage assets, the NPPF states:

*135. The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect directly or indirectly non-designated heritage assets, a balance judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.*

In relation to the consideration of applications for development affecting the setting of a designated heritage asset, paragraph 137 of the document states the following:

- Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.

With regards to the loss of a building (or other element) which makes a positive contribution to a Conservation Area, paragraph 138 states this should be treated:

*...As substantial harm under paragraph 133 or less than substantial harm under paragraph 134, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area...as a whole.*

### **National Planning Practice Guidance**

The planning practice guidance was published on the 6<sup>th</sup> March 2014 to support the National Planning Policy Framework and the planning system. It includes particular guidance on matters relating to protecting the historic environment in the section: Conserving and Enhancing the Historic Environment. The relevant guidance is as follows:

#### **Paragraph 3: What is meant by the conservation and enhancement of the historic environment?**

The conservation of heritage assets in a manner appropriate to their significance is a core planning principle. Heritage assets are an irreplaceable resource and effective conservation delivers wider social, cultural, economic and environmental benefits.

Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in everyday use to as yet undiscovered, undesignated buried remains of archaeological interest.

In the case of buildings, generally the risks of neglect and decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used and valued is likely to require sympathetic

changes to be made from time to time. In the case of archaeological sites, many have no active use, and so for those kinds of sites, periodic changes may not be necessary.

Where changes are proposed, the National Planning Policy Framework sets out a clear framework for both plan-making and decision-taking to ensure that heritage assets are conserved, and where appropriate enhanced, in a manner that is consistent with their significance and thereby achieving sustainable development.

Part of the public value of heritage assets is the contribution that they can make to understanding and interpreting our past. So where the complete or partial loss of a heritage asset is justified, the aim then is to capture and record the evidence of the asset's significance which is to be lost, interpret its contribution to the understanding of our past, and make that publicly available.

**Paragraph 7 states:**

There are three dimensions to sustainable development: economic, social and environmental. These dimensions give rise to the need for the planning system to perform a number of roles:

- an economic role – contributing to building a strong, responsive and competitive economy, by ensuring that sufficient land of the right type is available in the right places and at the right time to support growth and innovation; and by identifying and coordinating development requirements, including the provision of infrastructure;
- a social role – supporting strong, vibrant and healthy communities, by providing the supply of housing required to meet the needs of present and future generations; and by creating a high quality built environment, with accessible local services that reflect the community's needs and support its health, social and cultural well-being;
- and an environmental role – contributing to protecting and enhancing our natural, built and historic environment; and, as part of this, helping to improve biodiversity, use natural resources prudently, minimise waste and pollution, and mitigate and adapt to climate change including moving to a low carbon economy.

**Paragraph 8: What is "significance"?**

"Significance" in terms of heritage policy is defined in the Glossary of the National Planning Policy Framework.

In legislation and designation criteria, the terms 'special architectural or historic interest' of a listed building and the 'national importance' of a scheduled monument are used to describe all or part of the identified heritage asset's significance. Some of the more recent designation records are more helpful as they contain a fuller, although not exhaustive, explanation of the significance of the asset.

**Paragraph 9: Why is 'significance' important in decision-taking?**

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

### **Paragraph 13: What is the setting of a heritage asset and how should it be taken into account?**

The "setting of a heritage asset" is defined in the Glossary of the National Planning Policy Framework.

A thorough assessment of the impact on setting needs to take into account, and be proportionate to, the significance of the heritage asset under consideration and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

Setting is the surroundings in which an asset is experienced, and may therefore be more extensive than its curtilage. All heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not.

The extent and importance of setting is often expressed by reference to visual considerations. Although views of or from an asset will play an important part, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places. For example, buildings that are in close proximity but are not visible from each other may have a historic or aesthetic connection that amplifies the experience of the significance of each.

The contribution that setting makes to the significance of the heritage asset does not depend on there being public rights or an ability to access or experience that setting. This will vary over time and according to circumstance.

When assessing any application for development which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its ongoing conservation.

### **Paragraph 15: What is a viable use for a heritage asset and how is it taken into account in planning decisions?**

The vast majority of heritage assets are in private hands. Thus, sustaining heritage assets in the long term often requires an incentive for their active conservation. Putting heritage assets to a viable use is likely to lead to the investment in their maintenance necessary for their long-term conservation.

By their nature, some heritage assets have limited or even no economic end use. A scheduled monument in a rural area may preclude any use of the land other than as a pasture, whereas a listed building may potentially have a variety of alternative uses such as residential, commercial and leisure.

In a small number of cases a heritage asset may be capable of active use in theory but be so important and sensitive to change that alterations to accommodate a viable use would lead to an unacceptable loss of significance.

It is important that any use is viable, not just for the owner, but also the future conservation of the asset. It is obviously desirable to avoid successive harmful changes carried out in the interests of repeated speculative and failed uses.



If there is only one viable use, that use is the optimum viable use. If there is a range of alternative viable uses, the optimum use is the one likely to cause the least harm to the significance of the asset, not just through necessary initial changes, but also as a result of subsequent wear and tear and likely future changes.

The optimum viable use may not necessarily be the most profitable one. It might be the original use, but that may no longer be economically viable or even the most compatible with the long-term conservation of the asset. However, if from a conservation point of view there is no real difference between viable uses, then the choice of use is a decision for the owner.

Harmful development may sometimes be justified in the interests of realising the optimum viable use of an asset, notwithstanding the loss of significance caused provided the harm is minimised. The policy in addressing substantial and less than substantial harm is set out in paragraphs 132 – 134 of the National Planning Policy Framework.

### **Paragraph 20: What is meant by the term public benefits?**

Public benefits may follow from many developments and could be anything that delivers economic, social or environmental progress as described in the National Planning Policy Framework (Paragraph 7). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits.

Public benefits may include heritage benefits, such as:

- sustaining or enhancing the significance of a heritage asset and the contribution of its setting
- reducing or removing risks to a heritage asset
- securing the optimum viable use of a heritage asset

### **Paragraph 39: What are non-designated heritage assets and how important are they?**

Local planning authorities may identify non-designated heritage assets. These are buildings, monuments, sites, places, areas or landscapes identified as having a degree of significance meriting consideration in planning decisions but which are not formally designated heritage assets. In some areas, local authorities identify some non-designated heritage assets as 'locally listed'.

A substantial majority of buildings have little or no heritage significance and thus do not constitute heritage assets. Only a minority have enough heritage interest for their significance to be a material consideration in the planning process.

### **Paragraph 41: How are non-designated heritage assets identified?**

When considering development proposals, local planning authorities should establish if any potential non-designated heritage asset meets the definition in the National Planning Policy Framework at an early stage in the process. Ideally, in the case of buildings, their significance should be judged against published criteria, which may be generated as part of the process of producing a local list.

## **Historic England: Historic Environment Good Practice Advice in Planning (March 2015)**

The purpose of the Good Practice Advice note is to provide information on good practice to assist in implementing historic environment policy in the National Planning Policy Framework (NPPF) and the related guidance given in the National Planning Practice Guide (NPPG).

### **Note 2 'Managing Significance in Decision-Taking'**

This note provides information on:

- assessing the significance of heritage assets, using appropriate expertise, historic environment records, recording and furthering understanding, neglect and unauthorised works, marketing and design and distinctiveness.

It states that:

*The advice in this document, in accordance with the NPPF, emphasises that the information required in support of applications for planning permission and listed building consent should be no more than is necessary to reach an informed decision, and that activities to conserve or investigate the asset needs to be proportionate to the significance of the heritage assets affected and the impact on that significance.*

In their general advice on decision-taking, this note advises that:

*Development proposals that affect the historic environment are much more likely to gain the necessary permissions and create successful places if they are designed with the knowledge and understanding of the significance of the heritage assets they may affect. The first step for all applicants is to understand the significance of any affected heritage asset and, if relevant, the contribution of its setting to its significance. The significance of a heritage asset is the sum of its archaeological, architectural, historic, and artistic interest.*

Paragraph 6 highlights the NPPF and NPPG's promotion of early engagement and pre-application discussion, and the early consideration of significance of the heritage asset in order to ensure that any issues can be properly identified and addressed. Furthermore, the note advises that:

*As part of this process, these discussions and subsequent applications usually benefit from a structured approach to the assembly and analysis of relevant information. The stages below indicate the order in which this process can be approached – it is good practice to check individual stages of this list but they may not be appropriate in all cases and the level of detail applied should be proportionate.*

- Understand the significance of the affected assets;
- Understand the impact of the proposal on that significance;
- Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;
- Look for opportunities to better reveal or enhance significance;
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change;

- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

#### The Assessment of Significance as part of the Application Process

Paragraph 7 emphasises the need to properly assess the nature, extent and importance of the significance of a heritage asset and the contribution of its setting early in the process, in order to form a successful development, and in order for the local planning authority to make decisions in line with legal objectives and the objectives of the development plan and the policy requirements of the NPPF.<sup>23</sup>

8. Understanding the nature of the significance is important to understanding the need for and best means of conservation. For example, a modern building of high architectural interest will have quite different sensitivities from an archaeological site where the interest arises from the possibility of gaining new understanding of the past.
9. Understanding the extent of that significance is also important because this can, among other things, lead to a better understanding of how adaptable the asset may be and therefore improve viability and the prospects for long term conservation.
10. Understanding the level of significance is important as it provides the essential guide to how the policies should be applied. This is intrinsic to decision-taking where there is unavoidable conflict with other planning objectives.
11. To accord with the NPPF, an applicant will need to undertake an assessment of significance to inform the application process to an extent necessary to understand the potential impact (positive or negative) of the proposal and to a level of thoroughness proportionate to the relative importance of the asset whose fabric or setting is affected.

#### **Opportunities to Enhance Assets, their Settings and Local Distinctiveness**

52. Sustainable development can involve seeking positive improvements in the quality of the historic environment. There will not always be opportunities to enhance the significance or improve a heritage asset but the larger the asset the more likely there will be. Most conservation areas, for example, will have sites within them that could add to the character and value of the area through development, while listed buildings may often have extensions or other alterations that have a negative impact on the significance. Similarly, the setting of all heritage assets will frequently have elements that detract from the significance of the asset or hamper its appreciation.

#### **Design and Local Distinctiveness**

53. Both the NPPF (section 7) and PPG (section ID26) contain detail on why good design is important and how it can be achieved. In terms of the historic environment, some or all of the following factors may influence what will make the scale, height, massing, alignment, materials and proposed use of new development successful in its context:
  - The history of the place

- The relationship of the proposal to its specific site
- The significance of nearby assets and the contribution of their setting, recognising that this is a dynamic concept
- The general character and distinctiveness of the area in its widest sense, including the general character of local buildings, spaces, public realm and the landscape, the grain of the surroundings, which includes, for example the street pattern and plot size
- The size and density of the proposal related to that of the existing and neighbouring uses
- Landmarks and other built or landscape features which are key to a sense of place
- The diversity or uniformity in style, construction, materials, colour, detailing, decoration and period of existing buildings and spaces
- The topography
- Views into, through and from the site and its surroundings
- Landscape design
- The current and historic uses in the area and the urban grain
- The quality of the materials

### **Note 3 'The Setting of Heritage Assets'**

This note provides guidance on the setting of heritage assets, which is separate to issues of curtilage, character or context.

#### **The Extent of Setting**

4. The setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset.

The setting of a heritage asset may reflect the character of the wider townscape or landscape in which it is situated, or be quite distinct from it. Extensive heritage assets can include many heritage assets and their nested and overlapping settings, as well as having a setting of their own. I.e. A conservation area will include the settings of listed buildings and have its own setting.

#### **Views and Setting**

5. The contribution to the setting of a heritage asset can be expressed through a wide variety of views.
6. Views which contribute more to understanding the significance of the heritage asset include:
  - those where relationships between the asset and other historic assets or places or natural features are particularly relevant;
  - those with historical associations, including viewing points and the topography of battlefields;
  - those where the composition within the view was a fundamental aspect of the design or function of the heritage asset; and



- those between heritage assets and natural or topographic features, or phenomena such as solar and lunar events.

Even if recent unsympathetic development has affected the setting or views of a heritage asset, consideration will still be given to whether developments would further detract or enhance the significance of the asset.

### **Setting and the Significance of Heritage Assets**

9. Setting is not a heritage asset, nor a heritage designation, though land within a setting may itself be designated. Its importance lies in what it contributes to the significance of the heritage asset, which may vary from asset to asset...Therefore, implications of development affecting the setting of heritage assets should be considered on a case-by-case basis.

### **Setting and urban design**

The numbers and proximity of heritage assets in urban areas mean that the protection and enhancement of setting is intimately linked to townscape and urban design considerations, and often relate to townscape attributes such as lighting, trees, and verges, or the treatments of boundaries or street surfaces.

### **A staged approach to proportionate decision-taking**

10. Protection of the setting of heritage assets need not prevent change; indeed change may be positive, for instance where the setting has been compromised by poor development.

### **Historic England: Conservation Principles and Assessment (2008)**

Conservation Principles (2008) explores, on a more philosophical level, the reason why society places a value on heritage assets beyond their mere utility. It identifies four types of heritage value that an asset may hold: aesthetic, communal, historic and evidential value. This is simply another way of analysing its significance. These values can help shape the most efficient and effective way of managing the heritage asset so as to sustain its overall value to society.<sup>24</sup>

### **Evidential Value**

- 35 Evidential value derives from the potential of a place to yield evidence about past human activity.
- 36 Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them. These remains are part of a record of the past that begins with traces of early humans and continues to be created and destroyed. Their evidential value is proportionate to their potential to contribute to people's understanding of the past.
- 37 In the absence of written records, the material record, particularly archaeological deposits, provides the only source of evidence about the distant past. Age is therefore a strong indicator of relative evidential value, but is not paramount, since the material record is the primary source of evidence

about poorly documented aspects of any period. Geology, landforms, species and habitats similarly have value as sources of information about the evolution of the planet and life upon it.

- 38 Evidential value derives from the physical remains or genetic lines that have been inherited from the past. The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.

### **Historical Value**

- 39 Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.
- 40 The idea of illustrating aspects of history or prehistory – the perception of a place as a link between past and present people – is different from purely evidential value. Illustration depends on visibility in a way that evidential value (for example, of buried remains) does not. Places with illustrative value will normally also have evidential value, but it may be of a different order of importance. An historic building that is one of many similar examples may provide little unique evidence about the past, although each illustrates the intentions of its creators equally well. However, their distribution, like that of planned landscapes, may be of considerable evidential value, as well as demonstrating, for instance, the distinctiveness of regions and aspects of their social organisation.
- 41 Illustrative value has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through shared experience of a place. The illustrative value of places tends to be greater if they incorporate the first, or only surviving, example of an innovation of consequence, whether related to design, technology or social organisation. The concept is similarly applicable to the natural heritage values of a place, for example geological strata visible in an exposure, the survival of veteran trees, or the observable interdependence of species in a particular habitat. Illustrative value is often described in relation to the subject illustrated, for example, a structural system or a machine might be said to have 'technological value'.
- 42 Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time. The way in which an individual built or furnished their house, or made a garden, often provides insight into their personality, or demonstrates their political or cultural affiliations. It can suggest aspects of their character and motivation that extend, or even contradict, what they or others wrote, or are recorded as having said, at the time, and so also provide evidential value.
- 43 Many buildings and landscapes are associated with the development of other aspects of cultural heritage, such as literature, art, music or film. Recognition of such associative values tends in turn to inform people's responses to these places.

Associative value also attaches to places closely connected with the work of people who have made important discoveries or advances in thought about the natural world.

- 44 The historical value of places depends upon both sound identification and direct experience of fabric or landscape that has survived from the past, but is not as easily diminished by change or partial replacement as evidential value. The authenticity of a place indeed often lies in visible evidence of change as a result of people responding to changing circumstances. Historical values are harmed only to the extent that adaptation has obliterated or concealed them, although completeness does tend to strengthen illustrative value.
- 45 The use and appropriate management of a place for its original purpose, for example as a place of recreation or worship, or, like a watermill, as a machine, illustrates the relationship between design and function, and so may make a major contribution to its historical values. If so, cessation of that activity will diminish those values and, in the case of some specialised landscapes and buildings, may essentially destroy them. Conversely, abandonment, as of, for example, a medieval village site, may illustrate important historical events.

### **Aesthetic Value**

- 46 Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.
- 47 Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects – for example, where the qualities of an already attractive landscape have been reinforced by artifice – while others may inspire awe or fear. Aesthetic values tend to be specific to a time and cultural context, but appreciation of them is not culturally exclusive.
- 48 Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation) and usually materials or planting, decoration or detailing, and craftsmanship. It may extend to an intellectual programme governing the design (for example, a building as an expression of the Holy Trinity), and the choice or influence of sources from which it was derived. It may be attributed to a known patron, architect, designer, gardener or craftsman (and so have associational value), or be a mature product of a vernacular tradition of building or land management. Strong indicators of importance are quality of design and execution, and innovation, particularly if influential.
- 49 Sustaining design value tends to depend on appropriate stewardship to maintain the integrity of a designed concept, be it landscape, architecture, or structure.
- 50 It can be useful to draw a distinction between design created through detailed instructions (such as architectural drawings) and the direct creation of a work of art by a designer who is also in significant part the craftsman. The value of the artwork is

proportionate to the extent that it remains the actual product of the artist's hand. While the difference between design and 'artistic' value can be clearcut, for example statues on pedestals (artistic value) in a formal garden (design value), it is often far less so, as with repetitive ornament on a medieval building.

- 51 Some aesthetic values are not substantially the product of formal design, but develop more or less fortuitously over time, as the result of a succession of responses within a particular cultural framework. They include, for example, the seemingly organic form of an urban or rural landscape; the relationship of vernacular buildings and structures and their materials to their setting; or a harmonious, expressive or dramatic quality in the juxtaposition of vernacular or industrial buildings and spaces. Design in accordance with Picturesque theory is best considered a design value.
- 52 Aesthetic value resulting from the action of nature on human works, particularly the enhancement of the appearance of a place by the passage of time ('the patina of age'), may overlie the values of a conscious design. It may simply add to the range and depth of values, the significance, of the whole; but on occasion may be in conflict with some of them, for example, when physical damage is caused by vegetation charmingly rooting in masonry. 53 While aesthetic values may be related to the age of a place, they may also (apart from artistic value) be amenable to restoration and enhancement. This reality is reflected both in the definition of conservation areas (areas whose 'character or appearance it is desirable to preserve or enhance') and in current practice in the conservation of historic landscapes.

### **Communal Value**

54. Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.
55. Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it. The most obvious examples are war and other memorials raised by community effort, which consciously evoke past lives and events, but some buildings and places, such as the Palace of Westminster, can symbolise wider values. Such values tend to change over time, and are not always affirmative. Some places may be important for reminding us of uncomfortable events, attitudes or periods in England's history. They are important aspects of collective memory and identity, places of remembrance whose meanings should not be forgotten. In some cases, that meaning can only be understood through information and interpretation, whereas, in others, the character of the place itself tells most of the story.
56. Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. Some may be comparatively modest, acquiring communal significance through the passage of time as a result of a collective memory of stories linked to them. They tend to gain value through the resonance of past events in the present,



providing reference points for a community's identity or sense of itself. They may have fulfilled a community function that has generated a deeper attachment, or shaped some aspect of community behaviour or attitudes. Social value can also be expressed on a large scale, with great time-depth, through regional and national identity.

57. The social values of places are not always clearly recognised by those who share them, and may only be articulated when the future of a place is threatened. They may relate to an activity that is associated with the place, rather than with its physical fabric. The social value of a place may indeed have no direct relationship to any formal historical or aesthetic values that may have been ascribed to it.
58. Compared with other heritage values, social values tend to be less dependent on the survival of historic fabric. They may survive the replacement of the original physical structure, so long as its key social and cultural characteristics are maintained; and can be the popular driving force for the re-creation of lost (and often deliberately destroyed or desecrated) places with high symbolic value, although this is rare in England.
59. Spiritual value attached to places can emanate from the beliefs and teachings of an organised religion, or reflect past or present-day perceptions of the spirit of place. It includes the sense of inspiration and wonder that can arise from personal contact with places long revered, or newly revealed.
60. Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life. Their value is generally dependent on the perceived survival of the historic fabric or character of the place, and can be extremely sensitive to modest changes to that character, particularly to the activities that happen there.

## **Local Policy**

### **The London Plan Policies (Further Alterations to the London Plan (FALP) 2016)**

In March 2016, the Mayor published (i.e. adopted) the Further Alterations to the London Plan (FALP). From this date, the FALP are operative as formal alterations to the London Plan (the Mayor's spatial development strategy) and form part of the development plan for Greater London.

The London Plan has been updated to incorporate the Further Alterations. It also incorporates the Revised Early Minor Alterations to the London Plan (REMA), which were published in October 2013 and March 2015.

### **Policy 7.8: Heritage Assets and Archaeology**

Strategic

A. London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and

memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.

B. Development should incorporate measures that identify, record, interpret, protect and, where appropriate, present the site's archaeology.

Planning decisions

C. Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.

D. Development affecting heritage assets and their settings should conserve their significance by being sympathetic to their form, scale, materials and architectural detail.

### **Policy 7.9: Heritage-led regeneration**

Strategic

A. Regeneration schemes should identify and make use of heritage assets and reinforce the qualities that make them significant so they can help stimulate environmental, economic and community regeneration.

This includes buildings, landscape features, views, Blue Ribbon Network and public realm.

Planning decisions

B. The significance of heritage assets should be assessed when development is proposed and schemes designed so that the heritage significance is recognised both in their own right and as catalysts for regeneration. Wherever possible heritage assets (including buildings at risk) should be repaired, restored and put to a suitable and viable use that is consistent with their conservation and the establishment and maintenance of sustainable communities and economic vitality.

### **Local Policy**

#### **LONDON BOROUGH OF CAMDEN DEVELOPMENT POLICIES (2010)**

##### **DP24 – Securing high quality design**

The Council will require all developments, including alterations and extensions to

existing buildings, to be of the highest standard of design and will expect developments to consider:

- a) character, setting, context and the form and scale of neighbouring buildings;
- b) the character and proportions of the existing building, where alterations and extensions are proposed;
- c) the quality of materials to be used;
- d) the provision of visually interesting frontages at street level;
- e) the appropriate location for building services equipment;
- f) existing natural features, such as topography and trees;
- g) the provision of appropriate hard and soft landscaping including boundary treatments;
- h) the provision of appropriate amenity space; and
- i) accessibility.

## **DP25 – Conserving Camden's heritage**

### **Conservation Areas**

In order to maintain the character of Camden's conservation areas, the Council will:

- a) take account of conservation area statements, appraisals and management plans when assessing applications within conservation areas;
- b) only permit development within conservation areas that preserves and enhances the character and appearance of the area;
- c) prevent the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area where this harms the character or appearance of the conservation area, unless exceptional circumstances are shown that outweigh the case for retention;
- d) not permit development outside of a conservation area that causes harm to the character and appearance of that conservation area; and
- e) preserve trees and garden spaces which contribute to the character of a conservation area and which provide a setting for Camden's architectural heritage.

### **Listed Buildings**

To preserve or enhance the borough's listed buildings, the Council will:

- e) prevent the total or substantial demolition of a listed building unless exceptional circumstances are shown that outweigh the case for retention;
- f) only grant consent for a change of use or alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building; and
- g) not permit development that it considers would cause harm to the setting of a listed building.

### **Other heritage assets**

The Council will seek to protect other heritage assets including Parks and Gardens of Special Historic Interest and London Squares.

## **LONDON BOROUGH OF CAMDEN CORE STRATEGY (2010)**

### **CS14–Promoting high quality places and conserving our heritage**

The Council will ensure that Camden's places and buildings are attractive, safe and easy to use by:

- a) requiring development of the highest standard of design that respects local context and character;
- b) preserving and enhancing Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens;
- c) promoting high quality landscaping and works to streets and public spaces;

d) seeking the highest standards of access in all buildings and places and requiring schemes to be designed to be inclusive and accessible.

### **Hatton Garden Conservation Area Appraisal and Management Strategy Consultation Draft (November 2016)**

The Hatton Garden Conservation Area lies within the Holborn district in central London. It occupies the south-east corner of the London Borough of Camden bordering Islington to the east and the City of London to the South. The importance of the Hatton Garden area was first acknowledged in the 1976 Greater London Development Plan as part of the 'Royal Courts of Justice, Inns of Court Area of Special Character'. The Hatton Garden Conservation Area was designated in 1999 when its first Conservation Area Statement was adopted. The Hatton Garden Conservation Area Statement is currently being revised. 20-23 Greville Street is identified in the consultation draft as one of fifteen buildings which '*make a negative contribution... having a negative impact upon the character and appearance of the Area, for example because of inappropriate bulk, scale, height or materials, poor quality design or construction, or because they fail to address the street*'. The following text and policies has been taken from the Appraisal and Management Strategy Audit Consultation Draft (November 2016):

*The Hatton Garden Conservation Area covers approximately 20 hectares west of Farringdon Road. Its historic character derives largely from its many robustly detailed industrial, commercial and residential buildings of the late nineteenth to mid twentieth centuries, combined with an intricate street pattern that is overlaid on undulating topography. This character is closely related to the history of metal working and other industries that have been carried out here. At the heart of the district is Hatton Garden, well known as the focus of London's jewellery trade.*

*The character of the Area is varied, with no single period, style or use predominating. Yet, there is a conspicuously high proportion of Victorian former warehouses and twentieth-century commercial buildings, and a smattering of Georgian houses, all of which are the direct result of the history of the Area. Today there are a mix of uses, especially commercial and residential. Part of the character comes also from the activities associated with the Area, especially those connected to the jewellery trade, concentrated along Hatton Garden and its side streets. This has given rise to a lively street scene of small jewellery shops which are busy throughout the week, including at the weekend when the rest of the Area is quieter. Leather Lane hosts a lively street market during the week which is thronged at lunchtimes thanks to its popularity with office workers. The Area forms a dense network of minor streets connected to four major streets: Holborn on the southern boundary, Farringdon Road on the east boundary, Clerkenwell Road in the north of the Area, and Hatton Garden, which connects Clerkenwell Road to the junction at Holborn Circus. Hatton Garden is the spine of a grid of north-south streets laid out in the seventeenth century including Leather Lane and Kirby Street.*

#### **Sub-area 3: The Trading Centre**

20-23 Greville Street is located in Sub-area 3: The Trading Centre which comprises of streets laid out by Christopher Hatton III in 1659 and the adjacent enclaves of Brooke's Market and Ely Place. The consultation draft describes the character of Sub-area 3 as follows:

*This finegrained area accommodates a variety of specialist shops, workshops and offices, many linked with the diamond and jewellery trade. The regularity of the street grid creates a strong sense of formality, tempered by the fall of land to the east. The principal feature is Hatton Garden, unusually straight and broad for a London street. The straight streets of Sub-area 3 rely for much of their visual effect on variation in the frontages, which is ensured where the original plot widths survive. The survival of many original plot widths lends a satisfying rhythm to the east side of Hatton Garden and to both sides of Greville Street and St Cross Street. However, the west side of Hatton Garden and both sides of Kirby Street have a weaker character owing to the amalgamation of many of the original plots.*

*The buildings of Sub-area 3 are varied in period, style, materials and height. However, there is a noticeable proportion of Victorian warehouses/workshops and twentieth-century commercial buildings, plus some important Georgian survivals from the area's domestic past. Among these building types the most common materials are stock brick, red brick and Portland stone. The more formal and decorative buildings are concentrated here, particularly along Hatton Garden and Greville Street. Kirby Street had a similar character until the Second World War but now suffers from too many large and monotonous buildings that are lacking in texture.*

Regarding Bleeding Heart Yard, the consultation draft states:

*Bleeding Heart Yard and Hatton Place are important as large yards that have survived from the seventeenth-century street plan. They depend on lower heights, irregularity of outline and a strong sense of enclosure for their effect.*

Greville Street is included in some of the key views identified in the consultation draft:

• **View 1:** Cowcross Street looking west toward Farringdon Road/Greville Street corner

*The view westward along Greville Street reveals the distinctive topography of the Area, with the land rising up from the former valley of the River Fleet (Farringdon Road). This effect is reinforced visually by the relatively even building heights along Greville Street. The view acts as a gateway into the Area and is framed on the left by 25-27 Farringdon Road (Grade II), a former printing works with striking polychromatic brickwork, which introduces the industrial heritage of the Area. As the viewer advances along Greville Street, another corner tower at 88-90 Hatton Garden (Positive) comes into view. View 1 and View 2 represent the same viewing corridor, in different directions.*

• **View 2:** Greville Street looking east toward corner with Farringdon Road

*The view eastward along Greville Street is dominated by the richly decorative 25-27 Farringdon Road (Grade II), which juts into the viewer's eyeline owing to the distinctive street plan and topography. Its conical turret, added c. 1990, forms a striking feature against the sky. Immediately beyond is the development site created by Crossrail, just outside the Area. Added visual interest derives from the rhythm established by narrow plot widths along both sides of Greville Street, enlivened by buildings of contrasting colour and texture. View 1 and View 2 represent the same viewing corridor, in different directions.*



The consultation draft identifies a number of issues and guidelines. This series of management guidelines provide a framework for development proposals and, states the draft, should be read in conjunction with the Character section of this document. Useful design guidance can be found in *Camden Planning Guidance 1: Design*. The following guidelines are of relevance to this report:

### **General**

- 9.2 *The Hatton Garden Conservation Area and Management Strategy will be the subject of public consultation and will be periodically reviewed to ensure that it responds to changes in understanding and supports the effective management of the Area.*

### **Materials and Maintenance**

- 9.3 *All materials and features characteristic of the Conservation Area should be retained and kept in good repair, or replaced like-for-like when there is no alternative. Characteristic materials include red brick, London stock brick and Portland stone, with slate for roofs. Features may include ornamental door and window surrounds, porches, ironwork (window cills, railings), timber sash windows, metal casement windows, doors, roof tiles and slates, finials, brickwork and boundary walls. Where possible, missing features should be carefully restored. Brickwork and stone should not be painted, rendered or clad unless this was their original treatment.*

### **Development, design and plot widths**

- 9.9 *New development will generally be subject to planning permission. It should be seen as an opportunity to enhance the Conservation Area through high quality design that respects the historic built form and character of the area and local views. Important considerations will include the building lines, roof lines and bay rhythm of adjacent properties. The prevailing heights are generally of 3-6 storeys, which will be considered the appropriate height for new development. Plot widths are also particularly important. In the past, these have often been amalgamated into larger plots, damaging the 'urban grain' and character of the Area. Therefore, new development should preserve the visual distinction of existing plot widths and, where possible, reinstate some sense of the visual distinction of lost plot widths.*

The draft also outlines opportunities for enhancement:

### **Buildings: weaknesses and opportunities**

- 10.15 *The architectural character of the Area has been weakened by large office buildings designed without an appreciation of the Area's character, as seen at the south end of Saffron Hill. There are also examples within the Area of large buildings that successfully maintain the traditional rhythm of the townscape, such as the Bourne Estate (Grade II) and the former Prudential building (Grade II\*). There is therefore an opportunity to strengthen the character of the Area through careful design, paying attention to the articulation of the facades and roofs, use of materials and other key issues (see also 9.9).*

It should be noted that the draft Appraisal and Management Strategy is yet to be formally adopted.

# Appendix III

## List of Plates and Endnotes

### List of Plates

1. Map of listed buildings in the setting of 20-23 Greville Street, Promap
2. Agas, Map of London, 1561
3. Charles De Morgan, Map of London, 1682
4. John Rocque, Map of London, Westminster and Southwark, 1746
5. Richard Horwood, Map of London, 1813
6. John Tallis, View of Hatton Garden., 1839-41
7. 1872 Ordnance Survey Map, Camden Archives
8. 1896 Ordnance Survey Map, Promap
9. Charles Goad, Fire Insurance Map, 1887. The British Library Maps Collection
10. Charles Goad, Fire Insurance Map, 1886. The British Library Maps Collection
11. 1914 Ordnance Survey Map. Camden Archives
12. London County Council Bomb Damage Map. 1939-45
13. Detail from John Rocque, Map of London, Westminster and Southwark, 1746
14. Walter Thornbury, Engraving of Bleeding Heart Yard 1873-8. London Metropolitan Archives
15. Detail of 1872 Ordnance Survey Map. Camden Archives
16. Detail of 1896 Ordnance Survey Map. Camden Archives
17. Map of St Andrew's Parish, 1720. Camden Archives
18. Detail of Richard Horwood's Map of London, 1813
19. Detail of 1872 Ordnance Survey Map, Camden Archives
20. Detail of 1896 Ordnance Survey Map, Promap
21. W. Ernest Hazel, Site Plan of Charles Street, 1900
22. W. Ernest Hazel, Section showing buildings on Charles Street, 1900
23. Detail of 1914 Ordnance Survey Map, Camden Archives
24. Spencer Grant, Existing Front Elevation, 20-23 Greville Street, 1922, London Metropolitan Archives
25. Spencer Grant, Bleeding Heart Yard Elevation, 1922. London Metropolitan Archives
26. Spencer Grant, Side Elevation, 1922. London Metropolitan Archives
27. Spencer Grant, Basement Plan 20-23 Greville Street, 1921. London Metropolitan Archives
28. Spencer Grant, Ground Floor Plan, 1921. London Metropolitan Archives
29. Spencer Grant, Front Elevation showing Proposed rebuilding of 20. Greville Street, 1922. London Metropolitan Archives
30. Photograph showing rear elevation of 20-23 Greville Street. Camden Archives
31. Photograph showing side elevation of 20-23 Greville Street, 1977. Camden Archives
32. Photograph showing view from Farringdon Road looking towards Greville Street, 1977, Collage
33. Carl Fisher and Partners, Greville Street Elevation, 1976. Camden Planning Archive
34. Carl Fisher and Partners, Side Elevation, 1976. Camden Planning Archive

35. Carl Fisher and Partners, Rear Elevation, 1976. Camden Planning Archive
36. Greville Street, looking west towards Leather Lane. DIA
37. Kirby Street, looking south to Greville Street. DIA
38. Hatton Garden, looking north. DIA
39. Ely Place. DIA
40. View east along Greville Street from Hatton Garden. DIA
41. Nos.10-11 Greville Street. DIA
42. Greville Street, looking east to No.25-27 Farringdon Road. DIA
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44. Entrance to Bleeding Heart Yard. DIA
45. Bleeding Heart Yard, looking east. DIA
46. Bleeding Heart Yard, looking west. DIA
47. Front elevation of No.20-23 Greville Street. DIA
48. View from Farringdon Station, west along Cowcross Street to Greville Street. DIA
49. Rear elevation of No.20-23 Greville Street. DIA

### Endnotes

- 1 Hatton Garden Conservation Area Audit
- 2 N. Pevsner, *Buildings of England: London North West*, (London and New Haven), p.260
- 3 W. T. MacCaffrey, 'Hatton, Sir Christopher (c.1540–1591)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, April 2016 (<http://www.oxforddnb.com/view/article/12605>, accessed 20 March 2017)
- 4 Pevsner, *Buildings of England: London North West*, p.300
- 5 W. Bray and J. Forster, *The Diary and Correspondence of John Evelyn* (London, 1890), p.350
- 6 Hatton Garden Conservation Area Audit
- 7 <https://www.bl.uk/collection-items/the-rookeries-of-london-a-survey-of-londons-poorest-quality-housing#sthash.ZAkaih8v.dpuf>
- 8 C. Dickens, *Oliver Twist*, (London, 2008) p.61
- 9 Pevsner, *Buildings of England: London North West*
- 10 Pevsner, *Buildings of England: London North West*, p. 627
- 11 C. Dickens, *Little Dorrit*, (London, 1868) p.127
- 12 Kellys Directory 1846
- 13 Kelly's Directory, 1890-91
- 14 Kelly's Directory, 1910
- 15 See: London Metropolitan Archives Building File for 20-23 Greville Street
- 16 Ibid.
- 17 Camden Planning Application Ref: N16/23/D/22972
- 18 Camden Planning Application Ref: PSX0104564; PSX0204811
- 19 Camden Planning Application Ref: 2010/4885/P
- 20 Pevsner, *Buildings of England: London North West*, p. 300
- 21 Pevsner, *Buildings of England: London North West*, p. 303
- 22 Hatton Garden Conservation Area Audit.
- 23 Historic England. *Historic Environment Good Practice Advice in Planning: Note 2 – Managing Significance in Decision-Taking* (2015) p3
- 24 Historic England. *Historic Environment Good Practice Advice in Planning: Note 2 – Managing Significance in Decision-Taking* (2015) p5

