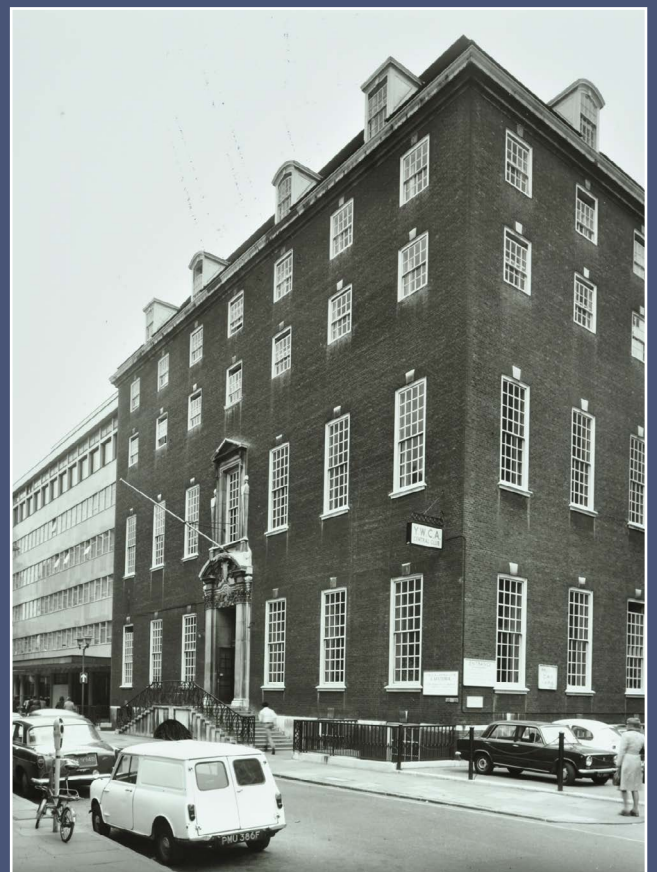


Donald Insall Associates

The Bloomsbury Hotel, 16-22 Great Russell Street

Historic Building Report
for The Doyle Collection
August 2018



Chartered Architects and Historic Building Consultants

Bloomsbury Hotel, 16-22 Great Russell Street

Historic Building Report

For The Doyle Collection



Ordnance Survey map with the site marked in red.

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1.1 Introduction

Donald Insall Associates was commissioned in July 2018 by The Doyle Collection to assist them in the preparation of proposals for The Bloomsbury Hotel at 16-22 Great Russell Street, London, W1.

The investigation has comprised historical research, using both archival and secondary material, and site inspections. 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 historical and architectural significance of the building, which is set out below. This understanding has informed the development of proposals for change to the buildings. Section 4 provides a justification of the scheme according to the relevant planning guidance.

The historic research was undertaken by Ashleigh Murray and Joanna Tavernor of Donald Insall Associates in 2014.

1.2 The Buildings and their Current Legislative Status

The Bloomsbury Hotel was designed by Sir Edwin Lutyens (1869-1944) and was constructed between 1929 and 1932. It is listed at Grade II and is situated in the Bloomsbury Conservation Area in London Borough of Camden. The statutory list description is included in Appendix I.

Alterations to listed buildings require listed building consent. In order for a local authority to consider granting such consent, the proposed development must be justified according to the policies set out in the *National Planning Policy Framework*.

The key message of the *National Planning Policy Framework* is the concept of 'sustainable development'. The *National Planning Policy Framework* requires that heritage assets (a term that, with regard to UK planning legislation, includes listed buildings, conservation areas, and unlisted buildings of local importance) should be conserved in a manner 'appropriate to their significance.' It also notes the desirability of 'sustaining and enhancing the significance' of heritage assets and of putting assets to viable uses 'consistent with their conservation.' The *National Planning Policy Framework* recognises the 'positive contribution of that the conservation of heritage assets can make towards economic vitality'. However, it also recognises that, in some cases, proposals can lead to a heritage asset losing significance. The *National Planning Policy Framework* thus requires that the 'public benefits' of a proposal – which include securing the optimum viable use of a heritage asset – should outweigh any 'less than substantial' harm caused to the significance of a designated heritage asset.

Copies of the relevant planning policy documents are included in Appendix II.

1.3 Assessment of Significance

The Bloomsbury Hotel was originally built as a club for the Young Women's Christian Association (YWCA). It was designed by Sir Edwin Lutyens (1869-1944) and was constructed between 1929 and 1932.

The building has architectural and historic significance as it represents a time in the history of the YWCA when membership was growing and changing. From 1918-1925 members had mainly been drawn from industrial and domestic workers but by the 1930s there was a large and growing element from business and the professions, in addition to a number of leisured women. The YWCA responded to these changes by providing a Club with facilities that accommodated the demands and interests of these new member types. The building also has architectural importance in its own right as it has been designed by the seminal 20th century architect Sir Edwin Lutyens (1869-1944).

The front (north) and side (west) elevations are of high significance, as they are sophisticated designs in a symmetrical Neo-Georgian style, constructed of high-quality materials and displaying high standards of craftsmanship. Of lesser significance, but still of importance, is the rear elevation, which is less decorative than the other two façades and is viewed only from Bainbridge Street, a secondary thoroughfare. On its east elevation the building abuts its neighbour.

Only minor alterations have occurred to the exterior of the building, which have mainly related to the west elevation. These include the addition of a row of dormer windows at seventh floor level in the 1970s, and modern railings and gates surrounding the basement lightwell areas. An eighth floor was also added to the building but this is not visible at street level. These alterations have had a neutral impact on the significance of the building.

The railings surrounding the lightwells to the west of the building are modern and are of no significance. The archway with its associated railings, which ornaments the steps leading up the west entrance, is a modern replica of the original. Its modern fabric is of no significance but its design is of some significance as it is a replica of Lutyens's original design.

Internally, the plan form of the ground and first floor levels are of significance as they have generally retained their original arrangements, albeit with some alterations. Of low significance are the floor plans of the second to sixth floors; although certain elements of their plan form survive (mostly in the central areas) generally they have mostly been lost and the original layout was not of particular interest in any case.

The seventh and eighth floors are of no significance as they are later additions and are all modern fabric. The sub-basement and basement levels are utilitarian spaces and generally are of lesser significance than the main spaces of the upper floors. The basement has retained some of its original floor plan and is of moderate significance. The sub-

basement has largely lost its plan form and is of no significance. Near complete original decorative schemes have survived in many rooms and are of high significance; these include the reception/ lounge, George V Room, Queen Mary Hall, Library, and Chapel. The main staircases (C & D) are also of high significance as they are the original main staircases of the Club which have retained their original ironwork, skirtings, double doors and porthole windows. The corridors at ground, first and second floor levels are also of significance as they sport original parquets floors, skirting and cornices. Minor alterations to these spaces include sets of modern double doors in replicas of the original style which have a neutral impact on the overall significance. The original swimming pool at sub-basement level is also of significance as it remains intact beneath modern flooring.

Modern fabric mostly exists at sub-basement, basement and the bedrooms of the first to eighth floor levels and is of no significance. Some elements of original decorative details survive, which include three chimneypieces (S7, T19, F18), skirting, dado and parquet flooring, and are of moderate significance.

1.4 Summary of Proposals and Justification

The proposed works are outlined in the drawings and design and access statement which this report accompanies and centre on alterations to provide additional external spaces required for the viable fully seasonal operation of the Coral Room Bar within the Bloomsbury Hotel, making best use of the existing underused areas, and improving the external environment.

The Coral Room Garden will feature new bespoke plant boxes to demarcate the edges of the new area from the pavement and passageway. The Lutyens inspired benches and planters will be movable and not fixed to the listed fabric. As such the new Garden will improve the setting and be beneficial to the context of the hotel.

Cooler temperatures will be managed by a new gas supplied chiminea at the north western edge of the garden. The new gas supply is routed underneath the new hardstanding pavement, laid as part of the 2017 masterplan works.

The entire garden will be surrounded by a fence and part polycarbonate glazed screen, set along the existing line created by the three large trees on the western elevation, ensuring use of the space is for hotel patrons only.

The proposals offer the following heritage benefits:

- creation and use of an otherwise underused space;
- improvements to the building's setting;
- securing long term viable use of the newly created Coral Room Bar.

A new timber framed and clad octagonal porters hut (kiosk) will be positioned at the northern most end of the passageway at the junction with the Coral Room Garden. This will provide shelter and warmth from inclement weather to the staff members who monitor and patrol the passageway. The staff manage the flow of traffic to the entrance of the hotel, as well as antisocial behaviour along the alley. The porters hut is painted black with a red tile roof.

None of the new fixtures and furniture are attached the historic fabric and as such can be seen to cause no detrimental harm to the setting of the Grade II building. Furthermore the introduction of the external space provides vital activity and occupation of the otherwise under-utilised hard standing to the hotels perimeter.

1.5 Conclusion

In accordance with Sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act, the special architectural and historic interest of the Grade-II listed building and the character and appearance of the Bloomsbury Conservation Area would be preserved and enhanced by the scheme of works proposed.

All of the proposed works seek to further improve the environment of the hotel and its setting that has been undertaken by the hotel in the past two years. The phased approach of the masterplan for the site is delivering good custodianship and sensitive repair of the historic fabric whilst ensuring long term sustainable use and revenue.

The setting of the building and the character and appearance of the Bloomsbury Conservation Area would be further enhanced by the proposed improvements to the external environment. As such the presumption against the grant of planning permission outlined in The Planning (Listed Buildings and Conservation Areas) Act 1990 would not be engaged.

In conclusion, the proposals strike an appropriate balance between potential harm and benefits and therefore may be considered the type of sustainable development in favour of which the National Planning Policy Framework establishes a strong presumption. We would, therefore, consider the proposals to be justifiable in terms of the NPPF, the National Planning Practice Guidance and the English Heritage Guidance.

Historical Background

2.1 Development of the Area

The development of Bloomsbury was as a result of London's early expansion northwards; this began circa 1660 and continued through the Georgian and Regency periods to around 1840, by which time the current street pattern was largely in place. Over this time the locality changed from agricultural and pastoral land, home to a series of medieval manors and smallholdings on the periphery of London, to a dense urban area characterised by grand squares, commercial buildings and cultural associations, such as the British Museum, which was founded in 1753 and moved to Bloomsbury in the 1820s.

Plate 1 Horwood's Map 1792-9



Richard Horwood's *Map of London, Westminster and Southwark*, 1792-9 provides a detailed overview of the site and surrounding area at the end of the 18th century. The main thoroughfare of Great Russell Street, first laid out in around 1670 along the line of an old field path, is lined by terraced buildings, those on the north side with large footprints and long rear gardens beyond. These handsome residences were complete by 1720 and including one built for Sir Christopher Wren (demolished in 1820). Those to the south side are much smaller and those to the northwest have no rear gardens, instead adjoining a yard and 'Mr Stevenson's Brewery' [plate 1]. The study site is located here, on part of

Plate 2 Ordnance Survey Map 1870



the brewery site, between Great Russell Street and Bainbridge Street.

The Victorian era saw Bloomsbury evolve as its wealthy inhabitants moved away to newly developing urban and suburban areas to the north and areas such as St Giles High Street became notorious slums. The latter was tackled by the building of New Oxford Street, created as a new shopping and commercial area. The Ordnance Survey map, *The West End, 1870* shows the development of New Oxford Street which runs parallel and to the south of Great Russell Street [plate 2].

Plate 3 Ordnance Survey Map 1894



The brewery between the two thoroughfares has expanded in size by this time; it was enlarged by Henry Meux in 1809 and was in service until it was demolished in 1922. A new building plot, with a frontage to Bainbridge Street has been constructed, home to the 'Royal Arcade' accessed from New Oxford Street. Some of the large plots to the northern side of Great Russell Street remain. However, by the end of the 19th century these residences had all been replaced, the entire street taking on a commercial nature. The change in plot sizes is visible on the Ordnance Survey map, *The West End, 1894*. The gardens to the rear of these building have also been lost and redeveloped [plate 3]. The area around the study site continues to be dominated by the Meux Brewery.

Plate 4 Ordnance Survey Map 1914



During the 20th century change to the area of continued, particularly in relation to the expansion of hospital, academic and cultural uses. The 1894 Ordnance Survey map shows the construction of the Central London YMCA at the corner of Tottenham Court Road, directly to the north of the study site [plate 4]. The club for young Christian men was built in 1911 to designs by Roland Plumbe, a reinforced concrete structure concealed behind a Neo- Baroque exterior, inspired by the buildings of the Royal Hospital at Greenwich. This building was rebuilt in 1972-7 by Michael Mulchinet of the Elsworth Sykes Partnership. The current concrete building consists of four staggered towers with accommodation for 764, above a seven storey podium (5 floors of which are underground) which provides an array of sports facilities.

Following the outbreak of World War II, London experienced widespread destruction caused by enemy bombing raids. As a consequence Bloomsbury experienced the replacement of some older housing stock with large scale new development such as the Brunswick Centre and Denys Lasdun's Institute of Education for the University of London. The London County Council Bomb Damage Map, 1939-45 provides an overview of how the topography of London changed following the War [plate 5]. The map, centred on the study site, shows that Lutyens' building itself remained unscathed, although many buildings close by experienced damage. The area to the immediate east of 16-22 Great Russell Street is marked in light blue, revealing the area as a clearance site. The site to the west is light red denoting 'seriously damaged; but repairable at cost'. The YMCA central club to the north is orange revealing the building experienced only minor blast damage. recentA history of the of the Bloomsbury Hotel reveals this was caused by a shell which burst on Great Russell Street, shattering the windows of the Queen Mary Hall of the YWCA.

Plate 5 Bomb Damage Map 1939-45



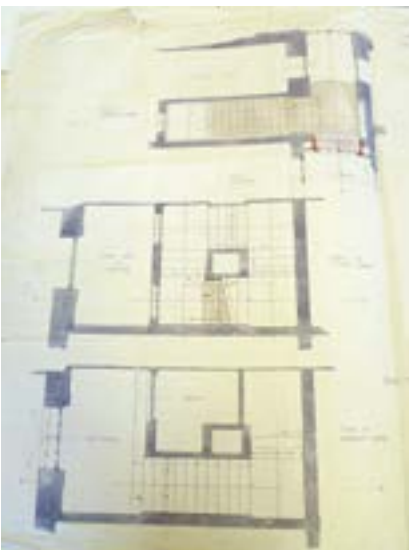
2.2 The Building: Bloomsbury Hotel

The Bloomsbury Hotel was built as the Young Women's Christian Association Residential Club (Y.W.C.A). The Club was built on the site of an old brewery, as depicted in plates 4 & 5. A small booklet on the

history of the Bloomsbury Hotel was published by The Doyle Collection in 2013, based on historical information gathered from the Lutyens Trust. It reveals that the site was chosen by a committee that was made up of eminent business and public men, under the Chairmanship of Mr Colin F. Campbell (Lord Colgrain). This committee was mainly responsible for a fundraising appeal that began in 1924 to fund the establishment of the Club. The freehold site in Great Russell Street was selected and bought and the title deeds were signed on August 29th 1927. The building's foundation stone was laid on 12th June 1929 and it was officially opened in 1932 by the Duchess of York, later Queen Elizabeth, and later again the Queen Mother.

The building was designed by the seminal 20th century architect Sir Edwin Lutyens (1869-1944) and the engineers involved in the works were Richard Crittall & Co. Ltd of 43 Bloomsbury Square, WC1. The Club consisted of a cafeteria, organised on the American self-help system and seating 250, two restaurants, club rooms, lounges, class rooms, library, information office, hairdresser, concert hall seating 400, 86 rooms, sitting rooms, chapel, employment bureau (indicating the increasing number of women who were undertaking paid employment at the time) and administration offices. Queen Mary visited the Club in 1932 and in her honour the Concert Hall was named Queen Mary Hall.

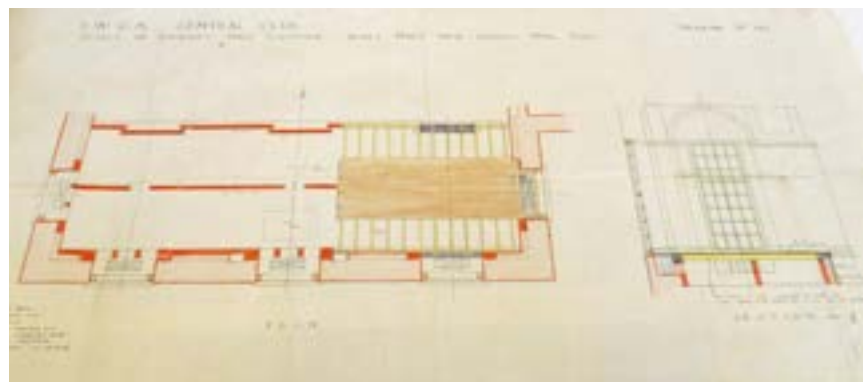
Plates 7a, 7b and 7c
1933 Concert Hall Alterations Plan 1933



Original drawings of 1930 by Lutyens's office are held by the London Metropolitan Archives (LMA) and are depicted in plates 6a-i. As the foundation stone was laid in 1929, these drawings are most likely to be revisions of the original proposals. When one compares these 1930s drawings with the current plans (Appendix III) it is clear that further alterations to the design took place during the course of construction. For example, the original second floor drawing of 1930 [plate 6e] shows a slightly different arrangement of the two staircases (S1B & S1C), south of the central door of the Concert Hall (Queen Mary Hall). Drawings from 1933 exist showing alterations to the Concert Hall which depict the staircases in their current arrangement [plate 7b]. These works also show the design of the original doors and some detailing to the walls of the main Concert Hall [plates 7a & 7c].



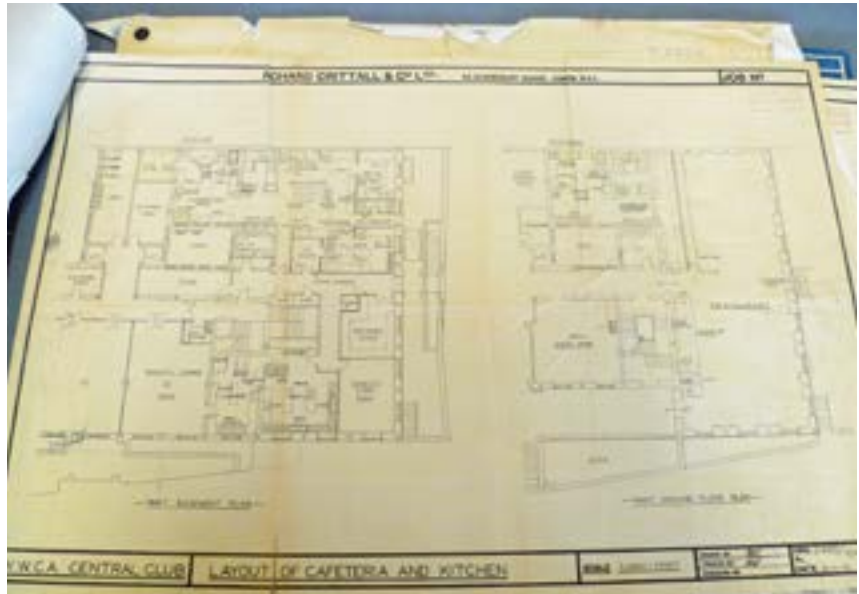
Similarly, the original drawings of 1930 show the central staircase to the south of the building (B1D) continuing from basement level down to sub-basement level in the same manner as the upper floors, unlike the current arrangement today [plate 6b]. A 1931 drawing by Richard



Crittall & Co. Ltd illustrates the layout of the cafeteria and the kitchen at ground floor and basement levels [plate 8]. This shows the staircase in its current form, with the flight running from basement to sub-basement level (B1E) located to the south of the main staircase, as opposed to directly beneath it (see Appendix III).

Externally, the west elevation shows arched detailing above the entrance door [plate 6]. This ornamentation does not exist today which could indicate that the original surround was altered. A photograph of 1971 shows the same arrangement as that found today which suggests that the entrance door surround may not have been executed as originally intended [plate 10a].

Plate 8 Layout of Cafeteria and Kitchen, Part Ground Floor Plan and Part Basement Plan 1931 (LMA)



In 1936 planning permission was granted for placing a floor over the original swimming pool. Planning records reveal that this was to form a centre for club activities – a gymnasium, physical culture centre and lecture hall – with the placing of a hardwood floor over the existing swimming pool [plate 9].

Plate 9 Basement Alterations, includes flooring over swimming pool, 1936 (LMA)





Plate 10a. Side (West) Elevation 1971

This also involved the creation of toilet facilities and a cloakroom to the east of the lifts. The Bloomsbury Hotel History notes that the Duchess of Kent opened the swimming pool on the 8th May 1939, so presumably this was not carried out. Furthermore, an application for drainage of the swimming pool was made to the local council in 1939, thus indicating that the swimming pool was in use again by this date. By 1992 it is noted by the Bloomsbury Hotel History that a new filtration plant was installed, in addition to extra showers. Nevertheless, planning records show that by 1995 the swimming pool was in disuse and was covered over with partitions above that formed function rooms; this type of arrangement still exists today.

In 1971 planning permission was granted for the erection of staff accommodation at roof level. This involved the creation of a 7th level of accommodation and the inclusion of five dormer windows above the originals on the western elevation. This additional floor did not occupy the entire level, but simply involved the creation of several rooms between the two existing main staircases. Historic photographs of 1971 show the Club before this additional floor was added [plates 10a-c]. The Bloomsbury Hotel History also records that in 1970 new passenger lifts were installed and by 1974 the entrance area was 'rebuilt' to meet the requirements of the Greater London Council's means of escape and fire regulations. It is unclear what these works entailed and how much of the room was 'rebuilt'. The decoration appears to be original, so it may have been taken down and reinstalled after works took place. The building was listed at Grade II in May 1974.



Plate 10a. Front Elevation 1971

The History also records that by the end of the seventies the Club provided married accommodation, with twin-bedded rooms. In 1992 the Club was further updated with plumbing, bedrooms, kitchens and to meet with fire regulations. New shower rooms and shower units in all bathrooms were provided and the swimming pool needed a new filtration plant and additional showers.

In 1995 planning permission was granted for the erection of a single storey infill extension at lower ground floor level. This involved the creation of toilet facilities within an original lightwell at basement level.

2.2.1 Conversion to a Hotel

In 1998 the Club closed and was sold to the Jurys Hotel Group. In 1999 planning permission was granted for conversion to a hotel. The Bloomsbury Hotel History explains that the building was in a terrible state both decoratively and structurally and it required extensive restoration works. The works involved the retention and restoration of the entrance area, Queen Mary Hall, Chapel and Library. All other meeting rooms above the first floor were converted into bedrooms with any original Lutyens designed features, such as chimneypieces, being retained. An additional storey was added at roof level to provide extra bedroom accommodation and it appears that the seventh floor was also extended at this time to fill the entire floor space of the building. Other works included a new bar and restaurant at basement level and the internal courtyard was updated with the addition of wooden flooring and



Plate 10c. Rear Elevation 1971

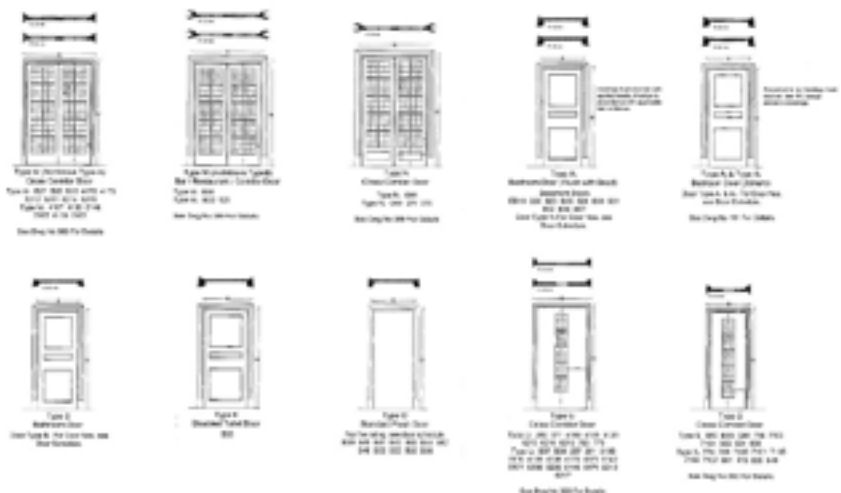
large trees. The hotel officially opened in September 2000.

A submission of details issued in 2000 (relating to the permission of 1999) for the 'protection of chimney pieces, staircase ironwork and handrails, joinery and fillings to the chapel and library' records original details that existed within the building, including the original porthole windows to fourth, fifth and sixth floors of the two main stairwells. The most common original door type found throughout the building was a three panelled solid door with beading. The majority of these door types were removed from site, some simply being kept off site for reference. Some original architraves with moulded stop ends were removed from site but it was noted that they would be re-used. Brass knob door handles were removed from site but were also kept for later re-use. A small number of original brass handles remained but the report connected with the application notes that no original ironmongery existed on the original doors of main stairwells. Therefore, the brass handles that currently exist on these doors may be copies of the original and/or have been relocated from elsewhere.

Another submission of details issued in 2000 reveals that the internal doors were updated to meet with fire resistant standards. The drawings connected to this application show that certain existing original doors were replaced with replicas in order to meet with fire resistant standards; this was the case for all doors to the Queen Mary Hall, the door to Library and the door to Chapel (the original architrave of which was retained). Where copperlight glazing panels existed these were reused, where possible. The drawings also make reference to certain retained and updated original doors; on all levels of the two main staircases (C & D), doors accessing G1.A and also the set of doors connecting G1 with corridor G4.

This submission also shows examples of new doors that were to be installed in the hotel. Of particular note are the new corridor doors and those of the basement restaurant. These replicate original high quality doors found in several areas in the building, including those serving the main stairwells (with 10 copperlight glazing panels) [Plate 11 – see

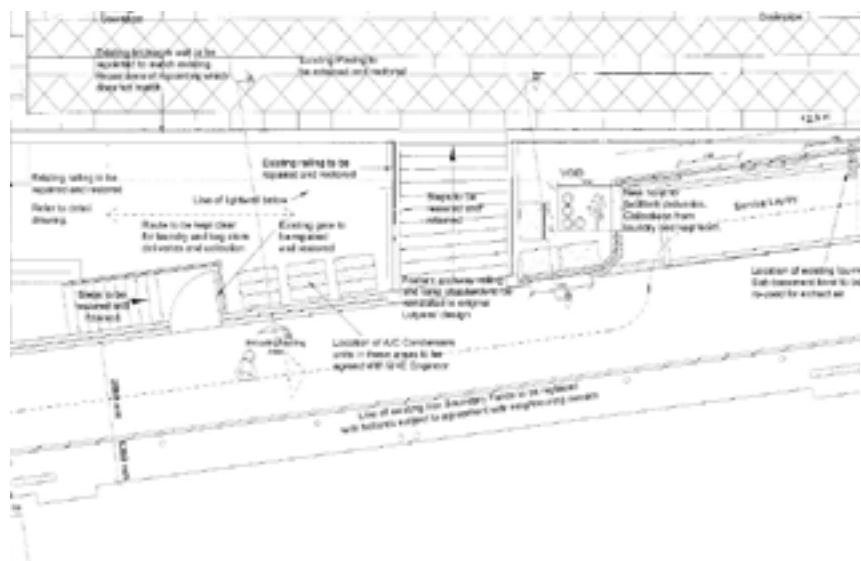
Plate 11. Details of New Doors 2000



Type M & N]. Other examples of door types can be seen in Plate 11, illustrating the various modern doors that are found throughout the building.

In 2007 the Jurys Inn Hotel Company split and the Jurys Inn division sold, the Doyle family taking over the eleven hotels of the company. This change in ownership led to a complete refurbishment in 2008. The restaurant and bar were the first project to be tackled and in September 2008 the Landseer British Kitchen and Bar opened. Larger studio suites were created which led to the loss of 17 bedrooms. All existing conference rooms were refurbished and Waterford crystal chandeliers were installed in the George V room and the Queen Mary Hall. Other works included the reconfiguration of the entrance hall with the installation of a small bar and relocation of the reception desk. Specially commissioned chandeliers were also installed in the entrance area.¹

Plate 12 Proposed Works to West Side, including New Disabled Access



2.2.2 Works to the Terrace

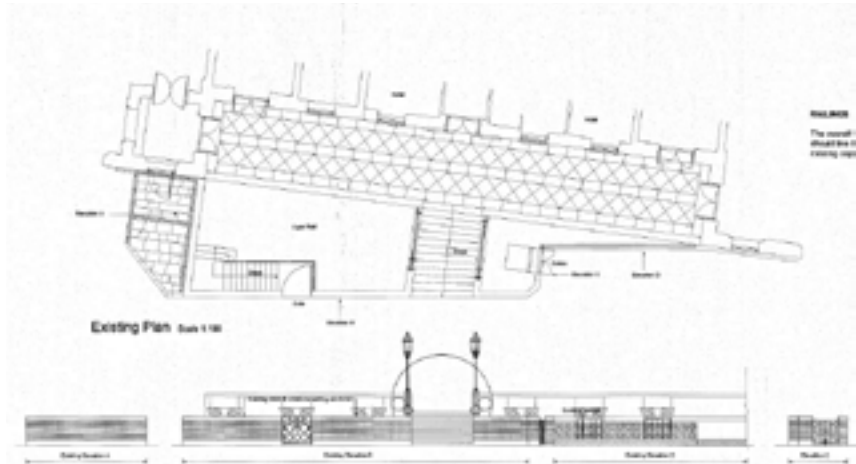
The terrace and its associated staircases and brick walls on the western side of the building are part of the original design, as depicted in the ground floor plan by Lutyens [plate 6c]. A submission of details (relating to the permission of 1999) was issued in 2000 concerning new disabled access which also involved external resurfacing and boundary treatment to the west side. Drawings connected with this application show that new disabled access was created in the small room (G14) to the west of the main reception room.

In the terraced area, works mainly involved the repair and restoration of the steps and brickwork. Drawings show that the original Lutyens ironwork archway with lamp standards was 'reinstated to original Lutyens' design' [plate 12]. It was most likely in poor condition as it was reinstated rather than repaired and restored. The drawings also state that existing railings on two walls (north and south of the large lightwell area, to the west of the terrace) were to be repaired and restored. No elevations are provided which depict these railings. This reference to an existing railing to the south may relate to the railings that connected with

1 The Doyle Collection, 'A History of the Bloomsbury Hotel', London: 2013

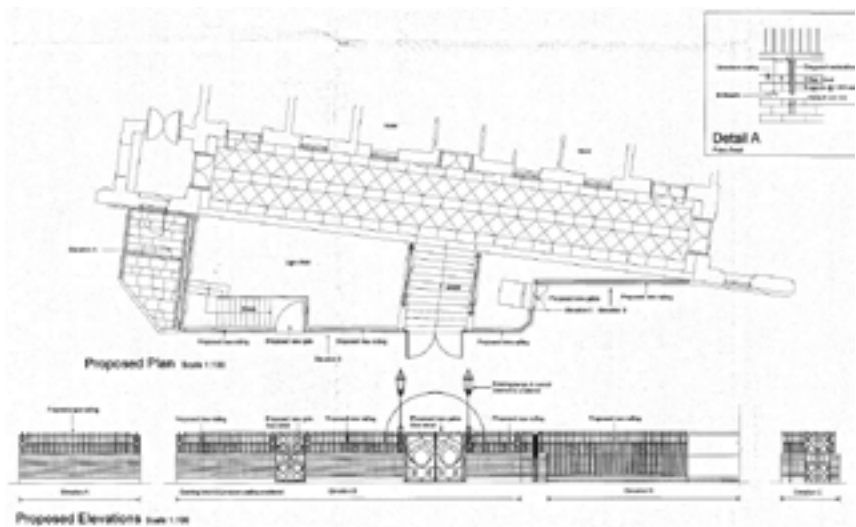
the archway. However, there is no reference to existing railings on the opposite side of the steps, which one would expect if these were attached the archway. By 2005, the only ironwork shown as existing above these walls was the arched ironwork with lamp standards and the connecting railings, either side of the main steps; no railings are shown on the more northern wall [plate 13a]. Therefore, it appears that both the archway and its associated railings were recreated in 2000 (see 2005/1720/L & 2005/1714/P)

Plate 13a Existing Plan of Terrace in 2005



In 2005 planning permission was granted for the erection of new steel railings to the west elevation of the hotel. This involved the removal of original geometric railings south of the main steps and a small gate to the north that provided access to an external secondary stairs which leads down to the basement area [plates 13a & b]. New gates were installed which served the main staircase, the secondary staircase within the lightwell and the area which provides access to the hoist. New railings were erected around the perimeter of the site, above existing brickwork, thereby enclosing the open spaces to the west of the terrace. This is the current arrangement.

Plate 13b Proposed Plan of Terrace in 2005



2.3 The Young Women's Christian Association²

The Young Women's Christian Association was formed as a result of a growing interest in the welfare of young women at work and the dangers to which they were exposed on leaving home, often to work long hours for very low pay in factories and workshops in the metropolis. The whole character of the movement from the outset was religious and there were two strands in its development: in 1855 Miss Emma Robarts, the youngest of five unmarried sisters living with their father in Barnet, formed a Prayer Union with 23 friends to help girls through intercessory prayer. Following the example of the Young Men's Christian Association, formed eleven years previously in 1844, they called themselves the Young Women's Christian Association, and made contact with the girls for whom they prayed. In 1859 this group took the name of the 'Prayer Union' and continued as a sort of inner circle of the Association for many years. As the movement spread in the 1860s and 1870s (there were 130 branches by 1872), the Unions met not only just for prayer, bible study and friendly social intercourse, but also to cater for the wider interests of the girls, aimed at developing body, mind and spirit. There were also boarding houses and some institutes or clubs.

Quite independently of this, also in 1855, the Hon. Mrs Arthur (Mary Jane) Kinnaird opened a home in London with a friendly Christian atmosphere where Florence Nightingale's nurses could stay both en route to and on their return from the Crimea. This home in Upper Charlotte Street also opened its doors to the many girls coming to London to work. The first report of The United Association for the Christian and Domestic Improvement of Young Women in 1862, told of its interest in the wellbeing of young women engaged in houses of business. The Association's stated aim was to establish homes all over London, with a missionary in each to be a friend and teacher of all in that neighbourhood who would come to her for sympathy and counsel. Bible classes and meals were provided and there were a few boarders. The 1863 report stated that three London hostels had been opened with lodging costing 3s. 6d. on average, and that a fourth one was in prospect. Already there were auxiliary associations in Bristol and Liverpool, and other cities, including Paris, were interested in the movement. The report for 1865-66 refers to the group as The Christian Association for Young Women and by the time of the report for 1867-1868, there is a second title of Young Women's Christian Association in use. There were then two distinct branches of the Association, the Institutes, and the Boarding Houses or Homes. At the Central Institute, which opened in February 1866, young women could attend not only bible classes and religious meetings, but also a French class, and there was a good free library.

The early 20th century saw the establishment of the YWCA Social Services Committee to deal with social and industrial problems and conditions needing reform. This took over the work of the formerly independent Industrial Law Committee in 1920, becoming the Industrial

² A Summary Description of the papers of the Young Women's Christian Association, University of Warwick URL:<http://web.warwick.ac.uk/services/library/mrc/ead/243YWCAcol.htm>

Law Bureau and continuing until 1938. From 1912 the YWCA was also involved in the Girl Guiding Movement. During the First World War, the YWCA opened welfare centres for women serving in France, and its work in Britain included the Portsmouth Club for war workers.

The years following the war saw the movement in crisis: at the Biennial Conference in Ilkley in June 1920 there was full discussion of matters engaging the Association, the two principal being the interpretation of the Bible and the forms of recreation in local centres. For example, were they to allow smoking and dancing? The Association as a whole favoured a more liberal interpretation of the main Christian aim and subsequently some 60 branches, who wished to confine the work within stricter limits, seceded to form the Christian Alliance of Women and Girls.

The 1930 Review reported a growing and changing membership: whereas from 1918-1925, members had been drawn mainly from the industrial and domestic workers, now there was a large and growing element from business and the professions, and a small but keen number of leisured women and girls. Membership flourished where centres had varied and educational activities and where they were more a women's centre than a girls' club. In 1932 came the opening of the YWCA Central Building in London by H.R.H. the Duchess of York, the architect being Sir Edward Lutyens.

In the post-war period the YWCA was concerned to help war workers find a place in the home community. As usual the issues were faced squarely. The need to extend and modernise their buildings and acquire new ones was recognised. Education, training and international service remained challenges and the YWCA would work to 'emphasise our Christian world outlook and to foster a stable peace by promoting intelligent support of the Charter of the United Nations'. Public sympathy and financial support would be a necessity. The early 1950s saw a survey of hostels to monitor their success in their respective communities and their modernisation and viability. As a result some 27 hostels were closed. But the 1950s was also a successful forward-looking decade. In 1953 following reconstruction, Bedford House was opened as the National Headquarters and Hostel by Lady Churchill. The Centenary celebrations in 1955 are well recorded in the archives and included a pageant, broadcasts and centenary publications. In 1957 a new constitution and bye laws were adopted. This was followed at the 1969 Triennial Conference by opening the membership to all over the age of 11: men and women, girls and boys, irrespective of race or religion.

In recent times the YWCA has evolved further and its present incarnation is the Young Women's Trust, 'a small, dynamic charity that aims to improve lifelong opportunities for young women aged 16-30 by addressing the poverty, inequality and discrimination that many of them face.'

2.4 The Architect: Sir Edwin Landseer Lutyens (1869-1944)³

Sir Edwin Landseer Lutyens (1869-1944) was born on 29 March 1869 at 16 Onslow Square, London. Ned (as Edwin was known) Lutyens had rheumatic fever when young and had a largely private education. He enrolled in 1885 at the National Art Training School in South Kensington, close to his London home. He left after two years without finishing the course. Lutyens then became an articled pupil in the office of Ernest George and Peto in London. It was here that he met the architect Herbert Baker. Lutyens stayed with George for only a year before setting up on his own early in 1889 at the age of nineteen, having received a commission from a family friend, Arthur Chapman, to design Crooksbury, a house near Farnham, Surrey.

In 1897 Lutyens was busy with twenty-five jobs, including five new houses: Fulbrook, Berry Down, Orchards, Sullingstead, and The Pleasaunce at Overstrand. Over the next few years followed a series of romantic houses designed in a vernacular manner reinterpreted with unusual wit and control; these confirmed his reputation. There were also several rather more eccentric houses which were influenced by the art nouveau as well as by the work of C. F. A. Voysey which remain less well known. One such house was The Ferry inn at Rosneath, Argyll (1897–8). In later Edwardian houses, such as the Salutation at Sandwich (1911) and Great Maytham (1907–9), Lutyens used a simpler classical manner—what he described as the ‘Wrennaissance’ style. Middlefield, near Cambridge (1908–9), in its austere simplicity and masterly handling of roof planes and chimneys, suggests that a distinctive modern English domestic architecture could have evolved out of Lutyens’s abstraction of the Georgian tradition. Nor was Lutyens’s domestic work a simple progression from the vernacular to the classical, from the picturesque to the axial and symmetrical, as some commentators have insisted, for he had been using classical elements—and playing games with them—almost from the beginning.

In January 1912 Lutyens was asked to join the commission of experts to advise the government of India on the site and planning of the new capital, whose transfer from Calcutta to Delhi had been announced the previous year. On the understanding that he would be given New Delhi’s central buildings to design, he set out with Captain Swinton, chairman-elect of the London County Council, who understood the politics of town planning, and John A. Brodie, city engineer of Liverpool. Eventually Lutyens left a dominant imprint on the new city by designing the Viceroy’s House (now Rashtrapati Bhavan), his supreme masterpiece, at its heart; an impeccable and inventive statement in his personal, monumental classicism, it is arguably one of the finest buildings in the world. In the long and complicated history of this project, what is impressive is how Lutyens succeeded in realizing his aesthetic ideals despite the vacillations of the viceroy, Lord Hardinge of Penshurst, together with conflicting political opinions over the style of the

³ The subsequent paragraphs are an abridged version of Sir Edwin Lutyens biography published in the Oxford Dictionary of National Biography by Gavin Stamp URL: <http://www.oxforddnb.com/view/article/34638?docPos=1>

government buildings, the machinations of other, jealous architects, and the compromising deliberations of civil servants. Lutyens's appointment as architect was confirmed only in January 1913, along with that of Herbert Baker who, at his suggestion, was brought in to design the secretariat buildings. Originally it had been planned that New Delhi would be completed by 1918 but owing to the First World War—which resulted in the temporary cessation of the architects' annual winter visits to India—and then to subsequent political uncertainty, it took much longer. Viceroy's House was not occupied until 1929 and the city was inaugurated only in 1931.

Lutyens was knighted in the New Year honours in 1918 for his work at Delhi and for his unpaid advice to the Imperial War Graves Commission. His role in commemorating the British dead of the First World War made him a national figure. In July 1919 the prime minister, Lloyd George, asked Lutyens to design a temporary 'catafalque' in Whitehall for the planned peace celebrations, to which the architect replied, 'not a catafalque but a Cenotaph' (Hussey, *Life*, 392). The design was apparently completed that same day. So perfectly did the tall, slim pylon with its alternate set-backs supporting a symbolic sarcophagus express the grief of a mourning nation that the popular demand arose that it should be re-erected in stone. Seemingly simple, the permanent Cenotaph, unveiled on Armistice Day 1920, is a monument of extraordinary subtlety, all its surfaces being curved according to calculations based on the entasis or optical corrections of the Parthenon. Other war memorials included those at Dublin, Leicester, and Rochdale, and Lutyens was responsible for the mercantile marine memorial on Tower Hill, London as well as monuments in the British war cemeteries of France, Belgium and elsewhere.

Late work included the design of the interior of the Metropolitan (Roman Catholic) Cathedral in Liverpool, which was commissioned by Archbishop Richard Downey in 1929. Lutyens's proposal, which was for a cathedral twice as large as St Paul's in London and with a dome wider than that of St Peter's in Rome, expressed his admiration for Wren but also, in the visual integration between exterior elevations and the vaulted interior spaces, revealed a continuing concern with truthful expression which perhaps derived from the Gothic revival. The design was a conception of the highest intellectual and mathematical sophistication in which the resolution of nave and aisles with the central domed space resolved problems which had defeated Michelangelo and Wren. The design was exhibited at the Royal Academy in 1934 in the form of a colossal wooden model made by Messrs John B. Thorp (now at the Walker Art Gallery, Liverpool). Work began in 1933 but by the time the Second World War effectively put an end to the project, only a portion of the crypt had been built. Nevertheless, wrote Sir John Summerson, 'It will survive as an architectural creation of the highest order, perhaps as the latest and supreme attempt to embrace Rome, Byzantium, the Romanesque and the Renaissance in one triumphal and triumphant synthesis' ('Arches of triumph', *Lutyens: the Work of ... Sir Edwin Lutyens*, 52).

Lutyens designed comparatively few country houses in the 1920s and 1930s. Gledstone Hall, Yorkshire (1923–6, with Richard Jaques), was his most formal, classical design, considered by A. S. G. Butler, who compiled the Lutyens Memorial volumes, as ‘a work of art worthy of being listed, one day, as a national monument’ (Butler, 1.55), although later generations have found it less admirable than the architect’s earlier houses. The British embassy in Washington, DC (1927–30), was designed in a similar domestic manner, but in brick. Middleton Park, Oxfordshire, for Lord Jersey (1935–8), was Lutyens’s last house and the only one built for a member of the old landed aristocracy. It was designed in collaboration with Lutyens’s only son, Robert, from whom he had earlier been estranged.

The application of a chequer-board pattern to the elevations of the blocks of council flats in Page Street for Westminster city council (1929–30) was a novel essay in abstraction but it was an unfortunate commission, partly because Lutyens had no particular interest in this building type but also because he created controversy by taking on the job from another architect. Benson Court for Magdalene College, Cambridge (1928–32), and Campion Hall for the Jesuits in Oxford (1935–42) were more sympathetic works while The Drum Inn at Cockington, Devon (1934–6), showed that Lutyens, even in his sixties, would still devote care to a commission which interested him and that he had not lost his love of the sweet vernacular of southern England despite his mature concern with proportional systems and extending the language of classicism.

Much of Lutyens’s work between the world wars was the result of acting as consultant for the exterior design of commercial buildings. One former pupil suggested that in this ‘big business epoch ... something in the subject was not quite appropriate to his special talent’ (J. M[urray] E[aston], *Architectural Association Journal*, 59, Jan 1944, 48) and Lutyens would probably not wish to be remembered by his commissions on the Grosvenor estate in London. More deserving of respect is Britannic House in Finsbury Circus for the Anglo-Iranian Oil Co. (1920–24), a magnificent if flawed attempt to apply the language of Palladio to a seven-storey steel-framed structure. The façades Lutyens designed for buildings of the Midland Bank, owing to his friendship with Reginald McKenna, chairman of the bank, are more inventive and more successful. For the head office in Poultry in the City of London (with Gotch and Saunders, 1924–39), a grand classical building in a canyon-like street, he experimented with unusual combinations of forms and with intimidatingly precise optical corrections and dimensions. The Midland Bank in Manchester (1933–5) is an austere miniature skyscraper modelled with the architect’s acute sculptural feeling.

During these years Lutyens indulged in the contemporary enthusiasm for replanning London for modern conditions and he worked with Sir Charles Bressey on the highway development survey, published in 1938 as the Bressey–Lutyens report. In 1930 criticism of his role as adviser to the London County Council over the bill for rebuilding the Charing Cross Bridge provoked his resignation from the Royal

Institute of British Architects—an institution with which his relations had often been cool (afterwards he became president of the Incorporated Association of Architects and Surveyors but rejoined the Institute in 1939). He was a member of the Royal Fine Arts Commission at its foundation in 1924. Although an established knighted architect, Lutyens never lost the respect of the younger generation who warmed to his wit and irreverence, as well as appreciating his genius. This continuing admiration was shown by Robert Byron's eulogy in the special January 1931 number of the *Architectural Review* which celebrated the completion of New Delhi and vicariously settled old scores by damning the contributions of Sir Herbert Baker.

2.4.1 Lutyens the Garden Designer⁴

Lutyens was not only involved in architecture, he was also an avid garden designer. In the spring of 1889, Lutyens met Gertrude Jekyll (1843-1932), an artist and garden designer, who lived in Surrey. Although Lutyens was twenty years old at the time and Jekyll was forty-five they formed a special relationship. Their partnership was first formed in the creation of Jekyll and her husband's home, Munstead Wood in Surrey, built to the designs of Lutyens in 1895. They collaborated on the designs for the garden and Lutyens learned a lot from Jekyll; he absorbed her experience of a garden's purposes and refined them into his future designs. He also learned a good deal about designing houses, especially the kind of houses favoured by his new clients, many of whom were friends and connections of the Jekylls.

Together, Lutyens and Jekyll created over a hundred gardens for rich and artistic clients, particularly during the years between 1890 and the outbreak of the war in 1914. In the 1890s Lutyens and Jekyll would visit a site together, discuss how to make best use of it, where the house should go, how the garden should be laid out, and then combine their ideas into the finished design over tea or supper afterwards. Gradually, as Jekyll ceased travelling and Lutyens rose in prominence as an architect they saw each other less and less but the gardens carried on as an important recurring theme during Lutyens's career. His ideal was that a garden was a place of peace and, to the very end of his life, the opportunity to design a garden was a welcome link with youthful happiness and his early days as an architect at Munstead Wood.

With their early commissions, the main feature of the gardens was their unity with their houses. However, in the early years of the 20th century they were involved with gardens that were garden designs in their own right: including Ammerdown (1902) and Hestercombe (1903). Both at this time and in the years to come, the existence of a house offered a challenge to be upstaged with a garden design. Ammerdown was built for the 1st Lord Hylton by James Wyatt in 1788, who also designed an orangery in the gardens. Lutyens was employed to link the house with orangery with an architectural garden. Elements of the design included yew hedging, box-edged gardens of intricate design, statues set against

⁴ Information taken from Brown, J., 'Gardens of Golden Afternoon: The Story of a Partnership – Edwin Lutyens and Gertrude Jekyll', London: 1982

the dark yew in the Italian tradition and a large pergola. There is no proof the Jekyll had a hand in this design but the commission probably came from Lutyens's friends the Horners at near-by Mells, to whom Jekyll was related to by marriage.

Hestercombe was a house that was rebuilt by Lord Portman in the 1870s. Lutyens's design for the garden was in two carefully integrated parts. The house had a single terrace and this was elaborated to descend to a meadow where the Great Plat (a large, sunken garden with stone quadrant steps at each corner leading down into the garden) was laid out, with flanking water gardens and an enclosing pergola. He also designed an orangery with a separate garden which was set at an angle from the Great Plat. Jekyll supplied the planting plans, enhancing, enriching and complementing Lutyens's 'hard' landscaping and his intended views. In particular, Hestercombe's massive pergola, 230 feet long, with alternating square pillars of silvered stone oak cross-beams, was softened with roses, clematis and Russian vine [plate 14].

Realising their clients' need to have a quiet retreat away from the hustle and bustle of the domestic life and the to-ing and fro-ing of a dozen gardeners at work, the partners became famous for their 'garden rooms'. Pergolas were one of the most outstanding features of their garden architecture. Jekyll acknowledged their Italian and Tudor origins and regarded them as excellent structures for showing off plants. Lutyens treated them as extensions of houses and his pergolas are more substantial than any others found in English gardens. Lutyens's pergolas have piers of brick or stone, rarely under a foot square in diameter (alternating square and round pillars are often used), covered with enormous cross-beams of oak. Hestercombe is one of the most impressive and another fine example is that of Marsh Court where the rib construction springs from the side of the house [plate 15]. Pergolas planted with wisteria, vines and clematis were covered with fine slats to make a complete tunnel, whilst smaller-scale structures were left open with climbing or rambler roses on the piers.

Plate 14. Hestercombe's Pergola (left)
Plate 15. Marsh Court's Pergola (right)



2.5 Relevant Recent Planning Applications

- 2016/5295/L - 16-22 Great Russell Street London WC1B 3NN
Refurbishment of existing hotel comprising internal and external alterations including; rearrangement of basement and sub-basement for ancillary gym and spa facilities including lowering of basement slab within Tavistock Room, reinstatement of original swimming pool at sub-basement level, installation of ancillary bar and WC's at ground floor level, erection of entrance canopy at upper ground floor terrace level (western elevation), installation of bin store within south elevation external lightwell, installation of partitioning within the Queen Mary Room, extension within the northern internal lightwell at basement and ground floor level, reconfiguration of internal plan form and erection of glazed extension at eighth floor level, provision of service lift, re-landscaping of the passageway, and other associated alterations
Granted 11-10-2016
- 2014/6816/L - 16-22 Great Russell Street London WC1B 3NN
Erection of pergolas to existing first floor western terrace, erection of first floor terrace extension within existing western lightwell and alteration to part of existing western terrace balustrade.
Granted 31-10-2014
- 2009/4730/L - 16-22 Great Russell Street London WC1B 3NN
Retention of brass contrast tread to existing front entrance step.
Granted 10-11-2009
- 2009/2411/A - 16-22 Great Russell Street, London, WC1B 3NN
Erection of a canopy sign above entry door on front facade of restaurant (Class A3)
Granted 13-08-2009
- 2008/3839/L - Jurys Doyle Hotel 16 - 22 Great Russell Street London WC1B 3NN
Alterations and refurbishment to existing public areas and bedrooms and relocation of bar and reception to ground floor
Granted 01-12-2008
- 2005/1720/L & 2005/1714/P - 16-22 Great Russell Street London WC1B 3NN
Erection of new steel railings to west (side) elevation of hotel.
Granted 10-05-2005

- PSX0104063 - 16-22 GREAT RUSSELL STREET LONDON WC1B3TD

Retention of the change of use at basement and sub basement level (originally swimming pool hall, gymnasium and changing area) from film recording studios to meeting rooms ancillary to the hotel, as shown on drawing numbers B01/163/L02; / L03; /L04; /L06; /L06C; /L07; /L07C; /L08C; /L09; /L10; /L10A; / L11; /L12A; /L19; /L20A; /L21A; /L23A; /L24; /L25; /L26; and / L27; and construction details of timber floor over swimming pool; noise impact assessment and specifications; and relevant photographs of swimming pool.

Grant Full Planning Permission (conds) 30-10-2001
- LSX0104062 & PSX0104061 - 16-22 GREAT RUSSELL STREET LONDON WC1B3TD

The retention of the change of use from Accountancy College to Hotel use at ground floor level and installation of roof plant at ground floor level, as shown on drawing numbers; Noise impact assessment; B01/ 163/L01; L02; L03; LO4; LO5; L05 Services schematic; L19; L20A; L21A; L22A; L23A; L24; L25; L26; L27; Relevant photographs; Air con specifications; B810/653; BP-01/163/ S01; L11.

Grant Full Planning Permission (conds) 30-10-2001
- LSX0104064 - 16-22 GREAT RUSSELL STREET LONDON WC1B3TD

Retention of the change of use at basement and sub basement level (originally swimming pool hall, gymnasium and changing area) from film recording studios to meeting rooms ancillary to the hotel, as shown on drawing numbers B01/163/L02; /L03; /L04; /L06; /L06C; /L07; /L07C; / L08C; /L09; /L10; /L10A; /L11; /L12A; /L19; /L20A; /L21A; / L23A; /L24; /L25; /L26; and /L27; and construction details of timber floor over swimming pool; noise impact assessment and specifications; and relevant photographs of swimming pool.

Grant Listed Building Consent 30-10-2001
- LSX0004333 - CENTRAL BUILDING, 16-22 GREAT RUSSELL STREET LONDON WC1B3LR

Submission of details of new disabled access and external resurfacing and boundary treatment to the west side, pursuant to condition 7(c) and (d) listed building consent (Reg. No. LS9805101R4) dated 30.3.01, as shown on drawing numbers; B810/377; 404 Rev 1; 16 No. A4 drawings from George Cunningham and Sons; and method statement regarding cleaning of glass rods.

Grant Approval of Details (Listed Bldg) 02-10-2000

- LSX0004456 - 16-22 GREAT RUSSELL STREET LONDON WC1B3LR
Retention of display of illuminated projecting signage to building, as shown on drawing numbers; 69A, 71A, 570A, L01, Photo montage showing proposed projecting sign.
Grant Listed Building Consent 02-08-2000
- ASX0004455 - 16-22 GREAT RUSSELL STREET LONDON WC1B3LR
Retention of: a) display of illuminated projecting signage to building, as shown on drawing numbers; 69A, 71A, 570A, L01, Photo montage showing proposed projecting sign; b) display of freestanding sign, as shown on drawings 570A and 578.
Part Approve/Part Refuse 02-08-2000
- LSX0004715 - Central Club Hotel, YWCA 16-22 Great Russell Street, WC1
Submission of details of upgrading of internal doors to meet fire resistant standards pursuant to additional condition 7(f) of draft listed building consent (LS9805101R4) subject to S 106 agreement, as shown on drawing numbers: B/810/192A, /212B, /215A, /402A and 3 unnumbered A4 drawings entitled Detail A, B and C.
Grant Approval of Details (Listed Bldg) 01-08-2000
- LSX0004409 - CENTRAL CLUB HOTEL 16-22 GREAT RUSSELL STREET LONDON WC1 Submission of details of decorative schemes in protected areas pursuant to additional condition 7(a) of draft listed building consent (Reg no. LS9805101R4) subject to S 106 legal agreement, as shown on drawing numbers: B810/466, /468, /470B, /476B, /483A and report on Architectural Paint Research by Hirst Conservation dated July 2000.
Grant Approval of Details (Listed Bldg) 20-07-2000
- LS9904784 - CENTRAL CLUB HOTEL, 16-22 GREAT RUSSELL STREET, WC1
Submission of details of roof tile cleaning (condition 07(h)) and brickwork cleaning (condition 08) of the listed building consent agreed by members on 27/05/99 subject to the completion of a Legal Agreement (Reg. No. LS9805101R4), as shown on Method Statement for cleaning procedures by Consarc Conservation, August 1999.
Grant Approval of Details (Listed Bldg) 20-10-1999
- LS9905036 - CENTRAL CLUB HOTEL 16-22 GREAT RUSSELL STREET LONDON WC1
Submission of details of new dormers to the Bainbridge Street elevation pursuant to additional condition 7b (Reg. No. LS9805101R4) and subject to an as yet incomplete Section 106 agreement. Drawing Numbers: B810/65A, 209, 210 & 211
Grant Approval of Details (Listed Bldg) 14-10-1999

- LS9904868 - CENTRAL CLUB YWCA 16-22 GREAT RUSSELL STREET LONDON WC1B3LR
Submission of details for the protection of chimney pieces, staircase ironwork and handrails, joinery and fillings to the chapel and library pursuant to additional condition 2 (a-d) of listed building consent (Reg. No. LS9805101R4) subject to an as yet incomplete Section 106 agreement, as shown by Description of Period Features and Schedule of Salvage B98/810
Grant Approval of Details (Listed Bldg) 15-02-2000
- LS9805101R4 – Central Club Hotel, 16-22 Great Russell Street, WC1
Erection of a single storey extension at roof level, the installation of new dormer windows on the Bainbridge Street elevation, other external alterations and various internal alterations in connection with refurbishment of the building for hotel use, as shown on drawing numbers: BP 810 D01, D02, D03, D04, D05, D20, D06 B, D07 A, D08 C, D09 D, D10, D11 D, D12 A, D13 C, D14 D, D15 C, D16 F, D17 D, D18 D and D21 A.
Grant L B Consent with Conditions 30-03-2001
- LS90004868 CENTRAL CLUB YWCA 16-22 GREAT RUSSELL STREET LONDON WC1B3LR
Submission of details for the protection of chimney pieces, staircase ironwork and handrails, joinery and fillings to the chapel and library pursuant to additional condition 2 (a-d) of listed building consent (Reg. No. LS9805101R4) subject to an as yet incomplete Section 106 agreement, as shown by Description of Period Features and Schedule of Salvage B98/810.
Grant Approval of Details (Listed Bldg) 15-09-1999
- PS9805100R4 - Central Club Hotel, 16-22 Great Russell Street, WC1
Erection of a single storey extension at roof level, the installation of new dormer windows on the Bainbridge Street elevation and external alterations in connection with the refurbishment and reuse of the building as an hotel, as shown on drawing numbers: BP 810 D01, D02, D03, D04, D05, D20, D06 B, D07 A, D08 C, D09 D, D10, D11 D, D12 A, D13 C, D14 D, D15 C, D16 F, D17 D, D18 D and D21 A.
Grant Permission subject to Section 106 21-04-1999
- LS9805101R4 - Central Club Hotel, 16-22 Great Russell Street, WC1
Erection of a single storey extension at roof level, the installation of new dormer windows on the Bainbridge Street elevation, other external alterations and various internal alterations in connection with refurbishment of the building for hotel use, as shown on drawing numbers: BP 810 D01, D02, D03, D04, D05, D20, D06 B, D07 A, D08 C, D09 D, D10, D11 D, D12 A, D13 C, D14 D, D15 C, D16 F, D17 D, D18 D and D21 A.
Granted Listed Building Consent with Conditions 21-04-1999

- PS9704055 - 16-22 Great Russell Street, WC1
Retention of the change of use of part of the basement from use as a gymnasium with ancillary sub basement parts (Class D1) to use as a film studio (Class B1) together with the retention of three wall mounted air conditioning units in the internal light well at basement level, as shown on drawing numbers 269/101, /102 and MEN/001/A.
Grant Full Planning Permission (conds) 27-01-1997
- 9501711 -
Erection of a single storey infill extension at lower ground floor level as shown on drawing numbers 269/L01 /102 /103 and /104.
Grant Full or Outline Planning Permissn. 01-12-1995
- 8800289 - Central Club YWCA 16/22 Great Russell Street WC1
Change of use of the area shown in red (ground floor rear) on drawing number 2436 from "C2 use - residential institutional use" to use for tutorial class purposes - "D1 use - non-residential institutional use" within the meaning of the Town and Country Planning (Use Classes) Order 1987 as shown on drawing number 2436.
Granted Full or Outline Permission with Conditions 26-07-1988
- 8600702 - YWCA Central Club 16-22 Great Russell Street WC1
The use of the existing coffee shop (located at ground floor level adjacent to Bainbridge Street) for the purposes of a marshal

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2.7 Sources

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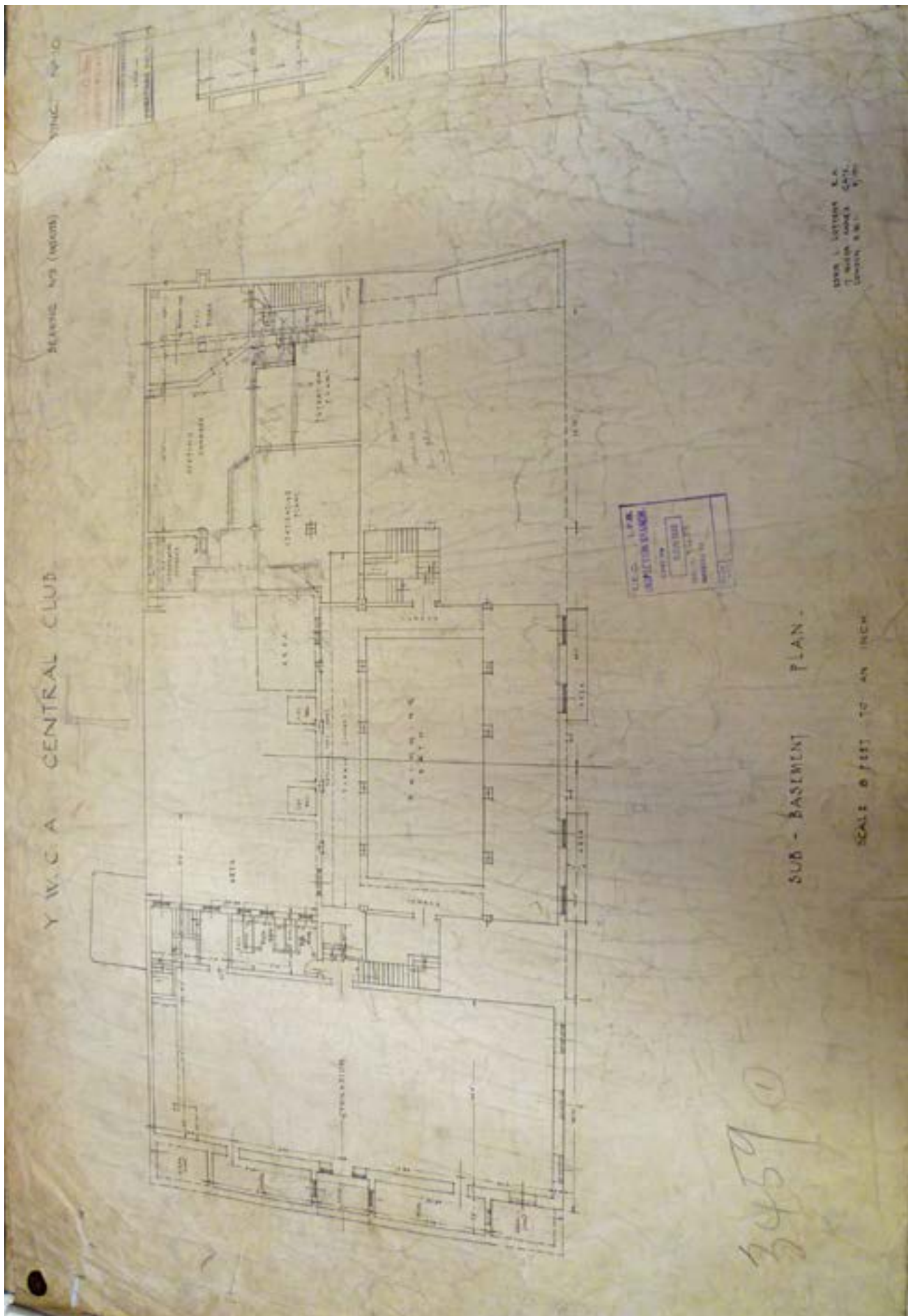
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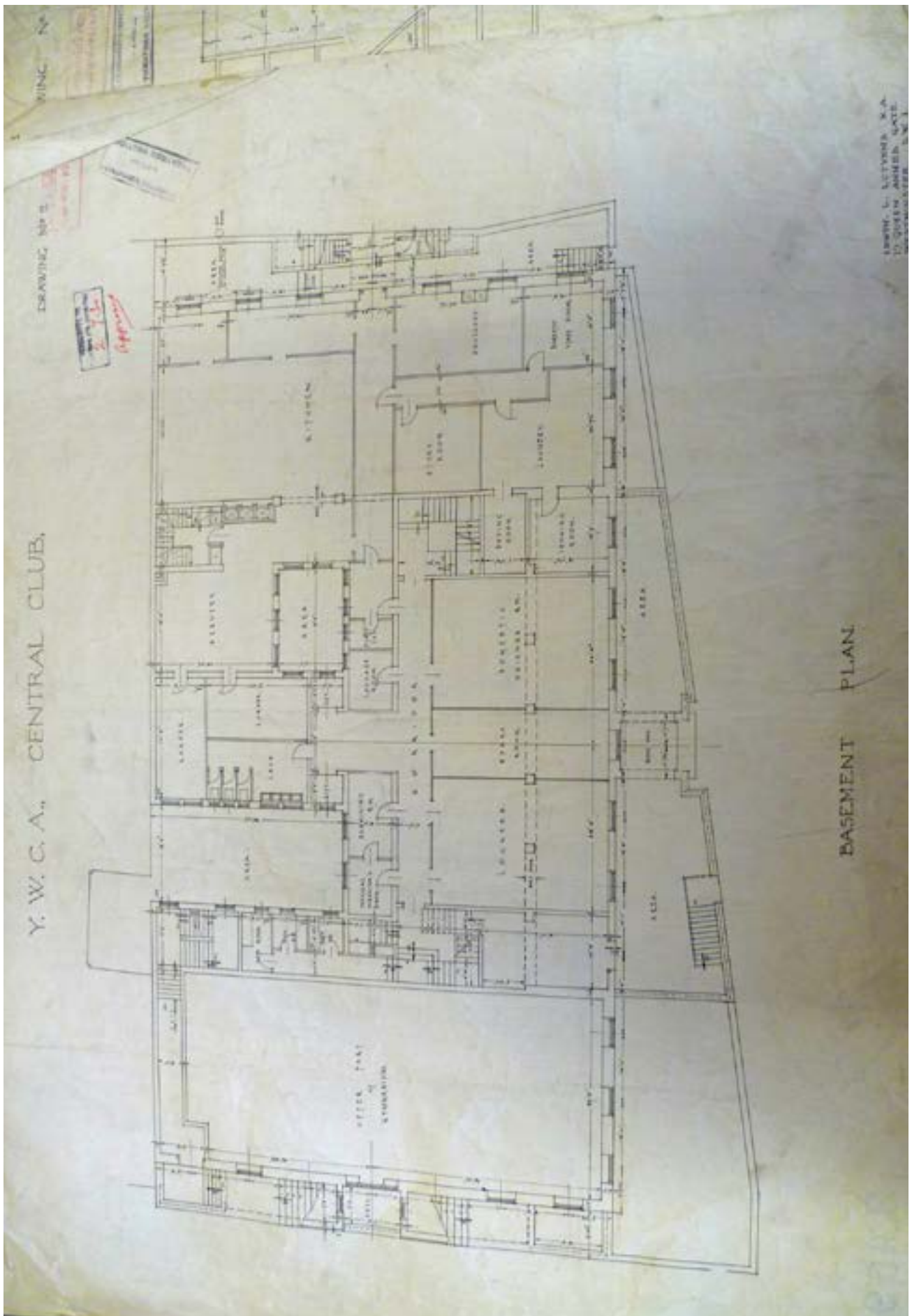
Sir Edwin Lutyens biography published in the Oxford Dictionary of

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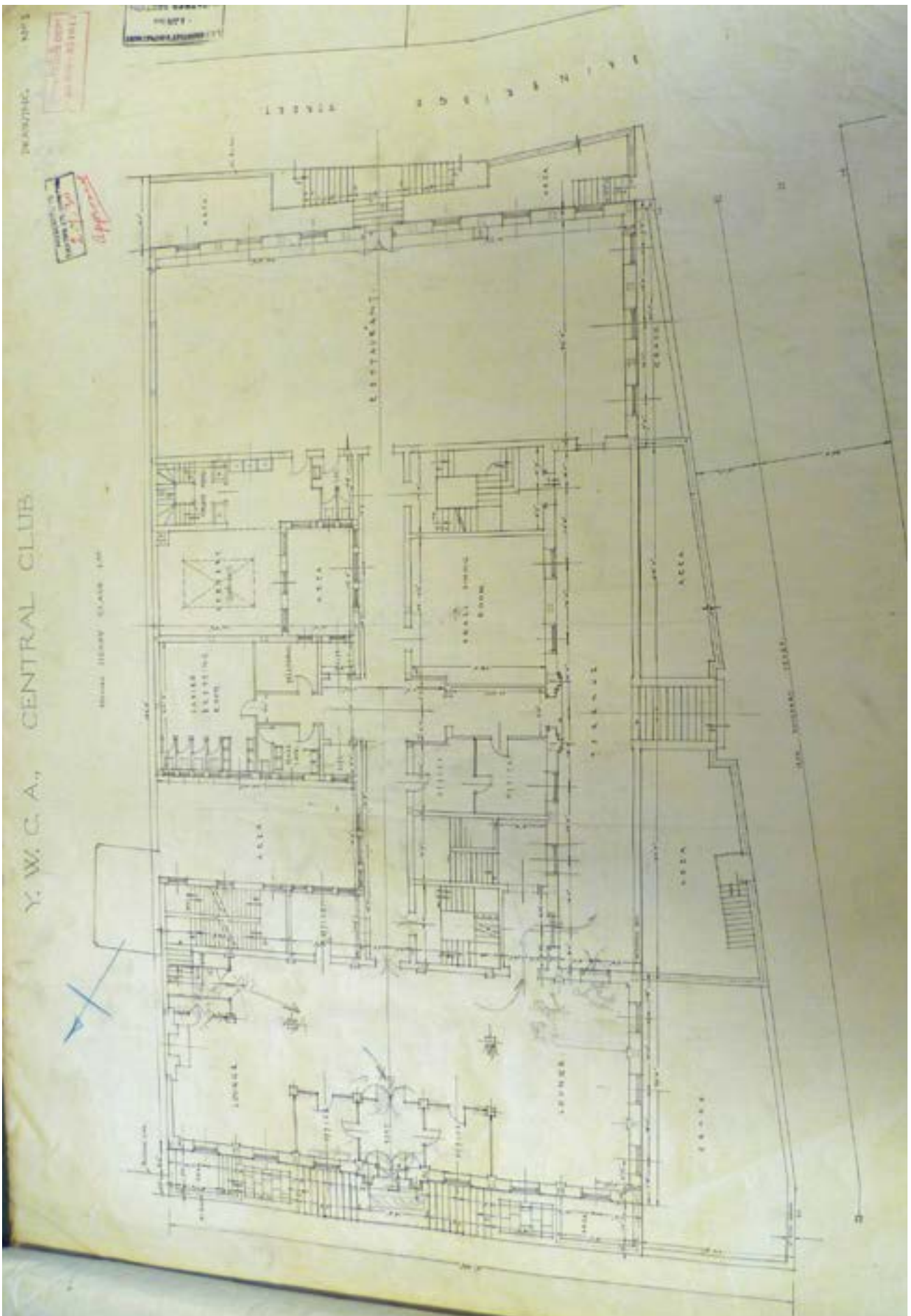
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6a. Sub-basement 1930 (LMA)



6b. Basement 1930 (LMA)



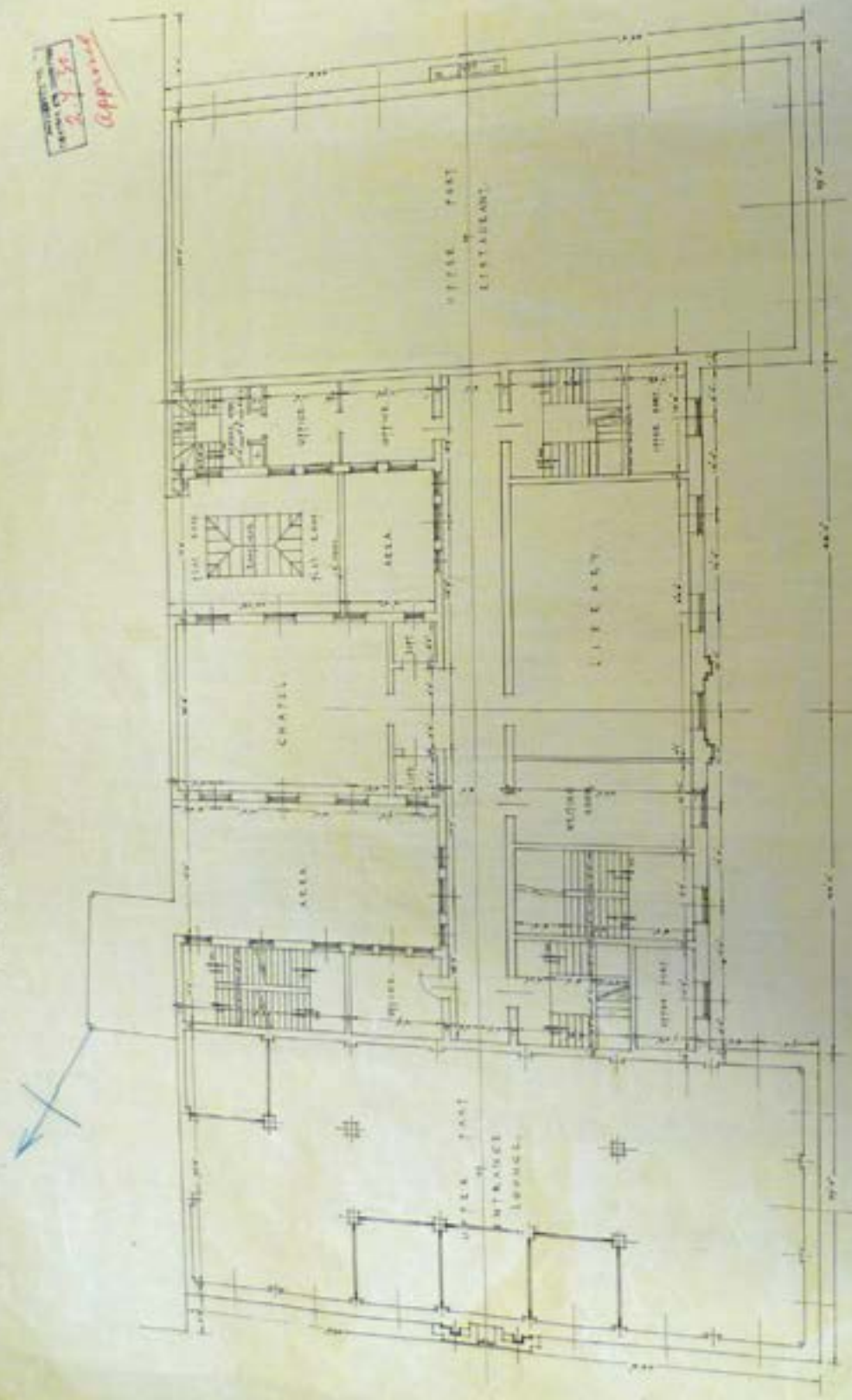
6c. Ground Floor 1930 (LMA)

Y. W. C. A., CENTRAL CLUB,

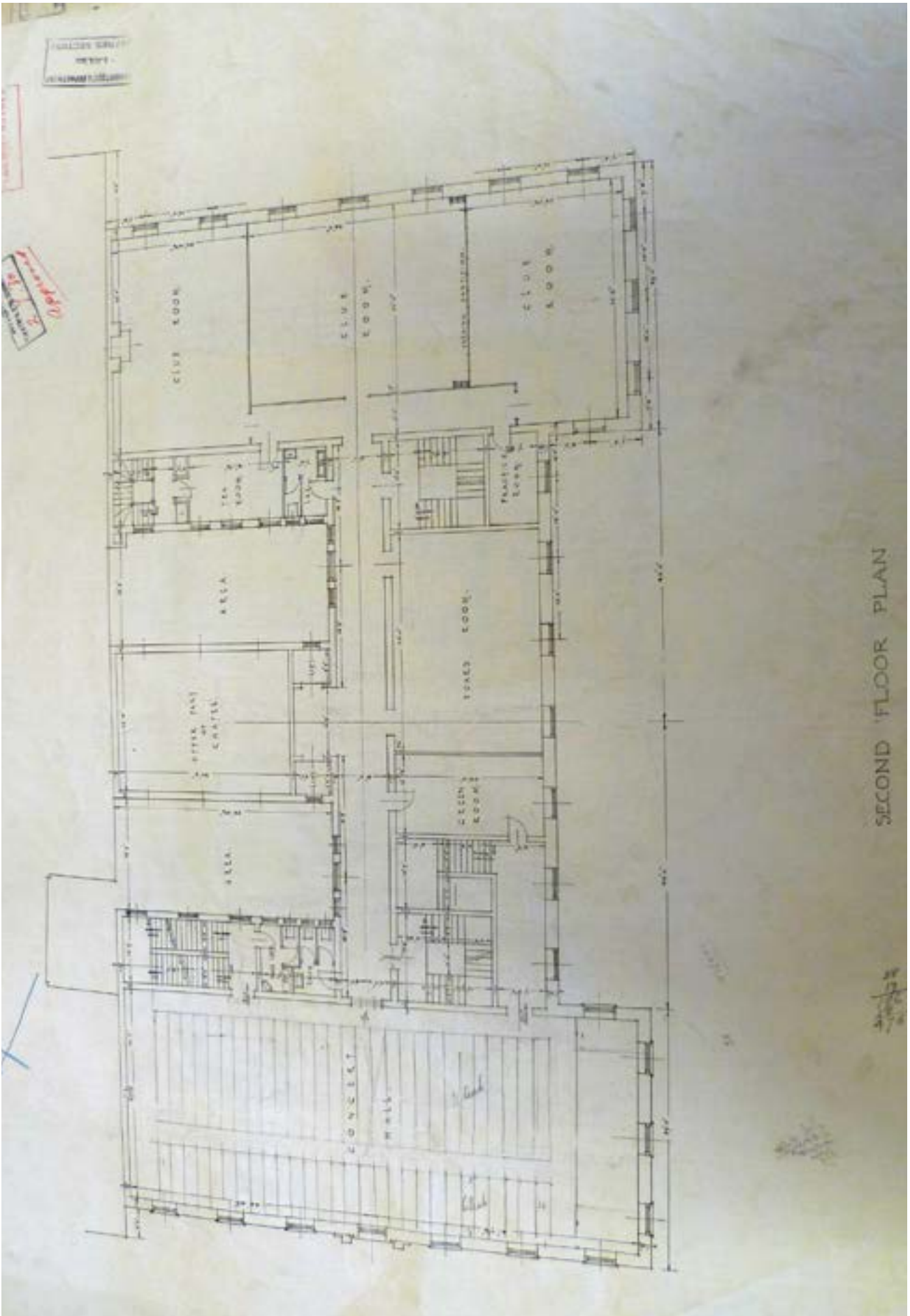
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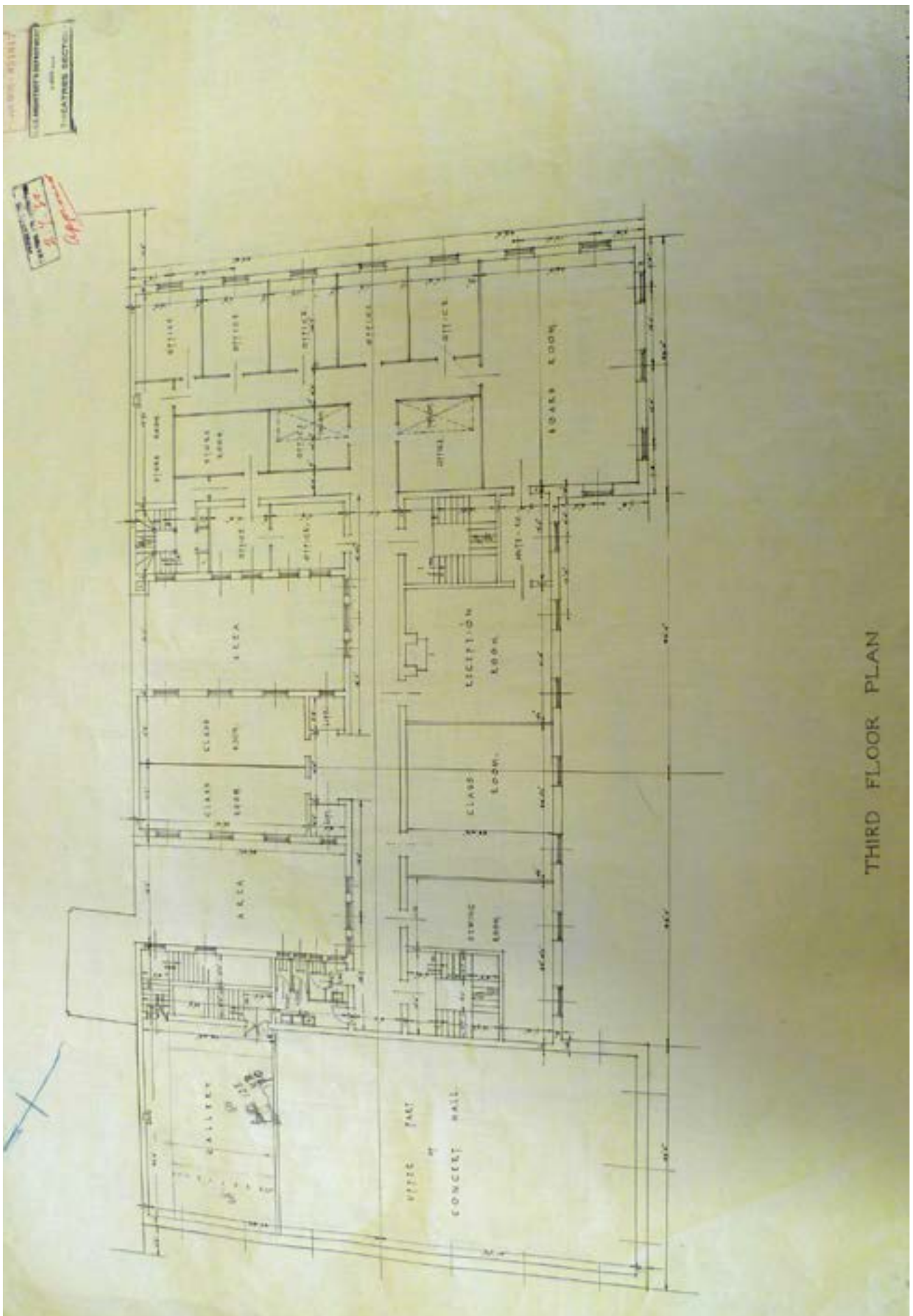
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6d. First Floor 1930 (LMA)



6e. Second Floor 1930 (LMA)

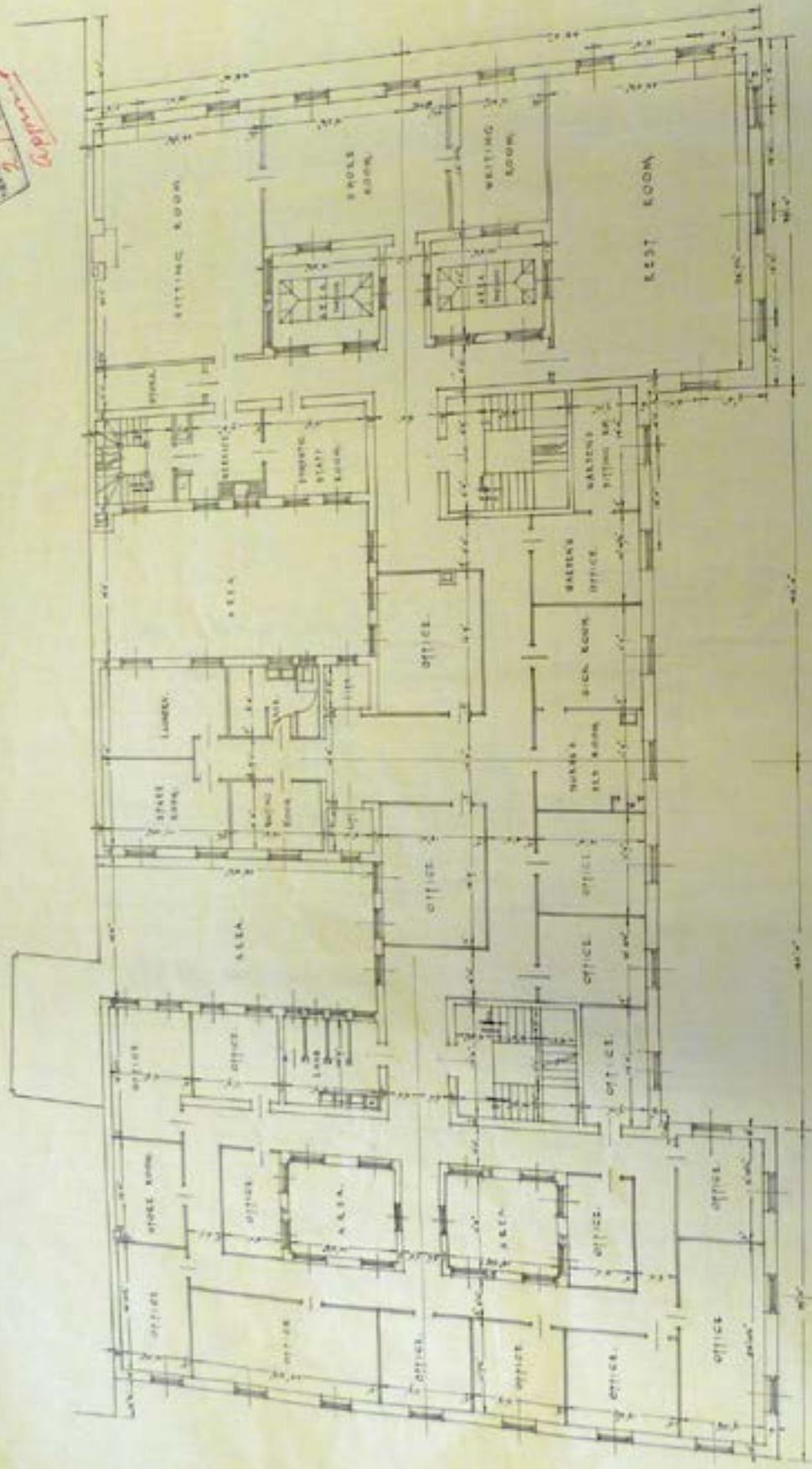


6f. Third Floor 1930 (LMA)

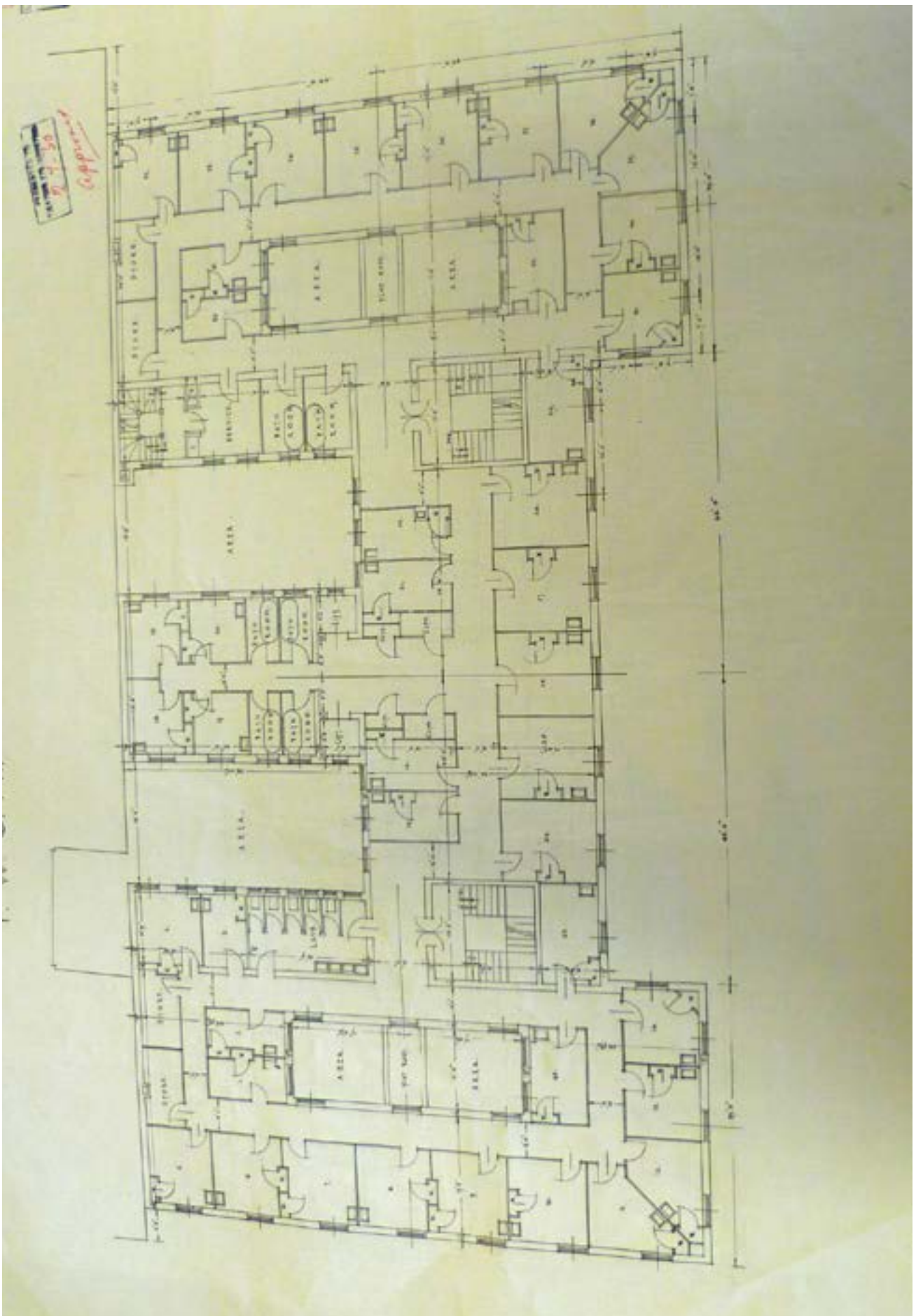
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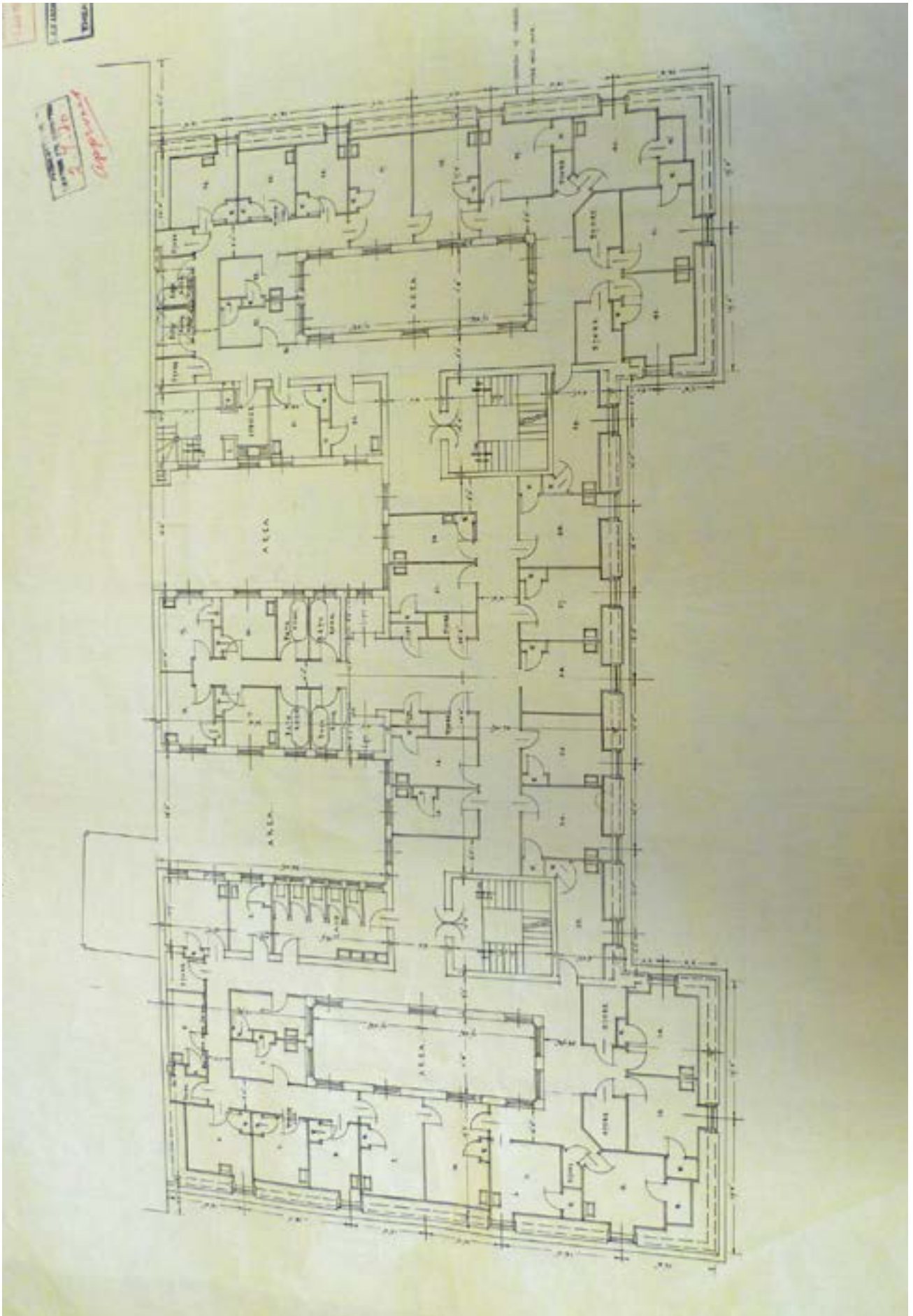
Y. W. C. A., CENTRAL CLUB



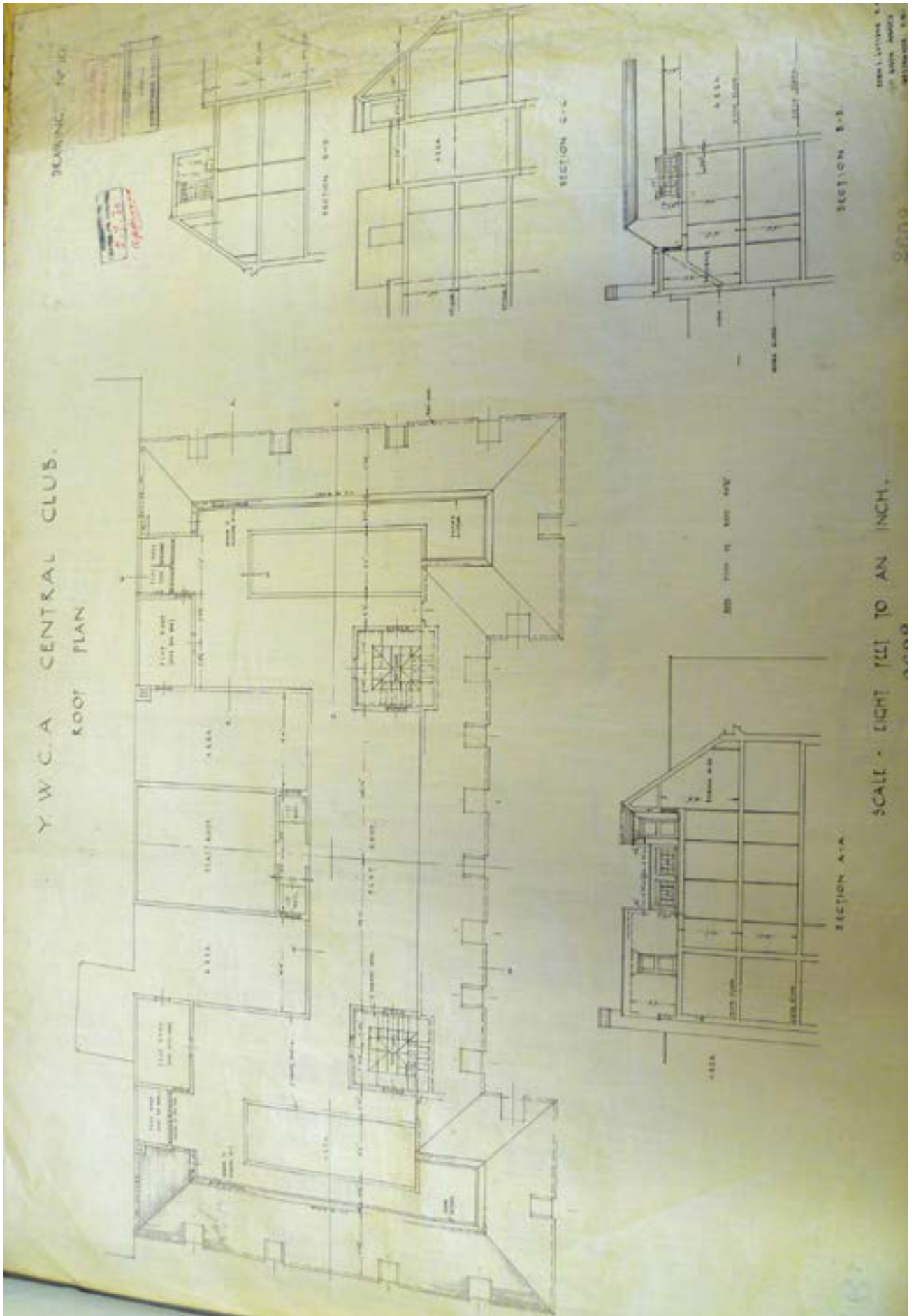
6g. Fourth Floor 1930 (LMA)



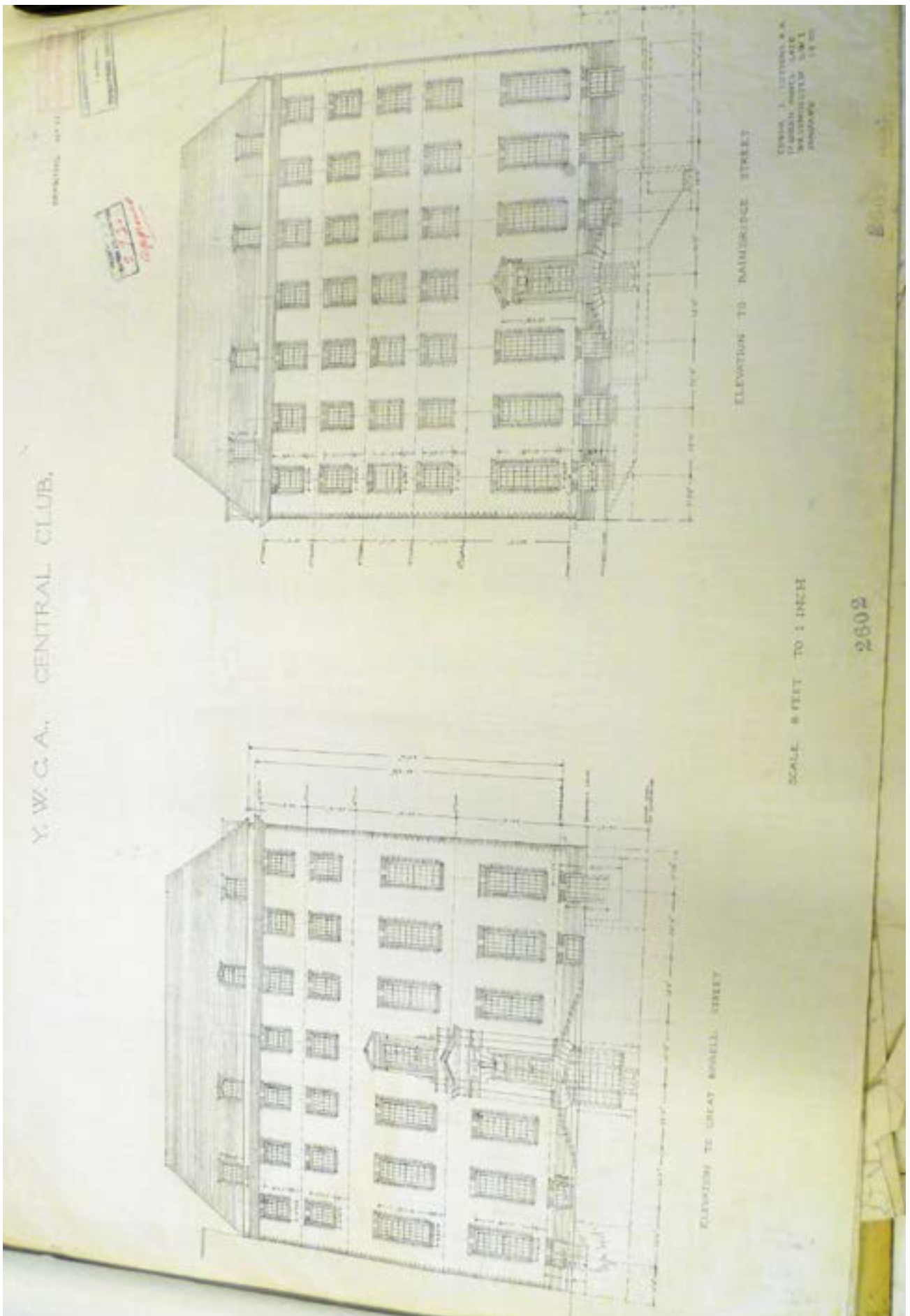
6h. Fifth Floor 1930 (LMA)



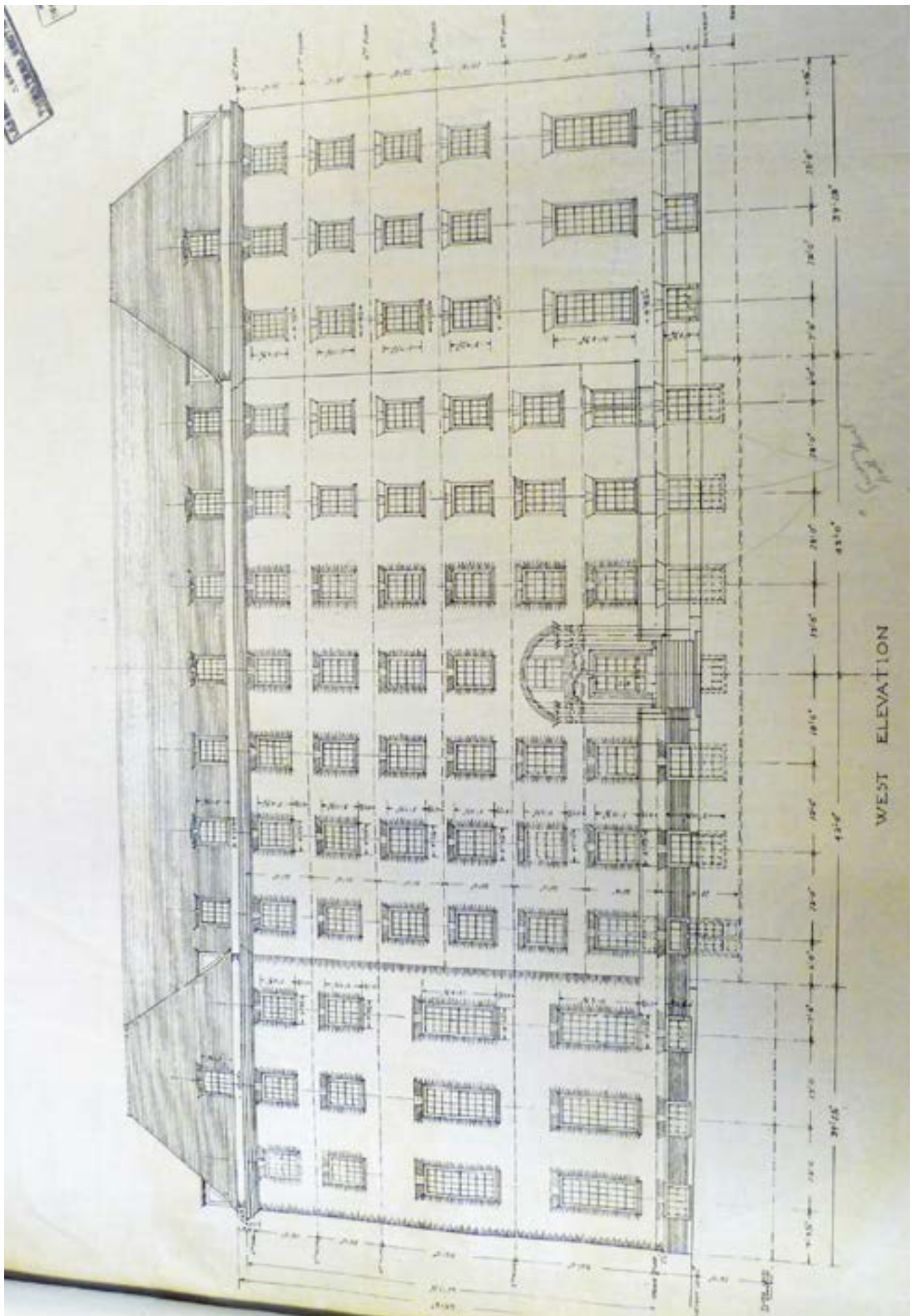
6i. Sixth Floor 1930 (LMA)



6j. Roof 1930 (LMA)



6k. Front and Rear Elevations 1930 (LMA)



61. Side (West) Elevation 1930 (LMA)

Appendix I

Statutory List Description

Queen Mary Hall and YWCA Central Club and attached railings, 16 to 22, Great Russell Street

Grade: II

Date first listed: 14-May-1974

YWCA residential club. 1928-32. By Sir Edwin Lutyens. For the Young Women's Christian Association. Brown brick & stone under a slated hipped roof with dormers. 4 storeys, attic and basement. 7 windows with 13-window return; the 3-window bays at each end of the return form projecting wings. Symmetrical facade and return in Neo-Georgian style. Gauged flat brick arches with stone keystones to flush framed sash windows (32-pane on ground & 1st floor, 16 on 2nd & 3rd). Main central entrance with stone doorcase comprising Corinthian pilasters carrying entablature with open segmental pediment dated 1932, above which a stone dressed window with triangular pediment. Doorway approached by double flight of steps with wrought-iron balustrade. Stone cornice. Subsidiary entrance on return with stone doorcase with brick banded pilasters. Angel head keystone to window above. INTERIOR: original features survive of a functional nature. 1st floor double storey concert hall. SUBSIDIARY FEATURES: attached wrought-iron railings to areas.

Listing NGR: TQ2991381464

Appendix II

Planning Policy and Guidance

Planning (Listed Buildings & Conservation Areas) Act 1990

Sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

Section 66 (1) states: 'In considering whether to grant planning 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.'

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'.

The NPPF

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;

Regarding new design, the NPPF states:

56. The Government attaches great importance to the design of the built environment. Good design is a key aspect of sustainable development, is indivisible from good planning, and should contribute positively to making places better for people.

The NPPF then goes on to list important principles that constitute good design. These are as follows:

58. ... Planning policies and decisions should aim to ensure that developments:
- will function well and add to the overall quality of the area, not just for the short term but over the lifetime of the development;
 - establish a strong sense of place, using streetscapes and buildings to create attractive and comfortable places to live, work and visit;
 - optimise the potential of the site to accommodate development, create and sustain an appropriate mix of uses (including incorporation of green and other public space as part of developments) and support local facilities and transport networks;
 - respond to local character and history, and reflect the identity of local surroundings and materials, while not preventing or discouraging appropriate innovation;
 - create safe and accessible environments where crime and disorder, and the fear of crime, do not undermine quality of life or community cohesion; and
 - are visually attractive as a result of good architecture and appropriate landscaping.

Regarding architectural style it has the following:

60. Planning policies and decisions should not attempt to impose architectural styles or particular tastes and they should not stifle innovation, originality or initiative through unsubstantiated requirements to conform to certain development forms or styles.

It is, however, proper to seek to promote or reinforce local distinctiveness.

Specifically on applications relating to heritage assets the NPPF has the following:

131. In determining planning applications, local planning authorities should take account of:

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

Regarding the significance of heritage assets and the acceptability of change to them it states:

132. When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. 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. Substantial harm to or loss of a grade II listed building, park or garden should be exceptional. Substantial harm to or loss of designated heritage assets of the highest significance, notably scheduled monuments, protected wreck sites, battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.

133. Where a proposed development will lead to substantial harm to or total loss of significance of a designated heritage asset, 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.

As regards less than substantial harm to a heritage asset, there is the following policy:

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.

English Heritage Guidance

English Heritage's "Historic Environment Planning Practice Guide" (2010) elaborates on the policies set out in the now superseded PPS5 but still applies to the policies contained in the NPPF.

In paragraph 79 the guide addresses potential **benefits** of proposals for alterations to heritage assets. It states the following:

There are a number of potential heritage benefits that could weigh in favour of a proposed scheme:

- *It sustains or enhances the significance of a heritage asset and the contribution of its setting.*
- *It reduces or removes risks to a heritage asset.*
- *It secures the optimum viable use of a heritage asset in support of its long term conservation.*
- *It makes a positive contribution to economic vitality and sustainable communities.*
- *It is an appropriate design for its context and makes a positive contribution to the appearance, character, quality and local distinctiveness of the historic environment.*
- *It better reveals the significance of a heritage asset and therefore enhances our enjoyment of it and the sense of place.*

And it adds in paragraph 80:

A successful scheme will be one whose design has taken account of the following characteristics of the surroundings, where appropriate:

- *The significance of nearby assets and the contribution of their setting.*
- *The general character and distinctiveness of the local buildings, spaces, public realm and the landscape.*
- *Landmarks and other features that are key to a sense of place.*
- *The diversity or uniformity in style, construction, materials, detailing, decoration and period of existing buildings and spaces.*
- *The topography.*
- *Views into and from the site and its surroundings.*
- *Green landscaping.*

- *The current and historic uses in the area and the urban grain.*

Some or all of these factors may influence the scale, height, massing, alignment, materials and proposed use in any successful design.

The Guidance has specific advice for **additions and alterations** to heritage assets. This includes the following:

178. The main issues to consider in proposals for additions to heritage assets, including new development in conservation areas, are proportion, height, massing, bulk, use of materials, use, relationship with adjacent assets, alignment and treatment of setting. Replicating a particular style may be less important, though there are circumstances when it may be appropriate. It would not normally be acceptable for new work to dominate the original asset or its setting in either scale, material or as a result of its siting. Assessment of an asset's significance and its relationship to its setting will usually suggest the forms of extension that might be appropriate.

179 The fabric will always be an important part of the asset's significance. Retention of as much historic fabric as possible is therefore a fundamental part of any good alteration or conversion, together with the use of appropriate materials and methods of repair. It is not appropriate to sacrifice old work simply to accommodate the new.

And:

184. The introduction of new floors into a building or removal of historic floors and ceilings may have a considerable impact on an asset's significance.

186. New features added to a building are less likely to have an impact on the significance if they follow the character of the building.(...)

The London Plan Policies (Revised Early Minor Alterations 2013)

On 11 October 2013, the Mayor published Revised Early Minor Alterations to the London Plan. These are for consistency with the National Planning Policy Framework. The Revised Early Minor Alterations are operative as formal alterations to the London Plan. The London Plan contains policies that would both affect directly and indirectly the historic environment and development of locations such as this. It states:

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.

Camden Council

Camden's Local Development Framework was adopted in 2010 and contains policies relevant for sites such as this. These policies are as follows:

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 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:

- f) prevent the total or substantial demolition of a listed building unless exceptional circumstances are shown that outweigh the case for retention;
- g) 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
- h) not permit development that it considers would cause harm to the setting of a listed building.

Camden's Core Strategy states the following regarding heritage:

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.

Bloomsbury Conservation Area Audit

The Bloomsbury Conservation Audit provides the following description of the area, contained within the boundaries of the conservation area:

Bloomsbury is widely considered to be an internationally significant example of town planning. The original street layouts, which employed the concept of formal landscaped squares and an interrelated grid of streets to create an attractive residential environment, remain a dominant characteristic of the area. Despite Bloomsbury's size and varying ownerships, its expansion northwards from roughly 1660 to 1840 has led to a notable consistency in the street pattern, spatial character and predominant building forms. Today, the area's underlying townscape combined with the influence of the major institutional uses that established in the district and expanded over time is evident across the large parts of the Conservation Area. Some patterns of use have changed over time, for example, offices and hotels came to occupy former family dwelling houses as families moved out of central London to the suburbs during the later 19th and 20th centuries. However, other original uses have survived and help to maintain the area's distinctive and culturally rich character (the most notable include hospitals, university and academic uses, cultural institutions such as museums, legal uses, and on a smaller scale, specialist retailers including booksellers and furniture shops). (p. 2)

With regards to the special interest of the conservation area, in terms of the spatial character and plan form:

Bloomsbury is noted for its formally planned arrangement of streets and the contrasting leafy squares (p. 6).

It also notes that:

the squares are generally of a rectilinear form, although there are variations in scale and shape. With the exception of Lincolns Inn Fields and Coram's Fields they tend to be consistent with the scale and proportions of the surrounding urban blocks. Their mature trees and gardens provide variation and welcome focal points within the intensely developed urban street pattern. (p. 7)

The Bloomsbury Hotel is located in 'Sub Area 7: Museum Street/ Great Russell Street'. It describes Great Russell Street as 'a relatively busy east-west route which changes in character along its length. It is predominantly fronted by earlier four-storey terraces, interspersed with some larger later 19th century mansion blocks' (p. 51).

The building is described as 'a building of enormous scale: although of four storeys of diminishing heights, it is of a comparable height to Congress House [7 storey building]. To the immediate west is an access passageway, recently landscaped which gives access to Bainbridge Street and New Oxford Street' (p. 63).

