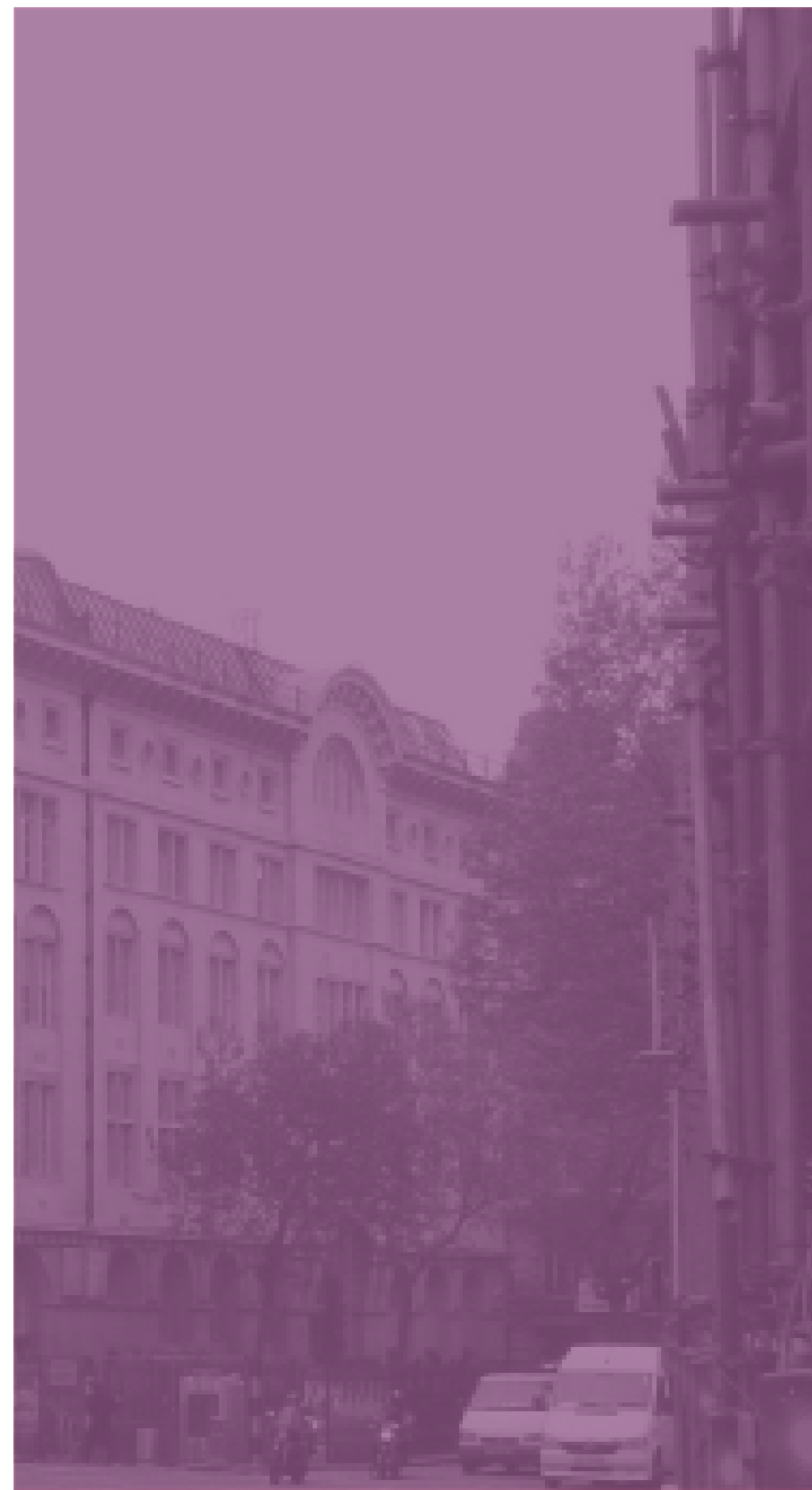
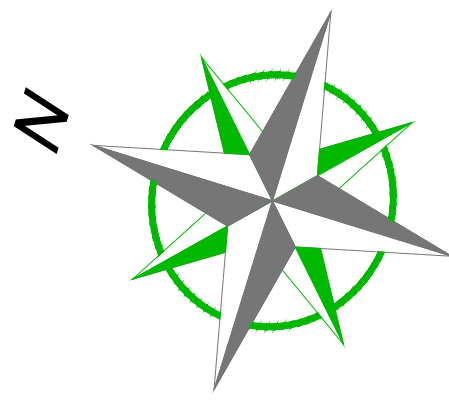
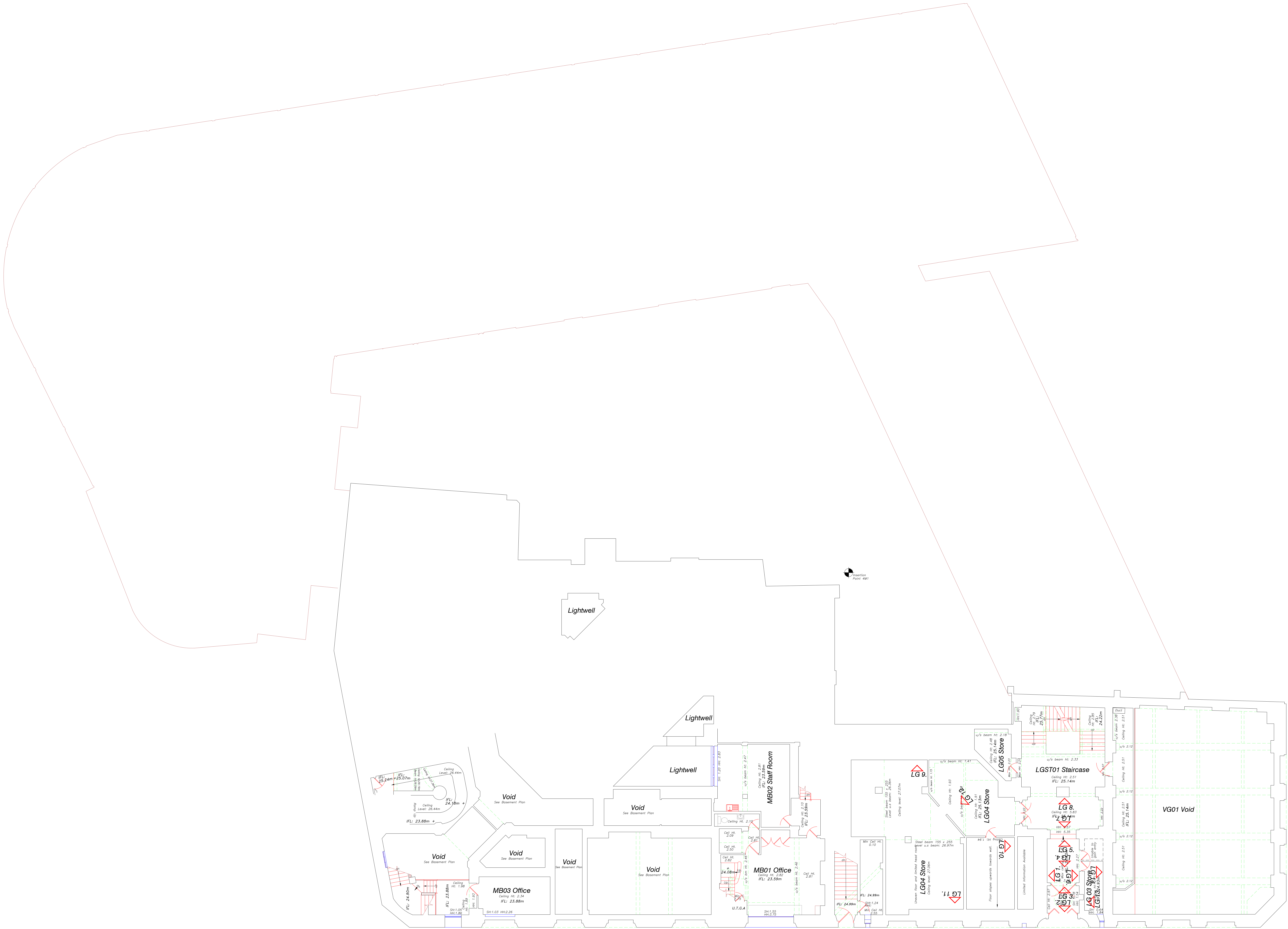




**/ APPENDIX A
// GREENHATCH GROUP LTD
MEASURED SURVEY DRAWINGS**



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OS Note:
The Ordnance Survey tile is to be used as a guide only.

OS Buildings Surveyed Buildings

This survey has been orientated to the Ordnance Survey (O.S.) National Grid OSGB36(15) via Global Navigational Satellite Systems (GNSS) and the O.S. Active Network (OS Net). A true OSGB36 coordinate has been established near to the site centre via a transformation using the OSTN15GB & OSGM15GB transformation models.

The survey has been correlated to this point and a further one or more OSGB36(15) points established to create a true O.S. bearing for angle orientation.

No scale factor has been applied to the survey therefore the coordinates shown are arbitrary & not true O.S. Coordinates which have a scale factor applied.

Please refer to Survey Station Table to enable establishment of the on-site grid.

Building Survey Legend:	
SH: 1.00 VHT: 2.12	Sill Height from FFL Head Height from FFL
SL: 51.03m HL: 52.82m	Sill Level from defined datum. Head Level from defined datum.
Susp. Cht: 2.00 Struct. Cht: 3.00	Suspended Ceiling Height from FFL. Structural Ceiling Height from FFL.
Susp. Ceil: 30.00m Struct. Ceil: 31.00m	Suspended Ceiling Level from datum. Structural Ceiling Level from datum.
IFL: 100.00m +100.00m	Internal Floor Level (General). Internal Floor Level (Specific).
Insertion Point	Insertion Point for overlay drawings of other floors or details.

Topographical Survey Legend:	
Buildings	Overhead Cables
Road	Culvert Edge
Kerb line	Tarmac edge
Line marking	Glass edge
Brick wall	Concrete/Chimney
Centre line	Verge
100,000	Station Level
Tree (Bath) / Sapling	Ridge Level
Wooded	Area of Overgrowth
Ridge Level	Ridge Level
E. Exposed Level	Stop wall
F. Flat/Not Level	Stop wall
G. Gully	Earth cut
H. Intervenor	Air valve
I. Iron Railings	Air valve
J. Wire Mesh	Underfilled Inspection
K. Road & Rail	Road
L. Road & Rail	Road
M. Road & Rail	Road
N. Road & Rail	Road
O. Road & Rail	Road
P. Road & Rail	Road
Q. Road & Rail	Road
R. Road & Rail	Road
S. Road & Rail	Road
T. Road & Rail	Road
U. Road & Rail	Road
V. Road & Rail	Road
W. Road & Rail	Road
X. Road & Rail	Road
Y. Road & Rail	Road
Z. Road & Rail	Road

Rev	Date	Description	Drawn	O. Ref.
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Fax (01332) 830055

Central St Martins
Southampton Row
London, WC1 4AP

Exsisting Lower Ground Floor Plan

CLIENT	
Grange St Martins Hotel Ltd	
PROJECT	
Central St Martins Southampton Row London, WC1 4AP	
TITLE	
Exsisting Lower Ground Floor Plan	
SCALE A0@ 1: 100	DATE Dec 19
DRAWN DH/SB	QUALITY REF Draft
Level datum Grid orientation	OS GPS OS GPS
Job number Drawing No.	12977D 12977D_03_P
Rev.	0

Comments:
This plan should only be used for its original purpose. Greenhatch Group accepts no responsibility for this plan if supplied to any party other than the original client.

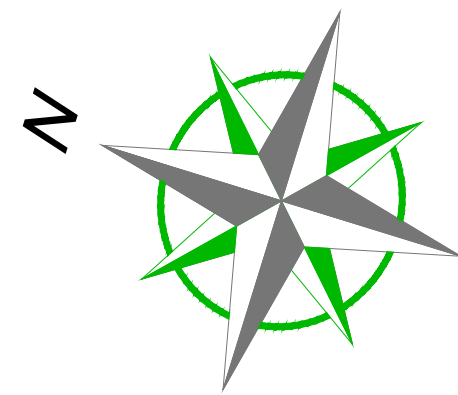
All dimensions should be checked on site prior to design and construction.

Some services may have been omitted due to parked vehicles.

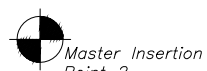
Drainage information (where applicable) has been visually inspected from the surface and therefore should be treated as approximate only.

Notes:

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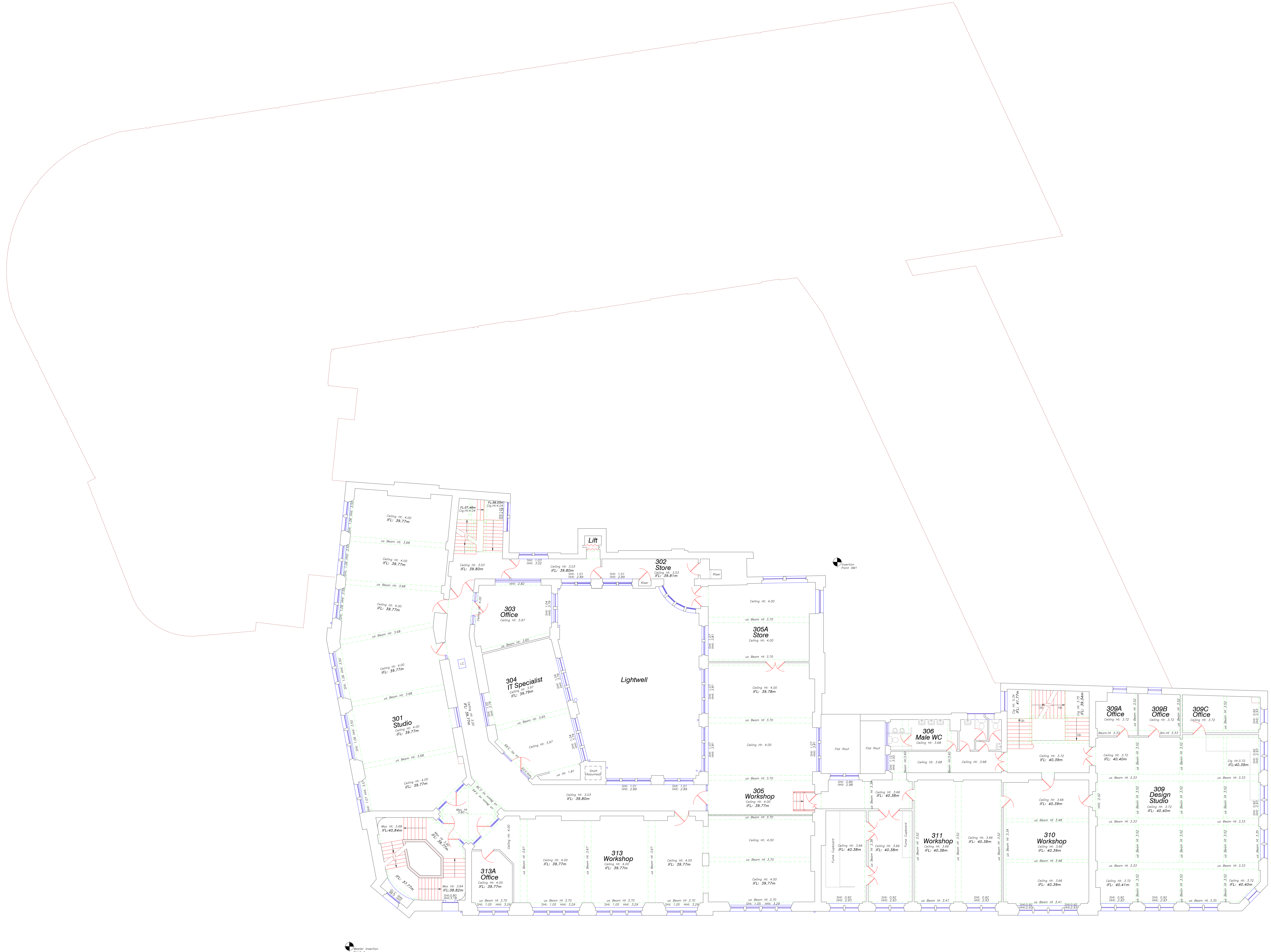


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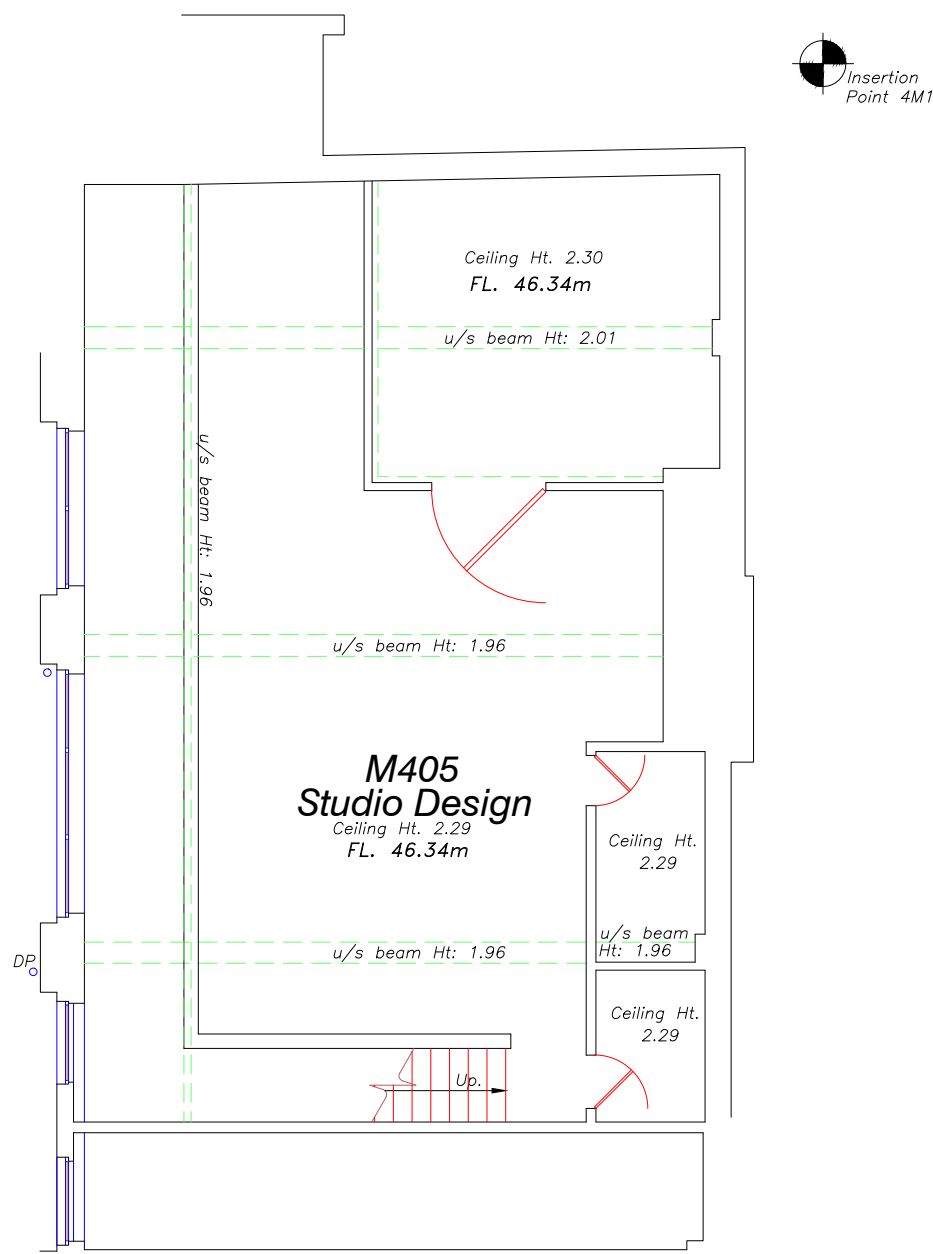
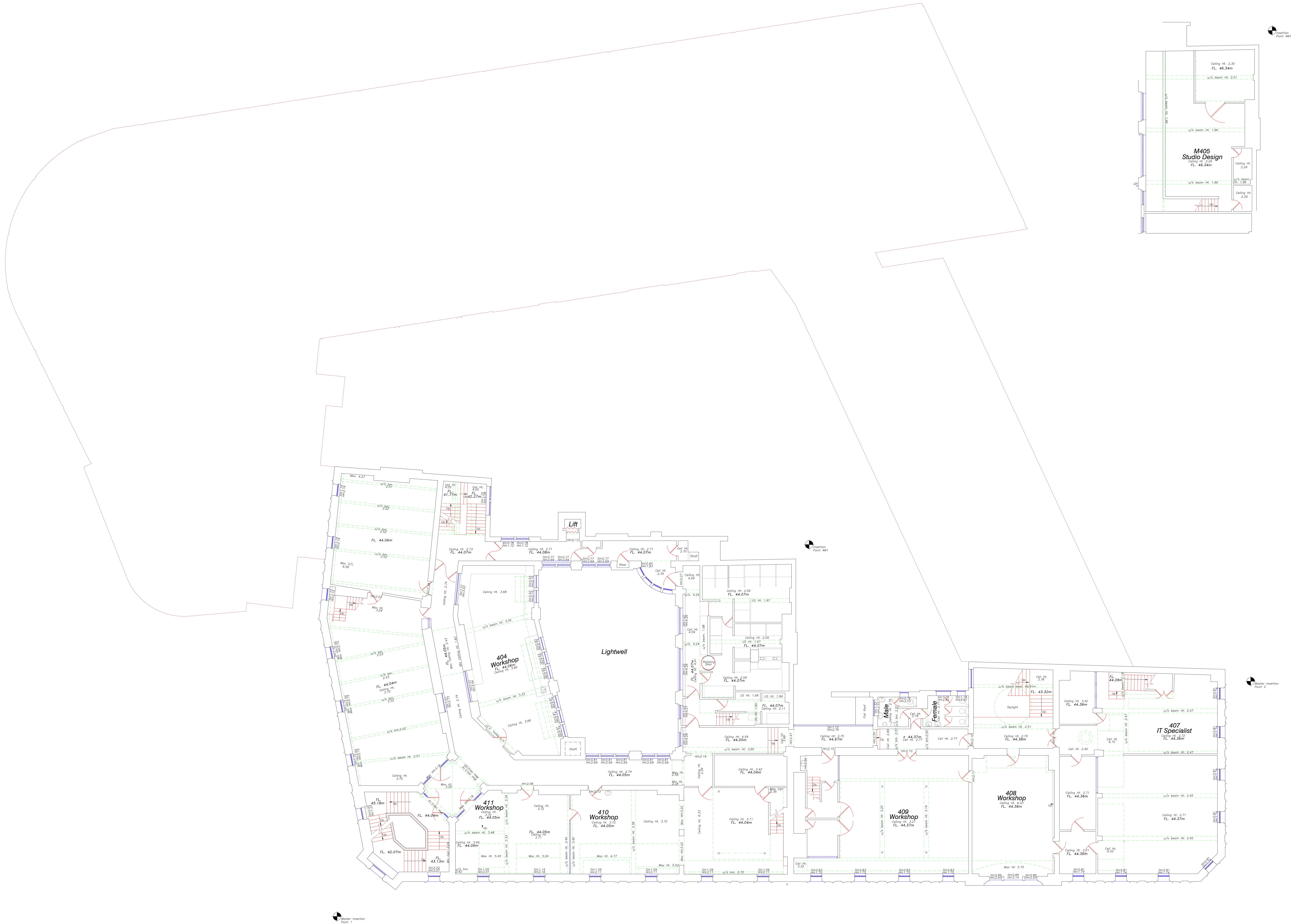


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OS Note:
The Ordnance Survey tile is to be used as a guide only.

OS Buildings  **Surveyed Buildings** 

This survey has been orientated to the Ordnance Survey (O.S.) National Grid OSGB36(15) via Global Navigational Satellite Systems (GNSS) and the O.S. Active Network (OS AN).

A true OSGB36 coordinate has been established near to the site centre via a transformation using the OSTN15GB & OSGB15GB transformation models.

The survey has been correlated to this point and a further one or more OSGB36(15) points established to create a true O.S. bearing for angle orientation.

No scale factor has been applied to the survey therefore the coordinates shown are arbitrary & not true O.S. Coordinates which have a scale factor applied.

Please refer to Survey Station Table to enable establishment of the on-site grid.

Building Survey Legend:	
SH: 1.00	Sill Height from FFL
HH: 2.12	Head Height from FFL
SL: 51.03m	Sill Level from defined datum.
HL: 52.82m	Head Level from defined datum.
Susp. CH: 2.00	Suspended Ceiling Height from FFL
Struct. CH: 3.00	Structural Ceiling Height from FFL
Susp. Ceil: 30.00m	Suspended Ceiling Level from datum.
Struct. Ceil: 31.00m	Structural Ceiling Level from datum.
IFL: 100.00m	Internal Floor Level (General).
+100.00m	Internal Floor Level (Specific).
Marker Insertion Point	Marker Insertion Point for overlay drawings of other floors or details.

Topographical Survey Legend:	
 Building	 Overhead Cable
 Road	 Drainage
 Kerb line	 Tarmac edge
 Line boundary	 Glass edge
 Boundary	 Concrete/curbing
 Centre line	 Verge
 Station and Name	 Water level
 100.000	 Flood light
 Area of Overgrowth	 Lamp post
 Ridge Level	 Turf light
 E. E. Level	 Turf light
 Flat/Flat Level	 Stop sign
 Gully	 Stop sign
 Iron Railings	 Stop sign
 Wire Mesh	 Stop sign
 Road & Rail	 Stop sign
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Rev	Date	Description	Drawn	O. Ref.
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www.greenhatch-group.co.uk

Grange St Martins Hotel
Ltd

Central St Martins
Southampton Row
London, WC1 4AP

Existing Four Floor
& Mezzanine Plan

SCALE
A0@ 1: 100

DATE
Dec 19

DRAWN
DH/SB

QUALITY REF
Draft

Level datum
OS GPS

Grid orientation
OS GPS

Job number
12977D

Drawing No.
12977D_07_P

Rev.
0

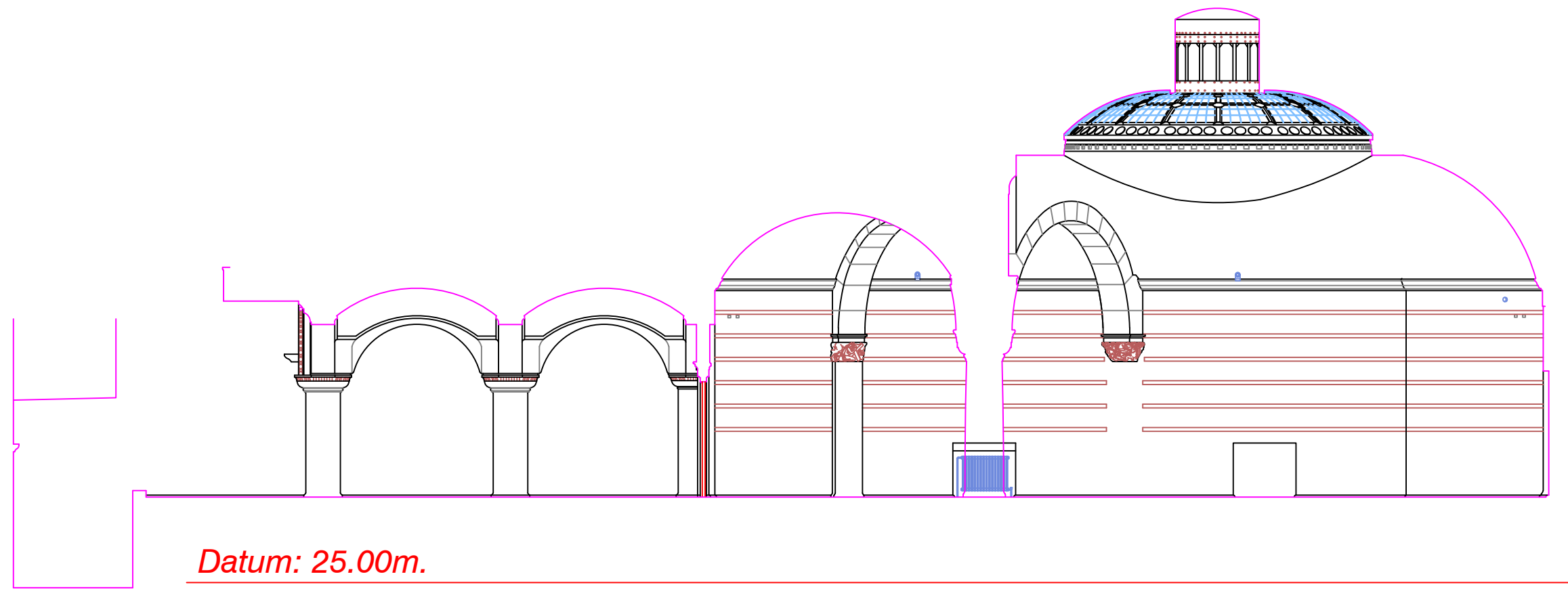
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This plan should only be used for its original purpose. Greenhatch Group accepts no responsibility for this plan if supplied to any party other than the original client.
All dimensions should be checked on site prior to design and construction.
Some services may have been omitted due to parked vehicles.
Drainage information (where applicable) has been visually inspected from the surface and therefore should be treated as approximate only.
Notes:

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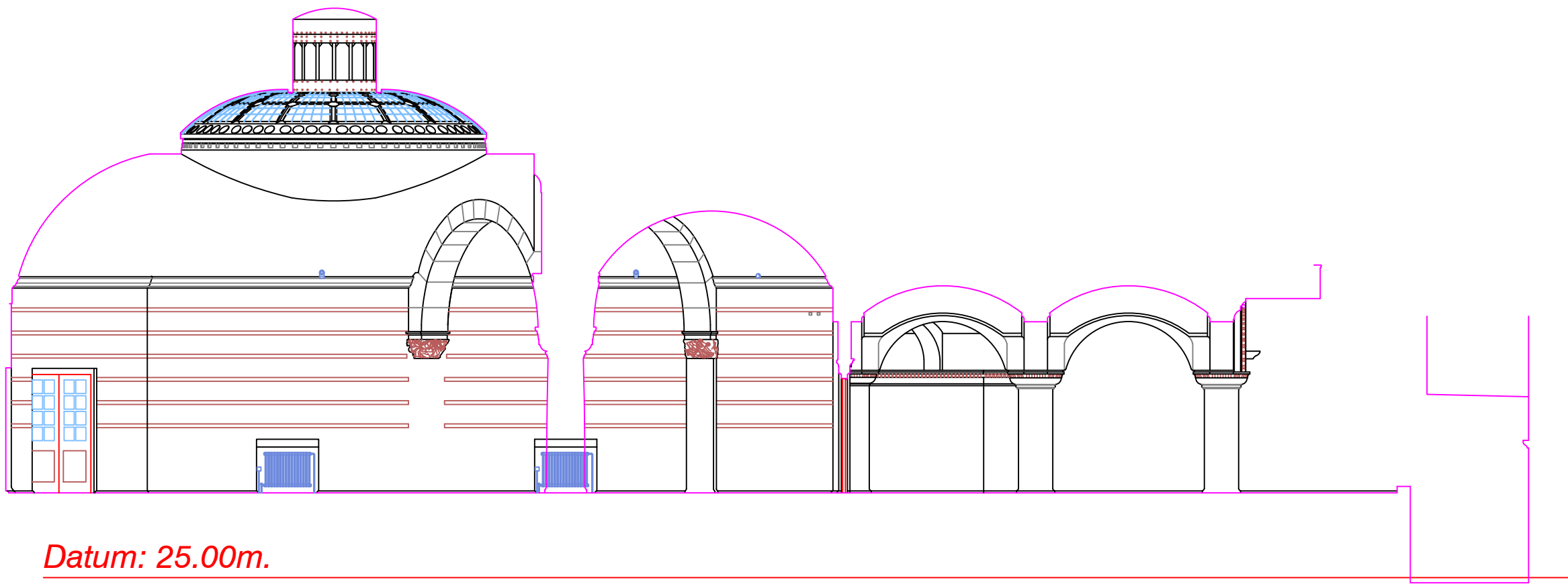
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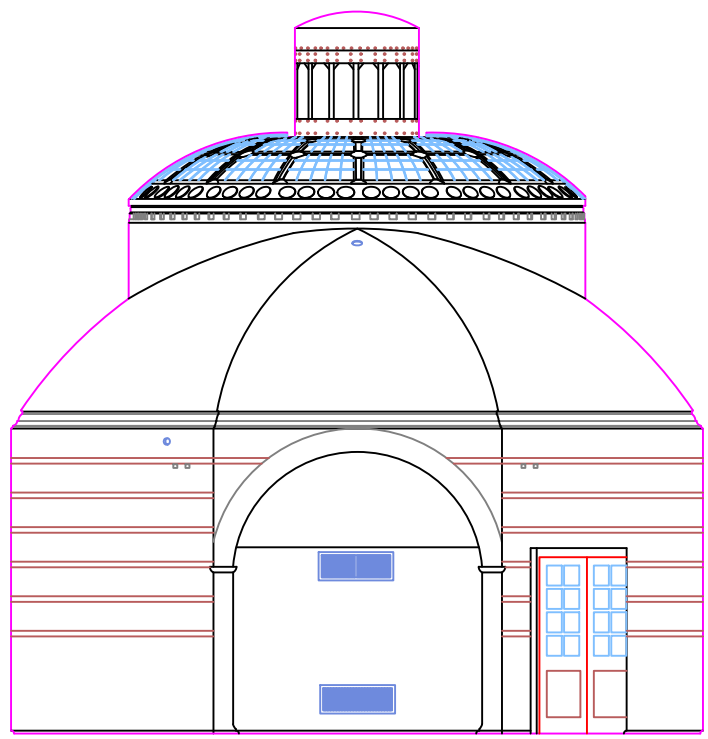
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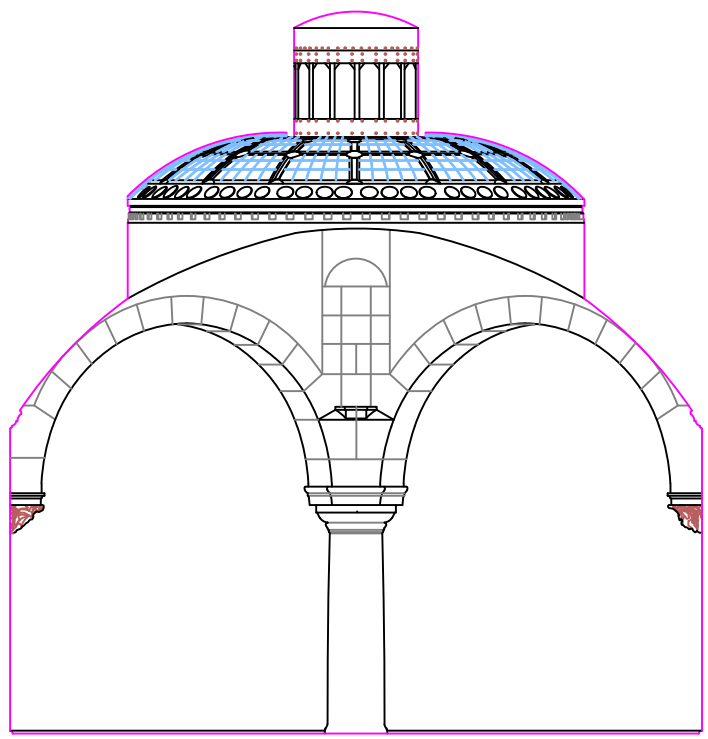
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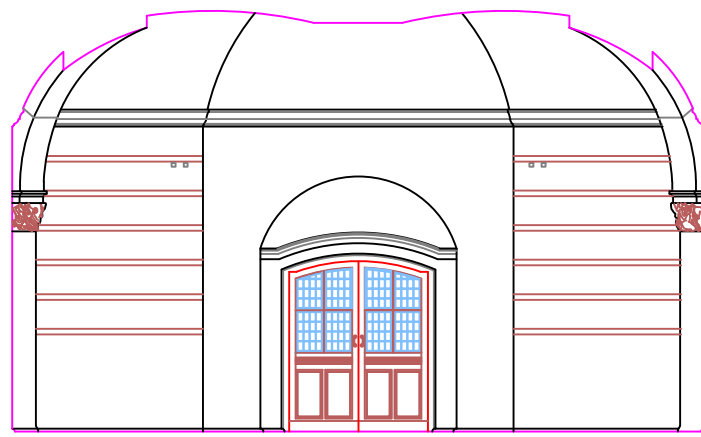
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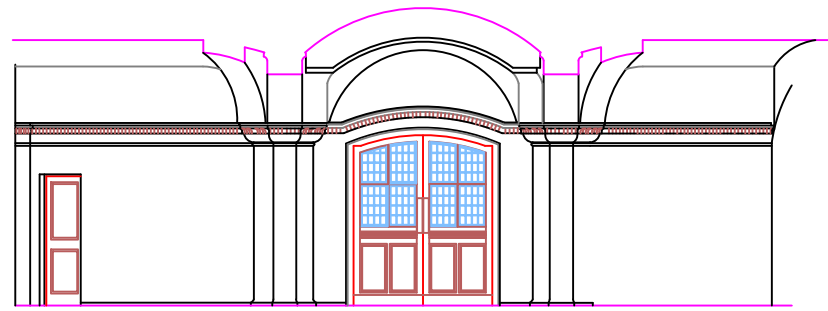
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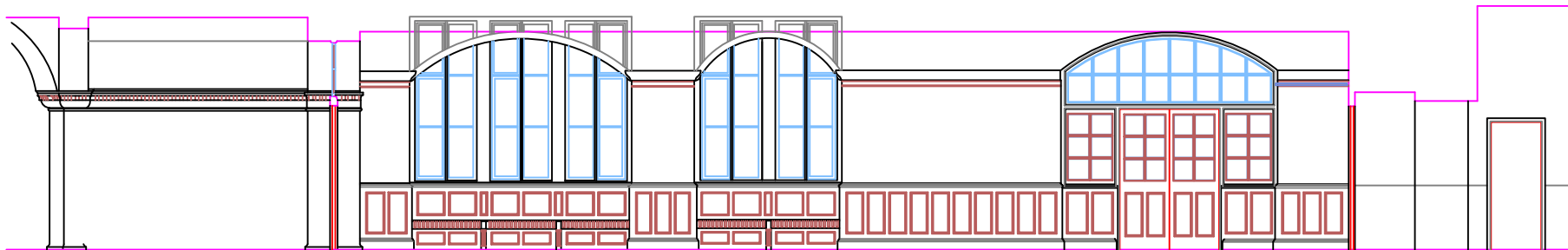
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Internal 5.



Datum: 25.00m.
Internal 6.



Datum: 25.00m.
Internal 7.



Datum: 25.00m.
Internal 8.

Survey Control Details.

Stn.	Easting.	Northing.	Level.
A.	100000.000	100000.000	50.000
B.	100000.000	100000.000	50.000
C.	100000.000	100000.000	50.000

OS Note:
Some services may have been omitted due to parked vehicles.
The Ordnance Survey title is to be used as a guide only.

OS Buildings Surveyed Buildings

This survey has been orientated to the Ordnance Survey (O.S.) National Grid (OSGB36) via Global Navigational Satellite Systems (GNSS) and the O.S. Active Network (OS Net).

A true OSGB36 coordinate has been established near to the site centre via a transformation using the OSTN02 & OSGM02 transformation models.
The survey has been correlated to this point and a further one or more OSGB36 points established to create a true O.S. bearing for angle orientation.

No scale factor has been applied to the survey therefore the coordinates shown are arbitrary & not true O.S. Coordinates which have a scale factor applied.
Please refer to Survey Station Table to enable establishment of the on-site grid.

Topographical Legend:

Boundary line	Drainage ditch	Inspection chamber	Bulb
Road	Concrete edge	Pipe invert	Buried
Tarmac edge	Manhole	Gully	Buried
Manhole	Manhole	Dark gully	Buried
Drainage	Gully	Clean pipe	Gully
Gully	Gully	Pipe above ground	Litter box
Gully	Gully	Manhole	Litter box
Gully	Gully	Manhole	Litter box
Gully	Gully	Manhole	Litter box
Gully	Gully	Manhole	Litter box

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Rev.	Date	Description	Drawn	Q. Rev.
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☐ Site Engineering
☐ Utility / CCTV Surveys

☐ Measured Building Surveys
☐ 3D Laser Scanning
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CLIENT
ORMS
London, EC1Y 1HQ

PROJECT
Central St. Martins,
Southampton Row,
London, WC1 4AP

TITLE
Ground Floor
Internal Elevations

SCALE A1@ 1: 100	DATE 13/12/2019
DRAWN SB	QUALITY REF

Level datum Grid orientation	See notes See notes
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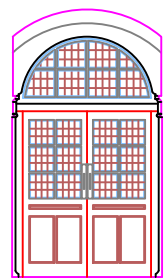
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Comments
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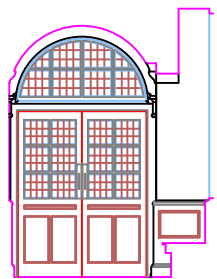
All dimensions should be checked on site prior to design and construction.
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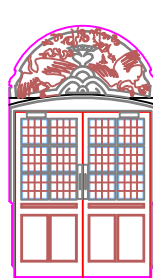
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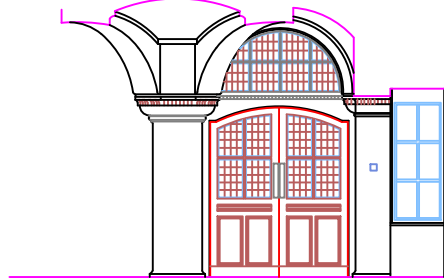
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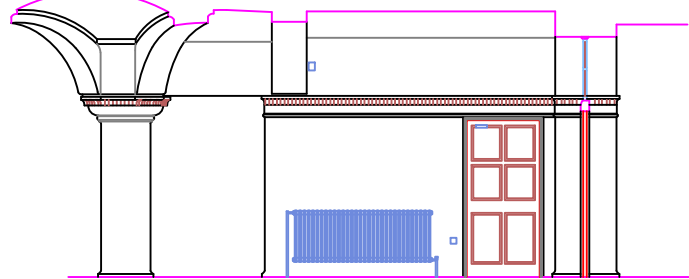
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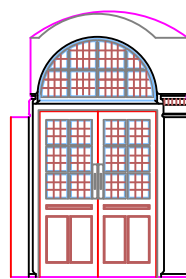
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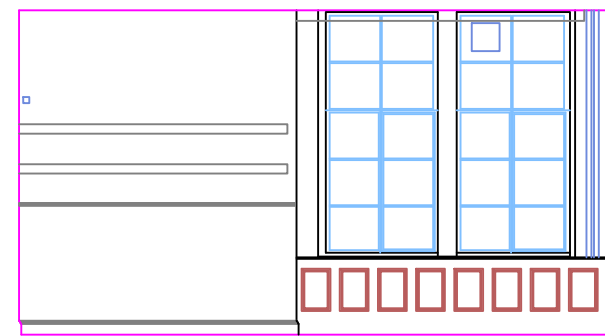
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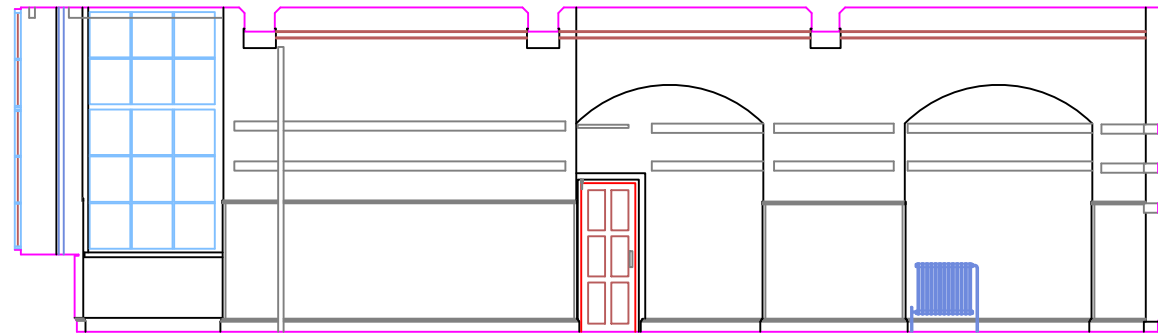
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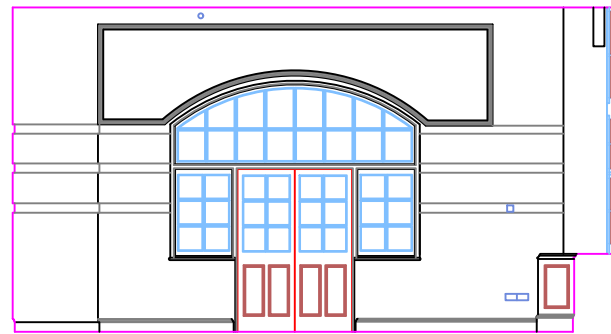
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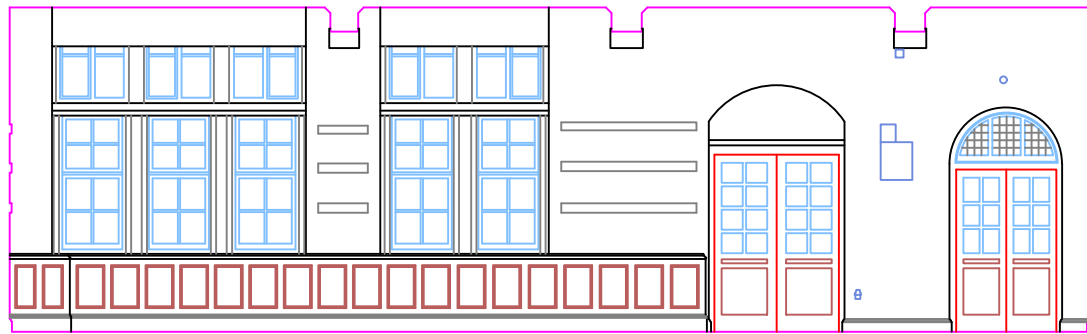
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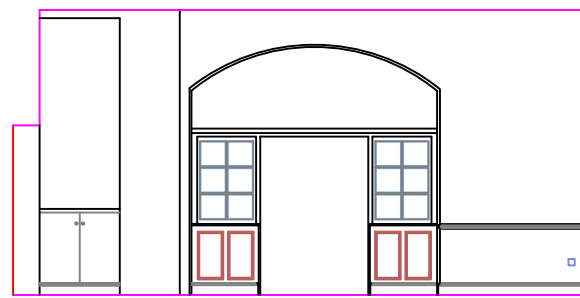
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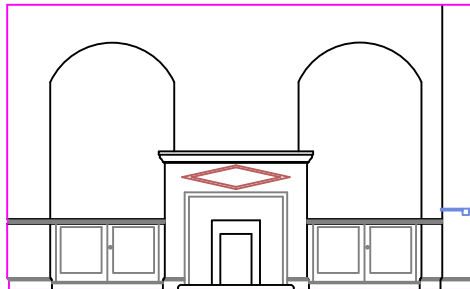
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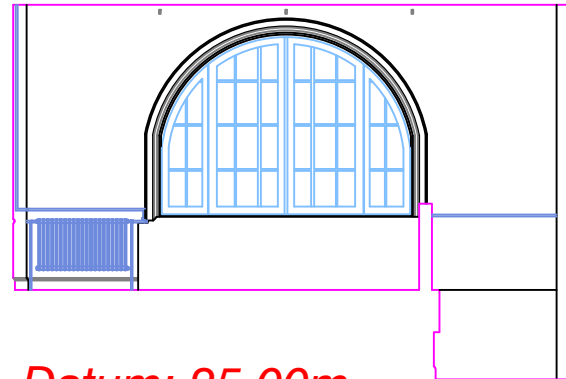
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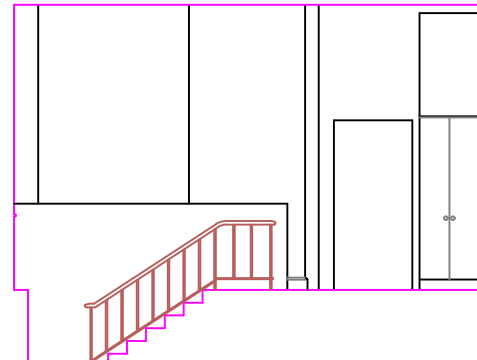
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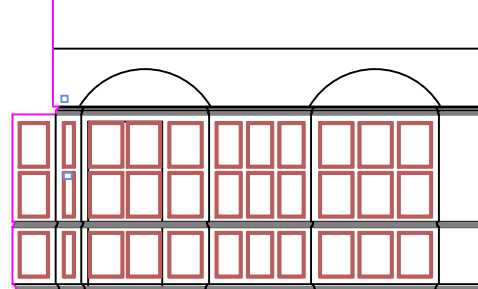
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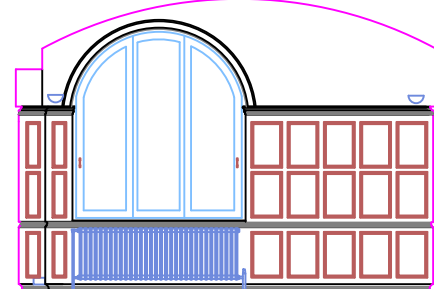
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Internal 23.



Datum: 25.00m.
Internal 24.



Datum: 25.00m.
Internal 25.

Survey Control Details.

Stn.	Eastings.	Northings.	Level.
A.	100000.000	100000.000	50.000
B.	100000.000	100000.000	50.000
C.	100000.000	100000.000	50.000

OS Note:
Some services may have been omitted due to parked vehicles.
The Ordnance Survey file is to be used as a guide only.

OS Buildings  Surveyed Buildings 

This survey has been orientated to the Ordnance Survey (OS) National Grid (OSGB36) via Global Navigational Satellite Systems (GNSS) and the O.S. Active Network (OS Net).

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No scale factor has been applied to the survey therefore the coordinates shown are arbitrary & not true O.S. Coordinates which have a scale factor applied.
Please refer to Survey Station Table to enable establishment of the on-site grid.

Topographical Legend:

 Boundary	 Drainage	 Footpath	 Road
 Road	 Sewer	 Tarmac edge	 Tarmac edge
 Tarmac edge	 Tarmac edge	 Tarmac edge	 Tarmac edge
 Tarmac edge	 Tarmac edge	 Tarmac edge	 Tarmac edge
 Tarmac edge	 Tarmac edge	 Tarmac edge	 Tarmac edge
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 Tarmac edge	 Tarmac edge	 Tarmac edge	 Tarmac edge

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Rev.	Date	Description	Drawn	Q. Rev.
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CLIENT
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London, EC1Y 9HQ

PROJECT
**Central St. Martins,
Southampton Row,
London, WC1 4AP**

TITLE
**Ground Floor
Internal Elevations**

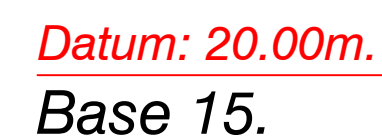
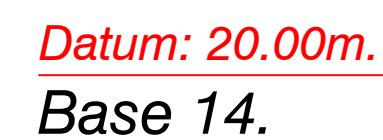
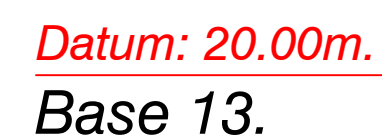
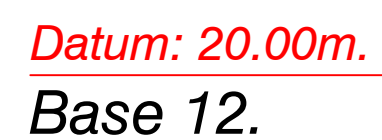
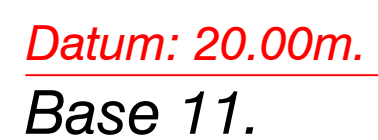
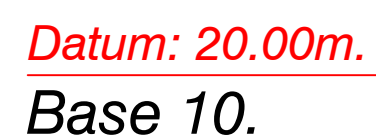
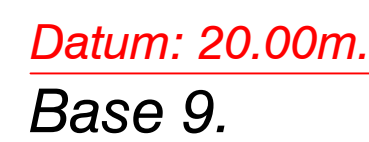
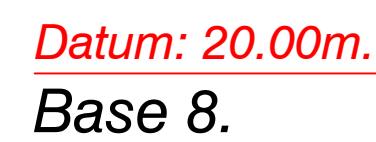
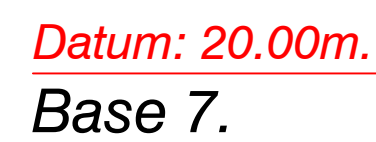
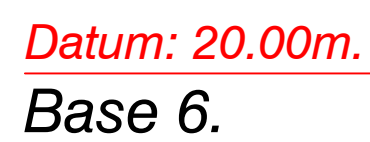
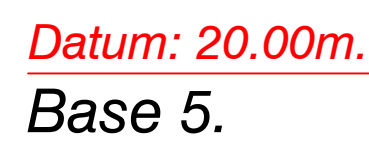
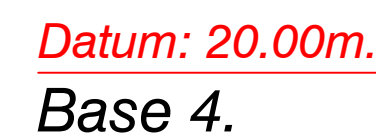
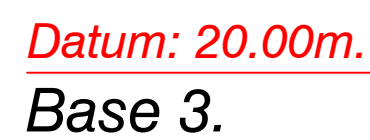
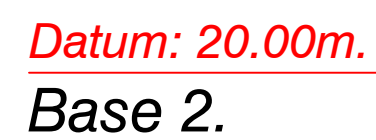
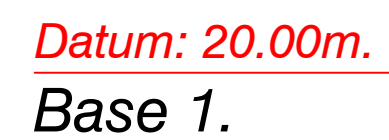
SCALE A1@ 1: 100	DATE 13/12/2019
DRAWN SB	QUALITY REF

Level datum Grid orientation	See notes See notes
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Job number Drawing No.	12977D 12977D_11_E
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Rev.	0
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Comments
This plan should only be used for its original purpose. Greenhatch Group accepts no responsibility for this plan if supplied to any party other than the original client.
All dimensions should be checked on site prior to design and construction.
Drainage information (where applicable) has been visually inspected from the surface and therefore should be treated as approximate only.
Notes:



Stn.	Eastings.	Northings.	Level.
A.	100000.000	100000.000	50.000
B.	100000.000	100000.000	50.000
C.	100000.000	100000.000	50.000

OS Note:
Some services may have been omitted due to parked vehicles.
The Ordnance Survey file is to be used as a guide only.

OS Buildings Surveyed Buildings

This survey has been orientated to the Ordnance Survey (O.S.) National Grid (OSGB36) via Global Navigational Satellite Systems (GNSS) and the O.S. Active Network (OS Net).

A true OSGB36 coordinate has been established near to the site centre via a transformation using the OSTN02 & OSGM02 transformation models. The survey has been correlated to this point and a further one or more OSGB36 points established to create a true O.S. bearing for angle orientation.

No scale factor has been applied to the survey therefore the coordinates shown are arbitrary & not true O.S. Coordinates which have a scale factor applied.

Please refer to Survey Station Table to enable establishment of the on-site grid.

Topographical Legend:

	Bicycles		Overhead Cable		Cable		Cable
	Roads		Concrete Joints		PVC		Pipe
	Pavement		Grass		Grass		Grass
	Low water		Gravel		Gravel		Gravel
	Concrete		Concrete Overlap		Down pipe		Down pipe
	Concrete		Concrete Overlap		Down pipe		Down pipe
	Station and Name		Water Level		Water Level		Water Level
	Station and Name		Water Level		Water Level		Water Level
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
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	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat
	Flat		Flat		Flat		Flat

Rev	Date	Description	Drawn	Q. Re



- ☐ Topographical Surveys
- ☐ Site Engineering
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ORMS
London, EC1Y HQ

550/50T

**Central St. Martins,
Southampton Row,
London, WC1 4AP**

TITLE	Basement Internal Elevations
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SCALE	DATE
A1@ 1: 100	13/12/2019

DRAWN		QUALITY REF
SB		

Level datum	See notes
Grid orientation	See notes

Job number	12977D
Drawing No.	Rev.

12977D_12_E	0
Comments	

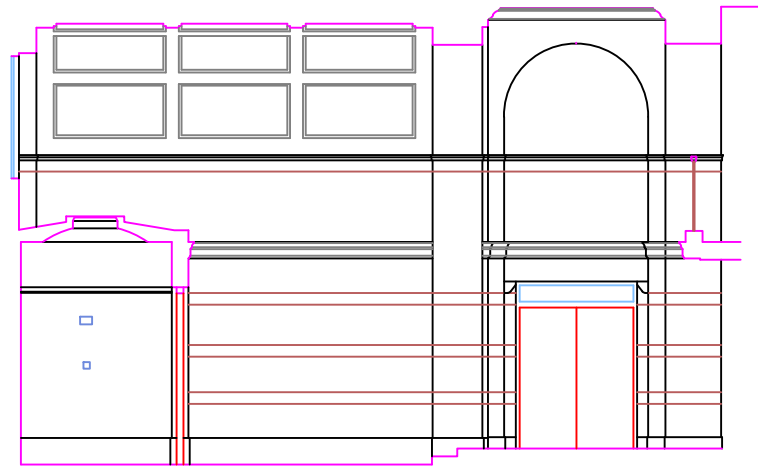
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All dimensions should be checked on site prior to design and construction.

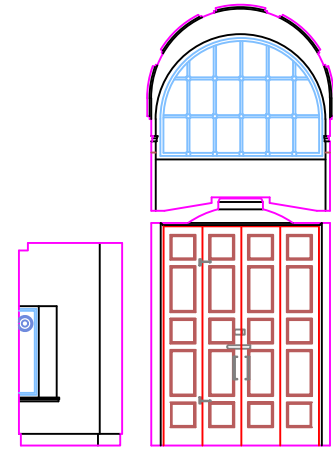
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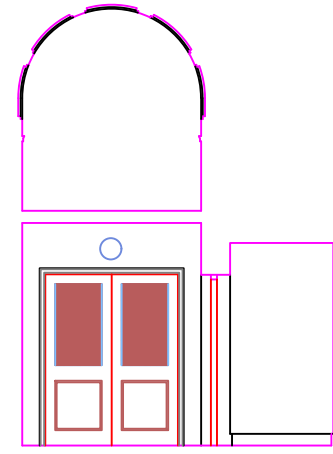
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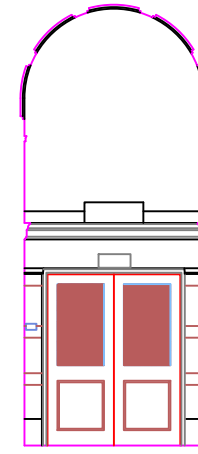
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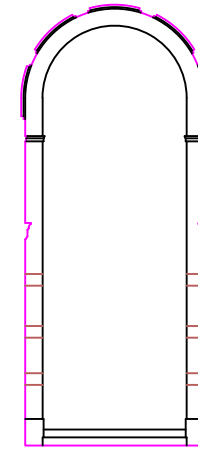
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LG 2.



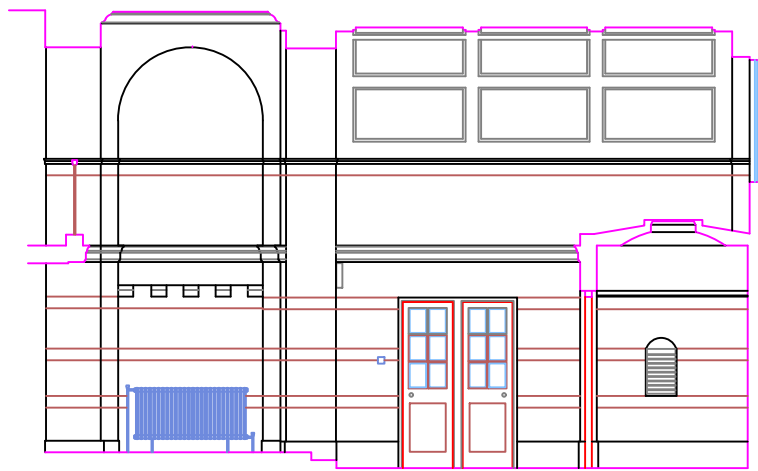
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LG 3.



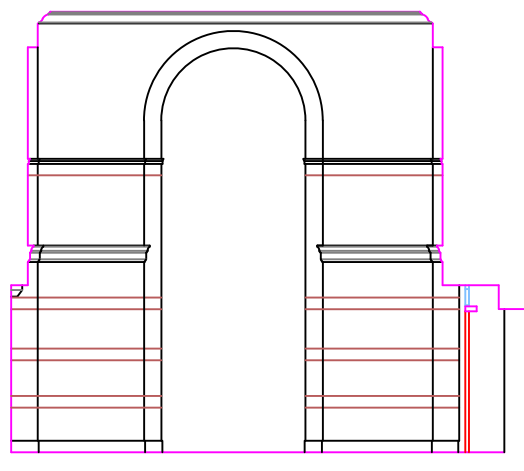
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LG 4.



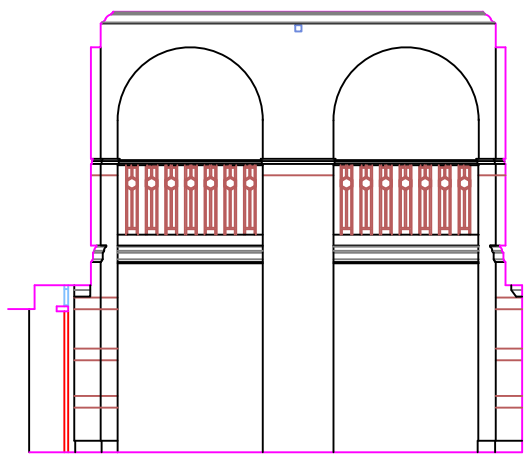
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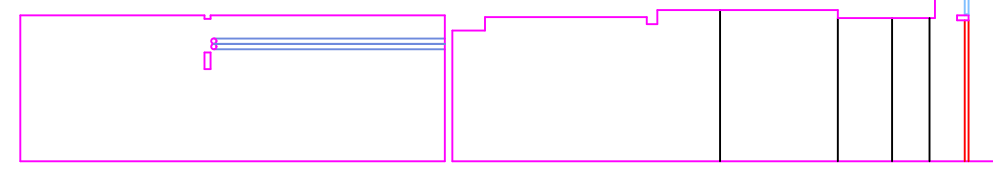
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LG 6.



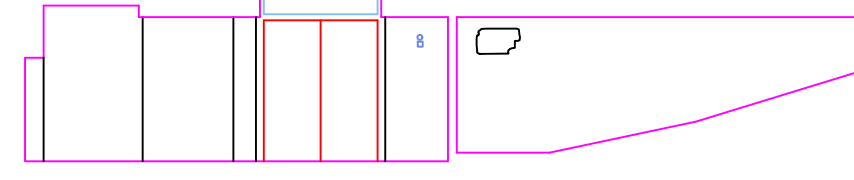
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LG 7.



Datum: 20.00m.
LG 8.



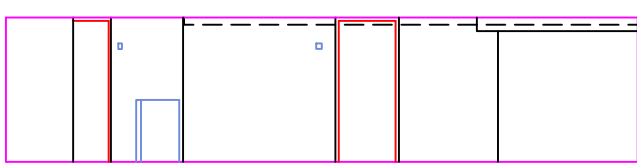
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LG 9.



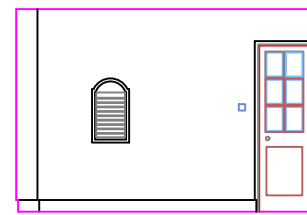
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LG 10.



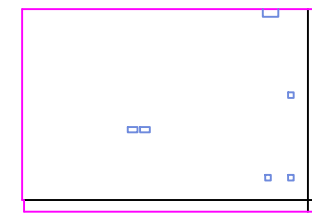
Datum: 20.00m.
LG 11.



Datum: 20.00m.
LG 12.



Datum: 20.00m.
LG 13.



Datum: 20.00m.
LG 14.

Survey Control Details.

Stn.	Eastings.	Northings.	Level.
A.	100000.000	100000.000	50.000
B.	100000.000	100000.000	50.000
C.	100000.000	100000.000	50.000

OS Note:
Some services may have been omitted due to parked vehicles.
The Ordnance Survey file is to be used as a guide only.

OS Buildings Surveyed Buildings

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Please refer to Survey Station Table to enable establishment of the on-site grid.

Topographical Legend:

Boundary	Drainage	Foul	Gas	Sewer	Water
Road	Tarmac	Grass	Gully	Drain	Water
Footpath	Tarmac	Grass	Gully	Drain	Water
Footpath	Tarmac	Grass	Gully	Drain	Water
Footpath	Tarmac	Grass	Gully	Drain	Water

Rev.	Date	Description	Drawn	Q. Ref.
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☐ Topographical Surveys
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☐ Utility / CCTV Surveys

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ORMS
London, EC1Y 9HQ

PROJECT
Central St. Martins,
Southampton Row,
London, WC1 4AP

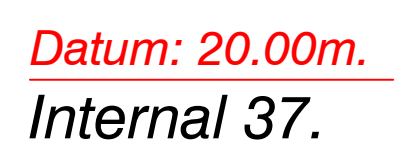
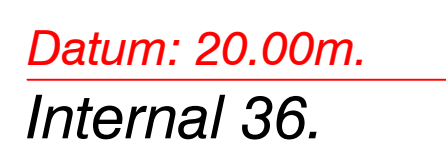
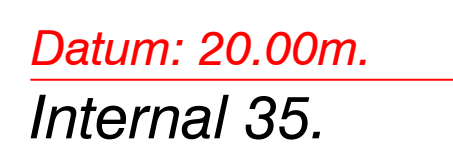
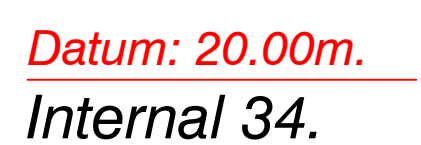
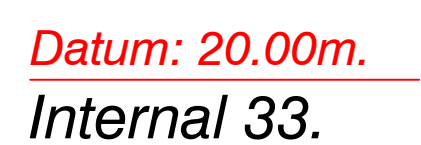
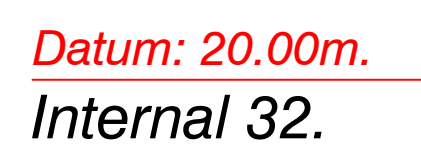
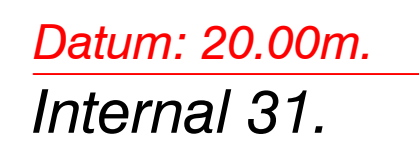
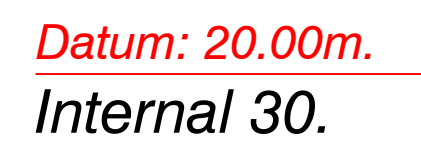
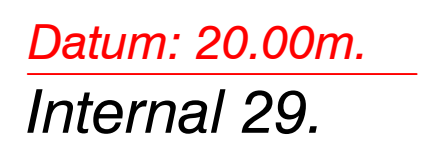
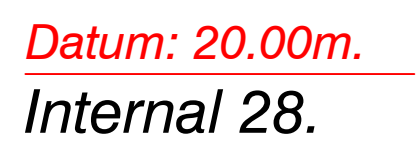
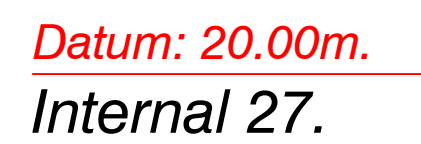
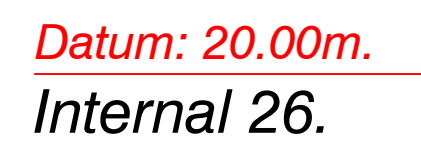
TITLE
Lower Ground
Internal Elevations

SCALE A1@ 1: 100	DATE 13/12/2019
DRAWN SB	QUALITY REF

Level datum Grid orientation	See notes See notes
Job number Drawing No.	12977D 12977D_13_E

Rev.	0
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Comments
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All dimensions should be checked on site prior to design and construction.
Drainage information (where applicable) has been visually inspected from the surface and therefore should be treated as approximate only.
Notes:



OS Note:

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OS Buildings  Surveyed Buildings 

This survey has been orientated to the Ordnance Survey
(OS) National Grid (OSGB36) using Global Navigational Satellite
Systems (GNSS) and the OS's Active Network (OS Net).

A true OSGB36 coordinate has been established near to the
site corner via a transformation using the OSTN02 & OSGB02
transformation models.

The survey has been correlated to this point and a further one
or more OSGB36 points established to create a true OS
bearing for angle orientation.

No scale factor has been applied to the survey therefore the
coordinates shown are arbitrary & not true OS Coordinates
unless a scale factor is applied.

Please refer to Survey Station Table to enable establishment
of the on-site grid.

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		8
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TITLE	
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SCALE	DATE
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Level datum	See notes
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Job number	12977D
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12977D 14 E	0
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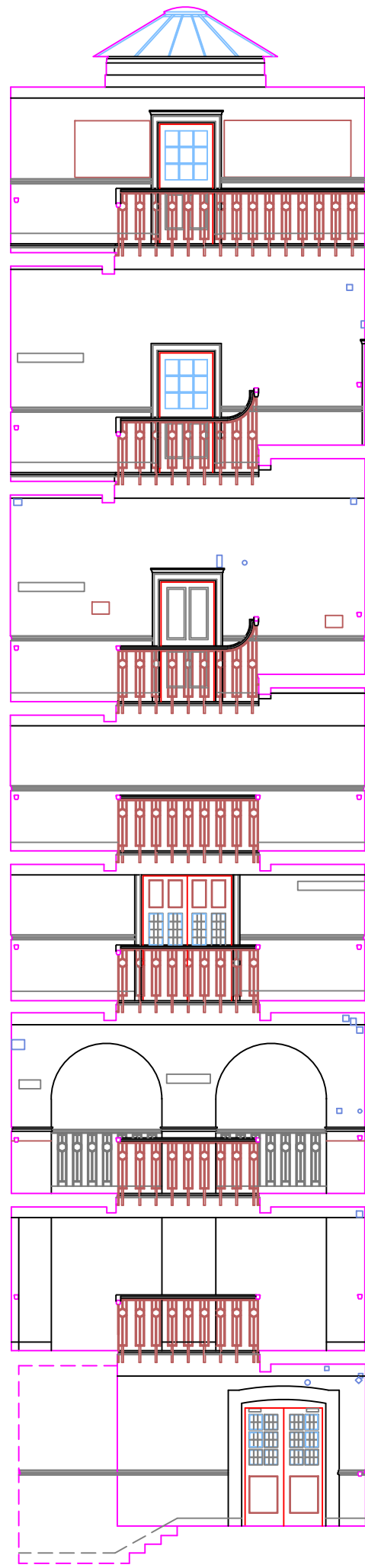
Notes:



Datum: 20.00m.
Side 1



Datum: 20.00m.
Side 2



Datum: 20.00m.
Side 3



Datum: 20.00m.
Side 4

Survey Control Details.

Stn.	Eastings.	Northings.	Level.
A.	100000.000	100000.000	50.000
B.	100000.000	100000.000	50.000
C.	100000.000	100000.000	50.000

OS Note:
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OS Buildings  Surveyed Buildings 

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Please refer to Survey Station Table to enable establishment of the on-site grid.

Topographical Legend:

 Boundary	 Drainage	 Inspection chamber	 Bulk
 Road	 Concrete edge	 Pipe level	 Basement
 Footpath	 Tarmac edge	 Gully	 Rainwater
 Low water	 Drain	 Dark gully	 Vent pipe
 Drain	 Concrete edge	 Clean pipe	 Ground light
 Concrete edge	 Drain	 Pipe above ground	 Litter box
 Station and Name	 Manhole	 Litter box	 Litter box
 Station Level	 Flood light	 Flood light	 Flood light
 Tree / Bush / Shrub	 Lamp post	 Flood light	 Flood light
 Area of Undergrowth	 Flood light	 Flood light	 Flood light
 Woodland	 Flood light	 Flood light	 Flood light
 Ridge Level	 Flood light	 Flood light	 Flood light
 Earth Level	 Flood light	 Flood light	 Flood light
 First Floor Level	 Flood light	 Flood light	 Flood light
 Fence Types	 Flood light	 Flood light	 Flood light
 Interwoven	 Flood light	 Flood light	 Flood light
 Wire Mesh	 Flood light	 Flood light	 Flood light
 Post & Rail	 Flood light	 Flood light	 Flood light
 Post & Wire	 Flood light	 Flood light	 Flood light
 Chain Link	 Flood light	 Flood light	 Flood light
 Wooden Posts	 Flood light	 Flood light	 Flood light
 Concrete Posts	 Flood light	 Flood light	 Flood light
 Steel Palisade	 Flood light	 Flood light	 Flood light

Rev.	Date	Description	Drawn	Q. Rev.
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- ☐ Topographical Surveys
- ☐ Site Engineering
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- ☐ Measured Building Surveys
- ☐ 3D Laser Scanning
- ☐ Revit & BIM Models

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PROJECT
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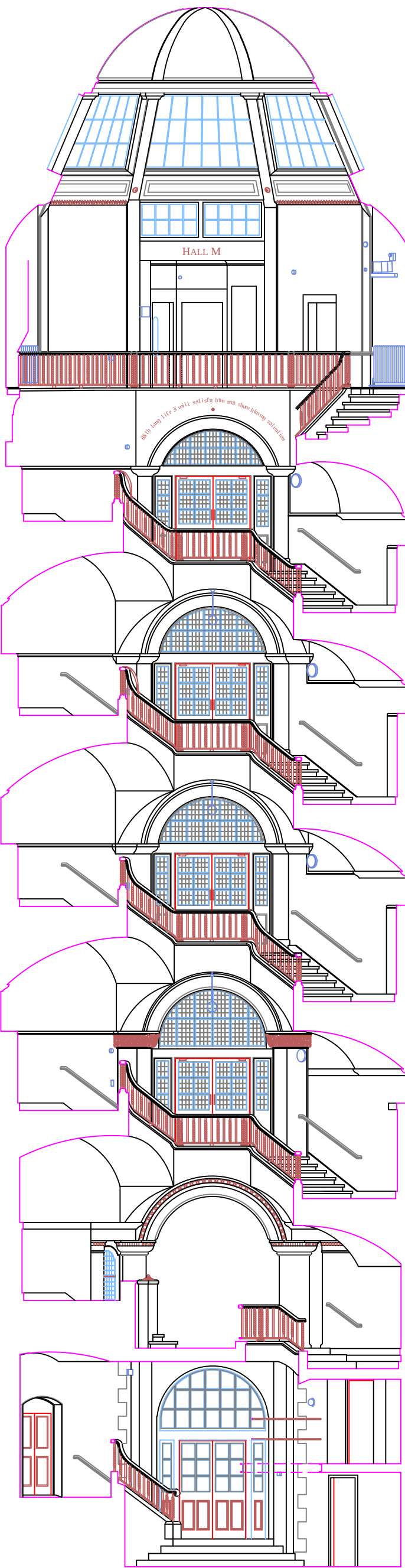
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Stair Core
Internal Elevations

SCALE A1@ 1: 100	DATE 13/12/2019
DRAWN SB	QUALITY REF

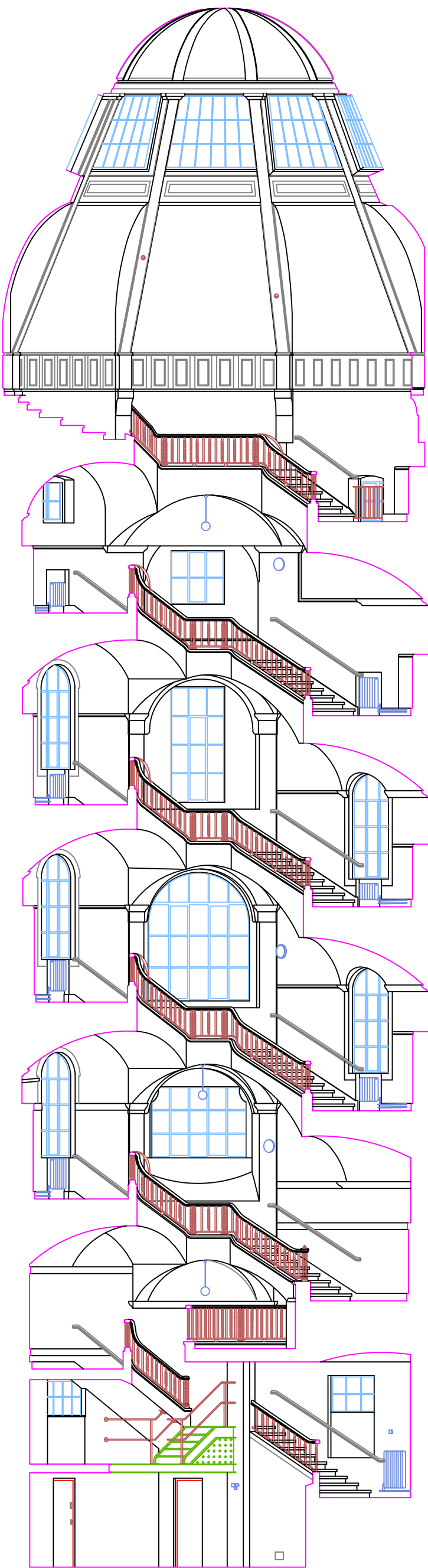
Level datum Grid orientation	See notes See notes
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Job number Drawing No.	12977D 12977D_15_E	Rev. 0
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Comments
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Drainage information (where applicable) has been visually inspected from the surface and therefore should be treated as approximate only.
Notes:



DATUM: 20.00m
Main Stairs 1.



DATUM: 20.00m
Main Stairs 2.

Survey Control Details.

Stn.	Eastings.	Northings.	Level.
A.	100000.000	100000.000	50.000
B.	100000.000	100000.000	50.000
C.	100000.000	100000.000	50.000

OS Note:
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OS Buildings  Surveyed Buildings 

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Please refer to Survey Station Table to enable establishment of the on-site grid.

Topographical Legend:

 Boundary	 Drainage ditch	 Inspection chamber	 Bulk
 Road	 Concrete edge	 Pipe invert	 Basement slab
 Tarmac edge	 Gully	 Gully	 Rainwater bin
 Manhole	 Dark gully	 Vent pipe	 Vent pipe
 Drainage	 Clean pipe	 Grit	 Ground light
 Curb line	 Pipe above ground	 Litter box	 Litter box
 Station Level	 Manhole	 Litter	 Litter
 Flood Level	 Flood light	 Flood light	 Flood light
 Trees / Bush / Shrub	 Lamp post	 Lamp post	 Lamp post
 Area of Undergrowth	 Telephone post	 Telephone post	 Telephone post
 Woodland	 Traffic light	 Traffic light	 Traffic light
 Ridge Level	 Stop sign	 Stop sign	 Stop sign
 Elevation Level	 Stop sign	 Stop sign	 Stop sign
 First Road Level	 Stop sign	 Stop sign	 Stop sign
 Fence Types	 Gate	 Gate	 Gate
 Intercom	 Intercom	 Intercom	 Intercom
 Wire Mesh	 Wire Mesh	 Wire Mesh	 Wire Mesh
 Post & Rail	 Post & Rail	 Post & Rail	 Post & Rail
 Post & Wire	 Post & Wire	 Post & Wire	 Post & Wire
 Chain Link	 Chain Link	 Chain Link	 Chain Link
 Wooden Posts	 Wooden Posts	 Wooden Posts	 Wooden Posts
 Concrete Posts	 Concrete Posts	 Concrete Posts	 Concrete Posts
 Steel Posts	 Steel Posts	 Steel Posts	 Steel Posts
 Inspection chamber	 Inspection chamber	 Inspection chamber	 Inspection chamber
 Bulk	 Bulk	 Bulk	 Bulk
 Basement slab	 Basement slab	 Basement slab	 Basement slab
 Rainwater bin	 Rainwater bin	 Rainwater bin	 Rainwater bin
 Vent pipe	 Vent pipe	 Vent pipe	 Vent pipe
 Ground light	 Ground light	 Ground light	 Ground light
 Litter box	 Litter box	 Litter box	 Litter box
 Litter	 Litter	 Litter	 Litter
 Flood light	 Flood light	 Flood light	 Flood light

Rev.	Date	Description	Drawn / Q. Rev.

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☐ Utility / CCTV Surveys ☐ Revit & BIM Models

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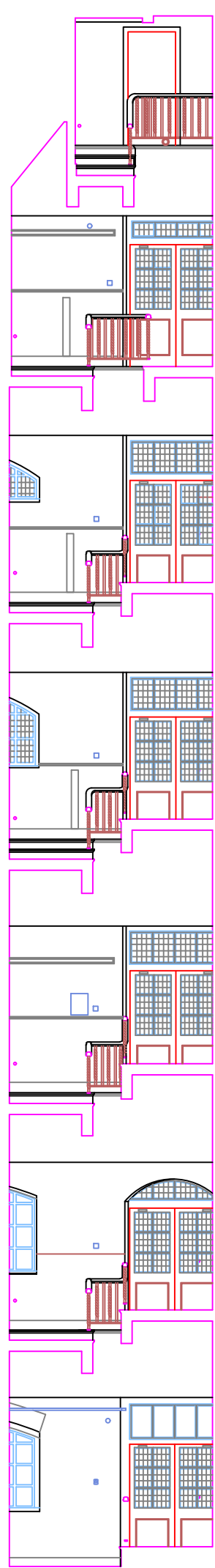
PROJECT
Central St. Martins,
Southampton Row,
London, WC1 4AP

TITLE
Stair Core
Internal Elevations

SCALE A1@ 1: 100	DATE 13/12/2019
DRAWN SB	QUALITY REF

Level datum	See notes
Grid orientation	See notes
Job number	12977D
Drawing No.	12977D_16_E
Rev.	0

Comments
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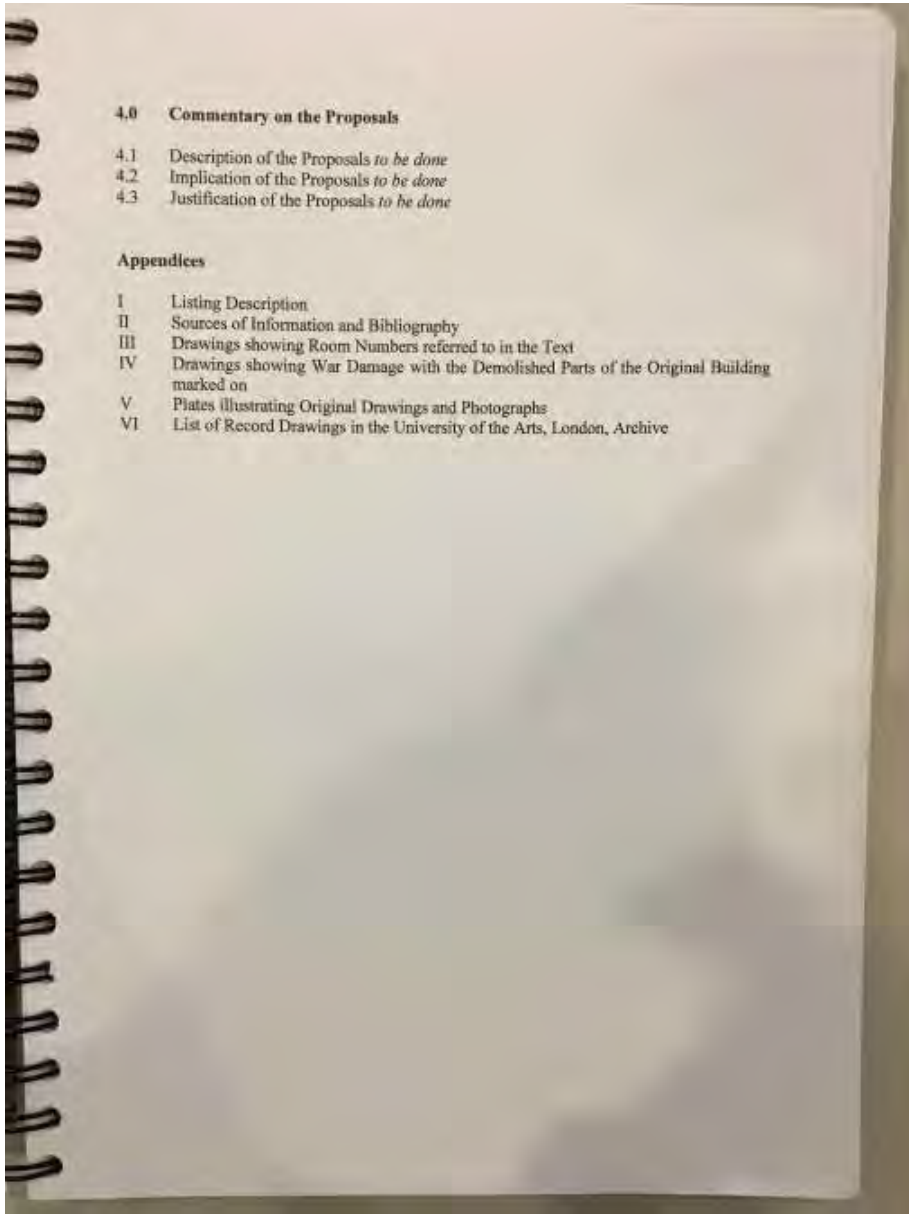
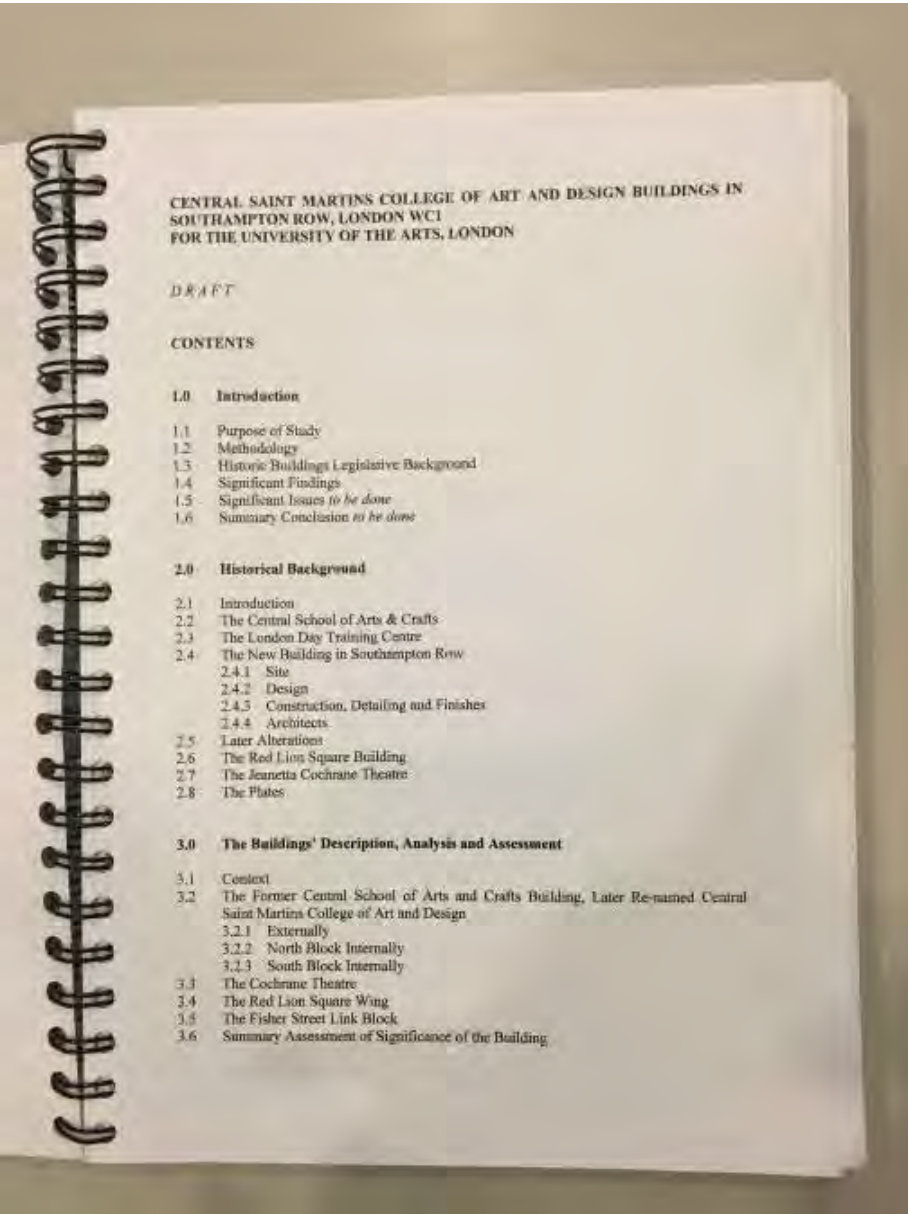
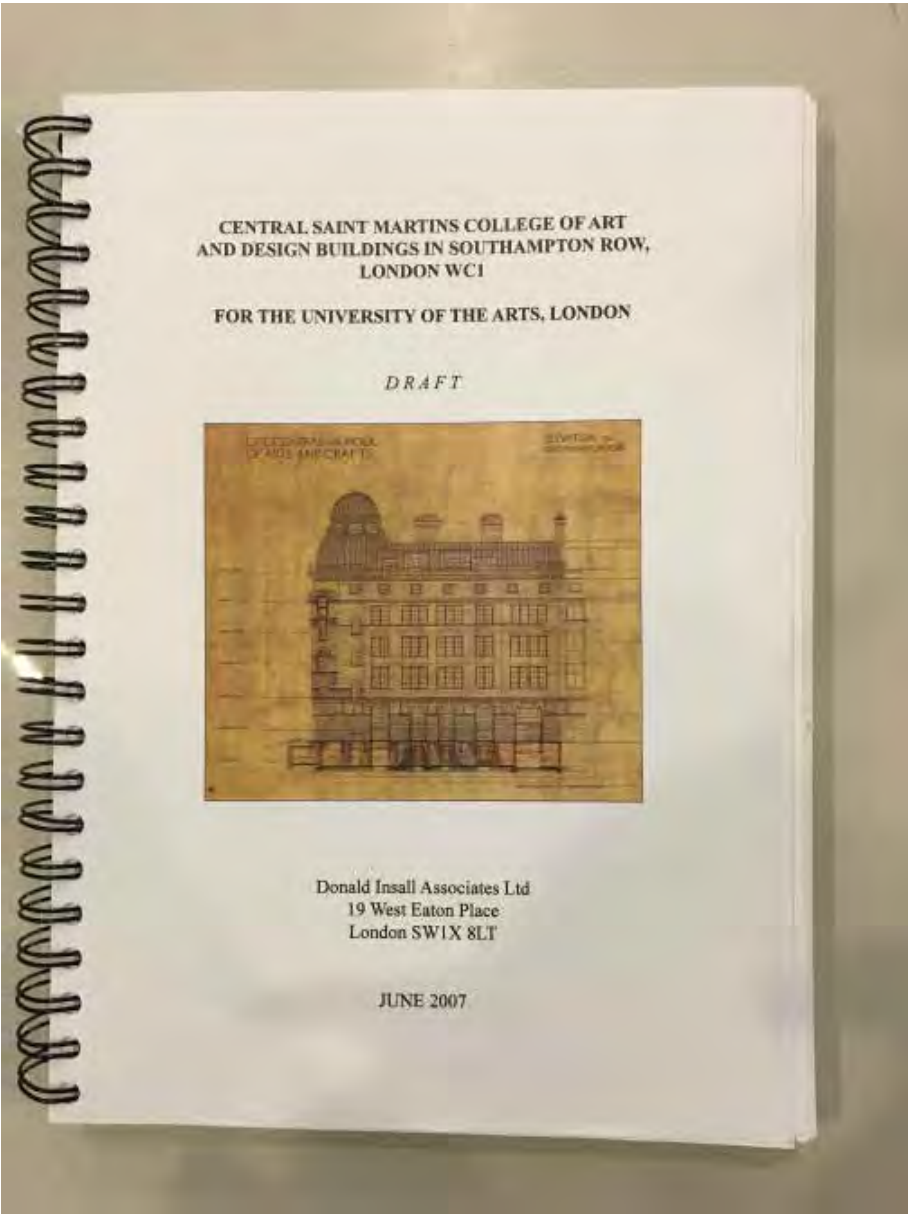
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/ APPENDIX B
// DONALD INSALL ASSOCIATES
LETHABY BUILDING REPORT

LETHABY BUILDING

Historic Building Recording - Level 4





1.0 INTRODUCTION

1.1 Purpose of the Study

This study and report were commissioned in March 2007 by the University of the Arts, London, to assist them in the preparation of proposals for the Central Saint Martins College of Art and Design buildings, Southampton Row, London WC1, including the original Central School of Art and Crafts building, the adjoining Cochrane Theatre, the Red Lion Square wing and the Fisher Street link block. It was intended to assess the historical and architectural significance of the buildings and fabric to advise proposals being prepared in as much as they affect the historic built fabric on the site and in its local context in terms of Planning Policy Guidance Note 15 (PPG 15) "Planning and the Historic Environment" and Camden Council's Replacement Unitary Development Plan (RUDP) adopted in June 2006.

The study and report were undertaken by Adrian Petreco of Donald Insall Associates Ltd in March-June 2007.

1.2 Methodology and Proposals

Site inspections, set out in section three of the report, were undertaken by an architect with sound knowledge of historical buildings to review the provenance and to assess them individually and contextually. Desk-top research was undertaken by Neil Burton of the Architectural History Practice and this is set out in section two of the report.

Proposals are being prepared by Woods Bagot architects. They will be described in section four.

1.3 Legislative Background

1.3.1 The Status of the Location and the Buildings

The Central Saint Martins College of Art and Design building is within the Kingsway Conservation Area of the London Borough of Camden and is listed Grade II*. It was listed on 11 November 1982 and the listing description is included in Appendix 1. The Cochrane Theatre and the Red Lion Square and Fisher Street wings are not included in either the listing, or in any conservation area. The buildings are currently occupied by the Central Saint Martins College of Art and Design, including its Drama Centre. The College is planning to move in 2010 to new premises in Kings Cross, where it would join its dance school, the London Studio Centre.

1.3.2 PPG 15

Any proposals for alteration or extension of listed buildings are subject to the guidance of "Planning and the Historic Environment" Planning Policy Guidance Note 13. This requires such proposals to be 'justified' and an explanation of their effect on the historic fabric.

PPG 15 provides guidance which is relevant to the proposals to alter listed buildings.

Regarding use it states:

"3.8. Generally the best way of securing the upkeep of historic buildings and areas is to keep them in active use. For the great majority this must mean economically viable uses if they are to survive..."

"3.9. Judging the best use is one of the most important and sensitive assessments that local planning authorities and other bodies involved in conservation have to make. It requires balancing the economic viability of possible uses against the effect of any changes they entail in the special architectural and historic interest of the building or area in question. In principle the aim should be to identify the optimum viable use that is compatible with the fabric, interior, and setting of the historic building..."

"3.10. The best use will very often be the use for which the building was originally designed, and the continuation or reinstatement of that use should certainly be the first option when the future of a building is considered..."

In terms of alterations, the document states (paragraph 3.13):

"Many listed buildings can sustain some degree of sensitive alteration or extension to accommodate continuing or new uses. Indeed, cumulative changes reflecting the history of use and ownership are themselves an aspect of the special interest of some buildings, and the merit of some new alterations or additions, especially where they are generated within a secure and committed long-term ownership, should not be discounted..."

and (paragraph 3.15):

"Achieving a proper balance between the special interest of a listed building and proposals for alterations or extensions is demanding and should always be based on specialist expertise, but it is rarely impossible, if reasonable flexibility and imagination are shown by all parties involved..."

1.3.3 Unitary Development Plan Policies

Camden Council's Replacement Unitary Development Plan (RUDP) has policies which affect both general design matters and, more particularly, conservation areas and listed buildings. Regarding design issues, it has the relevant following policy:

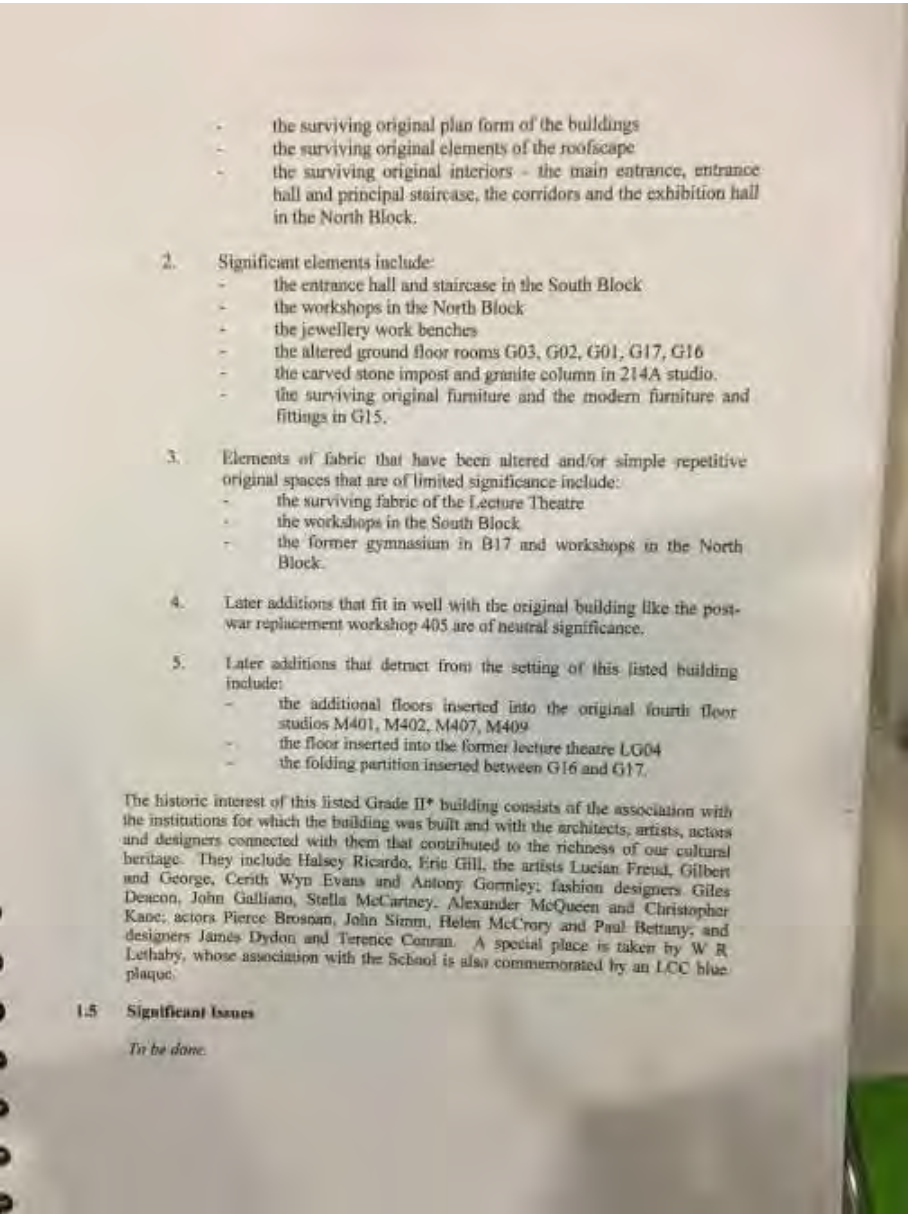
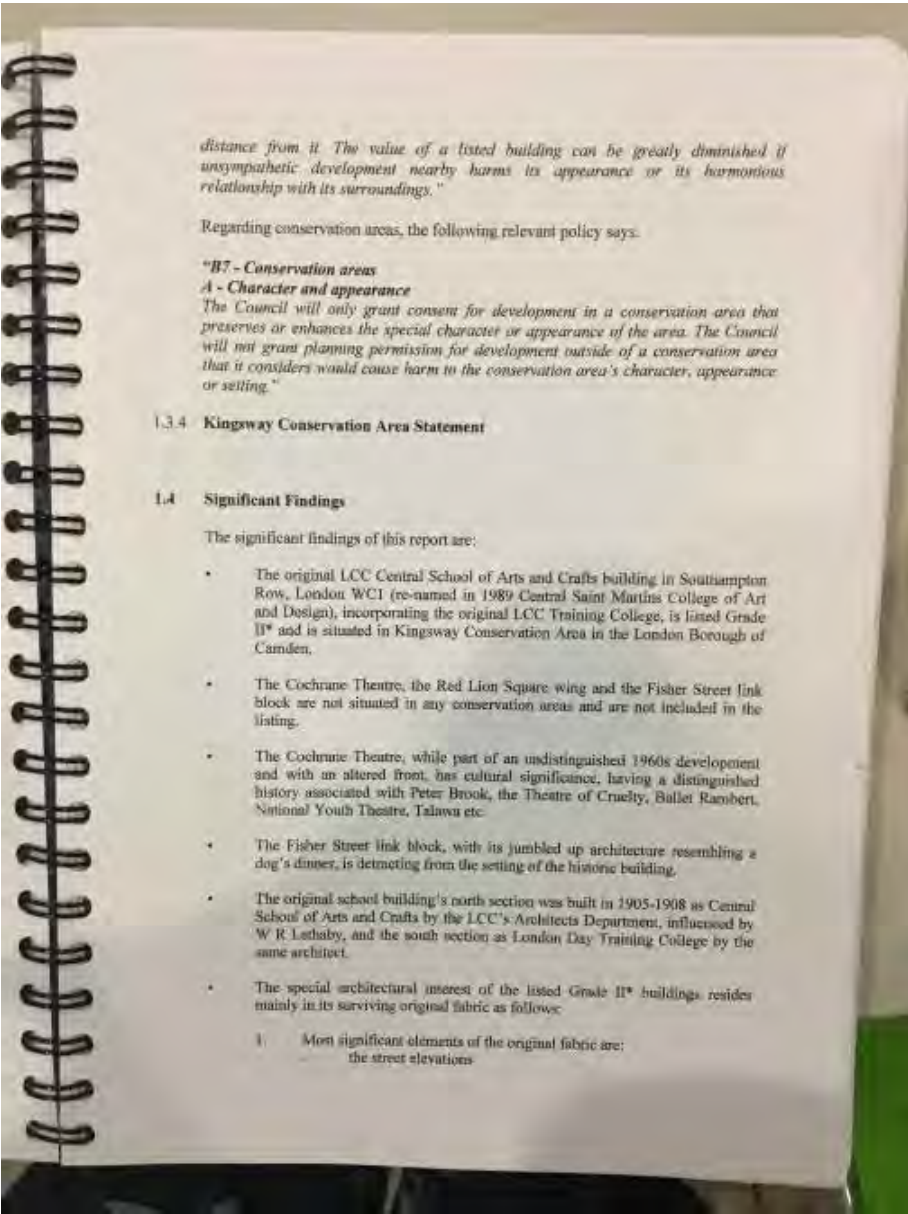
"B1 - General design principles

The Council will grant planning permission for development that is designed to a high standard. Development should:

- a) respect its site and setting;
- b) be safe and accessible to all;
- c) improve the spaces around and between buildings, particularly public areas;
- d) be sustainable by promoting energy efficiency and efficient use of resources;
- e) be easily adaptable to changing economic and social requirements;

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- f) provide appropriate high quality landscaping and boundary treatments; and
- g) seek to improve the attractiveness of an area and not harm its appearance or amenity.

B3 - Alterations and extensions

A - Alterations and extensions

The Council will not grant planning permission for alterations and extensions that it considers cause harm to the architectural quality of the existing building or to the surrounding area. The Council will consider whether:

- a) the form, proportions and character of the building and its setting, including the garden and nearby trees, are respected;
- b) extensions are subordinate to the original building in terms of scale and situation;
- c) original features are retained or restored;
- d) high quality materials that match or complement existing materials are used;
- e) unsympathetic alterations or extensions are removed or improved;
- f) the architectural integrity of the existing building is preserved; and
- g) building services equipment is appropriately located.

B - Townscape features

Where it considers it would cause harm to the appearance and setting of a building or the established character of the surrounding area, the Council will not grant consent for:

- a) the infilling or covering of front light wells;
- b) excavation to create new basements; or
- c) the inappropriate alteration and replacement of boundary enclosures."

It adds the following relevant guidance to the policies:

"Alterations and extensions

3.31 Alterations and extensions can allow buildings to be enlarged, adapted and used more flexibly. They can also help make more efficient use of the scarce land in the Borough. However, if they are poorly designed, alterations and extensions can cause harm to the appearance of a building and the character of the surrounding area. Alterations and extensions should follow the form, proportions and character of the building to which they relate. The setting of the building, including any trees, garden or other amenity space should also be respected. Opportunities should be considered to provide roof or terrace gardens above ground level. Development should not undermine any existing uniformity of a street. Past alterations or extensions to surrounding properties should not necessarily be regarded as a precedent for subsequent proposals for alterations or extensions.

3.32 Extensions should be carefully sited and proportioned to respect the historic form of the area, the integrity and proportions of the original building and the amenities of adjoining occupiers. Overly large extensions can disfigure a building and upset its proportions. Insensitive extensions can also be a problem, for example, a side extension that occupies the space between semidetached houses that form a

group, or a rear extension to a property in an otherwise unspoilt group, which would detract from the uniformity of the rear elevation.

3.33 The loss of architectural features, such as cornices, mouldings, architraves, porches and chimneys, can alter the scale and proportions of a building. The insensitive replacement of windows and doors and the cladding and painting of masonry can also spoil the appearance of buildings and can be particularly damaging if the building forms part of a uniform group. Alterations and extensions should be carried out in materials which match the original building, or, where appropriate, in materials that complement or enhance a building.

3.34 Roof alterations and extensions, including terraces, can often have a significant effect on the appearance of the existing building and its surroundings. Special care is needed in their siting, design, size, proportions and materials, particularly in areas where roofs are plainly visible over a wide area, and where roofs are an especially attractive feature of the building or area. There will be situations which are particularly sensitive to alterations and extensions to individual roofs, such as: built-up areas around open spaces, where the topography or the alignment of streets allow views of the rooflines, rooftops, projecting party walls and chimney stacks, or where a building is already higher and more prominent than its neighbours. Where streets retain the original roofline of their buildings, it is important that these are preserved in an unaltered form.

3.35 The location of building services equipment needs to be carefully considered, as set out in Policy B1."

Regarding shop fronts there is the following policy:

"B4 - Shopfronts, advertisements and signs

A - Shopfronts

The Council will only grant planning permission for new shopfronts, shopfront alterations, canopies and blinds, security and other features that it considers are of a high standard of design. The Council will consider:

- a) the merits of the existing architectural character, features and materials of the shopfront, including the shopfront window;
- b) if the general characteristics of original shopfronts in the area are respected and how sympathetically the proposal relates to the visual form, width and character of these shopfronts;
- c) the relationship between the shopfront and the upper floors of the building and surrounding properties; and
- d) the impact on public safety."

Guidance on shop front policy includes:

3.42 As shopfronts are seen at close quarters, the detailing and the quality of materials, execution and finishes are important. If a shopfront is replaced or altered, the design should respect the characteristics of the building and, where appropriate, shopfront windows and framework features, such as pilasters, fascias and console

brackets, should be retained or restored. Therefore, folding shopfronts will not generally be acceptable. Contemporary shopfront designs will be encouraged, in appropriate locations, within the policy framework. All new and altered shopfronts should be designed to be fully accessible for all..."

The specific policy for listed buildings is:

"B6 - Listed buildings

To preserve or enhance the character of listed buildings as buildings of special architectural or historic interest, the Council will only grant listed building consent for:

- a) the total or substantial demolition of a listed building where exceptional circumstances are shown that outweigh the case for retention; and for
- b) alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building. The Council will only grant planning permission for the change of use of a listed building where it considers this would not cause harm to its special architectural or historic interest. The Council will not grant planning permission for development that it considers would cause harm to the setting of a listed building.

Guidance on the listed buildings policy includes:

"3.57 The Council has a general presumption in favour of the preservation of listed buildings. Total demolition, substantial demolition and rebuilding behind the facade of a listed building will not normally be considered acceptable..."

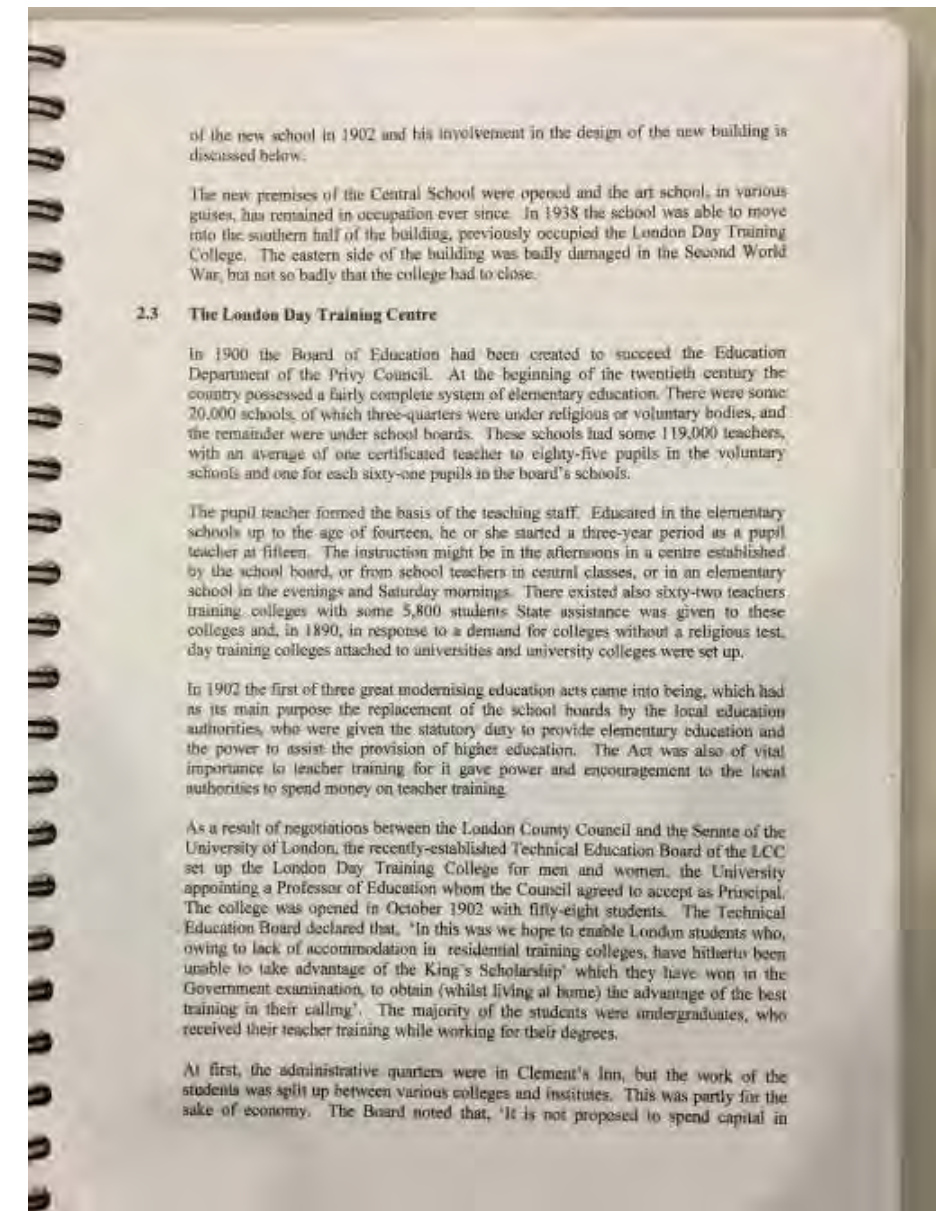
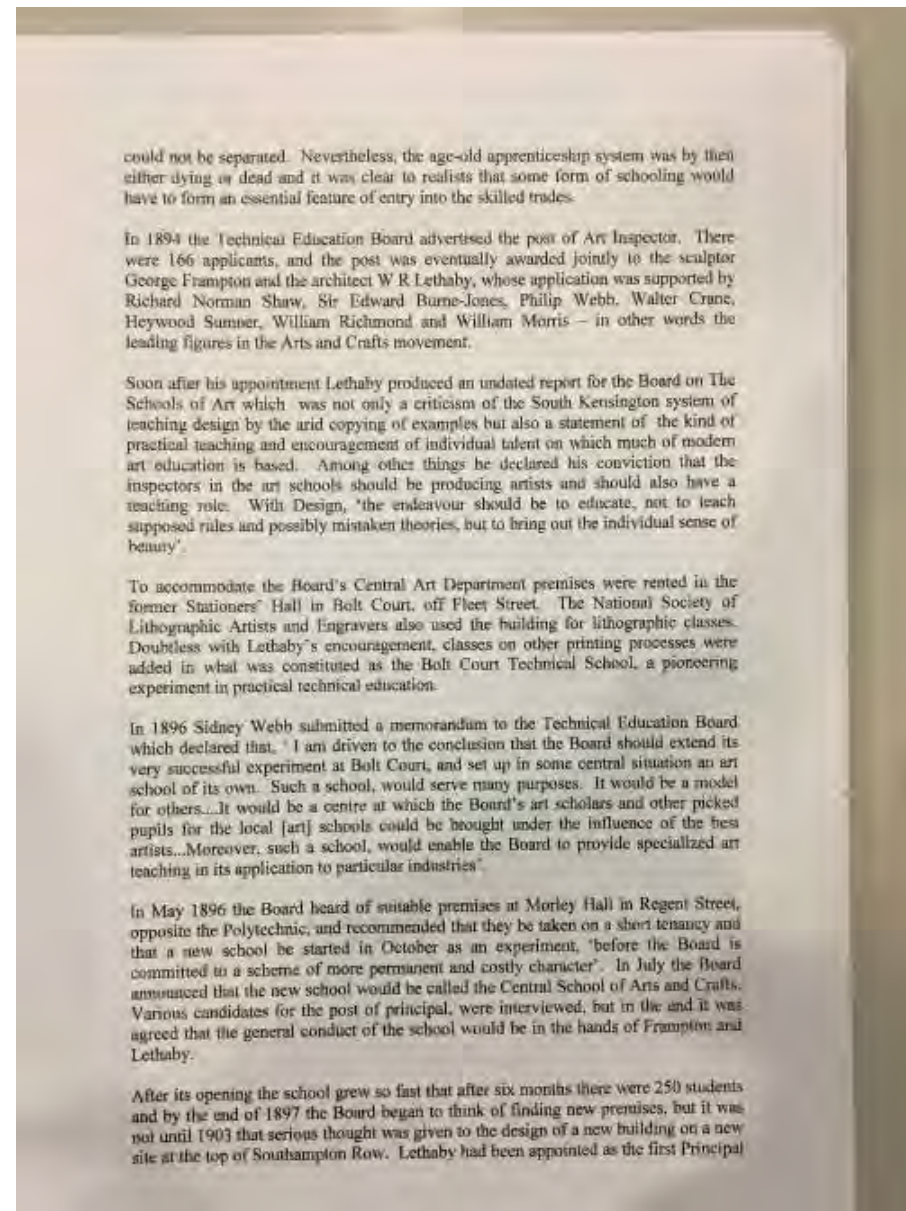
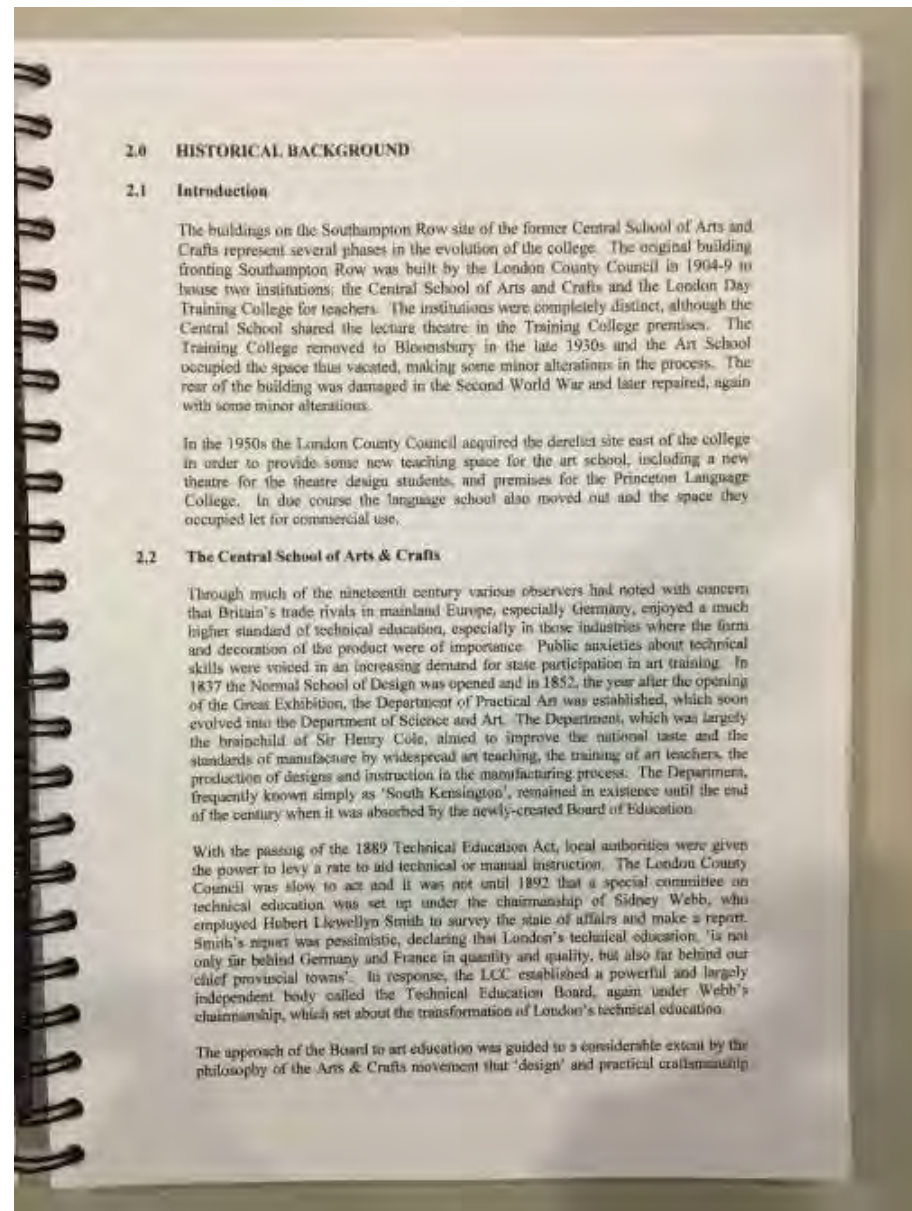
3.58 In order to protect listed buildings, the Council will control external and internal works that affect their special architectural or historic interest and character. Consent is required for any alterations, including some repairs, which would affect the character of a listed building..."

3.59 The best way of securing the upkeep of historic buildings is to keep them in active use. The best use for a historic building is usually the use for which the building was originally designed, and wherever possible this should continue or be reintroduced if at all possible. When a building erected for a need that no longer exists becomes vacant, appropriate alternative uses will be considered to secure the survival of the building. In all cases, the Council will consider whether a proposed change of use, and the subsequent alterations the new use may require, will preserve the character of the listed building as one of special architectural or historic interest. Proposals that would cause harm to the special interests of a building, for example through the loss of important architectural features, changes to the original plan form, layout or structural integrity of the building will be resisted, unless there are other overriding considerations. Proposals that reduce the energy consumption of listed buildings will be welcomed provided that they do not cause harm to the special architectural and historic interest and character of the building or group of buildings concerned.

3.60 The setting of a listed building is of great importance and should not be harmed by unsympathetic neighbouring development. While the setting of a listed building may be limited to its immediate surroundings, it often can extend some

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Historic Building Recording - Level 4



of the new school in 1902 and his involvement in the design of the new building is discussed below.

The new premises of the Central School were opened and the art school, in various guises, has remained in occupation ever since. In 1938 the school was able to move into the southern half of the building, previously occupied by the London Day Training College. The eastern side of the building was badly damaged in the Second World War, but not so badly that the college had to close.

2.3 The London Day Training Centre

In 1900 the Board of Education had been created to succeed the Education Department of the Privy Council. At the beginning of the twentieth century the country possessed a fairly complete system of elementary education. There were some 20,000 schools, of which three-quarters were under religious or voluntary bodies, and the remainder were under school boards. These schools had some 119,000 teachers, with an average of one certificated teacher to eighty-five pupils in the voluntary schools and one for each sixty-one pupils in the board's schools.

The pupil teacher formed the basis of the teaching staff. Educated in the elementary schools up to the age of fourteen, he or she started a three-year period as a pupil teacher at fifteen. The instruction might be in the afternoons in a centre established by the school board, or from school teachers in central classes, or in an elementary school in the evenings and Saturday mornings. There existed also sixty-two teachers training colleges with some 5,800 students. State assistance was given to these colleges and, in 1890, in response to a demand for colleges without a religious test, day training colleges attached to universities and university colleges were set up.

In 1902 the first of three great modernising education acts came into being, which had as its main purpose the replacement of the school boards by the local education authorities, who were given the statutory duty to provide elementary education and the power to assist the provision of higher education. The Act was also of vital importance to teacher training for it gave power and encouragement to the local authorities to spend money on teacher training.

As a result of negotiations between the London County Council and the Senate of the University of London, the recently-established Technical Education Board of the LCC set up the London Day Training College for men and women, the University appointing a Professor of Education whom the Council agreed to accept as Principal. The college was opened in October 1902 with fifty-eight students. The Technical Education Board declared that, 'In this was we hope to enable London students who, owing to lack of accommodation in residential training colleges, have hitherto been unable to take advantage of the King's Scholarship' which they have won in the Government examination, to obtain (whilst living at home) the advantage of the best training in their calling'. The majority of the students were undergraduates, who received their teacher training while working for their degrees.

At first, the administrative quarters were in Clement's Inn, but the work of the students was split up between various colleges and institutes. This was partly for the sake of economy. The Board noted that, 'It is not proposed to spend capital in

erecting a new building, but to obtain sufficient accommodation, including laboratories in one or other of the existing colleges or other education buildings more or less connected with the University'. But after the college had been open a year the Board changed its mind and resolved that, 'a central site should be provided for students residing in all parts of London and also as near as possible to the schools of the University'.

In 1904 the Council approved the purchase of a site in Southampton Row at a cost of 30,000. The following years sketch plans were approved and in 1907 Lord Rosebery, as Chancellor of London University, opened the new premises.

In subsequent years the college prospered and expanded. In 1909, owing to its position as a graduate school, the College became a School of the University and the staff became eligible as Teachers in the University. After the First World War the PhD degree in Education was instituted and some years later resulted in a Special Department of Higher Degrees and Research. In 1924 a course of training for teachers in art was started. This was intended primarily for teachers for secondary schools.

From the beginning experienced teachers from the Dominions had attended the college and inspectors and head teachers from India and the Colonies and groups of Indian students had made the training college something much wider than an ordinary training college for teachers. Following the formation of the Advisory Committee on Education at the Colonial Office, it was decided to provide training for teachers in missionary schools subsidized by colonial governments and in 1927 a Colonial Department was started at the College to meet these needs.

All these increased activities changed the character of the Training College and after some discussion between the LCC, the University and the Board of Education the Council made a formal offer to transfer the College to the Senate of the University and accompanied this with an offer to finance the building of a new home on a site in Bloomsbury. Thus, on 1 September 1932, the London Day Training College became the London University Institute of Education and in 1938 the Institute left the Southampton Row building and took over its new accommodation in Bloomsbury. The Institute is still in existence.

2.4 The New Building in Southampton Row

2.4.1 The Site

The site acquired by the LCC for the new building to house both the Central School and the London Day Training College was, appropriately, at the top end of Kingsway, a new street formed by the LCC as part of its programme of urban improvement. The need for a street to connect Holborn with the Strand was discussed frequently during the 19th century. Clearance of the slum area round the south end of Drury Lane was begun by the new LCC as early as 1889 but plans for the new road were published only in 1898. The formal opening took place in 1905. Kingsway was the most prestigious of the LCC's Edwardian street improvements: a broad tree-lined avenue 100 ft wide, laid out on a scale to rival the boulevards of continental capitals. The street was lined eventually with large stone-faced commercial buildings in the *Beaux*

Arts manner and with a tunnel beneath for electric trams.

North of Holborn, the tram tunnel was continued under King's Gate Street to surface at the junction with Vernon Place, the continuation of the south side of Bloomsbury Square. King's Gate Street was too narrow to accommodate both a roadway and the tram tunnel entry, so the buildings on the west side of the street were demolished to allow its widening and re-alignment. Though it was really a part of the Kingsway improvements, the widened street was re-named Southampton Row, the street which had previously formed its northern continuation.

On the east side of King's Gate Street were mostly modest late eighteenth and nineteenth century terrace commercial properties. The frontage line here was moved forward and in most cases the old buildings were demolished to allow new developments to take advantage of the deeper sites. The change in direction of the line of the north front of the Central School building marks the frontage line of the east side of the old street.

Behind the Central School and College was the church of St John the Evangelist, Red Lion Square, a distinguished Gothic Revival building designed by J. L. Pearson, and consecrated in 1878.

2.4.2 The Design

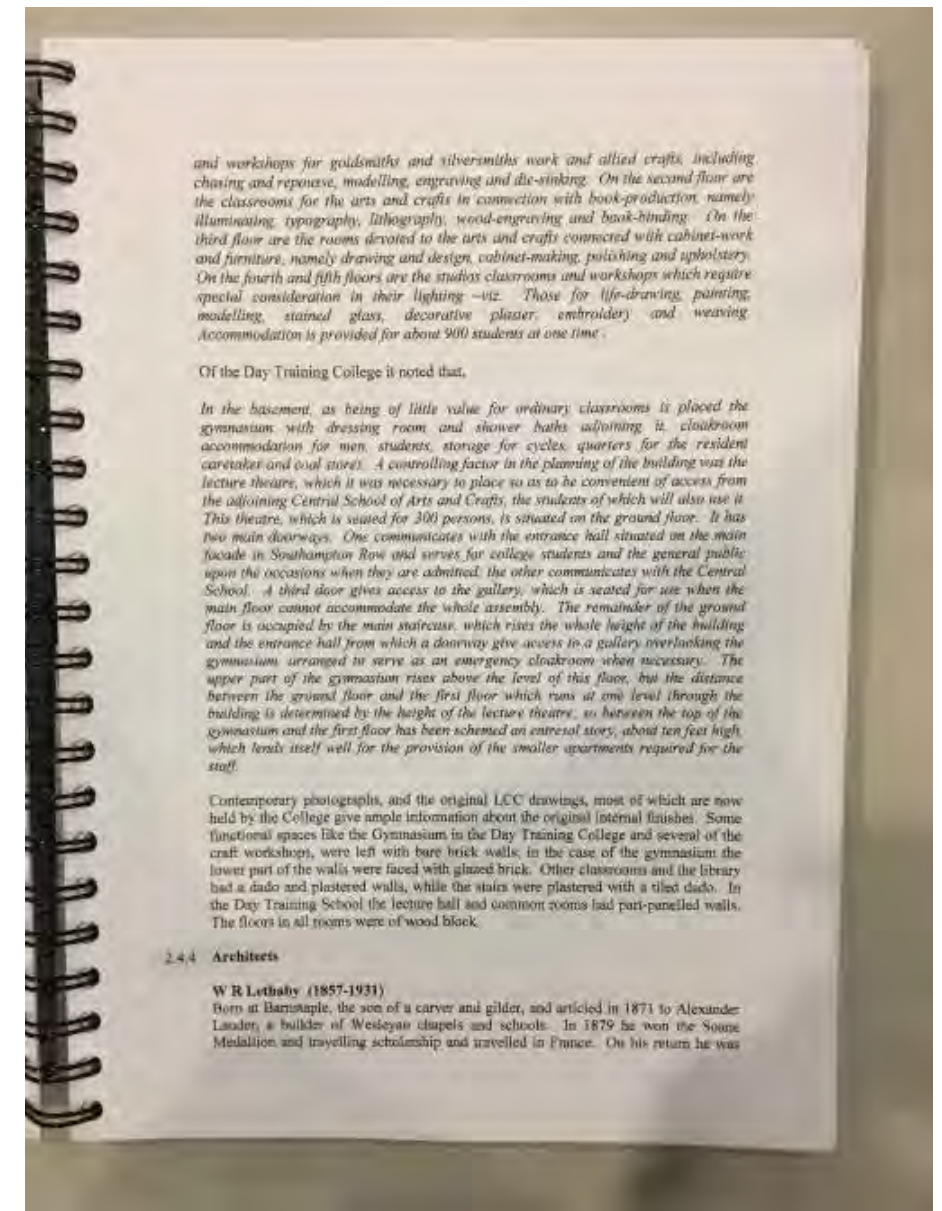
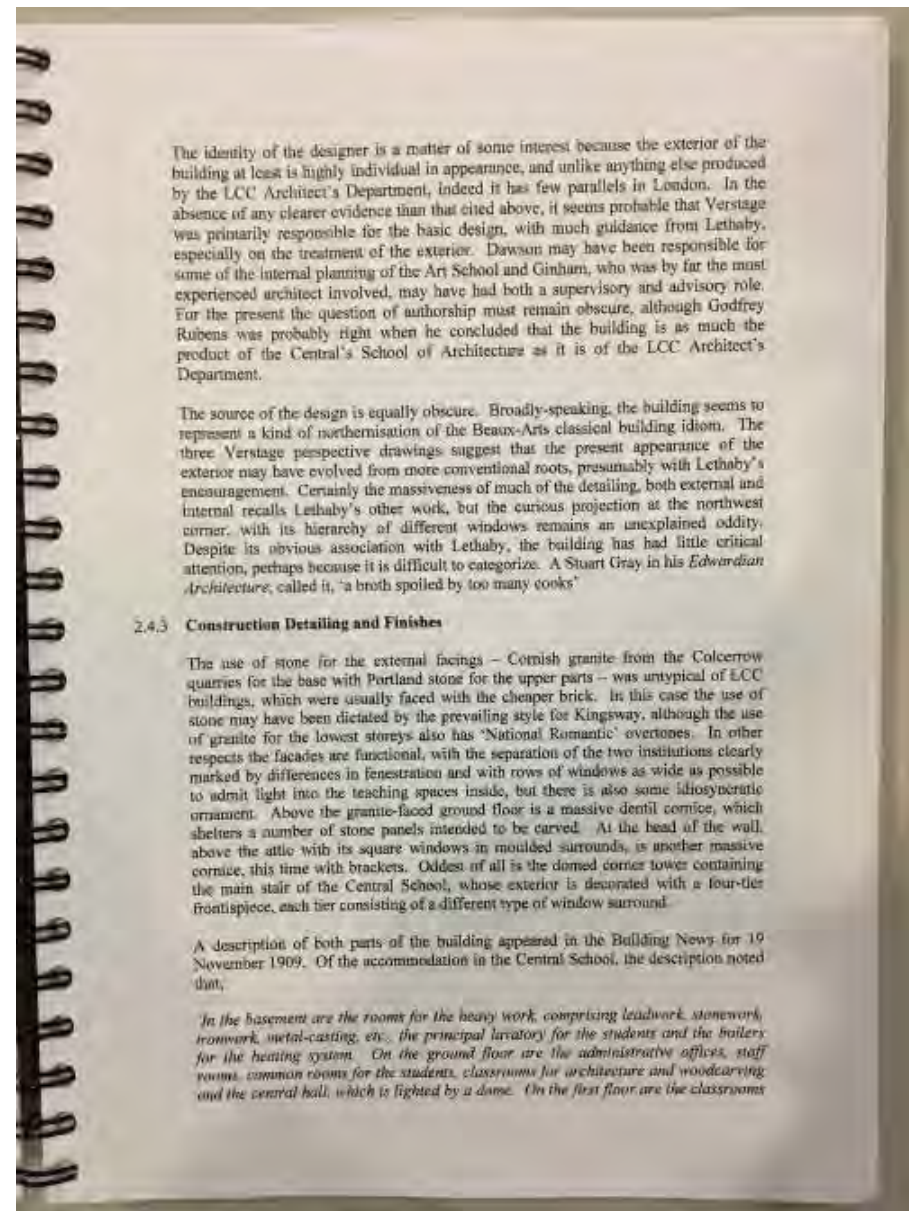
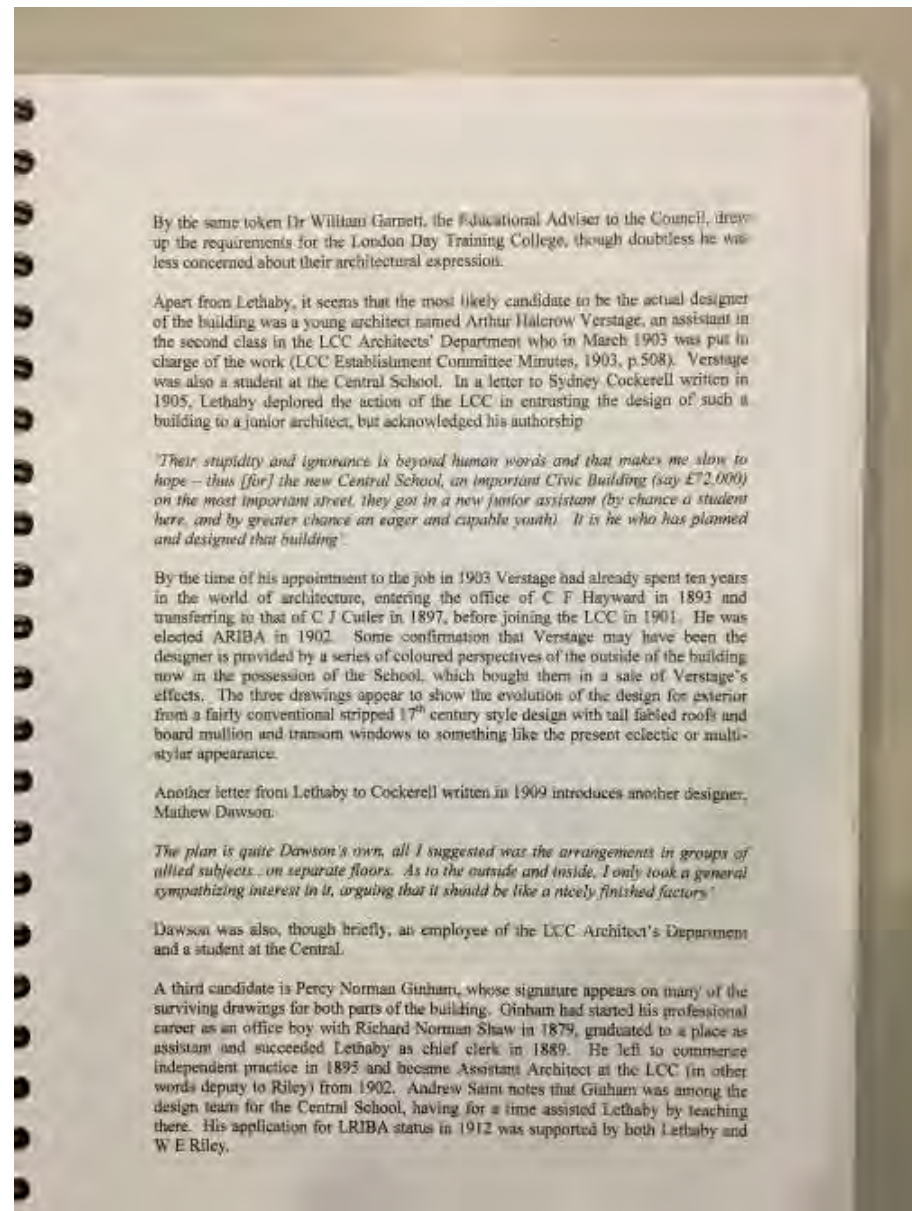
As the building was originally intended to house both the Central School and the London Day Training School, there were two quite separate institutions with separate plans stuck together end to end behind a single unifying facade, and only linked on the ground floor. The LCC hoped to achieve economies by the joint use of a single heating plant and the shared use of some facilities. The simultaneous erection of both parts of the building was supervised by the LCC Architect's Department, whose chief architect W. E. Riley was often credited with the design. Thus the *Building News* (19 Nov 1909) noted that 'The building has been designed and supervised by Mr W. E. Riley F.R.I.B.A., the superintending architect. The work of erection has been carried out by the works committee of the Council, under the immediate supervision of Mr G. W. Humphreys, the Council's manager of works'. In reality, Riley was more of an administrator, and the identity of the actual designer remains curiously obscure.

It has been suggested that Lethaby was responsible, and it seems inconceivable that such an articulate and influential Architect should not have had a major influence on the form and appearance of the building. He certainly formulated the requirements of the Central School, prepared sketch plans for the benefit of the Board (Technical Education Board Minutes 1903, p.109) and offered other advice about the form and appearance of his part of the new building.

As to the exterior, I am anxious, as the building will be associated with a school of design, that it should be plain, reasonable, and well-built, with as little of common place of so-called ornament as maybe. It should be substantial and of good materials, and if beyond that certain spaces in panels were arranged for, in consultation with us at the school, we would without a doubt get them fairly filled with good sculpture... The interior should also be severely plain and if decorated at all be done as time goes on by members of the school.'

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and workshops for goldsmiths and silversmiths work and allied crafts including chasing and repousse, modelling, engraving and die-stamping. On the second floor are the classrooms for the arts and crafts in connection with book-production, namely illuminating, typography, lithography, wood-engraving and book-binding. On the third floor are the rooms devoted to the arts and crafts connected with cabinet-work and furniture, namely drawing and design, cabinet-making, polishing and upholstery. On the fourth and fifth floors are the studios, classrooms and workshops which require special consideration in their lighting—viz. Those for life-drawing, painting, modelling, stained glass, decorative plaster, embroidery and weaving. Accommodation is provided for about 900 students at one time.

Of the Day Training College it noted that,

In the basement, as being of little value for ordinary classrooms is placed the gymnasium, with dressing room and shower bath adjoining it, cloakroom accommodation for men, students, storage for cycles, quarters for the resident caretaker and coal stores. A controlling factor in the planning of the building was the lecture theatre, which it was necessary to place so as to be convenient of access from the adjoining Central School of Arts and Crafts, the students of which will also use it. This theatre, which is seated for 300 persons, is situated on the ground floor. It has two main doorways. One communicates with the entrance hall situated on the main facade in Southampton Row and serves for college students and the general public upon the occasions when they are admitted; the other communicates with the Central School. A third door gives access to the gallery, which is seated for use when the main floor cannot accommodate the whole assembly. The remainder of the ground floor is occupied by the main staircase, which rises the whole height of the building and the entrance hall from which a doorway give access to a gallery overlooking the gymnasium, arranged to serve as an emergency cloakroom when necessary. The upper part of the gymnasium rises above the level of this floor, but the distance between the ground floor and the first floor which runs at one level through the building is determined by the height of the lecture theatre, so between the top of the gymnasium and the first floor has been schemed an entresol story, about ten feet high, which lends itself well for the provision of the smaller apartments required for the staff.

Contemporary photographs, and the original LCC drawings, most of which are now held by the College give ample information about the original internal finishes. Some functional spaces like the Gymnasium in the Day Training College and several of the craft workshops, were left with bare brick walls; in the case of the gymnasium the lower part of the walls were faced with glazed brick. Other classrooms and the library had a dado and plastered walls, while the stairs were plastered with a tiled dado. In the Day Training School the lecture hall and common rooms had part-panelled walls. The floors in all rooms were of wood block.

2.4.4 Architects

W R Lethaby (1857-1931)

Born at Bicester, the son of a carver and gilder, and articled in 1871 to Alexander Lander, a builder of Wesleyan chapels and schools. In 1879 he won the Soane Medallion and travelling scholarship and travelled in France. On his return he was

soon employed in the office of Norman Shaw as chief assistant. While with Shaw Lethaby developed his ideas on art and architecture in discussion with his office colleagues, and out of these discussions grew the Art Workers' Guild. In 1889 Lethaby left Shaw's office to set up on his own. His output was small but his ideas about designing from first principles were exhibited in such buildings as the country houses at Avon Tyrell Hants (1891), Melsetter in the Orkneys (1898-1900) and High Cockle near Lyndhurst (1901), in his single office building in Culmore Row Birmingham, and in the astonishing concrete church at Lower Brockhampton in Herefordshire (1901-2). Lethaby's architectural career received a set-back in 1902 by the rejection of his design for a new cathedral in Liverpool built of concrete, and after this date he concentrated more on his life as a teacher and writer and on attempts to reform the both the teaching and practice of design. He was appointed Surveyor of Westminster Abbey in 1906.

Arthur Halsey Verstage (-1969)

Entered the office of C F Hayward in 1893 first as an articled pupil for three years then as an 'improver' for one year. In 1897 he joined Thomas W Cutler as an assistant for two and a half years. In 1900 he entered the RA Schools and the same year joined the LCC as an Assistant Architect. He was elected ARIBA in 1902, with Cutler and W F Riley as his sponsors. Verstage's early career was not without promise. He won the RIBA Donaldson medal in 1895 and was Arthur Cates Prize-man in 1903 and won the Godwin Bursary in 1908 for an essay on the *Galerie des Machines* at the Paris Exhibition of 1889. After leaving the Central School he abandoned architectural practice and in 1911 became District Surveyor for Lewisham. West and remained in post until his retirement in 1940.

Mathew James Dawson (1875-1943)

Educated in Scotland and Sydney, Australia, he received his architectural education in the AA Schools and the Atelier Laloux in Paris. He travelled extensively in France and Italy and won both the RIBA Travelling Scholarship and the Soane Medallion. His obituary in The Builder notes that although he did not begin architectural practice until 1918 he reached the finals of the London County Hall competition in 1907 and helped in the design of the Central School in 1905-7. His buildings included several banks, clubs, blocks of flats, offices and several houses in Hampstead Garden Suburb carried out between 1909 and 1914. Dawson's real interest lay in teaching. He held successively the post of lecturer in the LCC Camberwell School of Arts and Crafts (1906-12) and the LCC Westminster School of Arts and Crafts (1912-14), while from 1918 to 1920 he was in charge of the School of Architecture at Cambridge, under the Slade Professor. From 1927-29 he was principal of the Brixton School of Building and from 1929-37 Senior Lecturer at the Bartlett School of Architecture.

Percy Norman Ginhams (1865-

Educated at the RA Schools and joined the office of Richard Norman Shaw in 1879 as office boy, was then articled and finally succeeded Lethaby as principal assistant c1890-6. He commenced independent practice in 1895 but continued to help Shaw. He entered the LCC Architect's Department in 1902, and perhaps because he also taught at the Central School he became part of the design team for the new building in Southampton Row. Ginhams was elected ARIBA in 1912 with both Riley and Lethaby as sponsors, but retired from practice in 1915 owing to neurasthenia.

2.5 Later Alterations

After the removal of the London Day Training College in 1938, the southern half of the building was colonised by the Central School. It was presumably at this time that openings were made on all floors above and below the ground floor to connect the two parts of the building. The new openings were made in the party wall between the two buildings. On the second, third and fourth floors, flights of steps were necessary to overcome different levels in the two parts of the building. There were no corridors joining the two buildings so that, in order to reach the different stairs, one had to pass through workshops and classrooms.

During the Second World War the church of St John Red Lion Square was bombed. The bomb damage maps show the church and the building to the south of it shaded purple, meaning 'damaged beyond repair'. The rear section of the Central School is shaded light red, meaning 'seriously damaged but repairable at cost'. Some archive photographs and the war damage drawings in the College archives show that the damage to the rear part of the building was indeed serious.

Immediately after the war, St John's was demolished and the College buildings were repaired in a thoroughly utilitarian fashion, with much cement covering exposed wall surfaces. The work was presumably carried out under the supervision of the LCC architect's department. In addition to repairs, the work included the removal of two east elevations, presumably beyond repair, the replacement of a top-lit studio on the fourth floor with a simple utilitarian design and the introduction of corridors throughout linking the two buildings. Much of the timber panelling in former classrooms was removed. The lecture theatre became disused, as it had a corridor and cafeteria inserted into its upper part, and the gym was converted to a workshop.

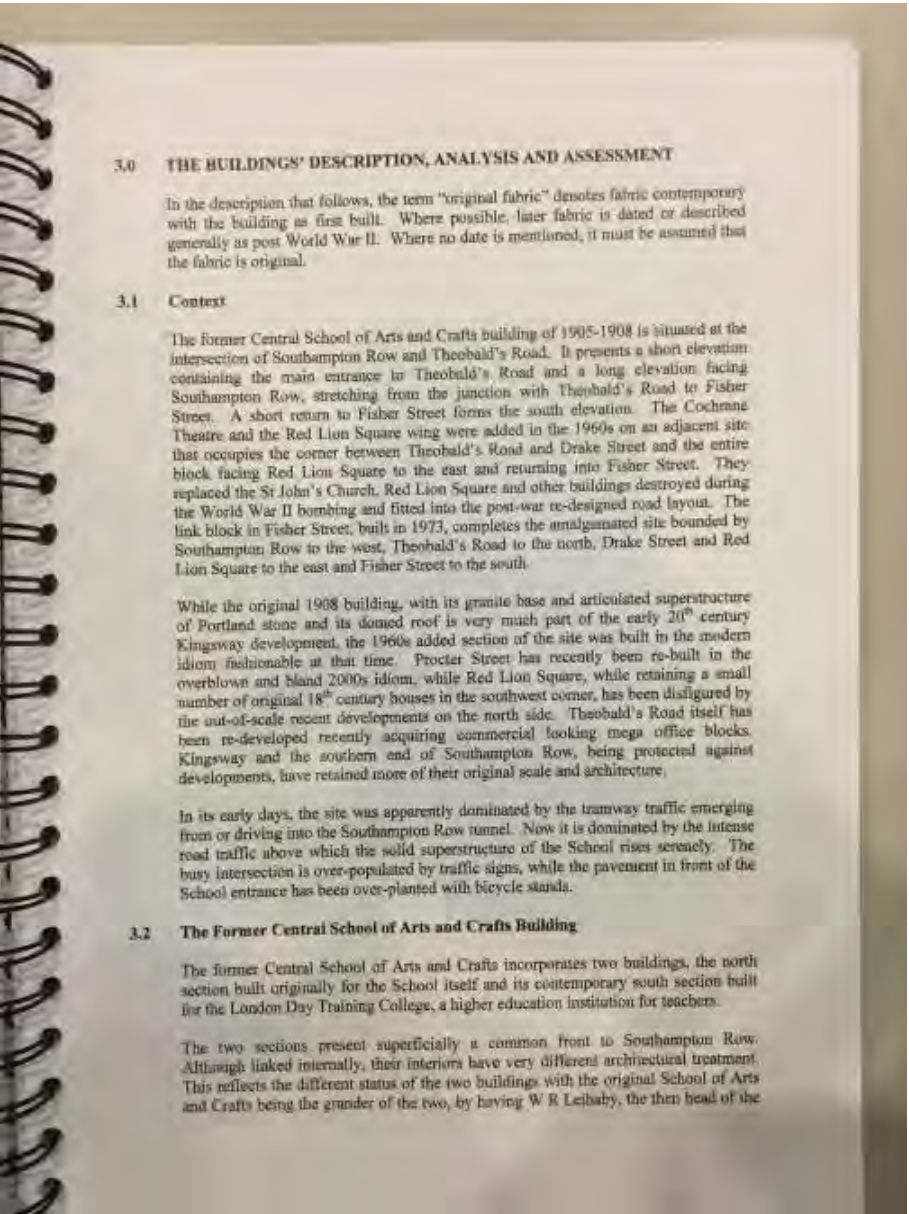
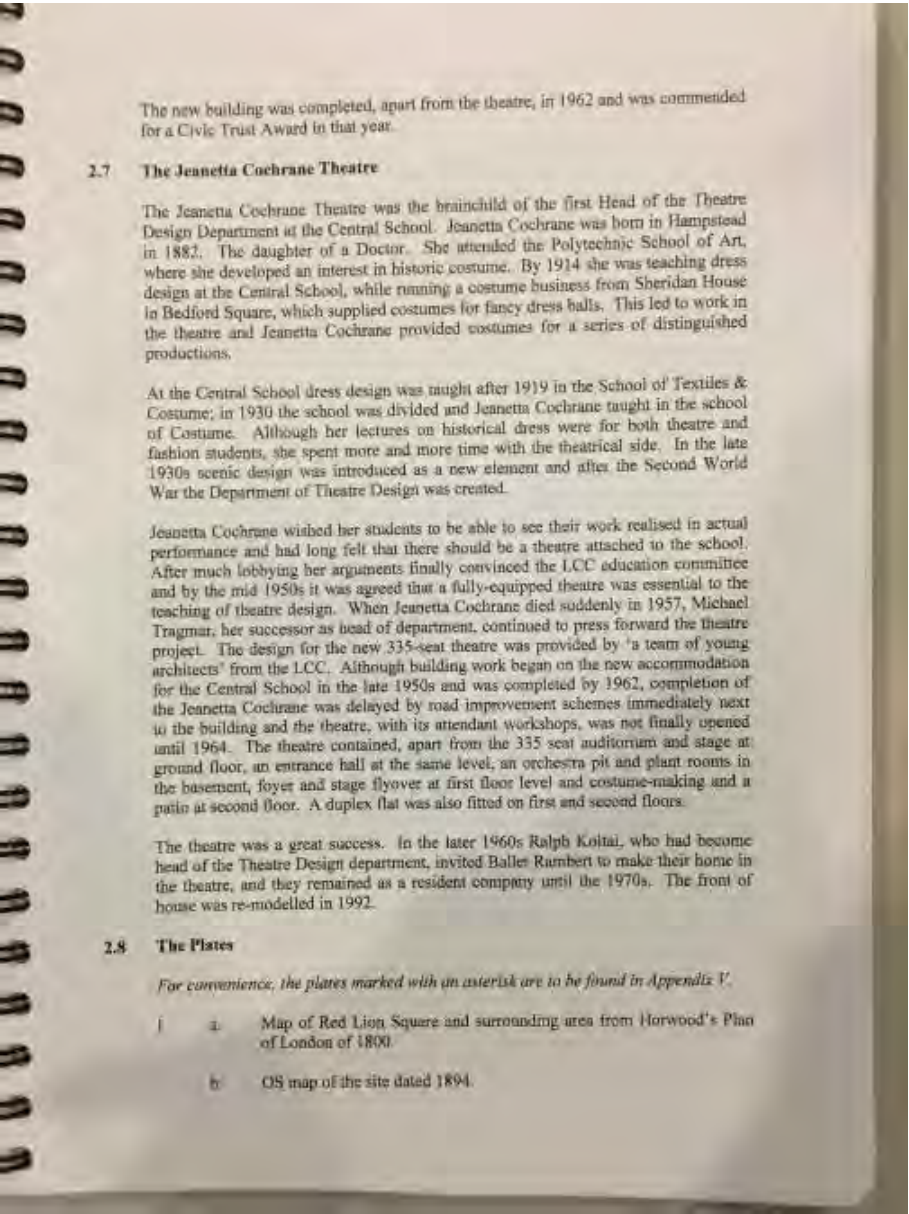
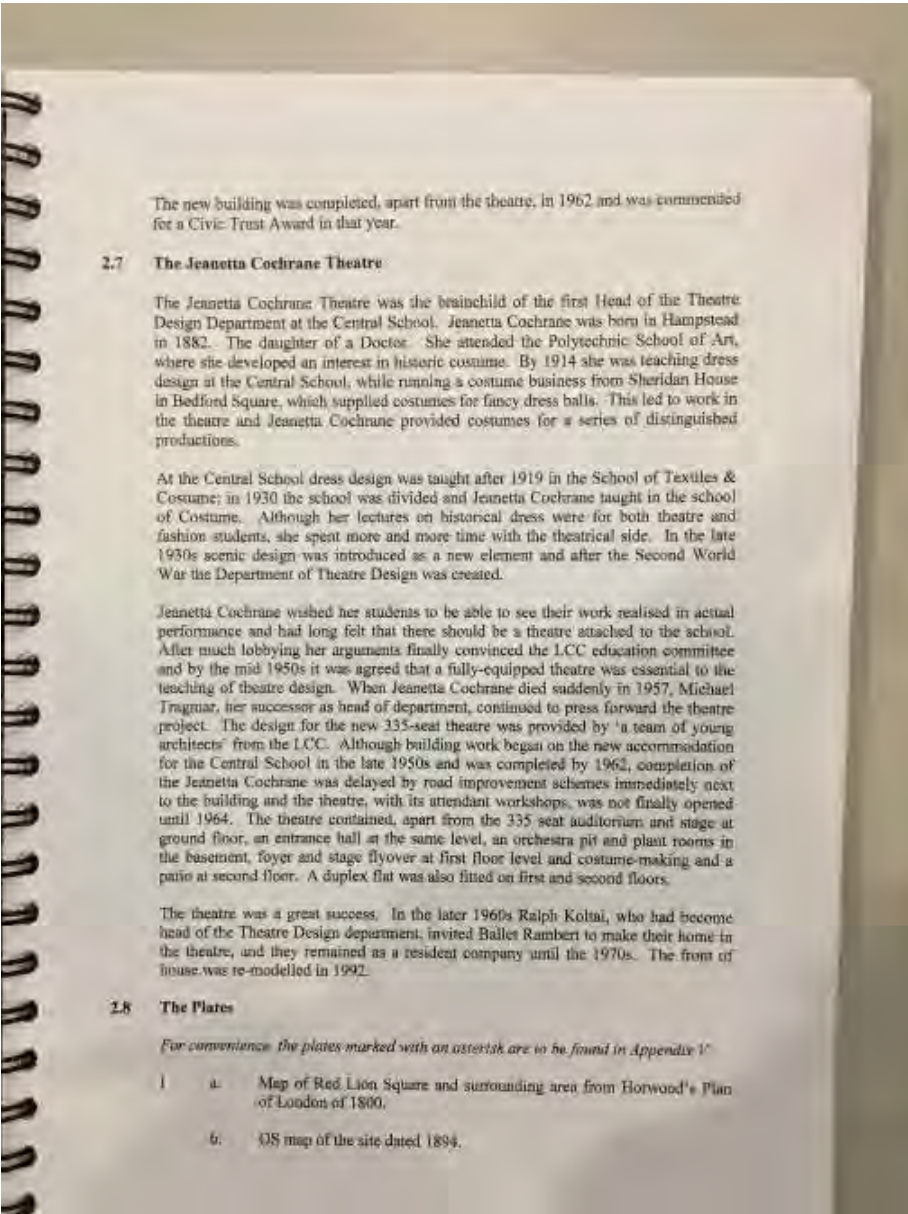
2.6 The Red Lion Square Building

The site of St John's Red Lion Square together with the properties to north and south of the former church was acquired by the London County Council as part of a road-improvement scheme and also as a site for a new building which would both allow the expansion of the Central School and provide accommodation for the Princeton College of Languages. The design for the new building was prepared by the Schools section of the LCC Architect's Department in 1956/7. The building proposed was in the "Modern Movement" design prevalent at the time, with a three-storey podium filling much of the site and supporting a nine-storey tower. The lower five storeys contained shared accommodation for both institutions and were linked by covered bridges to the original buildings fronting Southampton Row. The top seven floors of the tower were occupied solely by Princeton College and were reached by an entrance facing Red Lion Square. At the northeastern corner of the site was a theatre and associated workshops for the use of the Central School. The main structure had a reinforced concrete frame with *in situ* pot floors.

Once again, the responsibility for the design of the new buildings is unclear. At this time the Architect to the LCC was Hubert Bennett, the Schools Architect was Michael Powells and his deputy was G F Horsfall. In the meagre press reports, the building was attributed to Hubert Bennett but the architect in charge of the project was R S Skidling and it seems likely that he was the principal designer.

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school, influence its architectural design. For convenience the two sections will be described as the North Block and the South Block.

3.2.1 Externally

The Southampton Row elevation is generally as the listing description. A long elevation of five storeys, six in the southern section, plus mansard roof with a prominent dome signalling the corner return to Theobald's Road and an apsidal end at the southern end signalling the entrance to that block. There are cantled corners at either end with a six window return along Theobald's Road that contains the entrance to the North Block and a four window wide return to Fisher Street. The elevations throughout are in Portland stone on a tall Cornish granite base. The mansard and the corner dome are clad in lead. The granite base, one and a half storeys high, has large round-headed windows protruding above the simple dentilled band that defines its upper margin. A giant dentilled cornice runs above these ground floor windows. Between the windows boasted stone panels alternate with smooth Portland stone brackets. The fenestration above is relatively plain, the articulations shallow. The first and second floor windows, either paired or tripartite, are set within a shallow segmental topped giant recess. The third floor windows alternating with circular grilles inscribed within lozenge shaped frames form a giant frieze under the giant bracketed stone cornice. Simple stone grilles perforate the façade under each window. The lead roof is fitted with skylights originally providing the required light to the drawing studios. The lead covered dome, a pear shaped Edwardian baroque feature, also contains a continuous row of windows under the top semi sphere, a rather spectacular feature at the time of its construction. Original lead down pipes and hopper heads run down the face of the building.

At street level handsome decorative iron railings are fitted in front of the plain basement windows. They are currently disfigured by the modern billboards attached to them. The area surrounding the building like a mint is covered by pavement lights.

The former entrance to London Day Training College, situated in the South Block, now a fire escape, a recessed assembly of oak panelled doors in four sections with giant fanlight over, retains boot scrapers on either side, but had the original bronze panel replaced with a plain blank slate one.

A simple semi-circular topped oak panelled door that served originally as access to the cycle store is retained as emergency exit.

The current entrance to the building, the original entrance to the Central School of Arts & Crafts, situated in the Theobald's Road return, is similar in design to the Southampton Row entrance. It retains the original enriched panelled oak sliding doors and the bronze fascia lettered "LCC Central School of Arts and Crafts" and boot scrapers on either side. The front step is in slate and here the pavement lights give way to Roman mosaic.

The north cantled corner with its enriched treatment of different style windows around the main staircase displays a carved stone cartouche on the ground storey showing a draped woman with a sword supporting the arms of St George and City of London,

with the inscription "Labor omnia vincit" (Work conquers all) and dated 1908. The south cantled corner contains in a similar location a blank cartouche. Next to the South Block entrance an LCC blue plaque reads: William Richard Lethaby 1857-1931 ARCHITECT and first principal of this school in 1896-1911.

The three eastern bays of the original north elevation are obscured by the 1960s Cochrane Theatre. The junction with the later building was sensitively executed as a fully glazed structure that allowed the original elevation to be seen.

The east facing elevations are the ones that were altered in the post-war period. Starting from the north, the gable end of the North Block with its chimney appears to have survived as originally constructed, in stock bricks with the Portland stone quoined return at its north end. The chimney is quite splendid with stone facings and dentils and covered in a plain tiled small roof. A south facing return of twin windows in white glazed bricks and the adjacent similarly treated east facing elevation have both survived as constructed originally, but the rest of the east facing front of the North Block is a post-war rendered bleak wall. The South Block has retained a re-built east facing gable end wall in stock brick. A volume of recent construction has replaced the original one adjacent to the party wall with the North Block. This is also bleak. The internal light well in the North Block with its glazed brick walls and steel windows is mostly original, with the exception of the top floor of its south wing in white brick, which is a post-war flat roofed construction that replaced the original pitched roof modelling studio. The circular vent tower in the northwest corner provides delight.

The roof is mostly original construction or post-war re-construction, in lead with extensive rooflights. A section of rooflight has been replaced by an ugly dormer-like construction in the South Block. Handsome chimneys in Portland stone with peaked tiled roofs survive to liven up the roofscape. The chimney attached to the party wall between the North and South Blocks and the one attached to the east gable end of the South Block, both damaged during World War II, have not been re-built. In fact, the whole of that gable wall appears to have been damaged and re-built, albeit without its chimney. Two modern windows have been inserted at third floor level instead.

The flat roofs are post-war construction.

3.2.2 The North Block Interiors

The North Block is the section of the building that was least altered since first built. It retains both staircases, corridors, studios and the special rooms - the Exhibition Hall and the two principal's rooms on the ground floor.

Principal alterations have been:

- The loss of the one studio room and lavatories on each floor east of the eastern corridor. The original lift has been retained.
- The linking with the South Block at every level. Originally it was only linked at ground floor.

- A first floor link to the Cochrane Theatre.

- The addition of a two storey studio at fourth floor level replacing the bomb-damaged General Modelling studio.

- The addition of a mezzanine to the fourth floor original life painting studios in the north wing.

Ground Floor

The north section of the ground floor - originally part of the Central School of Arts and Crafts - with its main entrance off Theobald's Road that has been retained as the present main entrance to the building, has survived almost intact as built originally, save the post-war amputation of its large east rooms.

The building is entered through original sliding panelled and carved oak doors designed to be kept open during operating hours in order to reveal a charming original lobby that leads up the slightly curved slate or similar steps up to the panelled and glazed oak swing doors to the entrance hall. The top landing is in Roman mosaic. The ceiling is original vaulted plaster. The right hand wall is in plain Portland stone with a shallow dentil cornice, on the left hand side there is an open Doric colonnade in Portland stone with a decorative railing and gate leading down a stone ramp to the former bicycle store. The doors to the entrance hall, segmental arch topped, are fitted into a screen with a semi-circular fanlight divided up into eight sections with copperlight glazing matching the door glazed panels and with the dentils carrying through above door head height. The screen is flanked by a Portland stone square column on the colonnade side and a Cornish granite squat column with dentilled capital on the other side, with a glazed screen linking it to the plain Portland stone. It has an arched Portland stone arch over the fanlight.

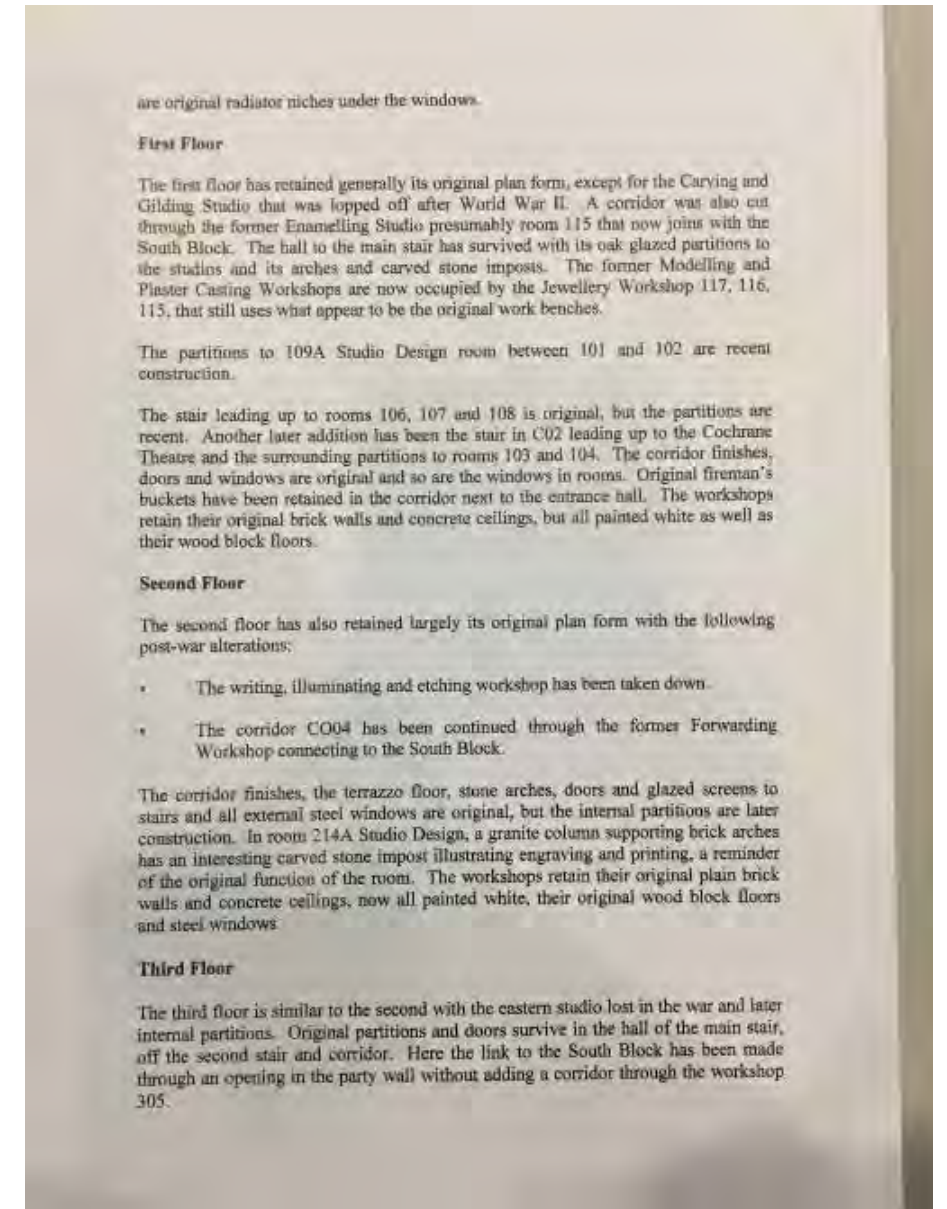
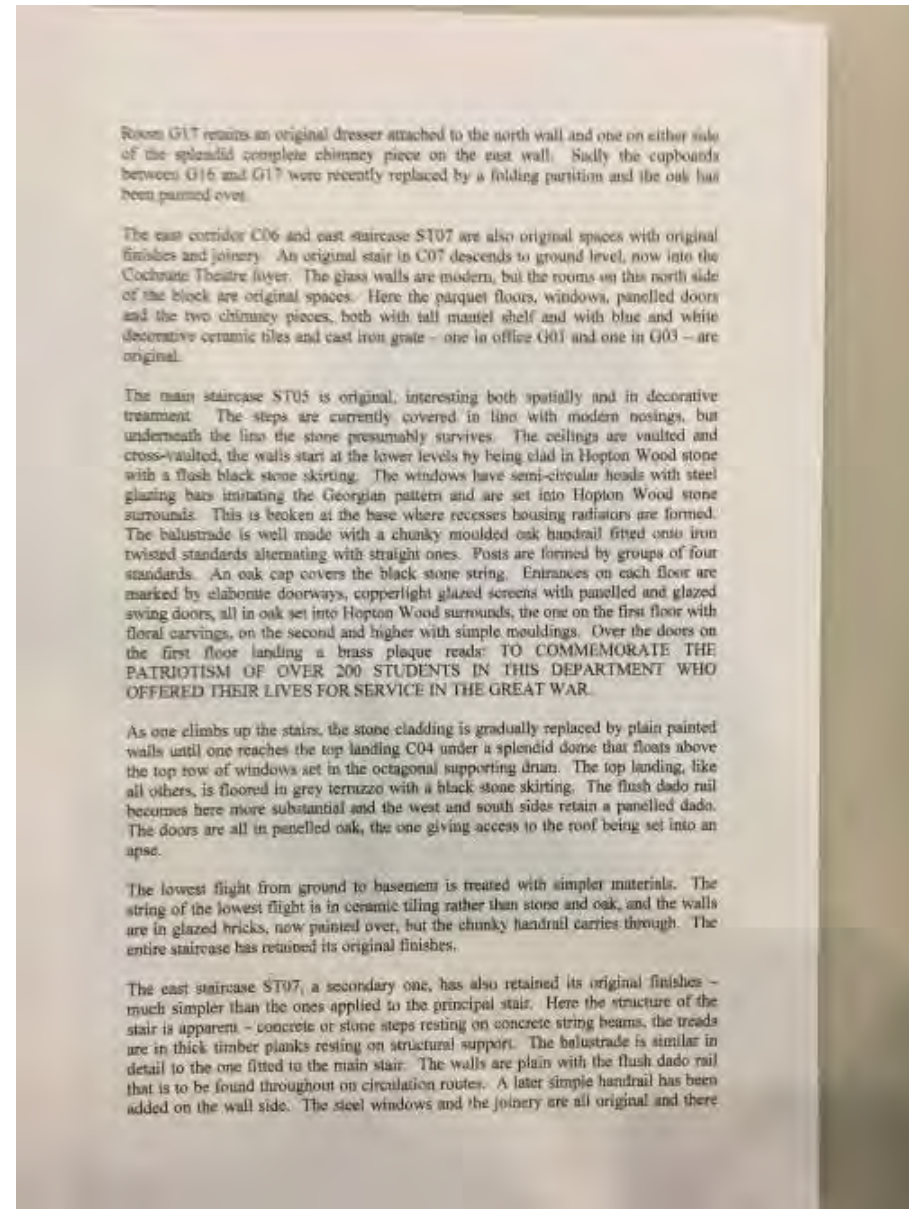
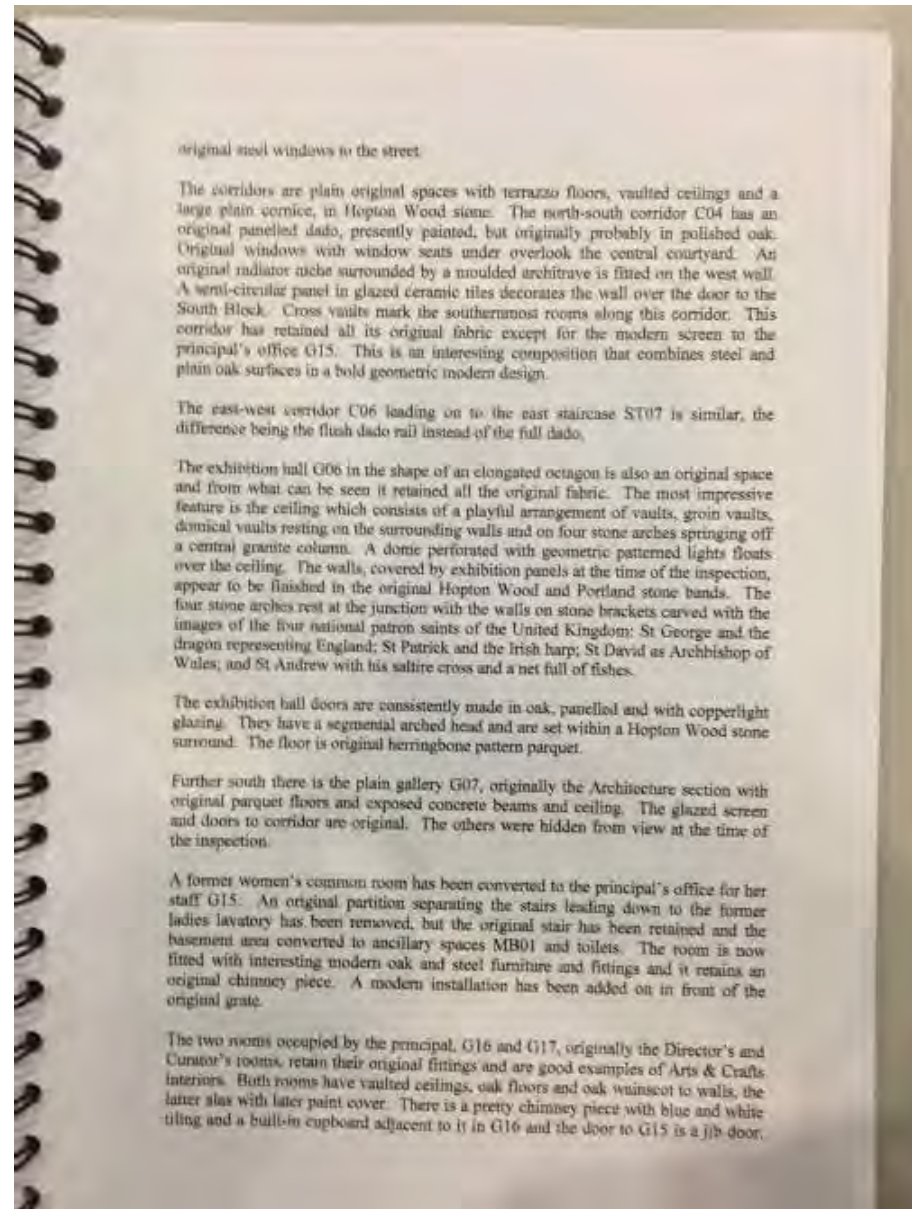
In this rather small space, the principal themes of the interior treatment of the building are first introduced to the incomer: Portland stone, granite, oak, copperlight, Roman mosaic, dentils. A carved glazed screen is bowing over the bicycle ramp allowing the porter to oversee this entrance. The entrance hall C05, corridors and staircase are all original spaces with their original finishes. The hall forms a kind of turntable articulating the entrance to the exhibition hall that shares its axes with the staircase and is at 45° to the north-south and east-west corridors, a very logical solution to a complex circulation problem. A waiting space is also entered diagonally from the main hall.

The treatment here is rich: painted plaster vaulted and domed ceilings on Hopton Wood arches supported by square Cornish granite columns with robust dentilled capitals. The corridor walls continue in Hopton Wood stone. The joinery is in oak with panelled screens and swing doors and to lobby and exhibition hall glazed in copperlights, plain panelled doors to rooms. The floor is in black and white Roman mosaic set in geometric patterns. All are surviving original elements. The porter's desk, modern artwork and modern lighting are later fixtures.

The waiting area, clad in Hopton Wood stone with the typical giant flat dentil cornice and vaulted ceiling, has original plain Roman mosaic floor, oak panelled door and

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are original radiator niches under the windows.

First Floor

The first floor has retained generally its original plan form, except for the Carving and Gilding Studio that was lopped off after World War II. A corridor was also cut through the former Enamelling Studio presumably room 115 that now joins with the South Block. The hall to the main stair has survived with its oak glazed partitions to the studios and its arches and carved stone imposts. The former Modelling and Plaster Casting Workshops are now occupied by the Jewellery Workshop 117, 116, 115, that still uses what appear to be the original work benches.

The partitions to 109A Studio Design room between 101 and 102 are recent construction.

The stair leading up to rooms 106, 107 and 108 is original, but the partitions are recent. Another later addition has been the stair in C02 leading up to the Cochrane Theatre and the surrounding partitions to rooms 103 and 104. The corridor finishes, doors and windows are original and so are the windows in rooms. Original fireman's buckets have been retained in the corridor next to the entrance hall. The workshops retain their original brick walls and concrete ceilings, but all painted white as well as their wood block floors.

Second Floor

The second floor has also retained largely its original plan form with the following post-war alterations:

- The writing, illuminating and etching workshop has been taken down.
- The corridor C004 has been continued through the former Forwarding Workshop connecting to the South Block.

The corridor finishes, the terrazzo floor, stone arches, doors and glazed screens to stairs and all external steel windows are original, but the internal partitions are later construction. In room 214A Studio Design, a granite column supporting brick arches has an interesting carved stone impost illustrating engraving and printing, a reminder of the original function of the room. The workshops retain their original plain brick walls and concrete ceilings, now all painted white, their original wood block floors and steel windows.

Third Floor

The third floor is similar to the second with the eastern studio lost in the war and later internal partitions. Original partitions and doors survive in the hall of the main stair, off the second stair and corridor. Here the link to the South Block has been made through an opening in the party wall without adding a corridor through the workshop 305.

Fourth Floor

This floor has retained its general floor plan, but without the plaster casting workshop at its eastern end and the spectacularly roofed general modelling workshop, both lost in the war. The double height spaces of the original life painting studios in the north wing have been filled with an additional floor that created unpleasant internal rooms in this wing. Fortunately the additional floor was stopped short of the external envelope.

The original General Modelling room, destroyed during the war, has been replaced by a double storey modern construction containing rooms C06, 405A, 405B and 405C on this floor and M405 and 405A on the floor above. The west wing has been repaired and retained most of its original layout and construction. The screen between workshops 411 and 410 appears to be the original one. As elsewhere, the walls are painted brick, the ceilings are in painted concrete with exposed beams. Original skylights provide top natural lighting. Interesting original brick arches survive in workshop 410. Both workshops retain the giant stone dentils to the outside wall as well as their original windows. The mezzanine floors here appear to be the original ones, but re-modelled with a later stair ST04 of later construction. As on the other floors, the corridor finishes, doors, halls, glazed screens and windows are original, all except the southern end of C01 which has later partitions. The print workshop 404 retains its original fabric, painted fair-faced brick walls, concrete ceilings, wood block floors, steel windows, glazed screens and doors to corridor.

Fifth Floor

The fifth floor has retained generally its original floor plan with the two staircases and a north and a west wing. The Coffee Bar 501 has been installed in the original Design for Stencil, Glass and Mosaic Workshop. The upper part of the original fourth floor studios in the north wing is now filled with an additional floor for Graphic Design, rooms M402, 402A, M401, M401A.

The west studios have been refurbished and renewed within the original envelope. All the glazing to skylights must have been replaced after bomb damage. The stairs to M410 are also recent construction. The stair ST03 that leads up to the roof appears to be original, but has not been inspected.

Basement

This floor has retained its original plan form with a few post-war alterations:

- The leadwork workshop and electric switch room to the east were removed.
- The original lavatory has been converted to male and female toilets.
- The boiler house and coal stores have been converted to workshops B22, 22A, 14, 14A and 14B and a link continuing corridor C01 was made to the South Block.
- The Hats and Coats have been converted to store room B26 and the Bicycle.

Store Vaults are unused. Stores B25 and 25A and B03, 04, 05, 07 were not inspected.

- The original ladies lavatory has been converted to MB01 office and retains the original stair up to ground floor.

All other fabric, including external windows, areas etc appears to be original.

3.2.3 The South Block Interiors

The South Block in this section of the building was originally built for the LCC Day Training Centre. It retains its original entrance, entrance hall and main staircase and all the rooms at the southern end of the building. The centre of the building was altered in the post-war period to provide a link to the North Block and the classrooms east of the corridor, badly damaged in the war, have been pulled down. The original Lecture Theatre had a floor inserted where the current coffee shop is installed, but its lower section survives as a store room for builders and was not inspected. The large rooms south of the staircase have interesting exposed beams with console supports.

Unlike the North Block where the majority of the workshops retain their original fabric, if only painted or re-painted, in the South Block all rooms that were originally lined in oak panelling, and this means most rooms in this block, have lost their original finishes.

Basement

The original plan form has been retained with the following alterations:

- The men's and women's bicycle stores are now part of the corridor. The stone stair ST03 to the door to Southampton Row is original.
- The original Gymnasium with its dressing room, cloak and lavatory has been converted to workshop B17, B17A, B19, B20 – but all retain their original fabric.
- The caretaker areas have been re-modelled as studio art B15.

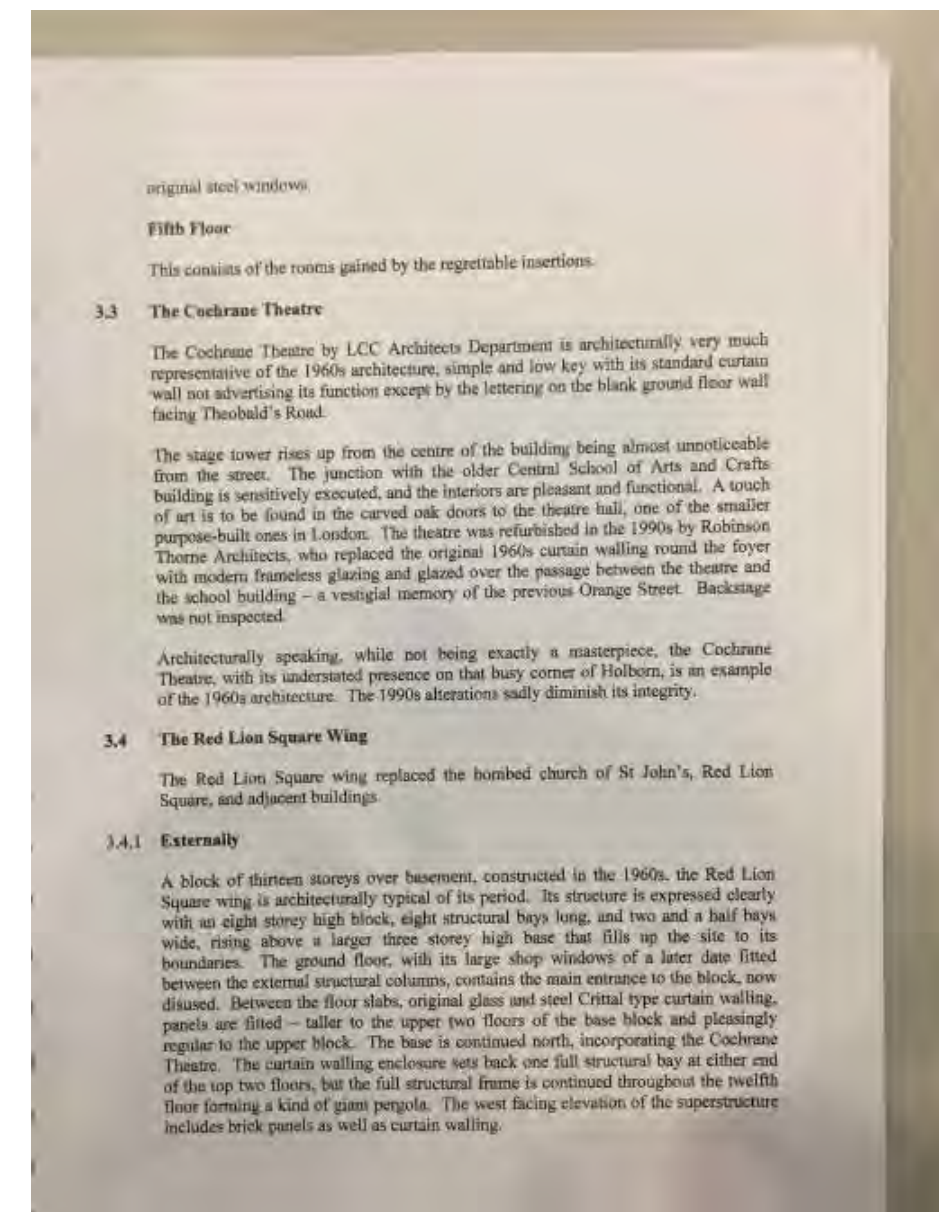
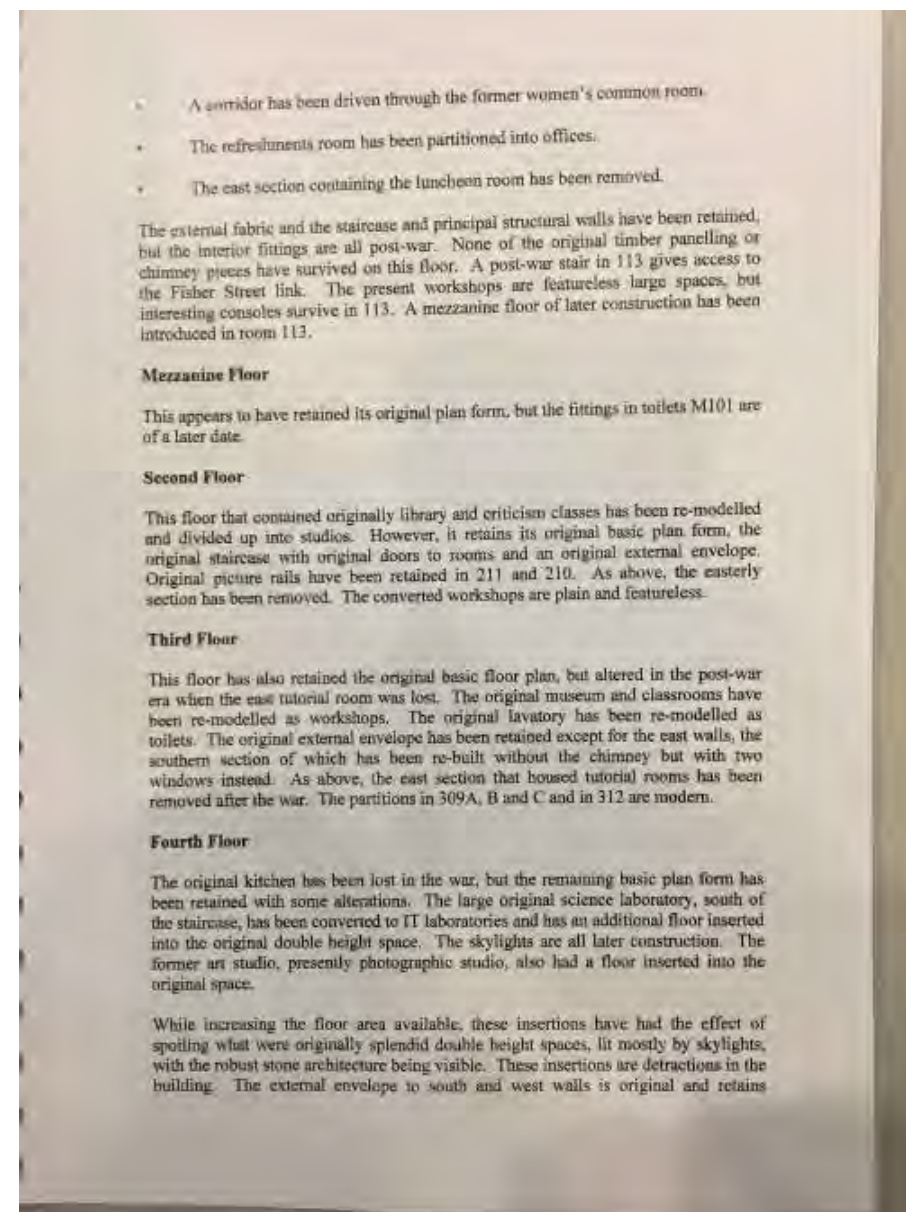
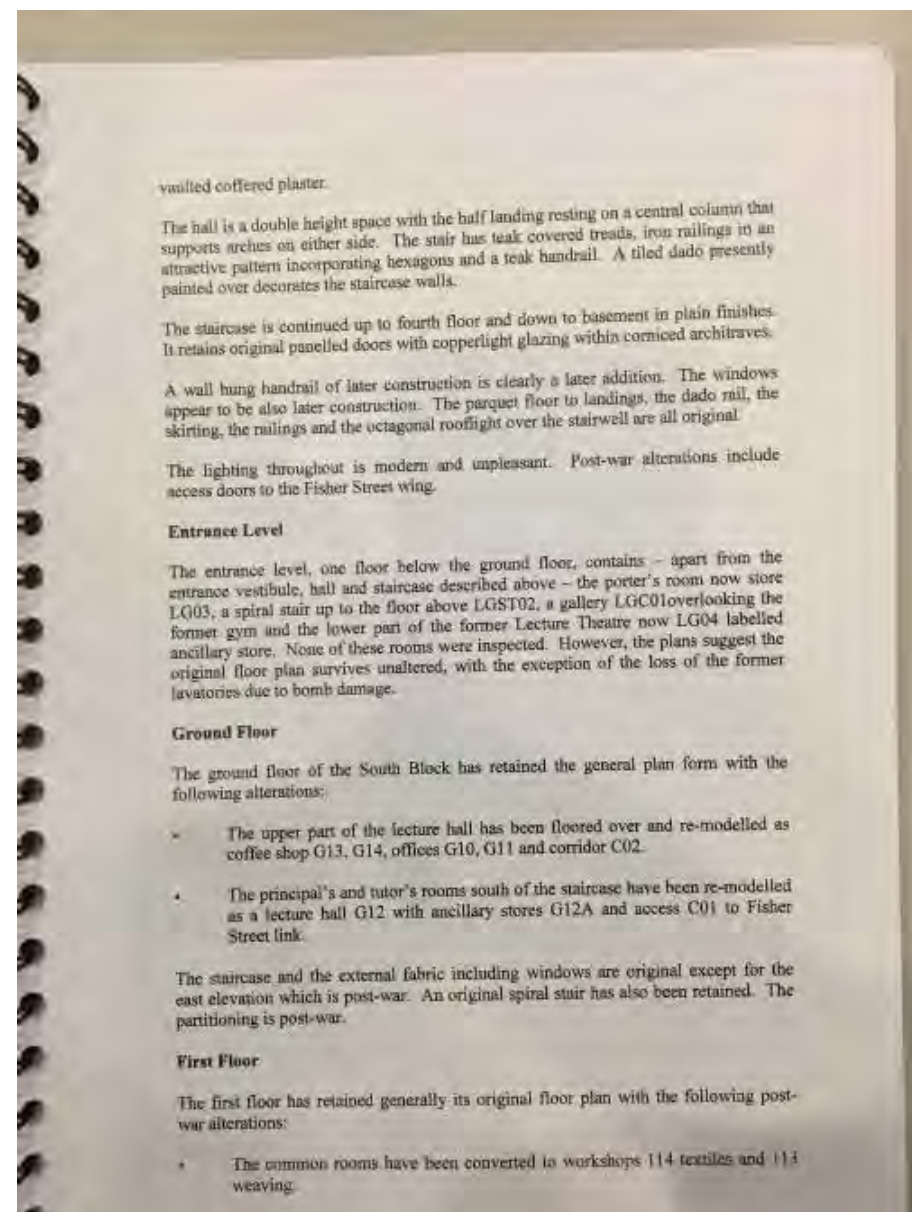
Entrance and Stair

The entrance to the South Block has retained its original fabric and plan form. The front doors are the original oak panelled doors that fold neatly on either side of the opening. The lobby, vestibule LGC02 and hall walls are finished in Portland stone with Hopton Wood stone bands. The floor is in black and white mosaic to the lobby and vestibule, but in a grey terrazzo in the hall with blue Pennant stone steps between the two.

An original porter's hatch has survived between the porter's room and the lobby – presently with timber louvres. The doors are all original oak panelled doors with copperlight glazing, with the exception of the doors to the Lecture Theatre that are plain. The doors have interesting stone architraves. The vestibule ceiling is original.

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3.4.2 Internally

Internally the twelve storey block is typical of its age with its vertical circulation core, toilets and other services core and the open plan area at either end and facing east being divided up by lightweight partitions into workshops as needed. A lecture theatre is installed on the eleventh floor, and a cafeteria in the taller first floor. The internal details are original and also typical of their age, but sections of the partitioning are of a later date.

3.5 The Fisher Street Link Block

The Fisher Street Link Block or the Bridge Building is a service block that includes the gated entrance to the underground service areas. It appears to be of the same date of the 1960s development with recent additions of blank walls and railings at ground level and a modern first floor blue and cream curtain walled extension.

The internal service areas were not inspected, but they appear from above to be plain, functional and featureless.

3.6 Summary Assessment of Significance of the Buildings

Within the site occupied by the University of the Arts, London, the Grade II* listed buildings constructed in 1908 in Southampton Row by the LCC for the Central School of Arts and Crafts and the Day Training College have the greatest architectural and historic significance.

The 1960s Jeannette Cochrane Theatre, together with the Red Lion Square wing are typical buildings of their period. The theatre, with its 315 seats, is one of the smallest, if not the smallest, purpose-built London theatres and its association with important figures in the 20th century history of British theatre like Jeannette Cochrane, Peter Brooks and others confers it a cultural significance. Its original exterior with its interesting curved elevation to Drake Street was compromised by the 1990s frameless glazing added to the Theobald's Road front.

The contemporary Red Lion Square building is also typical of its period and is largely unaltered. Buildings of a similar age and design, due to their inherent shortcomings, limited floor to ceiling height, narrow floor plan, inefficient thermal performance etc, have proved to be difficult or impossible to be upgraded and modernised and they have largely been replaced by new ones.

The more recent Fisher Street wing or the Bridge link with its amalgam of types of building and little considered overall design, makes a negative contribution to the site, detracting from the setting of the listed buildings.

Going back to the listed buildings, their special interest resides mainly in the surviving original fabric on the one hand and in their historic associations on the other.

1. The most significant elements of fabric are:
 - The street fronts facing Southampton Row, Fisher Street and

Theobald's Row, including both entrances, stone carvings, fenestration, street railings etc.

- The surviving original plan form of the buildings.
- The surviving original elements of the roofscape including the corner dome, chimneys and vent shaft.
- The surviving original interiors as follows: the entrance hall, staircases and corridors in the North Block; the exhibition hall G06 with its dome and stone carvings.

2. Significant elements of fabric are:

- The workshops in the North Block.
- The carved stone impost and granite column in 214A studio.
- The entrance hall and staircase in the South Block.
- The former gymnasium B17 and its gallery.
- The surviving original building furniture in G16 and G17.
- The jewellery work benches.
- The built-in and freestanding furniture in G15, good quality modern design that should be at least salvaged, if not retained, in a future re-development.

3. Elements of fabric that have been altered and/or simple repetitive original spaces that are of limited significance include:

- The surviving fabric of the former lecture theatre.
- The workshops in the South Block.

4. Later additions that fit in well with the original building and are therefore of neutral significance such as:

- The post-war replacement at fourth and fifth floor level workshop 405.

5. Later additions that detract from the setting of the listed building include:

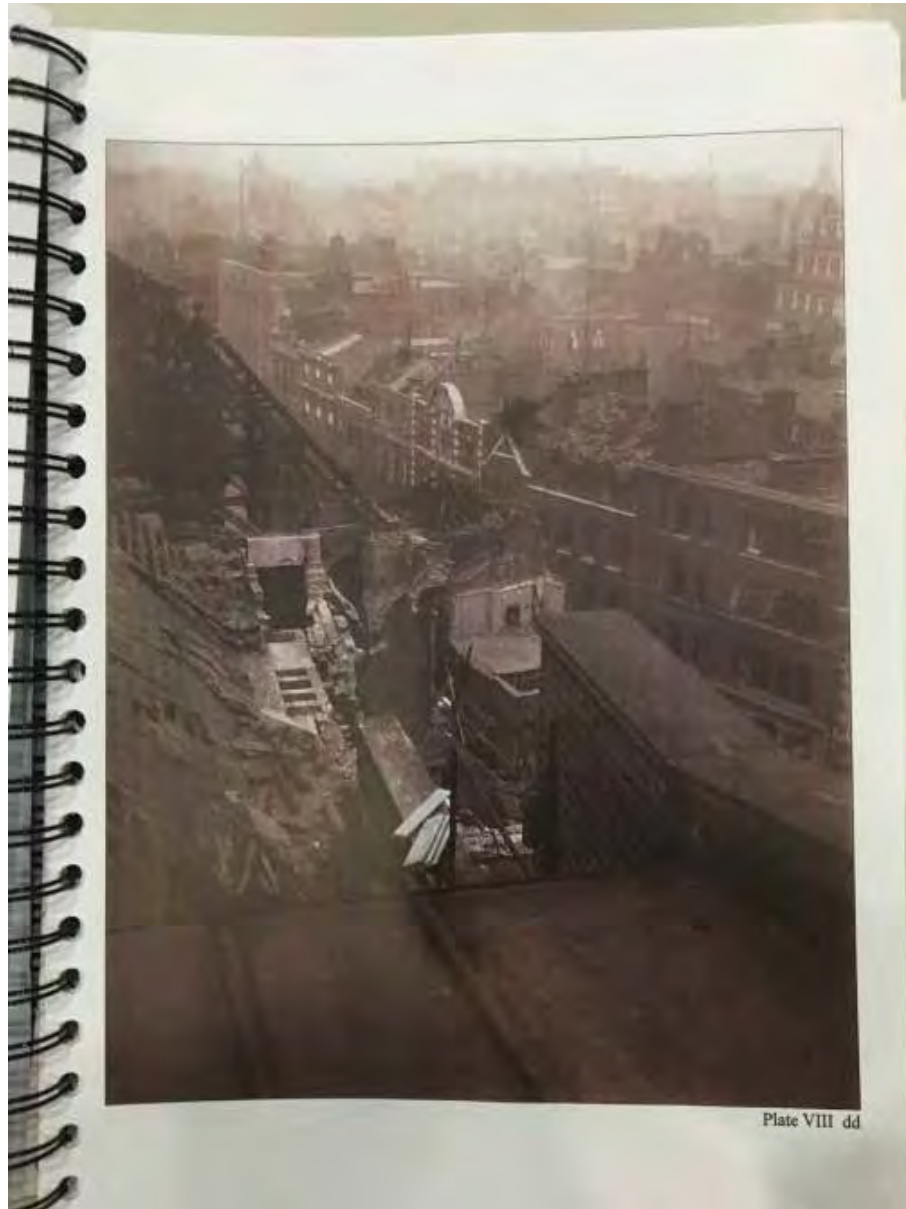
- The additional floors inserted into the fourth floor studios M401, M402, M407 and M409.
- The floor inserted into the former lecture theatre LG04.
- The recent folding partition inserted between G16 and G17.

The historic associations of these buildings are important. They include:

- The association with the original institutions for which the buildings were built; the Central School of Arts and Crafts, and which continues to the present day in an amended form. It is worth pointing out that the current user, the Central Saint Martins College of Art and Design, is the very last original incumbent of the original 1900s Southampton Row/Kingsway development which is still in occupation of its original building.
- The association with W R Lethaby, the head of the Central School of Arts and Crafts at the time of its construction, commemorated in the blue plaque on the building.
- The association with the large number of both former students and former teachers who enriched our cultural heritage. They include the architects W R Lethaby and Halsey Ricardo, and the sculptor Eric Gill. The list of famous alumni is extensive – some of them are: the artists Lucian Freud, Gilbert and George, Cerith Wyn Evans and Antony Gormley; fashion designers Giles Deacon, John Galiano, Stella McCartney, Alexander McQueen and Christopher Kane; actors Pierce Brosnan, John Simm, Helen McCrory and Paul Bettany; and designers James Dyson and Terence Conran.

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Plate VIII nm

By the same token Dr William Garnett, the Educational Adviser to the Council, drew up the requirements for the London Day Training College, though doubtless he was less concerned about their architectural expression.

Apart from Lethaby, it seems that the most likely candidate to be the actual designer of the building was a young architect named Arthur Halcrow Verstage, an assistant in the second class in the LCC Architects' Department who in March 1903 was put in charge of the work (LCC Establishment Committee Minutes, 1903, p.508). Verstage was also a student at the Central School. In a letter to Sydney Cockerell written in 1905, Lethaby deplored the action of the LCC in entrusting the design of such a building to a junior architect, but acknowledged his authorship.

'Their stupidity and ignorance is beyond human words and that makes me slow to hope - thus [for] the new Central School, an important Civic Building (say £72,000) on the most important street, they got in a new junior assistant (by chance a student here, and by greater chance an eager and capable youth). It is he who has planned and designed that building.'

By the time of his appointment to the job in 1903 Verstage had already spent ten years in the world of architecture, entering the office of C F Hayward in 1893 and transferring to that of C J Cutler in 1897, before joining the LCC in 1901. He was elected ARIBA in 1902. Some confirmation that Verstage may have been the designer is provided by a series of coloured perspectives of the outside of the building now in the possession of the School, which bought them in a sale of Verstage's effects. The three drawings appear to show the evolution of the design for exterior effects from a fairly conventional stripped 17th century style design with tall faired roofs and board mullion and transom windows to something like the present eclectic or multi-stylar appearance.

Another letter from Lethaby to Cockerell written in 1909 introduces another designer, Matthew Dawson:

'The plan is quite Dawson's own, all I suggested was the arrangements in groups of allied subjects - on separate floors. As to the outside and inside, I only took a general sympathizing interest in it, arguing that it should be like a nicely finished factory.'

Dawson was also, though briefly, an employee of the LCC Architects' Department and a student at the Central.

A third candidate is Percy Norman Gunham, whose signature appears on many of the surviving drawings for both parts of the building. Gunham had started his professional career as an office boy with Richard Norman Shaw in 1879, graduated to a place as assistant and succeeded Lethaby as chief clerk in 1889. He left to commence independent practice in 1895 and became Assistant Architect at the LCC (in other words deputy to Riley) from 1902. Andrew Saint notes that Gunham was among the design team for the Central School, having for a time assisted Lethaby by teaching there. His application for LRIBA status in 1912 was supported by both Lethaby and W E Riley.

Appendix VI

List of Record Drawings in the
University of the Arts, London, Archive