

# 26 | CONSERVATION AREA AUDIT

## Westminster Cathedral



City of Westminster

PLANNING & CITY DEVELOPMENT

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## PREFACE

Since the designation of the first conservation areas in 1967 the City Council has undertaken a comprehensive programme of conservation area designation, extensions and policy development. There are now 55 conservation areas in Westminster, covering 76% of the City. These conservation areas are the subject of detailed policies in the Unitary Development Plan, the emerging Local Development Framework and in Supplementary Planning Guidance and Documents. In addition to the basic activity of designation and the formulation of general policy, the City Council is required to undertake conservation area appraisals and to devise local policies in order to protect the unique character of each area.

Although this process was first undertaken with the various designation reports, more recent national guidance (as found in Planning Policy Guidance Note 15 and the English Heritage guidance documents) requires detailed appraisals of each conservation area in the form of formally approved and published documents. This enhanced process involves the review of original designation procedures and boundaries; analysis of historical development; identification of all listed buildings and those unlisted buildings making a positive contribution to an area; and the identification and description of key townscape features, including street patterns, trees, open spaces and building types.

Given the number and complexity of Westminster's conservation areas the appraisal process has been broken down into three stages, the first of which is complete. This first stage involved the publication of General Information Leaflets or mini-guides for each conservation area covering in brief a series of key categories including Designation, Historical

Background, Listed Buildings and Key Features.

The second stage involved the production of conservation area directories for each conservation area. A directory has now been adopted for 51 of the City's conservation areas and includes copies of designation reports, a detailed evaluation of the historical development of the area and analysis of listed buildings and key townscape features.

The City is now working on a programme to prepare conservation area audits for each of its conservation areas. This will form the third and final stage of the appraisal process. As each audit is adopted as a Supplementary Planning Document it will incorporate the Directory for that conservation area.

Councillor Robert Davis DL  
Deputy Leader and  
Cabinet Member for Built Environment



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# 1 INTRODUCTION AND POLICY CONTEXT

1.1 Conservation Areas are ‘areas of special architectural or historic interest, the character and appearance of which is it desirable to preserve or enhance.’ They are areas which are immediately recognisable for their distinctive townscape.

1.2 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 obliges local authorities to identify which part of their areas are of special architectural and historic interest. The City Council has a statutory duty to review the character and boundaries of its conservation areas. This Audit is the third, and final stage of a review process. The overall appraisal strategy is based upon based upon national guidance found in both Planning Policy Guidance Note 15 and the English Heritage publications: Guidance on Conservation Area Appraisals and Guidance on Conservation Area Management.

1.3 The Audit describes both the historical development, and character and appearance of the conservation area. It is designed to identify and explain important local features such as unlisted buildings of merit, unbroken rooflines and local views. In addition the audit also seeks to apply relevant Unitary Development Plan policies to the local context in order to preserve and/or enhance the character and appearance of the area.

1.4 This is a Supplementary Planning Document and will supplement Westminster’s emerging Local Development Framework, as well as the saved policies in the Unitary Development Plan, as referred to below. It has been prepared in accordance with the advice contained in PPS12 and the Town and Country Planning (local development) (England) Regulations 2004. Consultation

has been carried out in accordance with Westminster’s Statement of Community Involvement. A sustainability appraisal and statement setting out how the public have been involved in preparation of the document is set out in the SPD documents, which form an appendix to this document.

1.5 The conservation area audit for Westminster Cathedral was adopted as a Supplementary Planning Document by the Cabinet Member for Built Environment on 5 September 2008. The Westminster Cathedral Conservation Area was designated in 1968 and extended in 1977 and 1993. The designation reports can be found in the Directory at the back of this document.

The Unitary Development Plan (UDP) was adopted in January 2007 and is the statutory document setting out planning policies for developing land, improving transport and protecting the environment in Westminster. Relevant policies from the UDP are referred to throughout the audit.

General Guidance on additional planning controls in Conservation Areas can be found in the Council’s Supplementary Planning Guidance: Development and Demolition in Conservation Areas and Conservation Areas: A Guide for Property Owners.

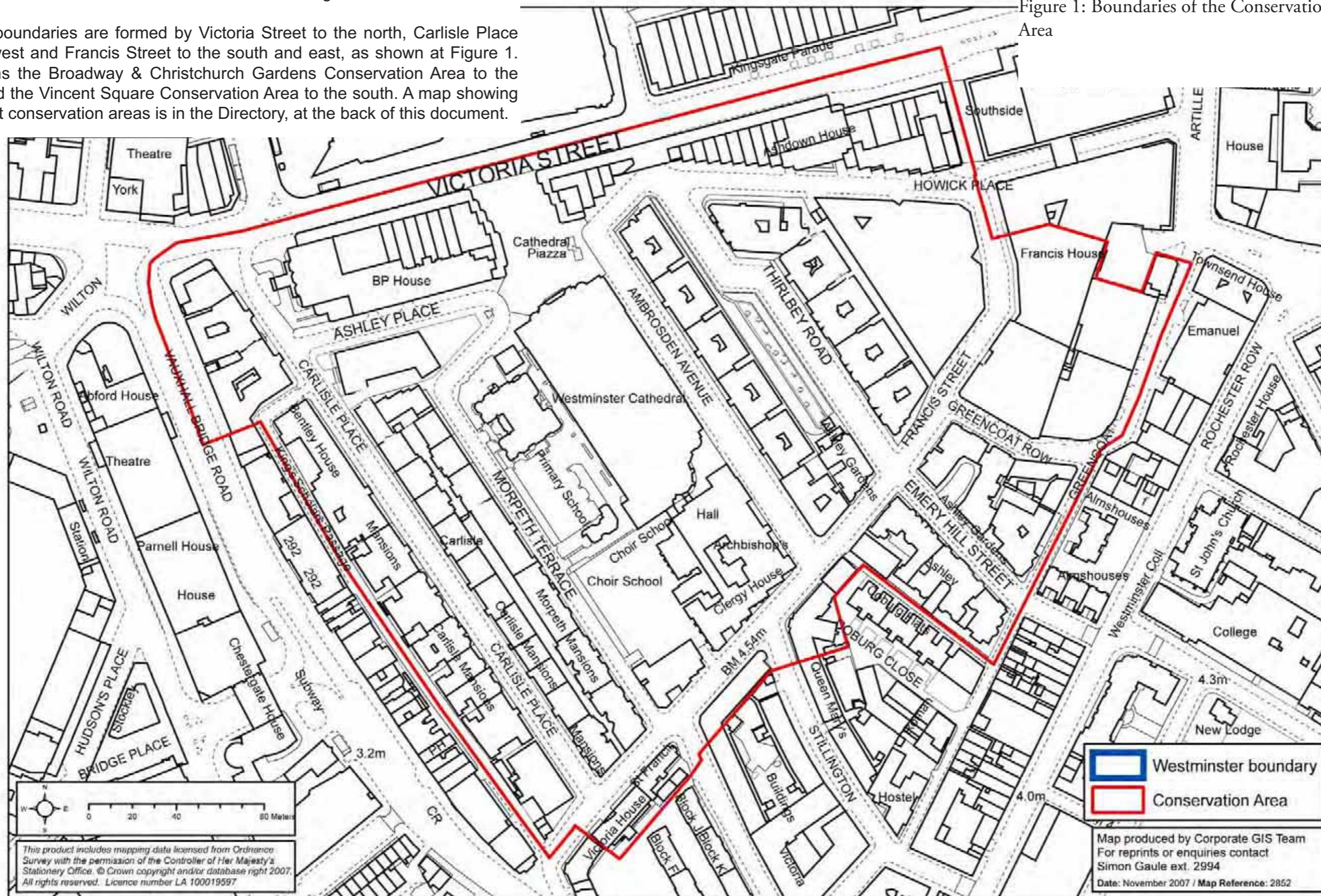


## 2 LOCATION AND SETTING

2.1 Westminster Cathedral Conservation Area is located to the east of Victoria Station, in the southern part of the City of Westminster. It is centred on Westminster Cathedral and includes the surrounding residential streets.

2.2 Its boundaries are formed by Victoria Street to the north, Carlisle Place to the west and Francis Street to the south and east, as shown at Figure 1. It adjoins the Broadway & Christchurch Gardens Conservation Area to the east and the Vincent Square Conservation Area to the south. A map showing adjacent conservation areas is in the Directory, at the back of this document.

Figure 1: Boundaries of the Conservation Area



### 3 HISTORY

3.1 The site of Westminster Cathedral Conservation Area has enjoyed a diverse history. Originally known by its Saxon name- Bulinga Fen, it formed part of a marshy area west of the medieval settlement of Westminster. The area was reclaimed by the Benedictine monks, the builders of Westminster Abbey, who used it as a market and fairground. Following the reformation the land, by then known as Tothill Fields, was used for various purposes including a maze, pleasure garden and bull-baiting; however a significant amount remained waste ground and fields.

3.2 After the Battle of Worcester during the 17th century, Cromwell marched his prisoners through the Strand to Tothill Fields. Out of 4000 prisoners, 1200 died

of hunger and exhaustion and were buried in the fields, the rest sold as slaves to the Guinea merchants.

3.3 Urban encroachment into the area was slow and it remained as open fields until well into the 18th century. Just south of the conservation area, Rochester Row was one of the first routes established as a path across the area in 1677. The southern boundary of the fields was marked by a stream, which ran into an branch of the Tyburn and then the Thames. Later it became a sewer, King Scholars Pond Sewer, which took its name from a pond used by the King's Scholars of Westminster School for fishing and bathing. King's Scholars' Passage today follows the course of this stream.

3.4 In the 17th century, a number of charitable institutions and almshouses

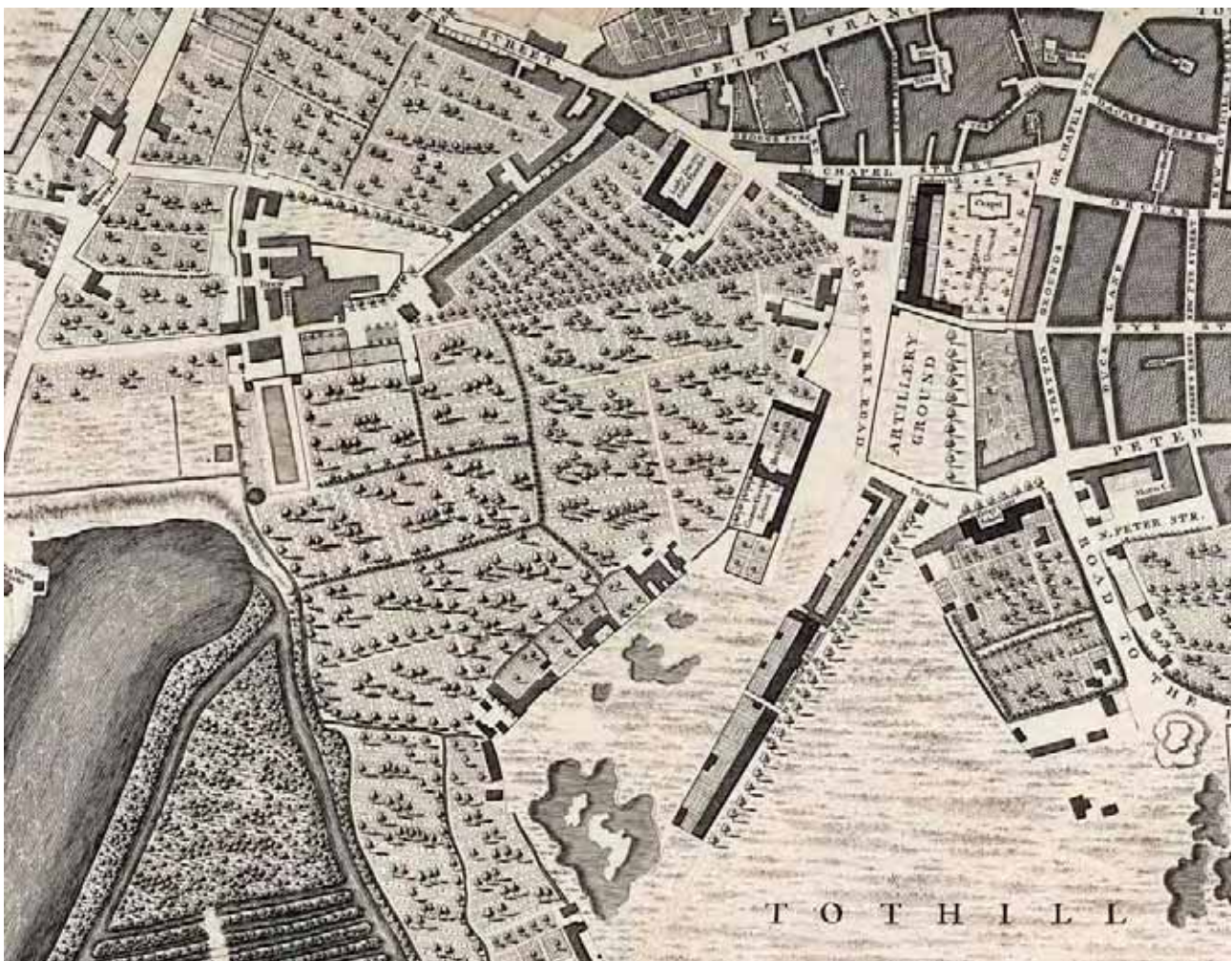


Figure 2: Roque's Map, 1746 (Copyright, Motco Enterprises Ltd)

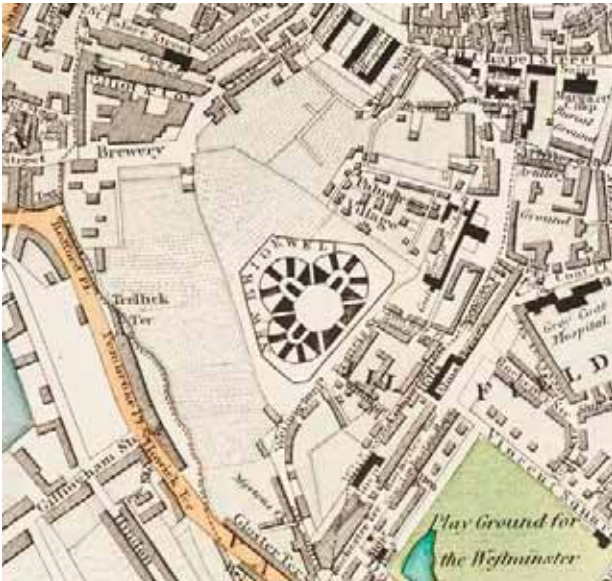


Figure 3: Greenwood's Map c.1830 (Copyright, Motco Enterprises Ltd)

were established in and around the fringes of the area, most around Palmer Street, just to the north of the conservation area and on the site now occupied by the Army and Navy, as well as along Rochester Row.

3.5 At this time, the Abbey sold a section of the land for the construction of a prison, the Middlesex (Westminster) House of Correction or Tothill Fields Bridewell.

This stood close to what is now the south side of Howick Place and can be seen on Roque's Map of 1746 (Figure 2). Next to it was St Margaret's Hospital for Children, also known as Green Coat School (now the site of the Greencoat Boy Pub).

3.6 Various almshouses were located to the north of Rochester Row, and the area became known as Palmer's Village, as can be seen on Greenwood's Map of 1830 (Figure 3). This took its name from the Rev James Palmer, who founded the Blackcoat School to the north of the conservation area.

3.7 In the early 19th century, the old Bridewell was demolished and replaced by an enlarged prison complex, opened in 1834 and also visible on Greenwood's Map. This larger prison was built on an eight acre site of open ground, now enclosed by Morpeth Terrace to the west, Francis Street to the south and east, and Ashley Place and Howick Place to the north.

3.8 The new Tothill Fields Prison was in the form of a shamrock or ace of clubs,

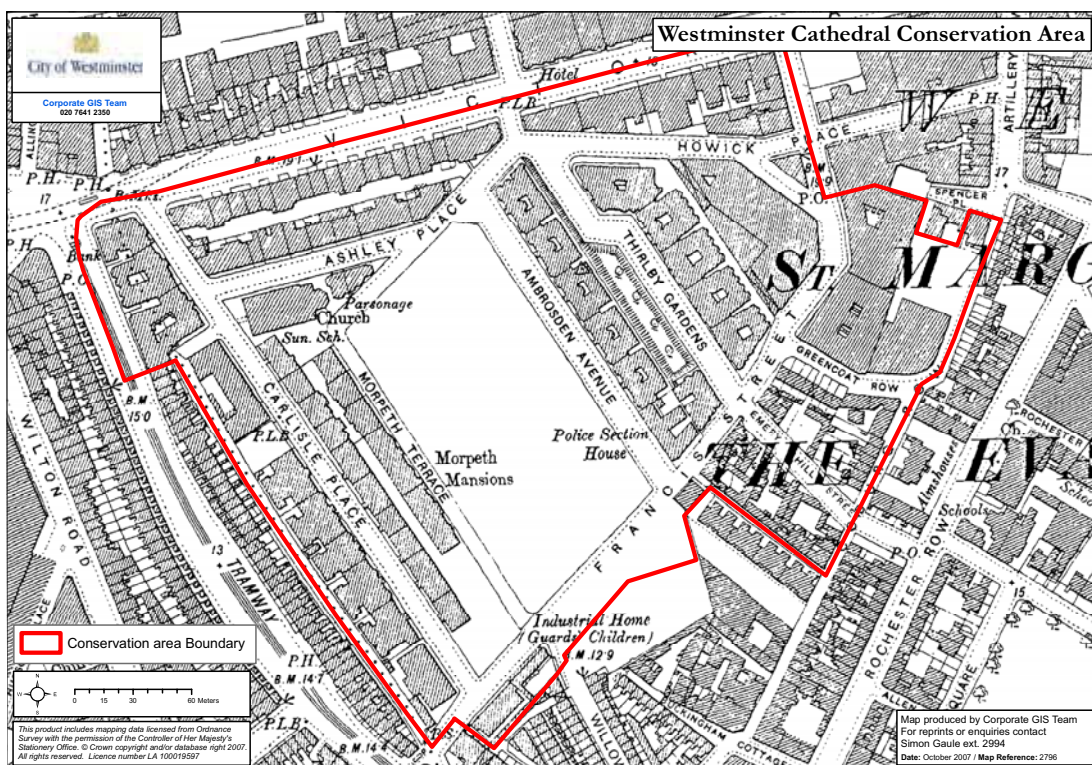


Figure 4: GIS Map showing area prior to construction of Westminster cathedral, 1890s



Figure 5 : Bird's eye view of Tothill Fields Prison (Copyright. Westminster Archives)



Figure 6: Mothers, with their children, exercising at Tothill Fields Prison. (Copyright. Westminster Archives)

each 'leaf' effectively forming a separate prison, with a planted courtyard in the centre and exercise yards beside each brick-built cell block. The main entrance, of massive granite blocks with iron gates, opened onto Francis Street. North of the planted courtyard was the prison governor's house, surmounted by a chapel. Described as 'Vast, airy, light and inexorably safe'<sup>1</sup>, only one inmate escaped from the prison when the door keeper absent-mindedly laid down his key.

3.9 From 1850 the prison's use was restricted to convicted female prisoners and males under the age of 17. Each of the three prison 'leaves' contained about 300 prisoners, the one on the left for the boys and the other two for women. Westminster Cathedral, Clergy House and the Choir School now stand on the site of the boys' wing and part of one of those occupied by the women. The rest of the prison complex now lies beneath

<sup>1</sup> The city of Westminster: Introduction', Old and New London: Volume 4 (1878), pp. 1-13

Ambrosden Avenue and Thirleby Road.

3.10 The prison had a relatively short lifespan and was demolished following the construction of Victoria Street in the 1840s. This was followed by a period of clearance and improvement which lasted from the 1860s up until the 1920s. Notorious slums had grown up close by, such as the Devil's Acre, which roughly followed the line of Old Pye Street. The new streets were designed to improve the area and raise its social standing.

3.11 A number of new streets were laid out during this period. Their development saw London's first attempt at mansion blocks on the Scottish or Continental model, providing luxurious residences for the growing urban upper classes. Such blocks first came about as a result of the Industrial Revolution and the subsequent population boom in major cities throughout Europe. As the centre of cities became increasingly crowded, mansion blocks provided a growing middle class with luxurious housing that boasted impressive porch entrances, generous elevations and balconies reminiscent of mansions.

3.12 Carlisle Place and Morpeth Terrace are some of the earliest examples of mansion blocks in London, constructed in the late 1850s, while the Ashley Gardens development on Ambrosden Avenue and Thirleby Road to the north-west were later in 1880s, on the Westminster Bridewell site.

3.13 To the south of the conservation area, some model housing schemes for the working classes were also developed to replace slum housing. Dating from 1875, the Coburg buildings in Greencoat Place were erected by Sydney Waterlow, stationer and MP. He was the founder of the Improved Industrial Dwelling Corporation, which aimed to provide decent homes for the working classes.

3.14 At the centre of the area, the site now occupied by the cathedral was

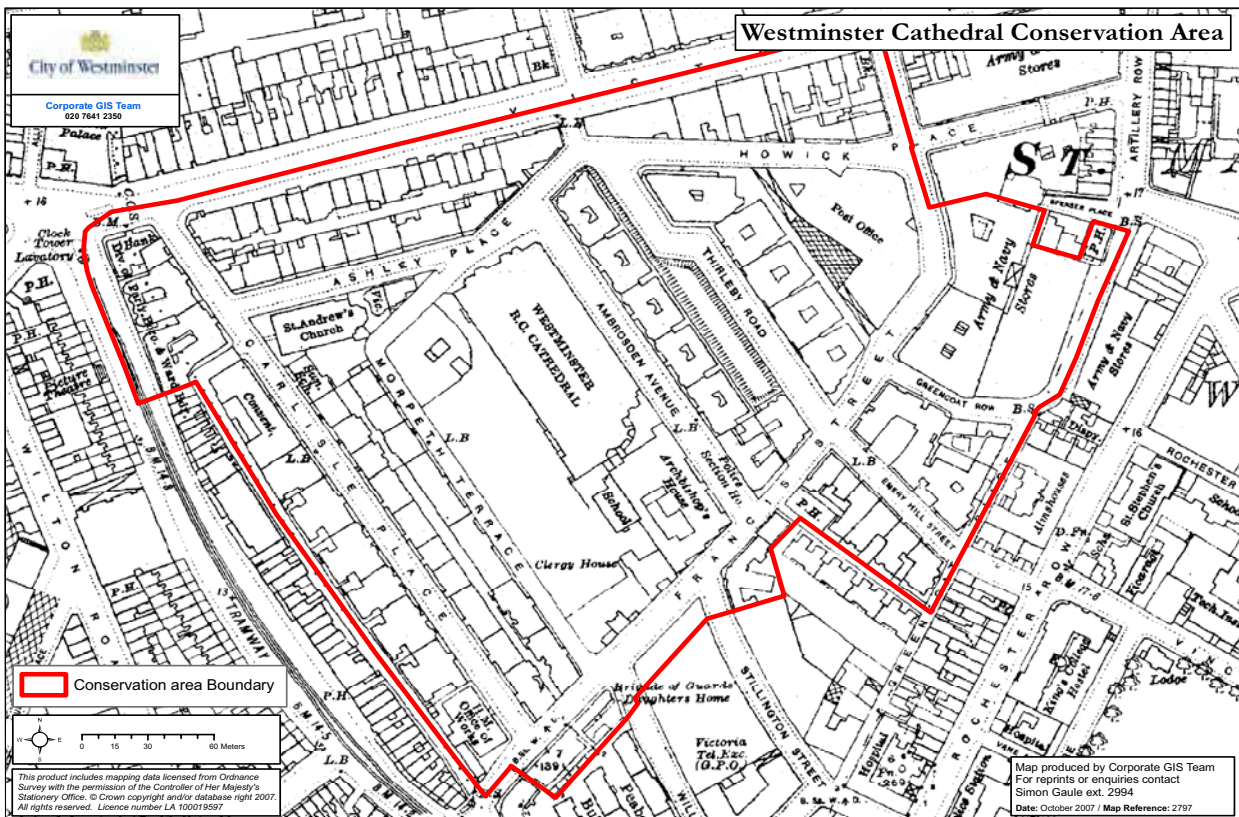


Figure 7: 1910 Ordnance Survey Map showing conservation area, layout similar to today. St Andrews Church is visible on Ashley Place

acquired by Cardinal Manning for the Catholic Church in 1884. He originally envisaged the creation of a Gothic Cathedral, but following Manning's death the construction of the cathedral was left to his successor, Cardinal Vaughan.

3.15 John Francis Bentley, a leading Victorian architect, was commissioned to design the new cathedral. His design, finalised in 1895, demonstrates the popular, late 19th century Christian Byzantine style. This was adopted partly to avoid competition with nearby Gothic Westminster Abbey, partly in order to ensure the structure was built quickly and could be ornamented at leisure and partly due to the preference for clear lines of sight internally.

3.16 The main fabric of the building took just eight years to complete and is by far the finest manifestation of this style in Britain, as well as being Bentley's greatest achievement. Unfortunately he died in 1902, having lived to walk through his

conception but before the completion of the tower. Subsequent phases of the build were passed to Bentley, Son & Marshall and in most cases, Bentley's original drawings and intentions were respected. Its impressive range of ecclesiastical buildings were at the heart of 19th century Catholic revival in the United Kingdom and today the cathedral remains a testimony to Catholic emancipation.

3.17 Another development which had a significant impact on the character of the area was the establishment of the Army & Navy Stores in 1871. Originally developed as a co-operative store for military officers and their families, a commentator in the 1880s described the impact of the store on the street, noting: "rows of carriages and cabs, two or three deep drawn up in front of the store"<sup>2</sup>. It was not until 1922 that the store acquired a street frontage with plate-glass windows that made it look more like a department store than a private club and its impact on Victoria Street and

2: T.H.S. Escott, *England: its People, Polity and Pursuits* (1891)



Figure 8: The redevelopment of Victoria Street in the 1960s, showing the buildings which originally fronted Victoria Street and hid the cathedral from view (Copyright, Westminster Cathedral Archives)

the surrounding area was substantial. In the streets behind the store, warehouses stocked goods and garments that were distributed in response to orders from the store's mail order catalogues.

3.18 In the mid 20th century, its proximity to the Houses of Parliament and transport hub of Victoria, meant that the area found itself at the centre of World War II bombing. Many buildings suffered significant fire and bomb damage, including the cathedral itself. One notable loss was St Andrews Church on Ashley Place, which was badly bomb damaged and subsequently demolished in 1953.

3.19 In the latter half of the 20th century, the redevelopment of Victoria Street also had a significant impact on the area's character. Post-war redevelopment of

Victoria Street saw the erection of large office blocks replacing terraces and mansion blocks (Figure 10). Ashdown House and BP House were erected and a new piazza created in 1975 by Elsom, Pack and Roberts, which opened up views



Figure 9: Piazza on Victoria Street with view of the cathedral's western facade



Figure 10: Post-war development on Victoria Street

of the western facade of the cathedral from Victoria Street.

3.20 Behind Victoria Street, however, the area provides a remarkably intact enclave of late Victorian/ Edwardian townscape. The cathedral itself is of great historic and symbolic significance as the spiritual and administrative focus of the Roman Catholic Church of England and Wales. Around it, the fascinating mixture of extravagant mansion blocks, philanthropic housing and charitable foundations as well as ecclesiastical buildings and large commercial warehouses provides a vivid illustration of forces of change, improvement and social progress at work during the late Victorian period.

### Summary of Historical Development

*1618: Erection of first Middlesex House of Correction or Tothill Fields Bridewell*

*1677: Rochester Row established across Tothill Fields*

*1834: A new Tothill Fields Bridewell opened on the site of the current cathedral.*

*1845: Construction of Victoria Street*

*1850s-60s: Laying out of new streets with first Mansion Blocks (No. 1-3 Carlisle Place and Morpeth Terrace) constructed followed by demolition of Bridewell.*

*1871: Opening of Army and Navy store*

*1884: Cardinal Manning bought the site on which the Cathedral now stands.*

*1894: Herbert Vaughan, the third Archbishop of Westminster, chose John Francis Bentley as the architect for the Cathedral.*

*1895: The foundation stone of the Cathedral was laid on 29 June.*

*1910: Consecration of the Cathedral.*

*1940s: World War II bombing caused significant damage to the area*

*1950s-70s: Post war redevelopment of Victoria Street*

*1975: Construction of Piazza, opening view of Cathedral onto Victoria Street.*

*2005: Cardinal Place development opens up longer views of the Cathedral.*

## 4 CHARACTER OF THE CONSERVATION AREA

### General

4.1 Westminster Cathedral Conservation Area is dominated by the cathedral itself, which is a prominent landmark at the centre of the area. This, along with the related buildings to the south and the piazza, provides a break in the busy commercial character of this part of Victoria Street. The colourful architecture of the cathedral is in vivid contrast to the post-war buildings which line Victoria Street and creates a transition to the late Victorian architecture in the streets which surround it.



Figure 11: Ambrosden Avenue streetscape with cathedral to the left and mansion blocks on the right. The Cardinal Place development on Victoria Street can be glimpsed.

4.2 The area around the cathedral retains a peaceful and predominantly residential character. This area is characterised by a range of large scale, high-quality mansion blocks, most in red brick. These are

also interspersed with some interesting examples of social housing and hostels, as well as some warehouses to the north-west, many now converted to office use. The materials and detail of the townscape here have considerable affinity with the architecture of the cathedral itself.



Figure 12: Victorian Warehouses in the north of the conservation area

4.3 The frontage to Victoria Street forms the northern boundary to the conservation area and has a very different character to the streets behind. The post-war developments of Ashdown House and BP House seemingly create a barrier, of large scale 1970s offices, shielding the quieter residential streets, which can, however, still be glimpsed from certain points along busy Victoria Street.

4.4 Overall, the area has a dense, urban character and, with the notable exception of the piazza, contains few open spaces.

#### CHARACTER SUMMARY

Cathedral complex and its piazza as centrepiece

Quiet residential enclave of high density late Victorian housing behind

Warehouse buildings converted to office use in NE of area

Post-war development forming barrier separating residential area from Victoria Street



## Streets And Spaces

4.5 The historic street layout and the relationship of built form to open space define the overall framework of an area. Within this framework, the fine grain of the townscape, including sizes of plots and building lines are important in establishing the pattern and density of development. This has a significant impact on the character of an area, dictating the scale of development and level of enclosure or openness.

4.6 For the purposes of the conservation area audits, the Council has defined three categories of routes or spaces according to a combined analysis of their scale, level of enclosure and the function they perform within the area.

- **Primary Routes and Spaces** are main routes providing connections through the area or key public spaces and focal points for activity. These may be wide streets and are generally lined by larger scale buildings, often with commercial frontages. Very often these are historic routes through areas.
- **Secondary Routes and Spaces** are generally through routes but are likely to be narrower, less busy and may be more residential in character. Building plots tend to be smaller.
- **Intimate Routes and Spaces** are smaller or narrower, and are characterised by a greater sense of enclosure, smaller scale buildings and reduced public access.

4.7 The street pattern of the present day Westminster Cathedral Conservation Area is today centred on the cathedral complex with its busy piazza leading onto Victoria Street.

4.8 The piazza is a primary space, important as one of the few public open spaces in the area and the link from the cathedral to Victoria Street. The

main traffic routes of Victoria Street and Vauxhall Bridge Road form the edges to the conservation area and have a very different character, dominated by a high volume of traffic, noise and movement 24-hours a day.

4.9 Set behind the principal routes, the cathedral is circled by secondary routes through the residential streets, which arose predominately as a result of Victorian improvements to the area. They still remain quiet roads, many being one-way and they have an enclosed and separate character to Victoria Street.

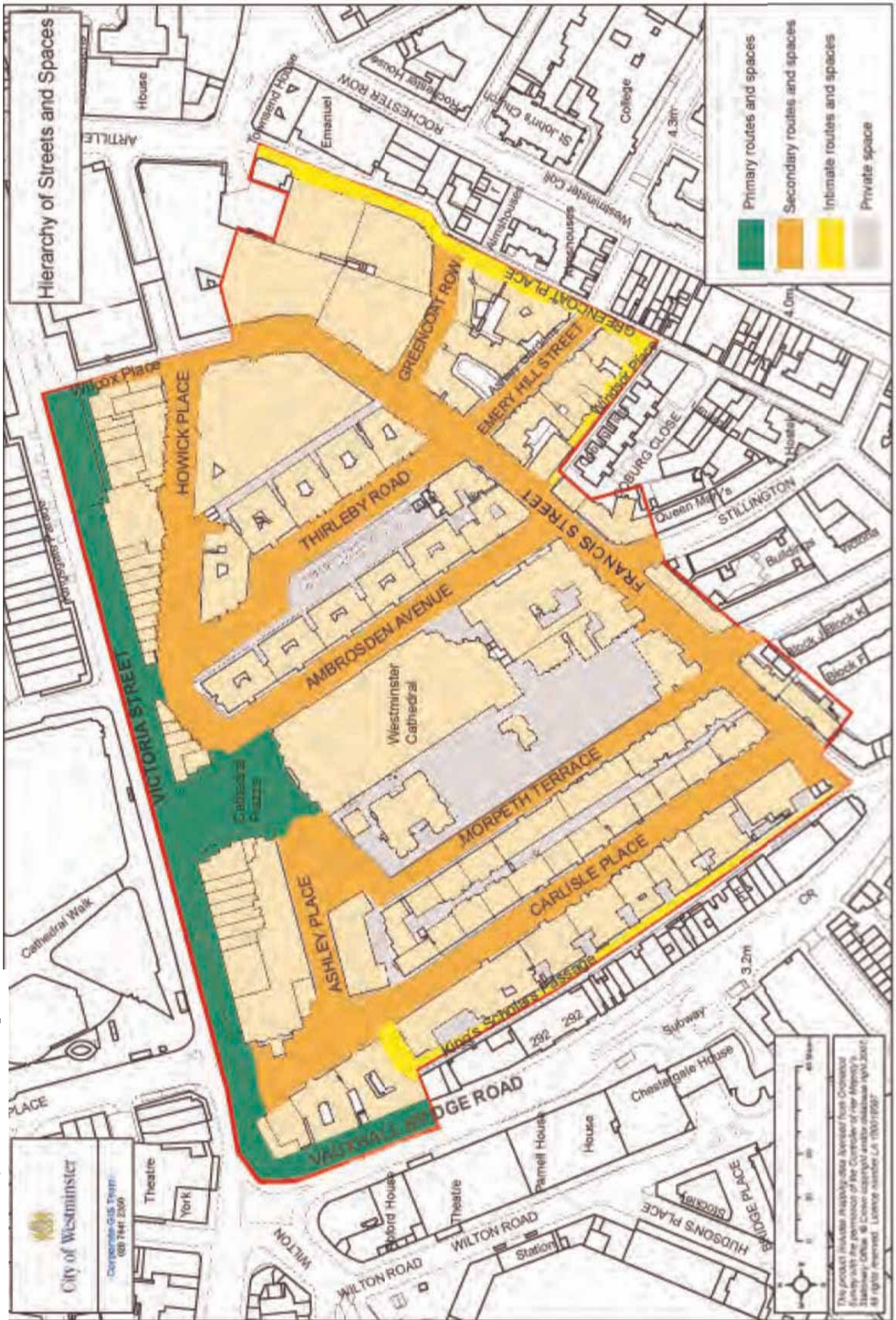
4.10 The sense of enclosure within these streets is emphasised by the height of the buildings. Plot size, street width and building height are largest in the mansion blocks to the east. These buildings at times reach eight storeys- a striking spectacle on a relatively narrow street creating a high sided 'corridor'. Lower and less imposing blocks can be found in Emery Hill Street to the south of the conservation area.

4.11 Kings Scholars Passage is a narrow, one way street, lined with the backs of buildings and enclosed by gates. A small pedestrian routeway, Windsor Place, leads through to Greencoat Place to the south of the conservation area, both of which have a quiet and intimate character.

4.12 The map at **Figure 13** shows the hierarchy of routes and spaces within the Westminster Cathedral Conservation Area.

Dominant street patterns and the character of spaces should be respected and where historic patterns remain, these should be protected and reflected in any proposed schemes. Policies DES 1, 2, 4, 5, 7 and DES 12 should be consulted.

Figure 13: Hierarchy of Streets and Spaces



# Architecture

## Overview

4.13 The architecture of the Westminster Cathedral Conservation Area dates predominantly from the late Victorian/early Edwardian era, as shown on the building ages map (Figure 17). This gives the area a highly consistent character. The central part of the conservation area is dominated by the early Christian-Byzantine style Cathedral and its auxiliary buildings, including the Diocesan Hall, Clergy House and the Archbishop's House.

4.14 The surrounding streets contain a variety of predominantly late Victorian mansion blocks, with subtle variations between buildings. These residential streets were laid out during a period of slum clearance and improvement, from the 1860s up until the 1920s. Carlisle Place and Morpeth Terrace were laid out in the late 1850s and Ambrosden Avenue to the north-west in the 1880s, on the site of Westminster Bridewell. The housing is relatively large scale, of four to eight storeys and with few gaps between buildings. Their scale is reduced by the modelling of facades and an attractive variety of detailing in a range of styles. Buildings within the conservation area are described and illustrated below, starting with the cathedral complex.



Figure 14: West entrance of the Cathedral

## Westminster Cathedral

4.15 Grade I Listed. Roman Catholic Cathedral built 1895-1903 to the design of John F Bentley with the interior continued by John A Marshall of Bentley's office.

4.16 The exterior of the cathedral is Free-Byzantine in style with a complex western façade stepping forward in stages; the central entrance has semi-circular arches with decorative voussoirs, columned jambs, a mosaic (1916) by Robert Anning Bell in the tympanum and sculptured medallions of 12 Archbishops of Canterbury. The cathedral is 360ft (109.7 metres) long, 156ft (47.5 metres) wide and up to the top of the domes 117ft (35.7 metres) high. The span of the vaults is 60ft (18.3 metres), the height of the main arches 90ft (27.4 metres).

4.17 The exterior facing is red Bracknell



Figure 15: Eastern cathedral facade



Figure 16: Aerial photo, Cathedral Roof

Figure 17 : Approximate Building Ages

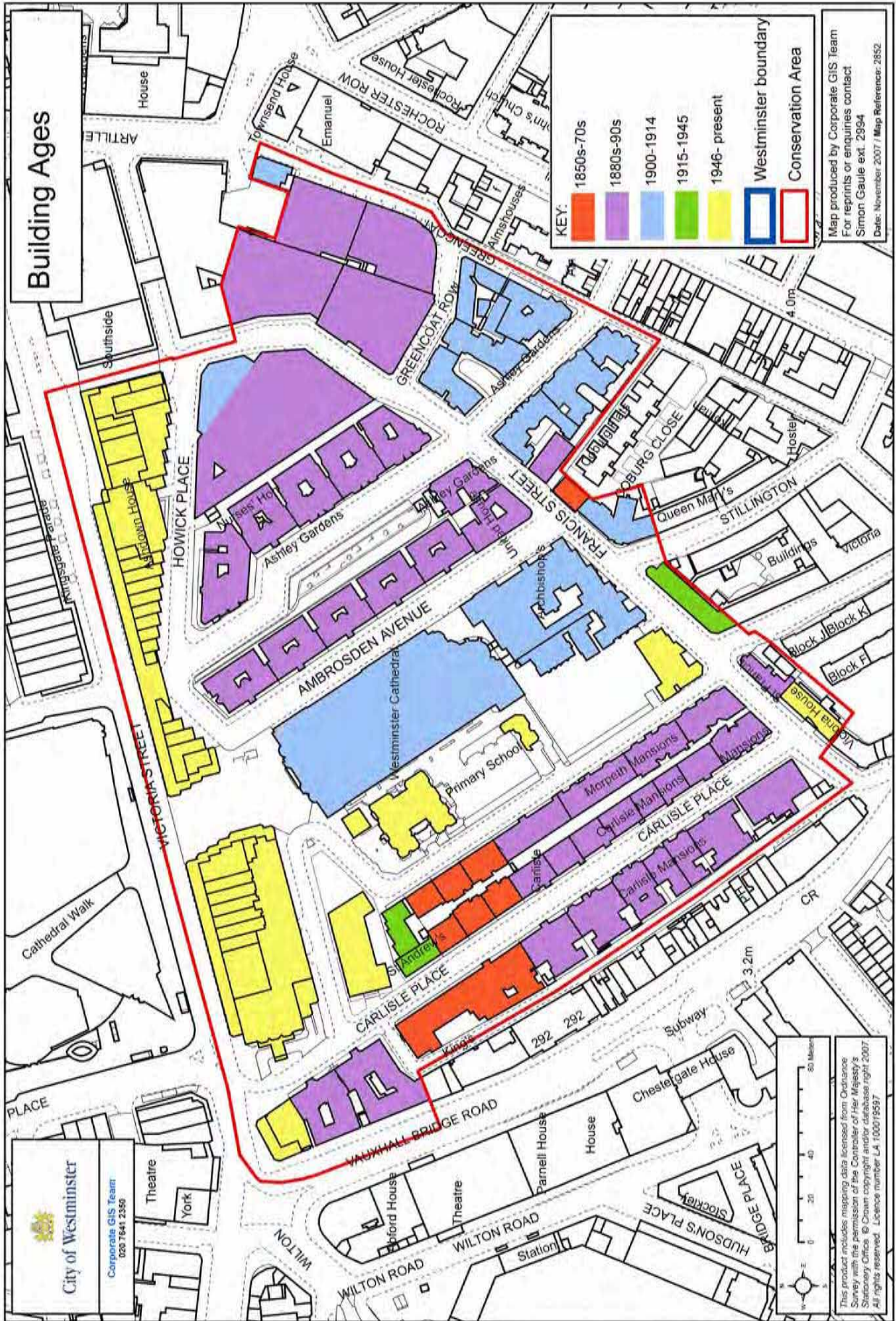




Figure 18: Cathedral Campanile

brick with Portland stone banding and dressings on Cornish granite plinths, wide concrete foundations and vaults. There are three domes constructed of brick and concrete, in the Roman manner, without iron or steel reinforcement; the copper roofing was added in 1948. A further dome over the sanctuary is Byzantine in its fenestration (Figure 15).

4.18 The 284ft campanile is Italian in character, with strong similarities to Siena Cathedral. It is asymmetrically placed over the first bay of the outer northern aisle. The tower has a slender sheerness and tapers gently, climbing by small pinnacles from a square into the octagonal lantern - a detail that has made it a well-known London landmark. Other detailing lower down



Figure 19: Archbishop's House

the tower is equally unique and includes patterned brickwork and segmental windows, with garlands on the outer aisles demonstrating the popular invention of the English Free Style of the time.

4.19 Diocletian windows are visible on the side elevations, displaying large, tripartite, round-arched form, with plate-traceried windows divided by angular buttresses in each bay. These rise behind a flat roof from less moulded ground-floor aisles; similarly, the gabled transepts are shallow moulded. The Sanctuary towers are polygonal with shallow, blind arcading and onion domes over corner buttresses. The three-bay sacristy also has Diocletian windows to ground floor with round-arched lancets above.

#### **Auxiliary Buildings (Archbishop's House and Clergy House, Cathedral Hall and Choir School)**

4.20 These buildings chiefly date from 1895 to 1906, with later decoration by Marshall, and are constructed using the same red brick and stone dressings in a free semi-Byzantine, semi-Italian style with significant emphasis on semicircles in plan as well as in window shapes. The buildings are joined to the cathedral via two bridges, one from the Hall and the other from the cloister.

#### **Archbishop's House and Clergy House**

4.21 Grade II\* Listed. A symmetrical twelve-window façade with a porch with a projecting barrelled roof. Diocletian windows sit on the second floor above the central three bays. The mansard is of circa 1970 and south of this is the front tower, on the corner of the south range along Francis Street (commonly known as the Clergy House).

4.22 Clergy House is five-storeys and its frontage is stepped to accommodate the irregular shaped plot. The front has two oriel-like apses on buttresses, one on each of the first and second floors. The latter

marks the Archbishop's Chapel while the former, the south end of the main corridor. The western end of this southern range is a Marshall addition, finished in 1906.

### **The Diocesan Hall (or Cathedral Hall)**

4.23 Grade II\* Listed. The Diocesan Hall, 1895-1902, was also designed by Bentley. Its design once again reflects the red brick and Portland stone dressing of the cathedral. Entered off Ambrosden Avenue, it has Diocletian window, an arched parapet and pinnacles to each side. The entrance has a projecting barrelled roof to the right with carved tympanum. In addition, there are buttressed flanks to an auditorium, with Diocletian windows and



Figure 20: Archbishop's House and Diocesan Hall (foreground)



Figure 21: Diocesan Hall elevation onto Ambrosden Avenue

carefully detailed Portland stone coped parapet.

### **Choir School**

4.24 A plain oblong brick building constructed 1904-5, heightened 1971-2 and further extended to the west with John Philips sympathetic design in 1986.

### **Late Victorian/Early Edwardian Mansion Blocks**

4.25 The mansion blocks in the streets surrounding Westminster Cathedral, although constructed within a relatively short span of time, display a surprising array of detailing and composition, which adds variety and interest to the street-scene.

4.26 All of the mansion blocks, apart from the later developments on Emery Hill Street, have open basement lightwells and are set back behind a variety of cast iron railings (see townscape detail), with stone steps leading to the main entrance.

4.27 Fenestration patterns vary, with a range of window designs and canted and recessed bays. Most are timber sashes, many with stucco surrounds or arches above. Moulded cornices commonly terminate the parapet or mark storey heights and iron-railed balconies appear on most of the terraces, often supported by decorative brackets.

4.28 Whilst the mansion blocks were built within a relatively small time frame (1860-1920) there are few stretches of uniform terrace. The resulting range of late Victorian detailing adds considerably to the interest of the area, reflecting changes in fashion throughout the period. The following paragraphs set out a street by street description of these mansion blocks, and other building interspersed between these.



Figure 22: Evelyn Mansions frontage

### Carlisle Place

4.29 Starting from Victoria Street, **Evelyn Mansions** (1893) on the west side of Carlisle Place are tall seven storey red brick mansion flats exhibiting a plainer style than those in Ambrosden Avenue (addressed later). The enclosed rusticated entrance porches have balconies on top echoing the balustraded balconies from



Figure 23: St Vincent's Centre, Carlisle Place



Figures 24 & 25: corbelled chapel, 1877-9 (*left*); earliest part, 1862-3 (*right*)

first to sixth floor. All windows are square-headed sash with the exception of the French windows onto balcony areas. Full height canted bays break up the facade to either side of the central entrance bays.

4.30 The Italianate Palazzo inspired elevation of **St. Vincent's Centre**, built for the Daughters of Charity by Henry Clutton, gives an international flavour to the street. It has a flat brick facade, with big round-arched windows, unfortunately replaced in uPVC (see negative features). The earliest part was built as a girls' orphanage (1862-3); later additions followed in 1877-9 and 1909 with the addition of accommodation for the nuns, with the former chapel marked by projecting section. The moulded window surrounds on the later part (to the left in Figure 23) recur on the top story of the rest following reconstruction by Fr. Benedict Williamson & Beart Foss c.1914 - 20 for a rooftop playground.



Figure 26: No.1-3 Carlisle Place

4.31 The St. Vincent Centre faces London's oldest remaining mansion blocks, **Nos. 1-3 Carlisle Place** (1859-63), Figure 26, were built by W Jackson, possibly designed by Charles Parnell. The block rises to four storeys, with attic storey above and has yellow stock brick façade and Italianate detailing in stucco, a somewhat plain design compared to later developments.

4.32 **Carlisle Mansions** (1885-9),



Figure 27: No. 41-85 Carlisle Mansions, western facade of Carlisle Place

designed by George Baines, were built on land once reserved for Westminster Cathedral, and consist of three varied forms, with gables, balconies and canted bays varying in composition.

4.33 The grandest are situated on the west side of Carlisle Place, **nos. 41-85** (Figure 27). These blocks have decorated porches based around four square Corinthian columns supporting



Figure 28: Dutch-style gabled roof of western Carlisle Mansion blocks



Figure 29: Nos 1-20 Carlisle Mansions, eastern facade of Carlisle Place

a dentil cornice beneath a first floor balcony (Figure 32). The blocks rise four storeys with a Dutch-style gabled roof. There are double-height bay windows to either side of the porch rising two storeys with decorative iron balconette above. Windows at ground level are round-headed becoming segmented for later floors.

4.34 The eastern blocks of Carlisle Mansions are of two designs, again with variations in window, porch and gable composition.

4.35 Nos 1-20 have stucco pedimented porches, with stained-glass windows within the porch area and decorated moulding and scrolls to the sides of the porch (see Figure 31). The ground-floor tripartite-windows are square-headed with heavy moulding and segmental pediment to the centre. This square-headed tripartite window design continues throughout the



Figures 30, 31 & 32: Carlisle Mansion Porches (left to right) Nos. 21-35, Nos. 1-20 and Nos. 41-85



block. However, there is variation in both style and grandeur. The second floor is grandest in appearance with openings onto iron balconies and slightly projecting pediments set on console brackets above the central section of each tripartite window. The central bay has a varied composition with windows at a different height to the outer bays suggesting their placement at interior landing level.

4.36 **Nos. 16-35** (eastern block of Carlisle Mansions) have a simpler portico design based on two Corinthian columns supporting a dentil cornice. Curved, double-height bay windows provide a grand entrance bay. Elsewhere, the tripartite-window design has a pedimented central section on second floor and iron railed balconette.

4.37 The roof profile of the eastern blocks is less grand than the Dutch-style exhibited opposite, the gables are smaller and pedimented.

4.38 **Manning House** is a stock-brick palazzo built c.1867 as the Guardsmen's Institute by H. A Darbishire. It exhibits typically 1860s eclectic detailing and is



Figure 33: Manning House, Carlisle Place

nine bays and three and a half tall storeys, with openings round-arched below and above, and segmental between. The building served as the Archbishop of Westminster's Palace 1873-1901 and was reconstructed for offices in the 1960s by Rolfe Judd, a slate mansard added with sash dormers in line with bays below.

4.39 **Cardinal Mansions** (Figure 34), on the eastern side of Carlisle place, was built in 1897-8 by George Baines. Facing Manning House, they are the most sumptuous blocks along the street and built to the same design as nos 25-52 Morpeth Mansions (discussed later).



Figure 34: Cardinal Mansions, Carlisle Place

### Morpeth Terrace

4.40 **Morpeth Terrace** repeats the mansion block sequence of Carlisle Place, running north and facing Westminster Cathedral. Moving up the terrace from the south, the first buildings constructed date from 1897-8, with earlier blocks by Baines (probably about 1891) and then 1860s at the northerly end.

4.41 The two later blocks, known as **Morpeth Mansions**, are constructed in the



Figure 35: Nos 1-3 Morpeth Terrace



Figure 36: 1-24 Morpeth Mansions

same red-brick as the Evelyn and Carlisle mansion blocks, giving a coherent group identity to the area. **Morpeth Terrace**, however, is grouped with the earlier no. 1-3 Carlisle Place blocks; rising to four storeys with yellow brick façade and Italianate dressings. The double-pitched roof is not visible from street level hidden behind a parapet giving the facade a simple and restrained appearance.

**4.42 Nos. 1-24 Morpeth Mansions** (1891) have grand decorated porch designs based on square stucco columns and a heavy balustraded balcony. The blocks rise to five storeys with grand mansard attic storey and a basement level. The window design varies between the blocks. Nos 1-24 have canted-bays either side of central three window wide bay with round-headed ground-floor windows, stucco surround to top element and consoles below first-floor balustraded



Figure 37: Bay windows. Nos 1-24 Morpeth Mansions

balconettes. Further storeys have simpler square-headed sash designs and exhibit a hierarchy in decreasing size progressing upwards.

**4.43 Nos 25-52 Morpeth Mansions** (1897-8) are built to a more imposing overall design, with bold stucco mouldings, iron-railed balconies and decorated stucco detailing. It has a varied rhythm of bays, with a combination of canted-bay windows and projecting balconies. The Francis Street facade is characterised



Figure 38: No 25-52 Morpeth Mansions, corner of Francis Street



Figure 39: Ashley Court, Morpeth Terrace



Figure 40: St. Vincent De Paul Primary School



Figure 41: Partnership House, Ashley Place

by stucco oriel windows with decorated dentil and brackets. The mansard roof has further stucco moulding and elaborate pedimented dormers.

**4.44 St. Vincent De Paul Primary School** is positioned next to the cathedral, facing Nos. 1-3 Morpeth Terrace. The building is a modern addition. 'H' shaped the building has a flat roof and canted walls at corners of building; red brick construction with concrete sections above and below windows.

**4.45 Ashley Court**, the most recent addition to the terrace, situated to the north on a considerably narrower plot than other blocks. Six storeys with mansard attic; three bays with central double-width canted bay. Stucco ground floor and red brick upper levels; casement windows with Gibbs surround and quoin stripped edge.

**4.46 Partnership House**, a large office block on Ashley Place, with large double high glass frontage onto Carlisle Place; rises to six storeys; large sash windows; stucco rusticated ground floor, while upper levels are red brick with cornice below 6th floor.

### Ambrosden Avenue

**4.47 United House**, No 1 Ambrosden Avenue, a former Police Section House circa 1890, is in glazed red brick and five storeys with rounded corner bay onto Francis Street. It has tall round-headed windows on ground floor and 4-over-4



Figure 42: United House, Ambrosden Avenue



Figure 43: Ashley Gardens, Ambrosden Avenue



Figure 44: Nos 15-28 Ashley Gardens, Ambrosden Avenue



Figure 45: Mosaic flooring in entrance porch

square-headed sashes elsewhere, set in stone surrounds.

4.48 **Ambrosden Avenue** houses another sequence of mansion flats, **Ashley Gardens**, built 1890 - c. 1893. The stone-stripped red brick façade is repeated fivefold, all with projecting balconied storeys, set between projecting bays. The protruding porches are also in red brick and are based on a square plan with brick columns. This has simple round-headed arches to the side of the porch

and from the front elevation, semicircular arches spring from granite columns over entrance. The original marble steps are well maintained and have attractive mosaic designs displaying block name and number.

4.49 Window detailing is comparatively simple compared to those designs on Carlisle and Morpeth Mansion blocks; square-headed sashes with french doors onto iron-railed balcony areas.

4.50 The skyline of Ambrosden Avenue's mansion blocks is simple with pitched slate roofs behind parapet cornice. Canted bays are topped with simple brick gables and the roofline is divided with tall red brick chimney stacks.

### Thirleby Road

4.51 Behind, in **Thirleby Road**, blocks **Nos. 100-115, 116-131, 132-147** are almost identical to Ambrosden Avenues but rise to eight storeys and have heavily rusticated porches; the designer is however, unknown.

4.52 The blocks have the same repeated balconies as those on Ambrosden Avenue, all with French window openings. The balconies are broken up by two window wide canted-bays either side of the entrance bay.

4.53 Block **No. 71-83**, on the northern end



Figure 46: Nos 116--147 Thirleby Road

of Thirleby Road, has a simpler design; seven storeys high, four bays wide, two being canted bays to the right of elevation.



Figure 47: View of Thirleby Road from campanile

4.54 Block **No. 84-99**, Wigram House is again of slightly different composition; eight storeys, six bays wide with end bays being stone-striped and canted in design. Iron-railed balconies run along frontage, set between projecting vertical bays on all storeys.

### Emery Hill Street

4.55 Moving south into Emery Hill Street, off Francis Street, the mansions are eclectic in style, with some Art and Crafts detailing, more varied and lower in form, designed by E. J Stubbs, c. 1900-2.

4.56 **No. 216-227 Ashley Gardens** (Figure 48) utilises its corner plot with a distinctive corner turret with domed roof. Inset balconies are set either side of the corner bay. Simple 4-over-4 sash windows, square-headed in design are consistent across the block while the elevational detail is varied - canted to second floor onto Emery Hill Street facade and simple bay onto Francis Street. A domed copper roof is a striking detail to the block. The roofline is varied with a mansard and dormers onto Francis Street yet a gabled facade onto Emery Hill Street. These variations give the block an eclectic and



Figure 48: Nos. 216-227 Ashley Gardens, Emery Hill Street



Figure 49: No.160-169 Ashley Gardens, Emery Hill Street

picturesque appearance.

4.57 The block joins **No. 207-215 Ashley Gardens**, creating a courtyard area looking onto Emery Hill Street, one of the few open spaces in the area - although now used for parking.

4.58 Emery Hill Street's western blocks are again of different design to the rest of Ashley Gardens. **No. 160-169** has a symmetrical design (as with the majority

of mansion blocks in the conservation area); a central bay with stucco porch, with shell pediment above balconies to both the second and third floors. Three storey stucco bays sit either side of central bay with Diocletian windows over these and a gabled attic storey above. Windows are all square-headed sashes apart from first floor canted-bays with round-headed designs.

4.59 **No 170-181a Ashley Gardens** has a bowed stucco porch entrance with Tuscan columns and iron-railed balcony. Constructed in red brick with mansard roof, the block has similar characteristics to other in the area. Square-headed sash windows with glazing bars to upper sash only is a repeated detail.

4.60 **No 182-186a Ashley Gardens** has a simple, understated porch design with stucco surround and decorative bracket. Attractive arched windows to the ground floor are a feature unique to this block, while further windows mirror others in Emery Hill Street with multi-pane glazing to the upper pane.



Figure 50: No.182-186a Ashley Gardens, front facade



Figure 51: No.170-181a Ashley Gardens, entrance

## Francis Street

4.61 **No. 46 Vaughan House**, on the corner of Morpeth Terrace is a modern addition to the cathedral complex.

4.62 **No. 29 Francis Street** (1912-13)

a former hostel for the London Diocesan Girls' Friendly Society, Neo-Wren by R. S Ayling, with a carving by H. C Fehr at its entrance. This Grade II listed building is a fine example of early housing solutions for young women. Next to this are some Improved Industrial Dwellings Corporation flats (1875). Six storeys high; yellow brick facade, four bays wide. Renovated in 1986.



Figure 53: No. 47 The Friary



Figure 52: Improved Industrial dwellings flats and 29 Francis Street

4.63 On the south side of Francis Street is the Grade II listed Friary, (no 47). A mid-19th century Fransican friary, it was designed by H. A Darbishire (later architect to the Peabody Estate) in 1865. Three storeys, with attic and basement, it has a yellow brick facade, rendered and painted to ground floor. The ground floor is recessed behind a simple round arched arcade suggesting historic monastic architecture. Seven windows to Francis Street, those on the first and second floors are round-headed in pairs with shared gauged work rising to a point between each.



Figure 54: Greencoat House, converted offices

4.64 Further north on Francis Street residential buildings are replaced by late Victorian warehouses, formerly serving the Army and Navy Store on Victoria Street. Greencoat House and Francis House, date from 1883-5 and were designed by J. Bull. The handsome red brick façades are



Figure 55: Greencoat House entrance

subdivided by giant pilasters and terracotta dentil cornices. Giant columns subdivide entrances to the loading bays. These



Figure 56: The Old Post office Sorting House, Howick street elevation



Figure 57: old Post Office Sorting House, the later corner section

converted warehouses were refurbished by Michael Squire Associates from 1996 and now house offices.

4.65 The old Post Office Sorting house, also in red brick, is situated on the large corner site of Francis Street and Howick Place. Most of it is late Victorian and by R H Boyce; the outer wing dates from 1911 and is by Jasper Wager. It was renovated in 2007 by Squire and Partners.

4.66 There are also several public houses in this area. The Cardinal is an attractive mid-late Victorian public house and has a

traditional timber and granite pubfront, with rubbed red brick to the principal facade and stucco dressings and brown stock brick to the lesser elevations. The pub front is divided by pilasters with Corinthian capitals and segmental overdoor pediments, details which are repeated to the upper storey windows.



Figure 58: The Cardinal Public House



Figure 59: Greencoat Boy PH, GreenCoat Place

4.67 The **Greencoat Boy** is another public house on the edge of the



conservation area at the north end of Greencoat Place and slightly later in date. Constructed in red brick with stone dressings, the building has mullioned windows within an oversized bay to the main facade. Details of interest include ornamental ironwork to the parapet and carved stone dressings to the first floor pediments.

4.69 The remainder of Greencoat Place comprises large scale, red-brick industrial buildings which are characteristic of this side of the conservation area. These buildings - typically five storeys with full height openings to the ground floor and steel framed windows above - together with buildings of Greencoat Row and Francis Street create an area of distinct character.



Figure 60: Peabody Buildings, Greencoat Row

### Greencoat Row

4.70 Nos 1-28 Greencoat Row make up a small collection of social housing flats built by the Peabody Trust. Simple flat red brick facades with horizontal stucco bands and square-headed sashes and straight parapet roof profile. This block also houses a small shop, see Figure 60.

### Postwar architecture on Victoria Street

4.71 The dark polished granite and stainless steel exteriors of Ashdown House and BP House (1971-5) are part of post-war development on Victoria Street. These buildings rise irregularly from four to as high as fifteen storeys creating a colonnade with shops below. The dark windows are carried around chamfered ends in glinting strips with polished granite framing. Both buildings have been constructed in a manner to form a gap for a diagonal piazza in front of Westminster Cathedral and a direct view of the cathedral from Victoria Street.



Figure 61: Ashdown House, aerial photo



Figure 62: Ashdown House, piazza facade



Figure 64: Cathedral viewed from Victoria Street through gap between Ashdown and BP House



Figure 63: Ashdown House, archway to Thirleby Road

4.72 Whilst the buildings in the area have a coherent architectural character, the range of building types, styles and materials described above makes a significant contribution to the area.

Any proposal should take into account the character of its context. Policies, DES 1 a should be consulted on the principles of Development, DES4 for infill development and DES5 should be consulted on alterations and extensions.

Original architectural features, materials and detail are vital to the architectural quality of individual buildings and the character of the Conservation Area. Policy DES 9 C encourages reinstatement of missing traditional features to the original design detail and materials.

Other relevant Supplementary Planning Guidance Documents are noted throughout the audit.



Figure 65: Roof profile showing Dutch gables of Carlisle Place (background) and grand mansard on Morpeth Terrace (foreground)

## Roof Profiles

4.73 Roof profiles are fundamental to the architectural character of any building or group of buildings and, as such, contribute to the character and appearance of conservation areas. Alterations at roof level including extensions, terraces, telecommunications equipment and roof plants can have a negative impact on this.

4.74 The cathedral itself has a distinctive roof design with its four copper domes. Elsewhere in the conservation area the roofscape is dominated by the various mansion blocks, exhibiting elaborate gabled ranges and slate mansards, often with dormers and tall chimneys, as well as more simplistic parapet bounded profiles. These are generally of a consistent scale.

4.75 Policy DES6 of the Unitary Development Plan highlights the instances where roof extensions are not normally considered acceptable. These include cases where buildings are complete compositions, where the varied skyline of a terrace or group of buildings is of interest, where the roofline is exposed to long views from public places and where important historic roof forms would be

lost. In areas with a high concentration of listed buildings, such extensions can be particularly damaging and are seldom acceptable. This policy acknowledges that there are some instances where additional storeys may be acceptable, notably when the extension does not harm the proportions or the architectural integrity of the building or terrace.

4.76 The distinctive roofscapes, integral to the architectural composition of the buildings, mean that the majority of



Figure 66: Ashley Garden Thirleby Road roofprofile showing pitched roofs with stout brick chimneys. Plant housings and lift overruns are incongruous features on the roofscape.

properties within Westminster Cathedral Conservation Area represent the types of buildings where roof extensions would be difficult to accommodate without compromising the established roofscape character and appearance. It is therefore unlikely any building within the area would be suitable for upward roof extensions. However, fuller analysis would be undertaken as part of any application received as it is acknowledged that there may be scope for extension at roof level to the rear of some properties. Where it can be demonstrated that roofs have been damaged and changed following World War II bombing, reinstatement to original design detail may be considered.

4.77 Roof coverings consistent with the date of the parent building should also be retained wherever possible. The Council will discourage the use of modern materials such as concrete tiles or artificial slate as they rarely meet the high quality, appearance or longevity of traditional natural materials.

4.78 Roof clutter, such as railings, antennae and satellite dishes, can also have a significant and detrimental impact on the character of an area, affecting both short and long-distance views, careful consideration should be given to the siting of such equipment to minimise its visual impact. All such equipment should be located away from the front facade of buildings or other locations where it may be visually prominent.

Policy DES6 highlights instances where roof extensions and other roof structures are unlikely to be acceptable without proper justification.

Further advice is given in the publication 'Roofs: A Guide to Alterations and Extensions on Domestic Buildings (1995). 'Mews, a Guide to Alterations' explains how these policies apply in mews-streets.

## Unlisted Buildings of Merit

4.79 More modest unlisted buildings also contribute to the character and quality of the local area. This may be due to their value within the townscape, their architectural qualities or local historic and cultural associations. They are defined in the audits as 'Unlisted Buildings of Merit'. By definition these properties are considered to be of value to the character and appearance of the conservation area and their demolition or unsympathetic alteration will normally be resisted.

4.80 Westminster Cathedral Conservation Area has few listed buildings. However, the townscape is of a very high quality and the area has a large number of unlisted buildings, which also contribute to the character and quality of the local area.

4.81 As a whole, the area has a strongly late Victorian/ Edwardian character. All buildings of this period add to the distinctive character of the area and are considered to be unlisted buildings of merit.

4.82 The collection of mansion blocks in particular are intrinsic to the character of the conservation area and create a local townscape of both historical and architectural interest. These blocks are generally well maintained and use high quality materials and detailing. They are also of historic interest, providing some of the first examples of their type in London.

4.83 Some buildings are considered to neither detract from nor enhance the character of the conservation area. These are identified as making a neutral contribution. The Victoria Street frontage is identified as neutral as, whilst the buildings are of some interest architecturally, they do not relate well to the Victorian townscape characteristic the rest of the conservation area.

4.84 Negative buildings are described in more detail in Section 5: Negative

Features.

### List of Unlisted Buildings of Merit

4.85 For the reasons given above, the following buildings have been identified as unlisted buildings of merit. These are shown on the map at **Figure 67**. A full list of listed buildings and list descriptions can be found in the Directory at the back of the document.

#### **Carlisle Place**

Nos 1-39 Evelyn Mansions

Partnership House

Bentley House

No. 87 Convent of St. Vincent De Paul

No. 1-3 Carlisle Place

Nos. 1-35, 41-85 Carlisle Mansions

No. 1-15 Cardinal Mansions

No. 22 Manning House

#### **Morpeth Terrace**

No 1-45 Ashley Court

No 1-3 Morpeth Terrace

Nos. 1-52 Morpeth Mansions

#### **Ambrosden Avenue**

No. 1-70 Ashley Gardens

United House

#### **Thirleby Road**

No. 71-159 Ashley Gardens

#### **Emery Hill Street**

No. 160-224 Ashley Gardens

#### **Francis Street**

No. 27 Francis Street

No. 23 The Cardinal public house

Greencoat House

Francis House

## **Coburg Close**

No. 55-66 Coburg Close

## **Greencoat Place**

No. 2 Greencoat Boy public-house

Gordon House

No. 6 & 8 Greencoat Place

Policy DES9 B states that permission will not normally be given for proposals which involve the demolition or substantial demolition of buildings which contribute positively to the character and appearance of the Conservation Area. Permission will only be granted where it can be demonstrated that the existing building cannot be repaired or adapted so as to extend its useful life and that the proposed development will preserve or enhance the character or appearance of the area. The requirement may be balanced against the City Council's other policy objectives.



## Landmark Buildings

4.86 Landmark buildings are those that due to their height, location and detailed design stand out from their background. They contribute significantly to the character and townscape of the area, being focal points or key elements in views.

4.87 Westminster Cathedral and its surrounding complex of buildings, located centrally in the conservation area, are considered to be of landmark quality. All Landmark Buildings are identified on the map at **Figure 69** as well as being detailed below:

4.88 **Westminster Cathedral**, situated just off Victoria Street and fronted by a piazza is obviously the most prominent building in the conservation area, a focal point for the passing public. The early Christian-Byzantine style makes a strong statement with the campanile being one of the most imposing features of the Cathedral design. It has a significant impact on the surrounding area and on the views from other conservation areas within the City of Westminster, specifically Vincent Square.

4.89 The cathedral's auxiliary buildings, including the **Diocesan Hall, Clergy House** and the **Archbishop's House**, are of significance and have been included as



Figure 68: Westminster Cathedral frontage

landmarks due to their importance within the cathedral complex.

4.90 The majority of other buildings in the Westminster Cathedral Conservation Area were designed and detailed as groups, mainly mansion blocks. Although these buildings are attractive in their appearance and use a high quality of materials, it is not considered that these stand out from the townscape sufficiently to warrant their identification as landmarks.

## Views

4.91 Views can also make an important contribution to Westminster's townscape and historic character. The City Council has identified two categories of views: Metropolitan and Local. Designated Views of London-wide significance are identified by the Mayor of London in the View Management Framework.

4.92 Designated views which may affect the Westminster Cathedral Conservation Area are:

- Views No. 21 and 22, looking from the Southbank towards the Palace of Westminster. Tall buildings within the conservation area would impact on these views.

4.93 Metropolitan Views include views from Westminster out to other parts of London, and views from other parts of London into Westminster. The category also includes views of landmark buildings considered to be of Metropolitan importance.

4.94 There are a number of Metropolitan views which are of relevance to the Westminster Cathedral Conservation Area:

- View 26: Westminster Cathedral from Victoria Street
- View 15 A & B: Palace of Westminster from Queen Elizabeth II Walkway
- View 42B: Waterloo Bridge looking



upstream

4.95 Local Views have a narrower focus and can be of natural features, skylines, landmark buildings and structures, as well as attractive groups of buildings, and views into parks, open spaces, streets and squares.

4.96 The following views have been identified as local views within the Audit:

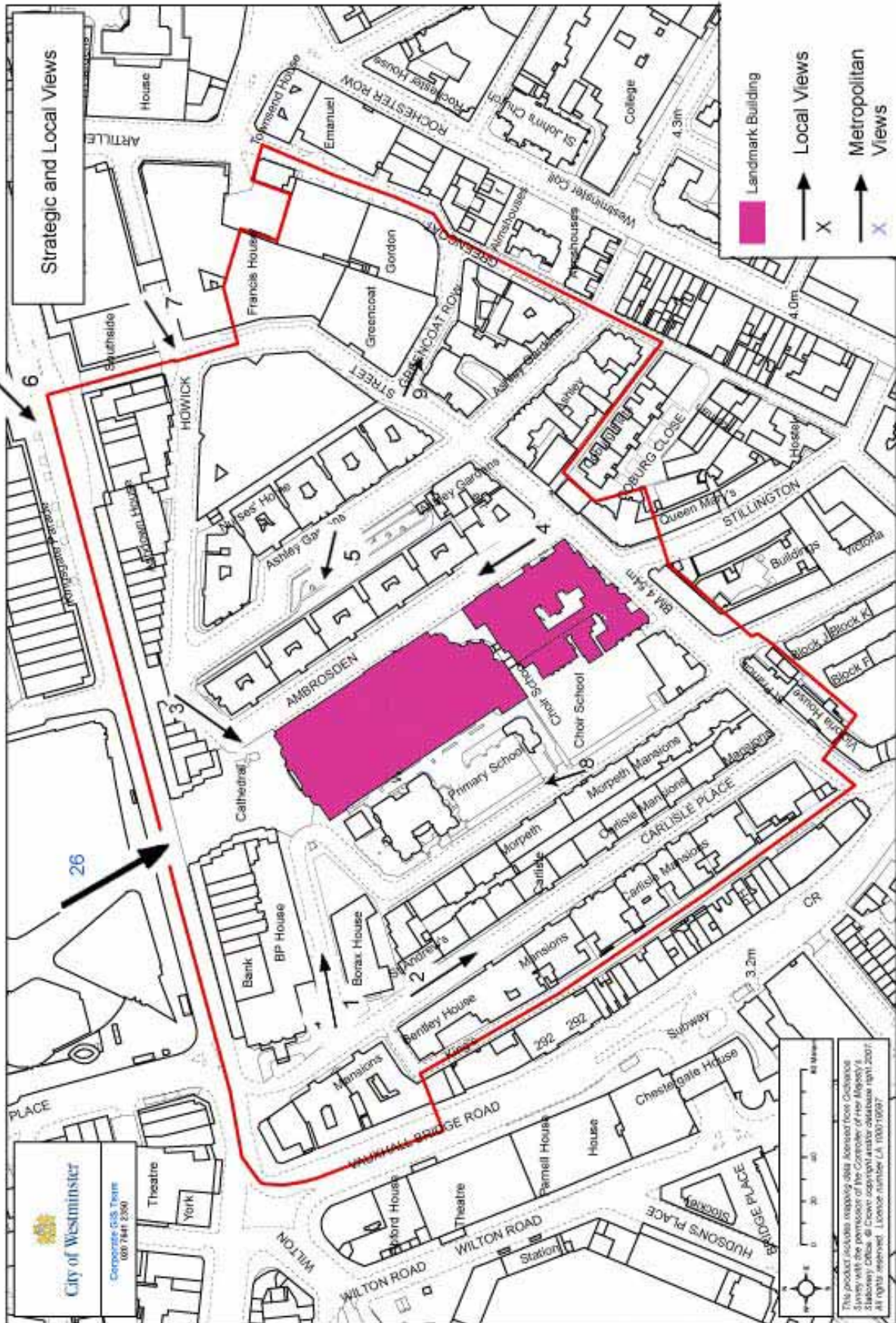
- Local View 1: East along Ashley Place towards Westminster Cathedral and Piazza.
- Local View 2: South, down Carlisle Place, from junction with Ashley Place.
- Local View 3: South from Ashdown House towards Westminster Cathedral and Piazza.
- Local View 4: North up Ambrosden Avenue taking in the cathedral and the distinctive form of Cardinal Place (outside the conservation area).
- Local View 5: From Thirleby Road, taking in Ashley Gardens planted garden and the campanile over the rooftops.
- Local View 6: From Victoria Street, view of tower campanile over Ashdown House.
- Local View 7: From Howick Place, view of tower campanile over Old Sorting Office.
- Local View 8: North up Morpeth Terrace taking in the Cathedral and distinctive dome formation.
- Local view 9: Looking east along Greencoat Row towards St John's Church Spire.

These views are shown on the map at **Figure 69**.

In the Unitary Development Plan policy DES15 seeks to protect Metropolitan and Local views. The application of policies to protect strategic views is set out in the UDP at DES 14. DES9 F seeks to protect the setting of conservation areas, having regard to local views into and out of the area.

Reference should also be made to the Greater London Authority's View Management Framework and Westminster City Council's Supplementary Planning Document on Metropolitan Views.

Figure 69: Landmarks and Local and Metropolitan Views



## 5 Local Townscape Detail

5.1 Other features and details in the townscape also contribute to a sense of local distinctiveness. These can range from distinctive boundary treatments and street furniture, to trees and hard landscaping. Individually and collectively they contribute to the overall quality of Westminster streetscape as well as enhancing individual areas of character within the City.

### Shopfronts and Public Houses

5.2 Shopfronts, including well-designed contemporary ones, can be of great importance in contributing to the character and appearance of both individual buildings and the conservation area as a whole, and can be of historic and architectural interest in their own right.

5.3 The City Council seeks to retain original shopfronts and shopfront detail wherever possible and new signage should use materials and detailing sympathetic to the age and style of the building and conservation area.

5.4 Shopfronts within the Westminster Cathedral Conservation Area are mainly found in the ground floor of the premises of Ashdown and BP House, facing onto Victoria Street. The shopfronts within these are of little historical or architectural interest in their own right and vary in quality (see negative features).



Figure 70: Ashdown House facade and shop fronts



Figure 71: Ashdown House arcade



Figure 72: Greencoat Boy public house

5.5 Two public houses are situated in the area: the **Cardinal** (No. 23 Francis Street) dating from the late 19th century and the **Greencoat Boy**, (No. 2 Greencoat Place) dating from early 20th Century. The Cardinal is of particular interest, with an attractive timber and granite pubfront. There is also an attractive small timber shopfront in the Peabody buildings on Greencoat Row. The warehouses on Greencoat Row retain numbered loading



Figure 73: No.23 Francis Street, The Cardinal public house



Figure 74: Loading bays on Greencoat Row

bays, set between giant pillars, a reminder of the buildings' industrial history (Figure 74).

#### POLICY & FURTHER GUIDANCE

The relevant City Council policy concerning historic shopfronts and the design of new ones is DES5 C. Reference should be made to the design guide 'Shopfronts, Blinds and Signs: A Guide to their Design' (1990) and 'Advertisement Design Guidelines' (1992). Guidance specific to pubs and cafes can be found in 'Food and Drink Premises'

#### Railings, boundary walls & enclosures

5.6 Railings and boundary walls can contribute significantly to the character of a conservation area. They add interest and variety of scale in the street scene and provide a sense of enclosure, separating spaces of differing character and often marking the boundaries between public and private spaces.

5.7 The Westminster Cathedral Conservation Area has an extensive and well preserved range of original railings, as well as other ironwork, including a wide range of decorative balconies. The quality and diversity of ironwork in the conservation area is a key part of

its character and provides an important unifying element in the street scene.

5.8 The majority of Victorian mansion blocks in the area were designed with front railings enclosing open basement lightwells, making a distinction between the main and service areas of the blocks. Railings are found in both cast and wrought iron and are generally in black and set into low stone plinths.



Figure 75: Replica cast iron Spearhead railings at No.1 Carlisle Place



Figure 76: original railings in front of the improved industrial dwellings company



Figure 77: Original late Victorian cast iron railings and gate to basement level on Ashley Gardens, Ambrosden Avenue



Figure 78: Early 20th century railings with wrought iron twisted leaves on corner of Emery Hill Street



Figure 80: Victorian railings with delicate detailing on western Carlisle Mansions

5.9 The traditional construction and form of the ironwork provides the conservation area with a strong uniform appearance. However, the individual detailing and design of railings is varied throughout the area, reflecting both the different builders, architects and styles of the period. Railings vary from simple spearhead railings found on the earliest blocks at Carlisle Place (Figure 75) to the heavier style of late Victorian cast iron railings found in the Ashley Garden blocks (Figure 77). There are more delicate wrought iron railings to the Edwardian Ashley Garden mansion blocks in Emery Hill Street (Figure 78).

5.10 In addition to railings, there are also a wide range of iron-railed balconies,



Figure 79: Balcony No.1-14 Ambrosden Avenue



Figure 81: Balcony No.182-186a Ashley Gardens, Emery Hill Street

which are characteristic of 19th century mansion blocks.

5.11 A prominent brick boundary wall separates the Choir School from Morpeth Terrace creating a private space within the Cathedral complex, beyond the viewing of the public.



Figure 82: Original bootscrapers outside No. 1 Carlisle Place

5.12 Other detailing of interest includes cast iron pot retainers, which are often found on Victorian mansion block frontages. The original bootscrapers have also been retained adjacent to the

doorways of some of the buildings in the conservation area and many mansion blocks retain their original cast iron rainwater goods.

The City Council will seek to preserve and repair boundary features of interest. Council policy in respect of these is DES7 C & D and further guidance can be found in the design guide 'Railings in Westminster: A guide to their Design, Repair and Maintenance.'



Figure 84: Double letterbox

## Street Furniture

5.13 Westminster has a fascinating collection of historic street furniture, some of which is listed. The appropriate maintenance and protection of this is important, as is the need to prevent modern street clutter from detracting from its setting.

5.14 Westminster Cathedral Conservation Area has relatively little historic street furniture and Victoria Street is characterised by modern street lighting, bollards and signage.



Figure 83:  
Grey Wornum  
Lampstandard in  
Cathedral piazza

5.15 Lampstandards in the conservation area are generally the classic Grey Wornum design. The form was originally conceived in 1957 by George Grey Wornum, the architect responsible for the layout of Parliament Square, and is now typical of the area.

5.16 Bollards are another common form



Figure 85 & 86: Decommissioned wall mounted letter boxes (Clergy House, Francis Street)

of street furniture within the conservation area. The majority are modern in design and a number of granite bollards are found around the piazza area.

5.17 In addition, the traditional red pillar box makes an important contribution to the townscape. An oval double aperture model, monogrammed with EIIR, stands on Carlisle Place. Decommissioned wall mounted letter boxes are also located on Francis Street to the entrance of Clergy House (Figures 85-6).

5.18 Street names and signs can also be of historic interest. The Industrial Dwellings Building at 29 Francis Street has a large attractive plaque with information on the building's origins and date of construction.



Figure 87: Plaque erected by the Improved Industrial Dwellings Corporation Ltd by Sir Sydney Waterlow Bar-Chairman. 1875



Figure 88: Stencilled sign dating from WW2 "PUBLIC SHELTER IN VAULTS UNDER THIS STREET" - reference in Winston Churchill's biography



Figure 89: Wall mounted sign on Ambrosden Avenue side of Clergy House - "IF ANY CHILD IS SEEN DISFIGURING THESE WALLS BY CHALKING OR WRITING UPON THEM, THE POLICE WILL BE COMMUNICATED WITH BY TELEPHONE."



Figures 90-91: Signage to Ashley Gardens



5.19 Other notable historic signage within the conservation area is found on the wall outside Clergy House (Figure 89) and stencilled on the wall of 41-50 Carlisle Place (Figure 88).

Policy DES7 B intends to protect these historic and characteristic features of the street scene.

## Public Art

5.20 Westminster has a high concentration of public art, both in its streets and open spaces, and integrated into its buildings.

5.21 Of significant interest in the area is Robert Anning Bell's mosaic in the tympanum over the cathedral's Great West Door- 'Christ in Majesty'. Five figures appear in a glass mosaic interpretation of a sketch made by Bentley in 1895-96; later worked up in colour by Marshall.

The sketch also had two outer figures standing but Anning Bell knew this shape would constrict the scheme and that in order to achieve a balanced arrangement the figures of St Peter with his key and St Edward would have to be condensed in some way. As it now appears the central figure is enthroned, giving benediction and displays a Latin text balanced on his knee. On his right is the Virgin Mary and to his left St Joseph holds a lily; the two saints lean forward to fit within the tympanum.

5.22 No. 47 The Friary, Francis Street is enriched with a statue of St. Francis, by Arthur Fleischman (1961), that sits on the corner of The Friary at first floor level and portrays the saint haloed by sparrows.



Figure 92: Entrance tympanum with mosaic designed by Robert Anning Bell



Figure 93: St Francis, The Friary

5.23 In addition to the signage described above, many of the mansion blocks also incorporate decorative stone detailing and brick panels and freizes. Such decorative detailing and ornament provides relief to facades and contributes to visual variety.

Policy DES 7 A in the UDP encourages the provision of public art in association with all large development proposals.

### Hard Landscaping and Original Street Surfaces

5.23 Traditional surface treatments such as setts and paving can be important elements in the townscape of an area. Paving, if well-designed, maintained and in high quality materials, contributes to the character of an area, providing the backdrop to the surrounding buildings.

5.24 There are few remaining historic street surfaces within the Westminster Cathedral Conservation Area. The main streets and thoroughfares have predominantly modern street surfaces with some granite kerb stone and areas of York stone paving.

5.25 Traditional surface treatment of steps is important to the character of area. Original steps to the Victorian mansion



Figure 94: Mosaic tiling. Ashley Gardens, Ambrosden Avenue





Figure 95: Coal Hole Cover. Morpeth Terrace

blocks are generally in marble. Some of the later Ashley Garden blocks have decorative tiling in porch areas (see Figure 84).

5.26 There are also a large number of decorative cast iron coal hole covers throughout the area, which add interest to the streetscape. Many are set within York stone flags.

#### POLICY & FURTHER GUIDANCE

UDP policy DES7 E seeks to promote good quality paving materials by the Council and in private schemes.

For guidance on best practice relating to both street furniture and public realm works, the Westminster Way is the Council's emerging public realm manual.

## Trees & Soft Landscape

5.27 Trees and green spaces are vital to the quality of urban environments in both visual and environmental terms. They contribute significantly to the character and appearance of conservation areas and the local townscape, providing a soft edge within urban landscapes as well as bringing environmental benefits. Often a single tree can provide a focal point, whilst avenues or a group of mature trees may

form part of an historic planting scheme or an estate layout.

5.28 The Westminster Cathedral Conservation Area has a densely built up urban character with relatively few green open spaces and street trees. Those that do exist, however, make an important contribution to the areas character.

5.29 Ashley Gardens has an attractive private garden, situated behind the mansion blocks of Ambrosden Avenue on Thirleby Road. Although not publicly accessible, this mature garden is highly visible to the street and contributes positively to the area, providing an attractive combination of plants and also contributing to biodiversity.



Figure 96: Enclosed botanical garden on Thirleby Road

5.30 Street trees can also be found in certain parts of the conservation area. In the central piazza and lining down the eastern side of Morpeth Terrace are a row of attractive London Plane trees (Figure 97), whilst Thirleby Road has a number of Myrobalan Plum and on Emery Hill Street



Figure 98: Street trees on Ashley Place



Figure 97: London Plane trees, Morpeth Terrace

there are Himalayan White Barked Birch.

5.31 Elsewhere in the area there are a number of Chanticleer Pear trees, predominately in the northern part behind Ashdown House. One Pillar Apple is found at the southern end of Ambrosden Avenue and there is a very fine London Plane tree on the corner of Carlisle Place and Ashley Place.

5.32 Many of the mansion blocks have also used their balcony and entrance areas to house a variety of attractive pot

plants and shrubbery that soften the urban character of the townscape and contribute greatly to the overall character of the area. Planters along Howick Place also help to minimise the impact of the service entrances.

5.33 All trees within conservation areas are protected and the City Council must be given six weeks notice of any intention to fell or lop a tree.

UDP policy ENV 16 seeks to protect trees which make a significant contribution to the character and appearance of a conservation area.

Advice on trees and their protection is given in the City Council design guide: 'Trees and Other Planting on Development Sites.'

## 6. Characteristic Land Uses

6.1 Land uses also contribute significantly to the character and appearance of a conservation area. These not only have a direct influence on the building typology or make-up of an area but also on the nature, atmosphere and use of the public spaces and streets. Particular uses may be of historic importance and will have dictated the evolution of an area.

6.2 The Westminster Cathedral Conservation Area has a predominantly residential character, with a number of other important uses concentrated to the centre of the area and on its fringes.

**6.3 Ecclesiastical and Educational Uses.** The central part of the area between Ambrosden Avenue and Morpeth Terrace is dominated by ecclesiastical uses. Westminster Cathedral at the centre remains a working cathedral and the spiritual and administrative focus for the Roman Catholic Church of England. The buildings are the official residence and administrative headquarters of the Roman Catholic Archbishop of England and Wales. It is also the site of international ecclesiastical events, such as the Conference of Bishops. The complex includes a hall and religious bookshop and there are also two schools associated with the Cathedral: the St Vincent de Paul Primary School and the Cathedral Choir School.

**6.4 Residential Uses.** The area surrounding and south of the cathedral was originally laid out for flats and housing. It still retains its predominantly residential character, with a significant residential population in the many large mansions blocks. Other residential accommodation is provided by housing associations in the Peabody blocks and Wigram House, which contains student accommodation for the University of Westminster.

**6.5 Charitable and Institutional Uses.** The area has a long association with charitable institutions and social housing and these continue to be an important part of its character today. The St Vincent Centre, 29 Francis Street contains studio flats for the Servite Housing Association and sleeping accommodation for the Daughters of Charity.

**6.6 Office and Commercial Uses.** At the northern edge of the conservation area, the 1970s buildings on Victoria Street, Ashdown House and BP House, provide a variety of retail uses at ground floor level and office related uses above. The Old Post Office Sorting House on Howick Place has recently been renovated into a mixed-use building housing residential flats, offices, a fine art auction house, showroom and a community safety office

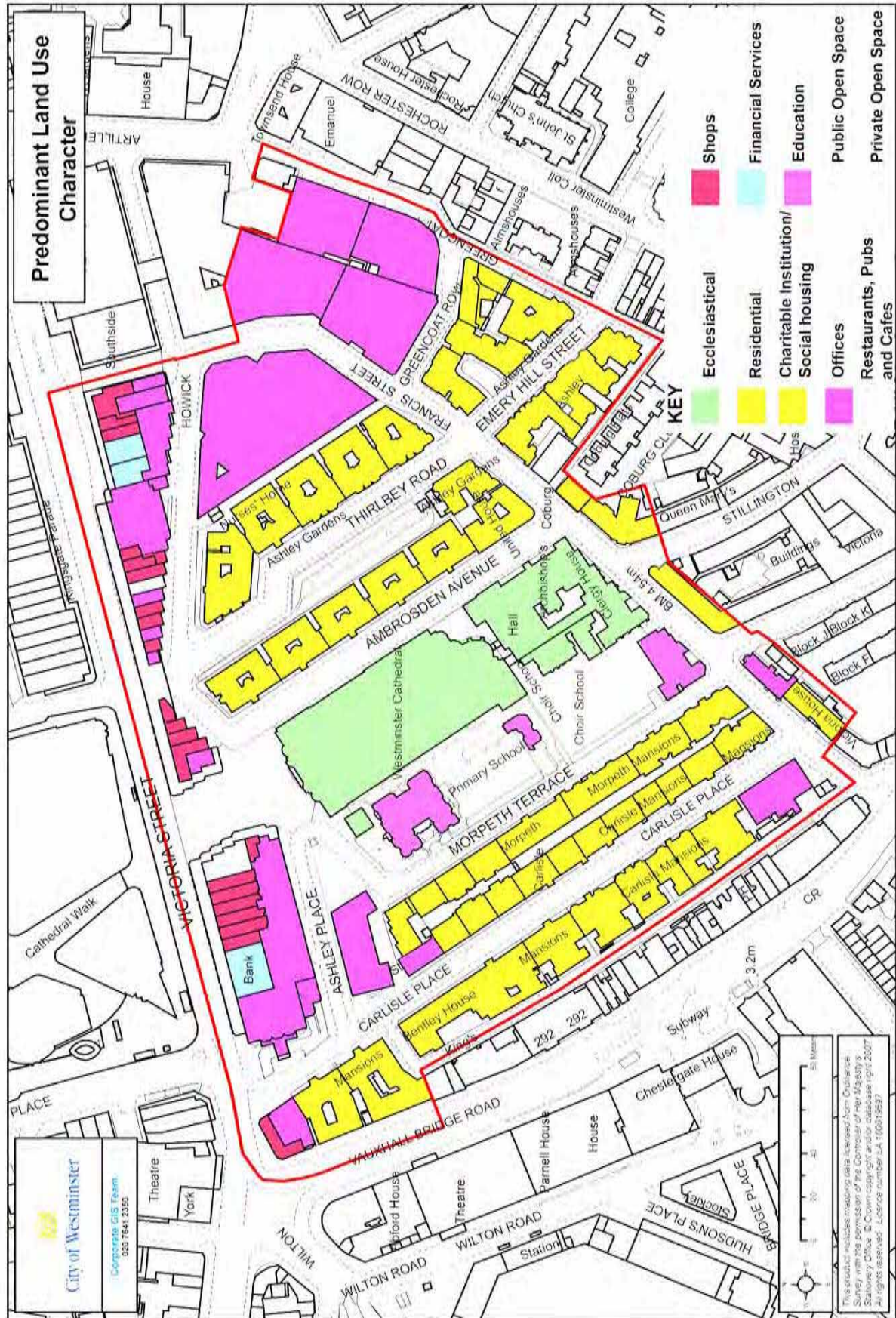
6.7 The various renovated late Victorian warehouses on Francis Street, Greencoat House and Francis House are also now used as office buildings, as is Manning House (22 Carlisle Place). Some further office-related uses are scattered throughout the conservation area.

6.8 The Victoria Street frontage and Westminster Cathedral is located within the Central Activities Zone (CAZ), as defined in the UDP. This recognises the significance of the Cathedral and its piazza as the headquarters of the Roman Catholic Church in England, and also as an important tourist destination. The rest of the conservation area has a quieter, residential character and is located outside the CAZ.

6.9 Ground floor land uses are illustrated on the map at **Figure 99**.

The City Council will consider the contribution of existing and proposed uses to the character, appearance and setting of the conservation area. DES9 E is the relevant UDP policy

Figure 99: Land Uses



## 7 NEGATIVE FEATURES & ENHANCEMENT

7.1 Negative features are those elements which detract from the special character of an area and therefore present an opportunity for change. This can include both small features and larger buildings and sites. It may be that simple maintenance works can remedy the situation or in some cases there may be an opportunity to redevelop a particular site.

7.2 Westminster Cathedral Conservation Area has relatively few negative features, due to a large part of the area being taken up by the attractive cathedral complex. The remainder is predominantly well-maintained, late Victorian mansion blocks, largely still in their original form. However, there are some areas, buildings and features that could be enhanced to improve the overall character of the area.

### Cathedral Piazza

7.3 The piazza provides an important view of the cathedral and is one of the few open spaces in this densely developed part of Victoria Street. However, the area has also been a rough sleeping hot-spot, due to its proximity to local soup kitchens, Victoria train and coach stations and the historically charitable institution of the cathedral. The presence of rough sleepers deters pedestrians from using the piazza and more often than not, it is treated as a through-route to the streets off Victoria Street. The dead frontages and lack of natural surveillance at the back of Ashdown House and BP House also means that the area attracts anti-social behaviour (see below). Public realm in the area would benefit from improvement.

### Ground floor rear elevations to Victoria Street buildings

7.4 The ground floor elevations of Ashdown House and BP House to Ashley Place and Howick Place include blank

frontages and service entrances. This is very much treated as the rear elevation and combined with air vents and solid security shutters at ground floor level, detracts from the character of the area and fails to address the street.



Figure 100: Service entrances on Howick Place



Figure 101: Ground floor to Ashley Place

### Shopfronts, Advertisements and Signage

7.5 There are also a number of shop units with frontages to the rear of Ashdown House on the Piazza, Howick Place and Ashley Place. These have not all been carefully detailed. In some instances, signage to the rear of these buildings is not sympathetic and there are some examples of internally illuminated projecting or brash signage and poor quality shopfronts (Figure 102). Detailed design, materials and illumination of shopfronts should be



Figure 102:  
Brash signage  
on Ashdown  
House rear  
elevation

carefully considered. This should avoid visual clutter and relate to the detail of building within which it is set.

### Modern Window Replacements

7.6 Poor quality modern window replacements and badly designed window security measures also have a significant and detrimental impact on the character of conservation areas. These additions can harm the appearance and architectural character of buildings. These can be found in a number of locations throughout the conservation area including to the St Vincent Centre and on Victoria House (see below).

### External plant, flues and air conditioning equipment

7.7 The careless placement of external plant and air conditioning equipment can have a negative impact on individual



Figure 103:  
External air  
conditioning  
equipment at  
ground floor  
level. St Vincent  
Centre, Carlisle  
Place



Figure 104: air  
conditioning  
units on King  
Scholars Passage

buildings and the wider street scene. Examples include the air conditioning equipment on the St Vincent Centre and on King's Scholars Passage. The careful siting, housing and choice of materials and colours can significantly reduce the impact of such equipment.

### Roof Clutter, Railings and telecommunications equipment

7.8 In a number of locations throughout the conservation area, roof clutter such as inappropriately sited aerials, telecommunications equipment and railings, has had an impact on the roofscape and ultimately, the area's special character.

7.9 As with all additions to buildings, careful consideration should be given to the siting of such equipment so as to minimise its visual impact. The integrity of the conservation area has been undermined where this is inappropriately sited. The negative impact of such additions could be reduced by their siting away from a building's front facade and other prominent positions such as chimney stacks.

### Painting and Maintenance

7.10 Whilst the majority of buildings within the conservation area are well-maintained, some would benefit from better maintenance. For example to Queen Mary's Building, Francis Street, whilst the



Figure 103: Replacement windows and poorly maintained ground floor facade, Queen Mary Building

building itself is not considered to detract from the area, it has a poorly maintained ground floor, with unattractive security bars to windows and would benefit from more sympathetic treatment.

7.11 The brickwork to the front elevation of the St Vincent Centre has also been painted and this has a detrimental impact on the character of this attractive building.

### Victoria House

7.11 There are few individual buildings within the conservation area that are considered to have a negative impact on the area. Victoria House, on south side of Francis Street, however, is not considered to contribute to the character of the area, being of a bland design, with



Figure 104: Victoria House, Francis Street

poor quality replacement uPVC windows which have degraded the appearance of the building. As a result, it detracts from the conservation area, especially when considered in relation to the surrounding late Victorian mansion blocks, all of which contribute to the area's coherent character.

### Setting of the Conservation Area

7.12 Some of the postwar developments on Victoria Street have also had an impact on long views out of the conservation area, not all of which have been sympathetic.



Figure 105: The proximity of Victoria Street has a significant impact on the area's character

### POLICY AND FURTHER GUIDANCE

The City Council will take appropriate steps to ensure the preservation and enhancement of its conservation areas. Schemes for the improvement and enhancement of conservation areas will be encouraged and initiated where possible. Any proposal will be judged against policies DES1 and DES9.

## 8 Management Proposals

8.1 It is expected that the effective management of the Westminster Cathedral Conservation Area can, for the most part, be met through an effective policy framework and the positive use of existing development control and enforcement powers. The analysis of the character and appearance of the conservation area within this audit therefore identifies those elements the Council will seek to protect, as well as negative features which may present opportunities for change and enhancement.

8.2 Each section of the audit is linked to relevant policy guidance, which provides the framework for the future management of the area. Other statutory designations and existing controls in place to manage the conservation area are listed in the Directory, which follows this section. This includes a list of documents, supplementary planning guidance and planning briefs relevant to the management of Westminster Cathedral Conservation Area. In addition, the following table provides a list of proposals related specifically to those features identified as 'negative' in Section 7.

Table of Proposals

Negative Feature	Action
Unsympathetic post-war development affecting setting of the conservation area (i.e. Victoria House, Francis Street and Victoria Street)	<ul style="list-style-type: none"><li>The conservation area's location close to Victoria Street and the Victoria Transport Interchange means large scale redevelopment may impact on its setting in the future. Any proposals for development both within and adjacent to the conservation area should include an analysis of the impact on the setting and the character and appearance of the conservation area, making reference to the findings of the conservation area audit.</li><li>Reference should be made to the Draft Planning Brief Victoria Street, Buckingham Gate, Palace Street Site, dated March 2007 which covers 107-151 Victoria Street.</li></ul>



<p>Maintenance and Paintwork</p>	<ul style="list-style-type: none"> <li>• The area is currently well maintained ensuring that the high architectural quality of buildings is clearly visible. However, awareness amongst owners and tenants of the importance of maintaining standards within the area is crucial to protecting the areas special character.</li> <li>• Increased circulation and availability of audit and design guides as well as English Heritage publications will be promoted, to ensure property owners are aware of best conservation practice and the importance of timely maintenance of historic properties.</li> </ul>
<p>Lack of coherent organisation of public piazza</p>	<ul style="list-style-type: none"> <li>• Improvements to both the visual and physical aspects of the space will be sought, with the addition of more appropriate street furniture and rationalisation of existing street furniture.</li> <li>• New disabled ramp to west entrance of cathedral to improve access to this historical landmark.</li> <li>• The West End Team of Westminster City Council is currently working with key stakeholders to prepare a draft Cathedral Piazza Action Plan. The draft Action Plan will address anti-social activity and rough sleeping hot spots in the area and seek to provide an appropriate setting for Westminster Cathedral through environmental improvements.</li> <li>• Seek better treatment to ground floor rear elevations of buildings on Victoria Street as part of refurbishment proposals, where appropriate.</li> </ul>
<p>Shopfronts &amp; Signage</p>	<ul style="list-style-type: none"> <li>• Encourage removal of unsympathetic signage as part of new applications received/refurbishment proposals.</li> <li>• Seek improvements to shopfront detail to ground floor rear elevations of buildings on Victoria Street as part of refurbishment proposals.</li> </ul>

<p>Loss of Architectural Detail (e.g. original doors, windows or glazing bar detail)</p>	<ul style="list-style-type: none"> <li>• To a large extent the architectural detailing of the area has been maintained ensuring the original character of the area and buildings is still there.</li> <li>• Awareness of original design detail and best conservation practice through circulation of audit and design guides must be encouraged. Audit to be made available on the website.</li> <li>• Aim to reinstate more appropriate windows where these have been replaced, as part of refurbishment schemes.</li> </ul>
<p>Clutter caused by inappropriate siting of services and other equipment such as plant and air conditioning, flues, wires and security shutters</p>	<ul style="list-style-type: none"> <li>• Removal, re-siting, re-housing of any redundant pipework, wires and alarms to be sought as part of any new development or refurbishment proposals.</li> <li>• Update and prepare new guidance on Plant and Air conditioning to encourage awareness of best practice.</li> <li>• Enforcement action to be taken to secure the removal of unauthorised accretions where possible.</li> </ul>
<p>Roof Clutter and extensions</p>	<ul style="list-style-type: none"> <li>• Seek removal/re-siting of unnecessary and redundant roof clutter as part of future development or refurbishment proposals.</li> <li>• Seek to retain/maintain historical roof coverings wherever possible. The use of modern materials such as concrete tiles or artificial slate rarely meets the high quality, appearance or longevity of traditional natural materials.</li> </ul>
<p>Public Realm</p>	<ul style="list-style-type: none"> <li>• Original street furniture identified in the audit is to be retained as part of any future street works or landscaping schemes.</li> <li>• Promote improvement to public realm of piazza area where appropriate. These improvements will be carried out through the Piazza Action Plan.</li> </ul>

## 9 GLOSSARY OF TERMS

### **Acanthus**

A plant with thick, fleshy, scalloped leaves used on carved ornament such as CORINTHIAN and COMPOSITE CAPITALS and other mouldings

### **Accretions**

A gradual build-up of small additions and layers

### **Aedicule**

The framing of a door, window, or other opening with two columns, PIERS or PILASTERS supporting a GABLE, LINTEL, plaque or an ENTABLATURE and PEDIMENT

### **Architraves**

The lowest of the three main parts of an ENTABLATURE or the moulded frame surrounding a door or window

### **Art Deco**

From the Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes, 1925. An early 20th century movement in the decorative arts, architecture and fashion. Considered to be an opulent, eclectic style, influenced by a variety of sources. Characterised by use of materials such as aluminium and stainless steel and the use of bold forms, sweeping curves, CHEVRON patterns and sunburst motifs

### **Art Nouveau**

Meaning 'New Art'. A movement that emerged at the end of the 19th century, which advocated the use of highly-stylized nature as the source of inspiration. Correspondingly organic forms, curved lines, especially floral or vegetal.

### **Arts & Crafts**

A major English aesthetic movement, at its height between 1880 - 1910. Inspired by the writings of John Ruskin, a reformist movement searching for authentic and meaningful styles as a reaction to the machine-made production of the Industrial Revolution. Its best known practitioner is William Morris, who founded the SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

### **Balconettes**

A small projecting balcony from a wall, enclosed by railings or BALUSTRADE, more

### **Acanthus - Canted**

decorative rather than functional

### **Baroque**

An architectural style of the 17th and 18th centuries characterised by dramatic and exuberant decoration, using expansive curvaceous forms, large-scale and complex compositions. Used in palaces, churches and national buildings as a means of creating emotional involvement and a dramatic impression.

### **Bay**

A vertical division of the exterior of a building marked by fenestration, an order, buttresses, roof compartments etc.

### **Bay Window**

An angular or curved projecting window.

### **Beaux Arts**

Translated as "Fine Arts". A classical architectural style taught at the Ecole des Beaux Arts in Paris 1885-1920. Depended on sculptural decoration along conservative modern lines, using French and Italian BAROQUE and Rococo formulas with an impressionistic finish.

### **Bottle Balustrade**

A assemblage of bottle shaped moulded shafts in stone supporting the COPING of a PARAPET or the handrail of a staircase.

### **Butterfly Roof**

A roof formed by two gables that dip in the middle, resembling butterfly's wings. The roofs were particularly popular in Britain during the 19th century as they have no top ridges and were usually concealed on the front façade by a parapet. The roof gave the illusion of a flat roof, an essential part of CLASSICAL architecture, but accommodated Britain's wet climate.

### **Buttress**

A mass of masonry or brick-work projecting from or built against a wall to give additional strength.

### **Canopy**

A projection or hood over a door, window etc.

### **Canted**

Architectural term describing part, or segment, of a façade which is at an angle of less than

90° to another part of the same façade.

**Cantilevered**

A horizontal projection (e.g. a step, balcony, canopy or beam) supported by a downward force. Without external bracing and appears to be self-supporting, cantilever construction allows for long structures without external bracing.

**Capital**

The head or crowning feature of a column.

**Cartouche**

An ornamental panel in the form of a scroll or sheet of paper with curling edges, usually bearing an inscription and sometimes ornately framed.

**Casement Windows**

A metal or timber window with side hinged leaves, opening outwards or inwards.

**Cast Iron**

An iron-based alloy containing more than 2% carbon. The molten iron is poured into a sand cast or mould rather than hammered into shape by a blacksmith. This allows for regular and uniform patterns and a high degree of detail to be represented. The finished product is chunkier, though more brittle, than WROUGHT IRON.

**Chevron**

A type of moulding forming a zigzag pattern.

**Chimney Stack**

Masonry or brick-work containing several flues, projecting above the roof and terminating in chimney pots.

**Classical**

A revival or return to the principles of Greek or Roman architecture and an attempt to return to the rule of artistic law and order. Begun in Britain c. 1616 and continued in successive waves up to 1930s.

**Coade Stone**

An artificial cast stone with a mottled surface, invented in the late 18th century and used up to the early 19th century for all types of ornamentation.

**Coal Hole Cover**

A circular, metal or wooden plate covering a hole in the pavement where domestic coal deliveries were dropped into a vaulted bunker beneath the pavement

**Colonnade**

A row of columns carrying an ENTABLATURE or arches

**Composite**

A mixed order combining the scroll-like ornament of the IONIC order with the leaves (ACANTHUS) of the CORINTHIAN order.

**Console**

An ornamental bracket with a curved profile and usually of greater height than projection.

**Coping**

A capping or covering to a wall, either flat or sloping to throw off water.

**Corbel**

A projecting block, usually of stone, supporting a beam or other horizontal member.

**Corinthian**

One of the CLASSICAL orders, which is an enriched development of the IONIC CAPITAL. Featuring stylized ACANTHUS leaves, which sometimes appear blown sideways. Unlike the DORIC and IONIC column capitals, a Corinthian capital has no neck beneath it, just a moulded ring or banding. The Corinthian column is almost always fluted.

**Cornice**

In classical architecture, the top projecting section of an ENTABLATURE. Also any projecting ornamental moulding along the top of a building, wall, arch etc., finishing or crowning it

**Cresting**

An ornamental ironwork finish along the top of a screen, wall or roof.

**Cupola**

A dome, especially a small dome on a circular or polygonal base crowning a roof or turret.

**Curtain Wall**

A non-load-bearing wall, which can be applied in front of a framed structure. Manufactured from a variety of materials such as aluminium, steel and glass; with sections to include

windows and spaces between.

**Dentil**

Meaning 'tooth'. A small square decorative block used in series in CORNICES.

**Doric**

One of the CLASSICAL orders. Doric columns historically stood directly onto the flat pavement without a base; fluted and topped by a smooth CAPITAL that carried an ENTABLATURE.

**Dormer Window**

A window placed vertically in a sloping roof and with a roof of its own. Name comes from French 'to sleep'.

**Dressings**

Stone worked to a finished face, whether smooth or moulded, and used around an angle, window or any feature.

**Eaves**

The under part of a sloping roof overhanging a wall.

**Edwardian**

Edwardian period refers to the reign of King Edward VII, 1901–1910, although is sometimes extended to include the period up to the start of World War I in 1914.

**English Bond**

A method of laying bricks so that alternate courses or layers on the face of the wall are composed of headers (end) or stretchers (long edge) only.

**Entablature**

The upper part of an order consisting of ARCHITRAVE, FRIEZE, and CORNICE.

**Faience**

A type of glazing used on ceramics.

**Fanlight**

A window, often semi-circular, over a door, in Georgian and Regency buildings, with radiating glazing bars suggesting a fan. Or any window over a door to let light into the room or corridor beyond

**Fascia**

The wide board over a shopfront, usually carrying its name

**Fenestration**

The arrangement of windows in a building's façade

**Festoon**

A carved ornament in the form of a garland of fruit and flowers, tied with ribbons and suspended at both ends

**Finial**

A vertical mounted spike, sometimes with formal ornament, used on railings and on tops of buildings

**Flemish Bond**

A method of laying bricks so that alternate headers (end) and stretchers (long edge) appear in each course on the face of the wall

**Fluting**

Shallow, concave grooves running vertically on the shaft of a column or PILASTER.

**Frieze**

A decorative band running between the ARCHITRAVE and CORNICE.

**Gable**

The upper portion of a wall at the end of a PITCHED ROOF. Can have straight sides or be shaped or crowned with a PEDIMENT, known as a Dutch Gable.

**Gauged brick**

Brick moulded, rubbed or cut to an exact size and shape, for arches or ornamental work

**Gault brick**

Brick made from Gault Clay – an uncommon clay which, when fired, produces light, almost buff, blue brick.

**Georgian**

The period in British history between 1714 - 1830 and the accession of George I and death of George IV. Also includes the Regency Period, defined by the Regency of George IV as Prince of Wales during the madness of his father George III.

**Gothic**

A style of European architecture, particularly associated with cathedrals and churches, that began in 12th century France. The style emphasizes verticality, with expanses of glass, pointed spires, flying BUTTRESSES, ribbed vaults, pointed arches and sculptural detail. The style focused on letting more light to enter

buildings than was possible with older styles. A series of Gothic revivals began in mid-18th century England and continued into the 20th century, largely for ecclesiastical and university buildings.

**Grille**

A fretted metal band, often in shopfronts, to allow for the flow of air.

**Heterodox**

A six sided feature.

**Hipped Roof**

A roof with sloped instead of vertical ends.

**Ionic**

One of the CLASSICAL orders. The Ionic column is characterised by paired scrolls that are laid on the moulded cap of the column.

**Italianate**

Describes the style of villas which developed in England as a result of the Picturesque Movement of the 1840s. A rebellion against the CLASSICAL styles of architecture. The style includes lavish exterior ornamentation such as extended CORNICE mouldings, QUOINS, PORTICOS and floral designs.

**Keystone**

The central stone of an arch, sometimes carved.

**Lightwell**

A shaft built in to the ground to let light into a building's interior at basement level, allowing below-ground rooms windows and natural light.

**Loggia**

A gallery open on one or more sides, sometimes pillared.

**Mansard Roof**

Takes its name from the French architect, Francois Mansart. Normally comprise a steep pitched roof with a shallower secondary pitch above and partially hidden behind a PARAPET wall. The design allows extra accommodation at roof level.

**Mansion Block**

A type of high-density housing used in the Victorian era. Exteriors were often red brick with elaborate stone decoration.

**Mews**

A block or row of stables with living accommodation above, and subservient to grander buildings with which they were paired and serviced.

**Mezzanine**

A low storey between two higher ones.

**Modernism**

A cultural movement that emerged in France before 1914, rejection of 'traditional' forms of art and architecture and a celebration of progress. The most commonly used materials are glass for the façade, steel for exterior support, and concrete for the floors and interior supports. Floor plans were functional and logical and the style became most evident in the design of skyscrapers.

**Modillion**

A small bracket or CONSOLE of which a series is used to support the upper part of a CORNICE.

**Mullions**

A vertical post or upright dividing a window or other opening.

**Oriel Window**

A window which juts out from the main wall of a building but does not reach the ground. Often supported by CORBELS or brackets.

**Parapet**

A low wall, placed to protect from a sudden drop – often on roofs.

**Pediment**

A CLASSICAL architectural element consisting of a triangular section or GABLE found above the ENTABLATURE, resting on columns or a framing structure.

**Pentelic Marble**

A pure white, fine grain marble quarried from the Pentili mountain range in Greece.

**Pier**

A solid masonry support or the solid mass between doors and other openings in buildings.

**Pilaster**

A shallow PIER or rectangular column projecting only slightly from a wall and, in CLASSICAL architecture, conforming with one

of the orders.

### **Pitched Roof**

A roof consisting of two sloping halves that form a peak in the middle where they meet.

### **Polychromy**

Term used to describe multiple colours in one entity, especially used during VICTORIAN era. Used to highlight certain features or façades.

### **Portcullis**

A GRILLE or gate historically used to fortify the entrances to medieval castles. It appears frequently as an emblem in heraldry.

### **Portico**

A roofed space, open or partly enclosed forming the entrance and centre-piece of the façade of a building, often with detached or attached columns and a PEDIMENT.

### **Portland Stone**

A light coloured limestone from the Jurassic period quarried on the Isle of Portland, Dorset.

### **Queen Anne**

A revival style popularised in the 1870s by Richard Norman Shaw. Used broad historic precedents, combining fine brickwork, TERRACOTTA panels, limestone detailing, ORIEL windows and corner towers, asymmetrical fronts and picturesque massing.

### **Quoins**

Dressed stones at the corners of buildings, usually laid so their faces are alternately large and small. From the French word coin meaning corner.

### **Romanesque**

The dominant style of the 11th and 12th centuries until the emergence of GOTHIC. Characterised by clear easily comprehended schemes. Adopted as a revival style in the 19th century.

### **Rustication**

Masonry cut in massive blocks separated from each other by deep joints. Used in lower parts of exterior walls. Effect often imitated using STUCCO renders.

### **Sash Window**

A window formed with sliding glazed frames running vertically.

### **Soffit**

The exposed underside of any overhead component of a building.

### **Stallriser**

A key element in a traditional shopfront, usually wood, which protects the lower part of the shopfront and encloses the shop window and entrance

### **Stucco**

Plasterwork or an exterior render, often finished to imitate fine stonework

### **Terracotta**

Fired but unglazed clay with a distinctively orange/red colour.

### **Terrace**

A row of attached houses designed as a unit. Triglyphs  
Blocks separating the square spaces in a DORIC FRIEZE.

### **Tripartite Windows**

A window formed of three elements.

### **Turrets**

A small and slender curved tower.

### **Tuscan**

One of the CLASSICAL orders. A stocky simplified version of the DORIC order. The column has a simpler base and was unfluted, while CAPITAL and ENTABLATURE are without adornments.

### **Venetian Windows**

A window with three openings, the central one arched and wider than the others.

### **Victorian**

Period often defined as the years of Queen Victoria's reign, 1837-1902, though the Reform Act of 1832 is often taken as the start of this new cultural era.

### **Wrought Iron**

Made by iron being heated and plied by a blacksmith using a hammer and anvil. Predates the existence of CAST IRON and enjoyed a renaissance during the revival periods of the late 19th century. Wrought iron is not as brittle as cast and seldom breaks.

### **Stock Brick**

The most commonly used type of building brick

## York Stone

found in London. Its distinctive colour and soft appearance comes from the yellow clay they are made from, found in Kent. In the London atmosphere they weather down to a greyish black colour.

### **York Stone**

A natural stone used traditionally in for paving, laid in large slabs or 'flags'.



## 10 CONSERVATION AREA DIRECTORY

Designation and Extension Reports

List of Buildings of Special Architectural and Historic Merit

Other Designations

Design Guides and Planning Briefs

Further Reading

Contacts

## Designation and Extension: Committee and Cabinet Member Reports including Report on Adoption of Conservation Area Audit

- 1 Proposal for the Pimlico and the Westminster Cathedral Conservation Area Designation.  
Pimlico Study and the Westminster Cathedral Area.  
Report by the City Architect and Planning Officer.  
28 March 1968
- 2 Report on the Proposal for the Pimlico and the Westminster Cathedral Conservation Area Designation.  
Pimlico Study and the Westminster Cathedral Area.  
Report by the Director of Architecture and Planning.  
26 September 1968
3. Report of the Director of Architecture and Planning Westminster Cathedral Conservation Area, Town Planning Committee.  
28 October 1976
4. Report by Director of Architecture and Planning Westminster Cathedral Conservation Area, Town Planning Committee.  
17 March 1977
5. Report of Director of Planning and Transportation.  
Proposed Conservation Area Extensions to the Strand, Trafalgar Square and Westminster Cathedral Conservation Areas.  
26 January 1993
6. Report of Director of Planning and Transportation  
Proposed Conservation Area Extensions to the Strand, Trafalgar Square and Westminster Cathedral Conservation Areas.  
30 March 1993
7. Report of Director of Planning and City Development  
Adoption of the Westminster Cathedral Conservation Area Audit as a Supplementary Planning Document

A/85/68

CITY OF WESTMINSTER TOWN PLANNING COMMITTEE -28 MARCH, 1968

CONSERVATION AREAS

PIMLICO STUDY AND THE WESTMINSTER CATHEDRAL AREA

REPORT BY THE CITY ARCHITECT AND PLANNING OFFICER

WESTMINSTER CATHEDRAL

This outstanding building, designed by John Francis Bentley and built in 1895-1903 in a Byzantine style is obviously one of the most valuable buildings in Westminster. It is hoped that when the south side of Victoria Street is redeveloped the main front of the Cathedral will have a greatly improved setting, and that as and when redevelopment of the areas immediately around the cathedral takes place it will be most sympathetically related to the Cathedral and its precinct.

At the moment the mainly residential buildings around the Cathedral give a sense of peace which is in harmony and although they have little architectural value they make a definite contribution to the general character of the area.

The suggested boundary of the conservation area has been drawn to include many of these surrounding buildings, not necessarily to protect them in particular, but to give additional protection to the Cathedral precinct in the future.

It may be considered that the boundary has been too finely drawn, but it is considered that in any case, development in this area would be the subject of the strictest control under the normal planning procedures.

#### RECOMMENDATION

That the areas outlined on Map No.CD/X/0052 be approved as suitable for designation as conservation areas, subject to consultations.

That the Greater London Council be formally consulted.

That the Cubitt and Central Estates (Belgravia) Limited be consulted as owners of the majority of the properties.

That the Victorian Society and the Civic Trust be consulted.

That the Minister of Housing and Local Government be informed that the area contains many buildings worthy of inclusion in the Statutory and Supplementary Lists of Buildings of Architectural and Historic Interest and that he be requested to consider this area in connection with the review of these lists.

F G WEST

CITY ARCHITECT AND PLANNING OFFICER

A/153/68

CITY OF WESTMINSTER

TOWN PLANNING COMMITTEE – 26 SEPTEMBER 1968

PIMLICO AND WESTMINSTER CATHEDRAL AREA

CONSERVATION AREAS

REPORT BY THE DIRECTOR OF ARCHITECTURE AND PLANNING

On 24 July, 1968, the City Council adopted the recommendation of the Town Planning Committee that, subject to any observations received from the Greater London Council, the Pimlico and Westminster Cathedral Area Conservation Areas should be designated. Map No. CD/CO/C010 showing the area to a large scale will be displayed at the meeting.

The Greater London Council has replied to the consultation letter in the following terms:

With reference to your letter of 29 July, the Council welcomes the designation of the Pimlico and Westminster Cathedral Areas as Conservation Areas. The Council also considers that Nos. 48-58 and 60-68 (even) and 69-97 and 99-129 (odd) St George's Drive contribute to the special character of the Pimlico area and could usefully be included in this designation.

These impressive stucco-fronted terraces, comprising some of the largest houses on the estate, form part of the complex around St Gabriel's Church (a listed building) and Warwick Square. In the Council's opinion these terraces are as good as the others in St George's Drive beyond and to the north-west of the church, all of which are within the City Council's Conservation Area.

So far as this Council is concerned the addition of these properties to the designation could be made without further consultation."

When the study of the areas was put before Committee on March 28th 1968, it was considered that the most important elements in the Pimlico area were Eccleston, Warwick and St George's Squares. The boundaries of the Conservation Area were drawn primarily in relation to these three open spaces incorporating the roads which linked them and a sufficient extent of the surrounding area to provide a suitable setting. In this context it was not considered that further portions of the St George's Drive would contribute to the character of the area.

RECOMMENDATION

That the areas as approved by the City Council on 24 July be now formally designated without alteration and that the Greater London Council be informed in the terms of this report.

F G WEST

DIRECTOR OF ARCHITECTURE AND PLANNING

A.219.76

## CITY OF WESTMINSTER

TOWN PLANNING COMMITTEE – 28 OCTOBER 1976

### WESTMINSTER CATHEDRAL CONSERVATION AREA

#### REPORT OF THE DIRECTOR OF ARCHITECTURE AND PLANNING

The Westminster Cathedral Conservation Area was designated in 1968 and the boundaries were drawn fairly closely around the building immediately adjacent to the Cathedral. It is now considered that the boundaries of this conservation area should be re-appraised for the following reasons.

- a) The northern boundary needs to be modified following the completion of the Victoria Street development and the Piazza.
- b) In the light of present day attitudes to conservation it is considered that more of the Victorian properties qualify for inclusion in the conservation area in their own right.
- c) The Council have received requests from the Westminster Society and from the Carlisle Residents Association for additional buildings to be included in the conservation area.

#### VICTORIA STREET AND THE PIAZZA

With the creation of the Piazza and the careful massing and design of the new development in Victoria Street, in which the contrasting style of the architecture, scale, materials and colour have been used most effectively, the setting of the Cathedral has been dramatically improved and the transition between the busy commercial street and the quiet old world charm of the area behind has been successfully contrived.

It is considered that the Cathedral, the Piazza and the new blocks have a remarkably fine urban quality which should now be protected to the fullest extent. It is therefore recommended that the northern boundary of the designated area be extended to include the Piazza and the commercial blocks on its eastern and western flanks. (Area A on the attached plan).

#### CARLISLE PLACE

The buildings on both sides of this road are mainly high quality flats dating from the turn of the century. The charm of these Victorian buildings and their affinity to the Cathedral contribute to a collegiate atmosphere most noticeable in the environs of the Cathedral. The facades of these 6-storey buildings are redbrick generally with stucco decoration around the entrance porticoes, ornate gables and windows and attractive wrought iron balustrades to the projecting balconies.

There is on the west side of Carlisle Place a building of particular interest, the Convent of St Vincent de Paul. This building is brick built in the Florentine style with a considerable amount of dressed stone providing pilasters, capitals, corbels, cornices and arches, etc. Unfortunately the Convent has been painted in one colour from top to bottom which gives it a drab appearance. It is hoped that on restoration this situation will be improved.

Since the buildings on both sides of Carlisle Place are of equal interest the inclusion of the west side of the road within the conservation area would be sensible and eminently

justifiable.

The recommended new boundary of the conservation area on the Westside will therefore run down the centre of King's Scholars Passage from Francis Street to Evelyn Mansions. As Evelyn Mansions extend through to Vauxhall Bridge Road the boundary follows the outline of this building. Looking south in Carlisle Place the regular facades of Carlisle Mansions on both sides of the road leads the eye along a strongly created vista which is rather inadequately stopped by Victoria House in Francis Street. In any future development on this site a more suitably designed building would complete the group (Area B on the attached plan).

## FRANCIS STREET

For the reason given in the foregoing paragraph it is suggested that 'Victorian House' is included within the conservation area boundary which otherwise remains the same as far as 'Coburg Buildings.'

'Coburg Buildings' are two mid-Victorian blocks of flats six storeys high and probably the oldest buildings in the proposed conservation area. There is an open space on the west side of the building which contains several semi-mature trees and also provides a number of parking spaces.

Together with 'Ashley Gardens', 'Coburg Buildings' provide the boundary to Windsor Place which is a pleasant pedestrian passage between Greencoat Place and Francis Street.

However, in the context of the Cathedral precinct it is considered that only the block fronting on to Francis Street is relevant. It is suggested therefore that the boundary on the southern side includes the perimeter buildings facing Francis Street. (Area C on the attached plan).

## EMERY HILL STREET

The buildings in Emery Hill Street are slightly more difficult to justify as individual buildings but they do contribute very definitely to the Victorian atmosphere of this quiet residential backwater. Emery Hill Street forms a very pleasant approach to the Cathedral precinct from the south. The buildings on both sides of the road are red brick with several interesting features including prominent gables which give them a pleasing character. (Area D on the attached plan).

## CONCLUSION

The relationship of the above buildings with the Cathedral and the successful contrast provided by the new development makes this a most unusual and interesting area, the character of which should be carefully protected from being eroded by arbitrary development or unsuitable alteration.

## RECOMMENDATION

That subject to consultations, the Westminster Cathedral conservation area be extended as indicated by a broken line on the attached plan.

## TOWN PLANNING COMMITTEE DECISION 28.10.76

9. WESTMINSTER CATHEDRAL CONSERVATION AREA Agreed that subject to consultations the Westminster Cathedral Conservation Area be extended.

J M HIRSH

DIRECTOR OF ARCHITECTURE AND PLANNING

A.35.77

CITY OF WESTMINSTER

TOWN PLANNING COMMITTEE – 17 MARCH 1977

WESTMINSTER CATHEDRAL CONSERVATION AREA EXTENSION - CONSULTATIONS

REPORT OF THE DIRECTOR OF ARCHITECTURE AND PLANNING

1. On the 28 October 1976 the Committee agreed to the extension of the above conservation area subject to the results of consultations.

2. The under mentioned organisations have been consulted and have replied as follows:-

2.1 The Carlisle Residents' Association)

The Georgian Group and ) All unreservedly welcome the proposals

The Victorian Society )

2.2 The Westminster Society welcomes the proposals, but mentions that one of its members residing in Ashley Gardens, is of the opinion that certain buildings in Francis Street, viz Greencoat House; Gordon House; City of Westminster College and the Post Office should be included in the extended conservation area since they are 'first class examples of late Victorian architecture'. The reply adds that this opinion is shared by other residents in Ashley Gardens, but is 'not necessarily shared by the members of our Committee'.

2.3 This fact was discussed at the October meeting of the Town Planning Committee, but it was agreed to accept the recommendation to include Emery Hill Street as a meaningful entrance into the main conservation area, but not to extend the boundary further east. It was not considered that, generally the quality of the buildings, albeit red brick Victorian, gives off a sufficiently high standard and that the area was not an integral part of the Cathedral Precinct.

2.4 The Civic Trust sends apologies but have neither the time nor the resources to undertake the site investigations necessary to give constructive comments.

2.5 The GLC considers that the proposed boundary revisions will provide an additional safeguard to the environs of the Cathedral.

Recommendations

That the officers be authorised to proceed with the designations, of the areas A, B, C and D as shown on the attached map as extensions to the Westminster Cathedral Conservation Area.

J H HIRSH

DIRECTOR OF ARCHITECTURE AND PLANNING

## CITY OF WESTMINSTER

STATUS: : FOR GENERAL RELEASE

COMMITTEE : PLANNING AND DEVELOPMENT COMMITTEE

DATE : 26 JANUARY 1993

REPORT OF : DIRECTOR OF PLANNING AND TRANSPORTATION

SUBJECT : PROPOSED CONSERVATION AREA EXTENSIONS TO THE STRAND, TRAFALGAR SQUARE AND WESTMINSTER CATHEDRAL CONSERVATION AREAS

WARD : ST JAMES'S, VICTORIA

BACKGROUND PAPERS : LIST ATTACHED

### 1. SUMMARY

1.1 As part of the City Council's statutory policy and obligations to review its Conservation Area boundaries periodically, and whilst doing so to take account of any representations of interested parties, a major review of Westminster's Conservation Area was carried out in July 1990.

1.2 Since July 1990, three additional extensions to existing conservation areas are considered desirable. This report seeks approval in principle to the extension of the Strand, Trafalgar Square and Westminster Cathedral Conservation Areas, and authority to proceed with the necessary public consultations.

### 2. RECOMMENDATION

2.1 That approval be given in principle to the extension of the Strand, Trafalgar Square and Westminster Cathedral Conservation Areas, to include the areas (I), (II) and (III) respectively, for consultation purposes, and that the results of the consultations be reported back to Committee.

### 3. THE STRAND

3.1 Since the review of existing conservation areas carried out in 1990 much attention has been focused on the need for environmental improvements to the Strand, as it forms an important part of the processional route from Westminster to St Paul's Cathedral. English Heritage and the Civic Trust have also published reports on the Strand and ideas for improvement. English Heritage wish to see the whole of the Strand enjoying conservation area status.

3.2 The Strand is one of the oldest streets in the City and it's of great historic importance. It is considered that conservation area status for the whole street is justified in historic terms, although recognised that not all the existing buildings are of special architectural interest.

3.3 The proposed extension to the Strand Conservation Area (see Fig 1) contains buildings of the third decade of this century, with distinct characteristics of the 'Art-Deco' style. Their grand scale, consistent with their robust stone finished facades is complemented by streamlined architectural details and bronze windows typical of the International style of the 1920's and early 30's.



3.4 The proposed extension to the Trafalgar Square Conservation Area (see fig II) is dominated by the Charing Cross Hotel (listed Grade II), completed in 1864. Despite the later two storey addition it retains most of its original character and defined by its large size, its facades with stylised stone and stucco architectural details and its overall imposing scale, representative of the 'High-Victorian' style.

3.5 Most of the other buildings here date from the early part of the 20th century and are of considerable group value. Despite the presence of a few post world war buildings of distinct '1950s' design, the area retains its overall formal character as part of The Strand. The enlarged area would include Terry Farrell's notable and distinctive Embankment Place building at Charing Cross.

3.6 The granting of Conservation Area status to these two small parts of The Strand, will complete the designation of the whole of this historic street (which is also part of the official Ceremonial Route) as a conservation area.

#### 4. WESTMINSTER CATHEDRAL CONSERVATION AREA

4.1 Following the 1990 conservation area review, the City Council reviewed applications for the demolition and redevelopment of the sorting office in Howick Place/Francis Street. These were refused in 1991 and 1992. These applications drew attention to the fact that the sorting office is a building of some architectural merit that contributes to the character of the area, although unlikely to be of sufficient interest to justify listing.

4.2 Letters have been received from the Victorian Society, English Heritage and the United Ashley Gardens Residents Committee, all suggesting the extension of the conservation area to include the sorting office.

4.3 It is proposed to extend the conservation area to include not only the sorting office, but the large 'warehouse-type' buildings to the east. These are similar to the sorting office. They also echo the character of other buildings in the conservation area, in terms of their scale and materials. With the exception of Nos. 2 and 6 Greencoat Place, all the buildings have soft red brick facades, with brick decorative detail, some with stone window cills and stuccoed bands. Individually, they are of modest architectural interest but they contribute to the austere but pleasant character of the area. Their inclusion in the conservation area is proposed mainly for their group value.

#### 5. SCHEDULE OF PRIORITIES

5.1 The proposed extensions to the Strand Conservation Area comprises the following properties:

The Strand: Nos. 366-375 (Strand Palace Hotel), Nos. 376-379, Nos. 125 (Wellington Hotel, including Public House facing Savoy Street), Nos. 113-116, 112, 110-111, 105-109 (including building at rear facing Savoy Hill/Savoy Steps/Savoy Buildings).

Exeter Street, Nos. 1 and 2.

Southampton Street: No. 2

The proposed extension to the Trafalgar Square Conservation Area comprise the following properties:

The Strand: Charing Cross Hotel and forecourt, Nos. 32-37, Buckingham Arcade, 38-50, 51-55, 56,64, 65,72, 73-74, 75.

John Adam Street: Nos. 16, 18-22 (even), 28-32 (Public House), 34.

George Court: No. 2 (Public House)

Villiers Street: No. 9 (Public House), No. 32, Charing Cross Terminus Station (including The Arcade and other properties on the Charing Cross Station grounds)>

5.3 The proposed extension to the Westminster Cathedral Conservation Area comprises the following properties:

Greencoat Place: Nos. 2 (Public House), 6 and Gordon House.

Frances Street: Greencoat House (corner of Greencoat Road), Francis House.

Howick Place: Post Office Sorting Office.

## 6. FINANCIAL IMPLICATIONS

6.1 The additional workload involved in conservation area extensions will not result in additional expenditure.

Local Government (Access to Information) Act 1985

Background Papers

1. Letter from the Victorian Society dated 28.1.92.
2. Letters from the United Ashley Gardens Residents Committee dated 23.4.92 and 9.8.92.
3. Letter from English Heritage dated 18.10.92.
4. English Heritage and Civic Trust Reports on the Strand.

## CITY OF WESTMINSTER

STATUS: : FOR GENERAL RELEASE

COMMITTEE : PLANNING AND DEVELOPMENT

DATE : 30 MARCH 1993

REPORT OF : DIRECTOR OF PLANNING AND TRANSPORTATION

SUBJECT : PROPOSED CONSERVATION AREA EXTENSIONS TO THE STRAND, TRAFALGAR SQUARE AND WESTMINSTER CATHEDRAL CONSERVATION AREAS: RESULTS OF CONSULTATIONS

WARD : ST JAMES'S, VICTORIA

BACKGROUND PAPERS : LIST ATTACHED

### 1. SUMMARY

On 26 January 1993, the Planning and Development Committee approved in principle the extension to the Strand, Trafalgar Square and Westminster Cathedral

Conservation Areas, subject to consultations. This report sets out comments received to date and refers to verbal presentation of further results of the consultations. A copy of the report approved on 26 January 1993, containing maps of the proposed areas, is available as background paper 1. There are no financial implications for the City Council.

## 2. RECOMMENDATIONS

2.1 That the Committee give final approval to the extension of the Strand, Trafalgar Square and Westminster Cathedral Conservation Areas as approved in principle by the Planning and Development Committee on 26 January 1993, and as shown on plans I, II and III respectively, attached to this report.

2.2 That the Director of Planning and Transportation be authorised to publicise the extensions and to notify the Secretary of State for the Environment and English Heritage in accordance with Section 70(5) of the Planning (Listed Buildings and Conservation Areas) Act 1990, and to take such other action as may be necessary to implement the decision.

## 3. BACKGROUND INFORMATION

3.1 On 26 January 1993, the Planning and Development Committee approved in principle the extension of the Strand, Trafalgar Square and Westminster Cathedral Conservation Areas, to include the areas shown in maps (I), (II) and (III) respectively, attached to the report presented to them on that date. The reasons and desirability for the proposals were set out in sections 3 and 4 of that report. The approval was given subject to public consultations and that the results of the consultations should be reported back to Committee.

3.2 Letters of consultation were sent to the consultees listed in Appendix 1 of this report, on 17 February 1993 and responses were requested by 25 February 1993.

## 4. RESULTS OF CONSULTATIONS

4.1 Of the nine consultees, the following five have responded:

- i English Heritage
- ii The Royal Fine Art Commission
- iii United Ashley Gardens Residents' Committee
- iv The Strand and Aldwych Association Ltd
- v Land Securities Properties Ltd

4.2 No response has been received from the following consultees:

- i Covent Garden Community Association (who telephoned to acknowledge receipt of our letter)
- ii The Westminster Society
- iii The Civic Trust
- iv The Victorian Society

4.3 Any responses received from the above (para 4.2) consultees subsequently to the drafting of this report, will be reported orally to Committee.

4.4 The consultees referred to in para 4.1 above, have raised the following points:

4.5 'English Heritage' wish to endorse the proposals in principle, with more detailed observations to follow shortly.

4.6 The Royal Fine Art Commission stated that they do not wish to comment on the proposals.

4.7 The United Ashley Gardens Residents' Committee have warmly welcomed the proposals.

4.8 Mr Rumble of the 'Strand and Aldwych Association Ltd' telephoned to say that he welcomes the proposals in principle, and that he has distributed copies of our letter to his Members to respond individually if they wish.

4.9 The 'Land Securities Properties Ltd' who owns Nos. 32-50 Strand, WC2, object to the proposals on the grounds that in their opinion, apart from a very few worthwhile exceptions, the other buildings proposed for inclusion are undistinguished, and that this would dilute the meaning and significance of the conservation areas (see their letter of 22 February 1993). 'Land Securities Properties Ltd' also wrote to the Director of Planning and Transportation, independently of the formal consultations procedures on 9 February 1993, raising the same objections to the proposals, and requested further information. The Director of Planning and Transportation's view, which was explained in his letter of 17 February to 'Land Securities Properties Ltd', is that the extensions contain a variety of buildings, some of which are not of particular architectural distinction but others do make a valuable contribution to the character of the area; also that it is anomalous that small sections of The Strand, which is one of the oldest and most important parts of the City, should not enjoy conservation area status, given the desirability of preserving the area, in the event of redevelopment being proposed.

## 5. FINANCIAL IMPLICATIONS

This report has no financial implications for the City Council.

Local Government (Access to Information) Act 1985

### Background Papers

1. Report to Planning and Development Committee, 26 January 1993, concerning proposed conservation area extensions.
2. Letters received from:
  - i. English Heritage, dated 23 February 1993
  - ii The Royal Fine Art Commission, dated 25 February 1993
  - iii United Ashley Gardens Residents' Association dated 22 February 1993
  - iv Land Securities Properties Ltd, dated 9 February 1993 and 22 February 1993
- 3 Letter sent to Land Securities Properties Ltd, dated 27 February 1993

## Cabinet Member Report

Date: 27 August 2008

Subject: Westminster Cathedral Conservation Area Audit

### Summary

National guidance and advice places the responsibility on the City Council to produce detailed appraisals of each of its 55 conservation areas and to consider the designation of further ones. This report seeks agreement for the adoption of the Westminster Cathedral Conservation Area Audit as a Supplementary Planning Document. Once agreed, stakeholders will be notified and a statement of adoption will be published on the Council website.

### Recommendation

That the Cabinet Member for the Built Environment resolves to adopt the Westminster Cathedral Conservation Area Audit (attached at Appendix 4) as a Supplementary Planning Document.

Cabinet Member: Cabinet Member for the Built Environment

Date: 27 August 2008

Classification: For General Release

Title of Report: Westminster Cathedral Conservation Area Audit – Adoption as a Supplementary Planning Document

Report of: The Director of Planning and City Development

Wards involved: Vincent Square

Policy context: Under section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990, Local Authorities have a duty to review their conservation areas from time to time and consider whether further designation or extension of areas is called for. PPG15 interprets this responsibility advising local authorities to periodically review existing conservation areas and their boundaries.

Financial summary: No financial implications

Report Author: Jane Hamilton

Contact details: Jane Hamilton

Telephone 020 7641 8019/ 2850

## 1 Background Information

1.1 The City Council is undertaking an ongoing and comprehensive review of its 55 conservation areas. This review is a statutory duty and involves consideration of conservation area boundaries and preparation of detailed conservation area appraisal (audit) for each area.

1.2 The draft Westminster Cathedral Conservation Area Audit was agreed for consultation purposes on 23 January 2008 and has since been through a public consultation.

1.3 The SPD documents form an appendix to the audit. These include a statement of consultation, representations and sustainability appraisal, as required by the Town and Country Planning (Local Development) (England) Regulations 2004.

## 2 Detail

### Public Consultation

2.1 Public consultation was undertaken in various phases and included letters, site notices and attendance at area forums. Prior to commencing the draft documents, information on the forthcoming programme of conservation area audits was made available on the Westminster website and general comments from amenity societies, residents and other interested parties were invited.

2.2 Following adoption of the draft document, the main public consultation on both the audit and its sustainability appraisal took place from 4 April to 29 May 2008. Officers attended two MyWestminster forums on Thursday 24 April 2008 at Greycoat Place and on Tuesday 6 May 2008 at Mary Sumner House. At the forums, there was an exhibition and copies of the documents and comments sheets were available. These meetings were advertised on site notices, on Westminster's website, by local press advert and by writing to local organisations and individuals. A letter dated 4 April 2008 also invited all interested parties to comment on the audit and ward councillors were also notified. A list of consultees can be found at Appendix 1 and details of those who made comments are at Appendix 2.

2.3 The draft document has also been available to download electronically from the Westminster website since December 2008.

### Main Comments Received

2.4 Feedback from the area forums was generally supportive and the production of the audit has been welcomed in principle. In addition to comments made at the meeting, five other consultation responses were received from the Cathedral Area Residents Group, Land Securities, The Westminster Society, English Heritage and Westminster Cathedral. The most detailed comments came from the Cathedral Area Residents Group. Their main concerns for the conservation area relate to the effect of commercial development on Victoria Street on the character of the conservation area and the impact of new development on the setting of the area. Their detailed comments and suggestions for amendments have led to a number of changes to wording of the document, as outlined in the Appendix.

2.5 Other amendments have been made to the layout of the document, with additional photos and information to make it clearer and more comprehensive, particularly in the history section. Full details of all comments received and the council's detailed response to these and amendments made can be found in the table at Appendix 3.

## 3. Financial Implications

3.1 There are no financial implications arising from this report. Expenditure costs will be met from existing revenue budgets.

## 4. Legal Implications

4.1 Under Section 69 (1)(a) of the Planning (Listed Buildings and Conservation Areas

Act) 1990 every local authority “shall from time to time determine which parts of their area are areas of special architectural or historic interest the character and appearance of which it is desirable to preserve or enhance”. Planning Policy Guidance Note 15 ‘Planning and the Historic Environment’ interprets this responsibility by advising local authorities to periodically review existing conservation areas and their boundaries.

## 5. Business Plan Implications

5.1 None.

## 6. Outstanding Issues

6.1 There are no other outstanding issues.

## 7. Consultation

7.1 A comprehensive programme of consultation has been undertaken, as detailed above.

## 8. Crime and Disorder Act 1998

8.1 The audit does not have any implications Under Section 17 of the Act, a Local Authority has a duty “to exercise its functions with due regard to the likely effect of the exercise of those functions on, and the need to do it all reasonable can to prevent, crime and disorder in its area”.

## 9. Health and Safety Issues

9.1 It is not considered that this report raises any health and safety implications.

## 10. Human Rights Act 1998

10.1 The Human Rights Act came into force in England on 2 October 2000. It gives teeth to the European Convention on Human Rights (ECHR), which was ratified by the UK in 1951 and has been in force since 1953. The Act confers the direct protection of English law in relation to Convention rights. For the purposes of the role of a local planning authority the relevant provisions are: Article 2 - right to life, Article 6 – right to a fair hearing, Article 8 - right to respect for private and family life, Article 14 – prohibition of discrimination and Article 1 of the First Protocol - protection of property.

## 11. Reason(s) for Decision(s)

11.1 It is considered that the audit will provide a sound basis for the future stewardship of the Westminster Cathedral Conservation Area, meeting the statutory requirements placed on the Council. The audit has been amended as a result of the consultation process and to take into account comments received.

## Background Papers

1 Letters from Cathedral Area Residents Association, English Heritage, The Westminster Society and Land Securities, email from Westminster Cathedral

## APPENDIX 1: List of consultees

First Name	Surname	Job Title	Company
Susan	Denyer		ICOMOS UK
Ken	Bean	Planning & Housing Division	Government Office for London
Edmund	Bird	Heritage Advisor	Design for London
Terry	Clark	Property Services Manager	CityWest Homes
Ian	Mawson		Citywest Homes
Mike	Dunn	Central & West London Team	English Heritage
Camilla	Ween	Interim Head of Land Use Planning, Borough Partnerships	Transport for London
Paul	Houston		Westminster Property Owners Association
Francine	Reddaway		Westminster Property Owners Association
Nick	Dudman	Property Director	The Peabody Trust
John	McQuaid	Facilities Manager	The Peabody Trust
Steven	Peter	Diocesan Estates Surveyor	The Roman Catholic Diocese of Westminster
Steve	Melligan	Planning & Development Manager	The Church Commissioners
Elsbeth	Miller	Head of Central London Estates	The Crown Estate
Philip	Davies		English Heritage
Matthew	Salcombe	Deputy Secretary	Society for the Protection of Ancient Buildings
		Casework Advisor	Ancient Monuments Society
Kathryn	Ferry		The Victorian Society
Josephine	Brown	Case Officer for Westminster	The Georgian Group
Eva	Branscombe	Case Officer	20th Century Society
Peter	Handley		The Westminster Society
Barry	Henderson	Chairman	The Westminster Society
June	Stubbs		The Thorney Island Society
Micheal	Bird	Portfolios Director	Land Securities
Ms	Collette	O'Shea	Land Securities
Lisa	Webb		Moseley and Webb
		Director of Parliamentary Estates	Parliamentary Estates Directorate
Sue	Hannah		The South Westminster Community Network and Steering Group
Virginia	Crowe	Chairman	Ashley Gardens Residents Association
Rowena	Wilson	Vice Chairman	Ashley Gardens Residents Association
Sandra	Rennie	Resident	Ashley Gardens, Ambrosden Avenue
Paul	Kurgo	Resident	Ashley Gardens, Emery Hill Street
Brian	Wadsworth	Resident	Ashley Gardens, Emery Hill Street
Jane	Mardell	Resident	Ashley Gardens, Ambrosden Avenue
Benedicte	Paviot	Resident	Ashley Gardens, Ambrosden Avenue
Elizabeth	Frimston	Resident	Morpeth Mansions
Jonathan	Gibbs	Resident	Morpeth Mansions



Stephen	Braddock	Resident	1-3 Morpeth Terrace
Carole	Phillips	Resident	1-3 Morpeth Terrace
Gilda	Shipp	Resident	Ashley Court
Margo	Chalcrow	Resident	Cardinal Mansions
John	Corbett	Resident	Carlisle Mansions
Peter	Heap	Resident	Carlisle Mansions
Peter	MacDonald Eggers	Resident	Carlisle Mansions
David	Jacob	Resident	Carlisle Mansions
Agnes	Ellis	Resident	1-3 Carlisle Place
John	Maynard		
Pascal	Bates	Resident	Evelyn Mansions
John	Miller	Resident	Evelyn Mansions
Michael	Seed		Westminster Cathedral
Mark	Langham		Westminster Cathedral
Alexander	Nicoll	Ward Councillor	City of Westminster
Danny	Chalkley	Ward Councillor	City of Westminster
Duncan	Sandys	Ward Councillor	City of Westminster
Steve	Summers	Ward Councillor	City of Westminster
Louise	Hyams	Ward Councillor	City of Westminster
Tim	Mitchell	Ward Councillor	City of Westminster
Tony	Benton		
Graham	King		WCC Planning and City Development
Rebecca	Cloke	Parks Project Manager	WCC Parks
Martin	Low	Director of Transportation	WCC Highways
Fergus	Coleman		
Vivienne	Lukey		
Mark	Banks		
Giles	Dolphin	Planning Decisions Unit	Greater London Authority
Linda Heighton			London Development Agency
Paul	Akers		WCC Trees and Landscape
Barry	Smith		WCC Planning Policy
Alan	Wharton	Property Strategy Manager	Corporate Property Division
Ellen	Flynn	Passage Day Centre	
Neil	McLaughlan	Headmaster	Westminster Cathedral Choir School
J	O'Neill	Headteacher	St Vincent de Paul Primary School
Colin	Buttery	Director	Royal Parks
Robert	O'Hara		Robert O'Hara Architects
Ceciel	Delarue	Project Manager: Squares	Greater London Authority
Graham	Nash		Transport for London

## APPENDIX 2: Consultation Participants

### South Area Forum Attendees

#### Noted Attendees:

1. Ms Virginia Crowe
2. Ms Margaret LeFoe
3. Ms Diana Hall
4. David Summerscale
5. Ian Diamond
6. Derek Howard Sudd
7. Sir Peter Heap
8. Barry Henderson

### West End Area Forum: Noted Attendees

1. Verina Glaessner
2. Ian Benson
3. Liz Frimston
4. June Stubbs

#### Written responses received from:

Cathedral Area Residents Group  
English Heritage  
Westminster Society  
Land Securities  
Westminster Cathedral

## APPENDIX 3: Table of comments

See SPD Documents for Statment of Representations received.

## APPENDIX 4: Draft Westminster Cathedral Conservation Area Audit and SPD Documents

## LISTED BUILDINGS

At the time of writing there were five listed buildings within the conservation area. These are:

- **Westminster Cathedral.** *Grade I*
- **Archbishop's House and Clergy House.** *Grade II\**
- **Diocesan Hall.** *Grade II\**
- **The Friary,** No.47 Francis Street. *Grade II*

The list description for Westminster Cathedral is set out below:

In the entry for:

ASHLEY GARDENS SW1

TQ 2979 SW

CITY OF WESTMINSTER.

The Metropolitan~ Church of the Most Precious mood (Westminster Cathedral)

99/15

Schedule

GV

The address shall be amended to read: "ASHLEY PLACE (south side) -Westminster Cathedral" and the description shall be amended to read as follows:

Roman Catholic Cathedral. Commissioned by Cardinal Vaughan: built 1895-1903 to the designs of] F Bentley; consecrated 1910; interior fitting-out continued by John A Marshall of Bentley's office. Red brick, Portland stone bandings and dressings on Cornish granite planed, with concrete foundations and vaults. Saucer domes of brick and concrete, three over nave and one over sanctuary .Narthex flanked by baptistery and porch, aisled 3-bay nave wide 4 aisle chapels to (liturgical) north and three to south, where western one is substituted by base of 284ft campanile; narrow two-bay transepts beyond which the apsed choir and sanctuary is flanked by apsed and aisled chapels. Sacristry to rear .

Free Byzantine style. Complex west facade stepping forward in lower stages wide central entrance in semi-circular arch with decorative voussoirs, columned jambs and mosaic by 'Robert Anning Bell in tympanum and sculptured medallions of 12 Archbishops of Canterbury .Blind round-arched arcading to upper tier, flanked by polygonal towers wide corner buttresses supporting domes. Two-storey wings to either side with round-arched arcading and plate tracery .Further domes over the polygonal corner turrets to the banded bulk of the nave. Square campanile with polygonal buttressing at top supporting cupola. Side elevations with Diocletian windows, paired round-arched and plate traceried windows

divided by angular buttresses in each bay; these rise behind flat roof from less moulded ground-floor aisles, and similarly the gabled transepts are shallowly moulded. Sanctuary towers are polygonal with shallow, blind arcading and onion domes over corner buttresses. Three-bay sacristy with Diocletian windows to ground floor, round-arched lancets above.

The interior has never been completed, yet is magnificent -the nave for its volume and (especially) the chapels for their wealth of enrichment, most of it mosaic in keeping with Bentley's intention and much of it to his design. The walls lined with veined marble in cream and green to springer level. The brickwork above left rough for future mosaics where not yet installed. Narthex, for which Bentley left complete designs, with columns of Norwegian granite and marble floor. Organ by Henry Willis and Sons over. Nave has broad galleries over aisles, supported at the centre of each bay by paired monolithic columns, the Carrara marble capital of each being a different design. Stations of the Cross by Eric Gill, 1913-18. Pulpit remodelled and enlarged 1934 by L H Shattock. Rood by Christian Symons. Statue of St Peter copied from that at St Peter's, Rome, c.1900. Pendant lights of 1909.

Aisle chapels separated by further single columns of rare marble. The Chapel of the Holy Souls completed to Bentley's fully worked out designs, in black and white marble and with carefully overseen mosaics by Christian Symons 1902-3. Altarpiece shows Christ enthroned. Marble floor 1906, bronze gilt grille 1908.

Chapel of St George and the English Martyrs, also developed as a war memorial from 1915; largely designed by Marshall with altarpiece by Eric Gill, 1946. Figure of St George by Lindsay Clarke. Shrine to St John Southworth (1592-1654), reentered here in 1930. Apsed chapel of St Joseph with fine altar by Marshall, and monolithic panels of c.1992.

On south side, from the west the baptistery, with font by Bentley. Statue of St John the Baptist. Marble screen and steps lead to the Chapel of St Gregory and St Augustine, with altarpiece by Henry Holliday set into design by Bentley (drawn up in detail by him and which he later simplified) with mosaics by Clayton and Bell 1902-4. Chapel of St Patrick and the Saints of Ireland, clad in Irish marbles with memorials to the Irish regiments of 1914-18, designed by Marshall in the 1920s; the altar also by him, 1910; statue of St Patrick by Arthur Pollen. The green hue of this chapel is in contrast to the blue and white of the neighbouring Chapel of St Andrew and the Scottish Saints, the gift of Lord Bute and the work of R Weir Schultz 1910-14. Lean openwork screens of white metal by W Bainbridge Reynolds; sculpture by Stirling Lee, stalls by Ernest Gimson (considered amongst his finest works) with kneelers by Sidney Barnsley, reliquary by Harold Stabler and altar cards by Graily Hewitt. Chapel of St Paul similar to Marshall's work for that to St Joseph, 1913-17.

Transepts with doors and confessionals by Bendey and Marshall, the latter a standard design for the Cathedral also found in St Patrick's Chapel and elsewhere. Mosaic of St Joan of 1909-12 by Christian Symons in north transept, where also is the Chapel of St Thomas of Canterbury -the Vaughan Chantry. Effigy of Cardinal Vaughan by Marshall and carved by Henry McCarthy; Marshall's also the marble and mosaic decoration, as designed by him in 1907.

Sanctuary has marble and jasper arcades supporting arcaded tribune above. High altar of Cornish granite, with baldacchino of Veronese marble on marble floor, designed by Bendey in 1901 and executed by Farnter and Brindley in 1905-6. Bas relief by Lindsay Clark; mosaic in tympanum over high altar by Gilbert Pownall, of Christ in Glory. Fittings

by Marshall, 1908-10. Sacristy to rear not seen. Crypt under sanctuary dedicated to St Peter, with tombs to Cardinal Wiseman by E W Pugin and to Cardinal Manning by Bendey (but only partly carried out) and mosaics by Christian Symons. Bendey left designs for the marble work.

The northernmost of the aisles to the apsed chapels either side of the Sanctuary forms the Shrine of the Sacred Heart and St Michael. Black Panderma marble installed by Farnter and Brindley with contrasting white marbles and rosso antiquo highlights; mosaic of the Holy Face the last work of Christian Symons, 1910. Alabaster statue of the Sacred Heart by Farnter and Brindley and bas relief of St Michael on altar frontal completed by 1919. Silver lamp before the statue by Osmond Bendey and J A Marshall, who also designed the electric light pendants.

Linked by screens is the Blessed Sacrament Chapel, marble clad between 1904 and 1909, enclosed by grilles and gates 1907 by Marshall, above which is represented the 'Pelican in her Piety'. Altar, tabernacle and suspended canopy 1909, all by Marshall. Mosaics by Boris Anrep, completed in 1962.

The Lady Chapel is clad in richly-coloured rare marbles, completed c.1914. White marble altar, with mosaic of Our Lady with the Holy Child by Anning Bell executed by a Miss Martin, who also did those to the apse recesses. Other mosaics by Gilbert Pownall, C15 Nottingham alabaster statue installed 1955, marble floor 1956.

Signed by authority of the Secretary of State

T A ELLINGFORD

A Higher Executive Officer in the Department of National Heritage

Sources

Winegride de L'Hopital, Westminster Cathedral and its Architect, vol. I, 1919. Westminster Cathedral, popular guide, n.d.

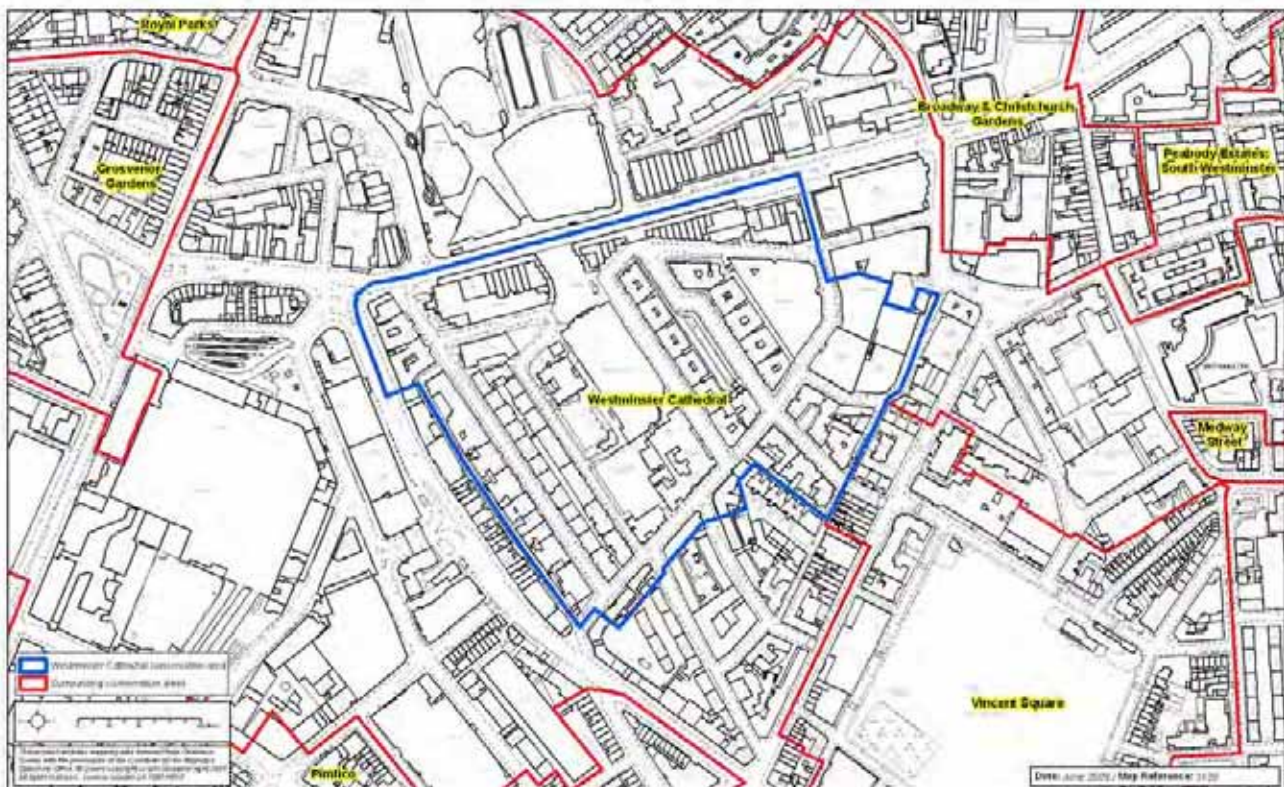
Westminster Cathedral Bulletin, July-August 1993.

## OTHER DESIGNATIONS

### Adjacent Conservation Areas

The following conservation areas are situated close to the conservation area.

- Broadway and Christchurch Gardens
- Vincent Square
- Pimlico



### Regulation 7 Directions

None

### Article 4 Directions

None

## PUBLICATIONS & SOURCES OF FURTHER INFORMATION

### **Westminster Publications, Policies and Design Guides**

#### Unitary Development Plan

Westminster's Planning Policies are set out in the adopted City of Westminster Unitary Development Plan January 2007. This can also be viewed on the Internet at: [www.westminster.gov.uk](http://www.westminster.gov.uk).

### **Design Guides and Publications**

Other Westminster City Council publications, produced by the Department of Planning and City Development are listed below. These are available from One Stop Services (see addresses under 'contact details') or can be viewed on the Westminster City Council website.

1. Conservation areas: A Guide to property Owners
2. Development and Demolition in Conservation Areas
3. Inclusive Design and Access
4. Design Matters in Westminster – Supplementary Planning Guidance on creating Good City Architecture
5. A planning guide for Food and Drink Premises
6. Guidelines for the placing of tables and chairs on the highway
7. Boardwatch- A Guide to the Design and Display of estate Agents Boards
8. Shopfronts, Blinds and Signs.
9. Advertisement Design Guidelines
10. Design Guidelines for Shopfront Security
11. Railings on Domestic Buildings in Westminster
12. Roofs: A Guide to Alterations and Extensions on Domestic Buildings
13. Conservatories: A Guide to Design and Planning Procedures.
14. Satellite Dishes: A Guide to Installation, Siting and Design
15. A Guide to the Siting of Security Cameras and Other Security Equipment
16. Public CCTV Systems – Guidance for Design and Privacy
17. Designing out Crime in Westminster
18. Façade Cleaning - The removal of soiling and paint from brick and stone facades
19. Stucco: A Guide to its Care and Maintenance.
20. Lighting Up the City - A good practice guide for the illumination of buildings and monuments
21. Plant and Air Conditioning Equipment - Guidance notes on applications for planning permission

# WESTMINSTER CITY COUNCIL CONTACTS LIST

## General Planning Information

To find out if a property is listed or in a conservation area or is affected by a Regulation 7 or Article 4 Direction and to obtain copies of design guidance or planning application forms or to report a breach of planning control

Tel: (020) 7641 2513

Fax: (020) 7641 2515

E-mail: [PlanningInformation@westminster.gov.uk](mailto:PlanningInformation@westminster.gov.uk)

Or write to:

South Area Planning Team  
Development Planning Services  
Department of Planning and City Development  
Westminster City Council  
City Hall, 64 Victoria Street,  
London SW1E 6QP

## One Stop Services

Where you can view or purchase the Council's Unitary Development Plan and other documents giving advice on access and design matters. The address is:

62 Victoria Street, SW1 (Open 8.30am - 7pm Monday, Tuesday, Wednesday, Thursday & Friday; 9am - 1pm Saturday)

## Trees

For advice on trees, planting, works to trees and tree care and Tree Preservation Orders, tree planting programmes and greening policies:

Tree Section  
Environment and Leisure Department  
Westminster City Council  
City Hall, 64 Victoria Street  
London SW1E 6QP Tel: (020) 7641 2618 or Fax: (020) 7641 2959

## Further Information

For contacts regarding other frequently used services refer to the City Council's booklet: *'A-Z Guide, Your Guide to Council Services'* available from One Stop Services, Libraries and Council Information Points or by contacting: Tel: (020) 7641 8088 or Fax: (020) 7641 2958



## Translation Service

If English is not your first language and you do not have a relative or friend who can translate this document for you, we can arrange to send you a translation. Please write to the address below, giving your name, address and first language.

### Spanish

Puede que el inglés no sea su lengua materna y si no tiene un amigo o familiar que pueda traducirselo, nosotros podemos enviarle una traducción. Por favor escriba a la dirección que a continuación figura indicando su nombre, dirección y su lengua materna.

### French

Si l'anglais n'est pas votre langue principale et si vous n'avez pas un ami ou un membre de votre famille qui puisse le traduire pour vous, nous pourrions vous en faire parvenir une traduction. Écrivez à l'adresse ci-dessous en donnant votre nom, adresse, et première langue.

### Portuguese

Talvez Inglês não seja a sua primeira língua, e caso você não tenha um amigo ou parente que possa traduzi-lo para você, nos podemos tomar providências para que uma tradução lhe seja enviada. Favor escrever para o endereço abaixo, dando o seu nome, endereço e a sua primeira língua.

### Chinese

如果英語不是你的母語，而且你沒有親戚或朋友能為你翻譯這份文件，我們可以安排寄給你一份翻譯。請寫信到以下的地址，告訴我們你的姓名，地址和母語。

### Bengali

যদি ইংরেজী আপনার প্রথম ভাষা না হয় এবং আপনার কোনো আত্মীয় বা বন্ধু না থাকে, যিনি আপনার জন্য এই ডকুমেন্ট অনুবাদ করতে পারেন, তাহলে আপনাকে আমরা একটি অনুবাদ পাঠাতে পারি। অনুগ্রহ করে নিচের ঠিকানায় লিখুন, আপনার নাম, ঠিকানা ও প্রথম ভাষা উল্লেখ করুন।

### Arabic

إذا لم تكن الانكليزية هي لغتك الأصلية، ولا يوجد لديك من أقارب أو أصدقاء ممن يستطيع مساعدتك في ترجمة هذه الوثيقة، فمن الممكن أن نرتب لك مترجماً. يرجى الكتابة إلى العنوان أدناه مع ذكر اسمك وعنوانك ولغتك الأصلية.

### Urdu

اگر انگریزی آپ کی پہلی زبان نہیں ہے، اور آپ کا کوئی ایسا رشتہ دار یا دوست نہیں ہے کہ جو اس دستاویز کا ترجمہ آپ کے لئے کر سکے، تو ہم آپ کے لئے ترجمہ بھوانے کا انتظام کر سکتے ہیں، برائے سہریانی، اپنا نام، پتہ، اور پہلی زبان جو آپ بولتے ہیں، نیچے دئے گئے پتہ پر لکھیں۔

### Farsi

چنانچه انگلیسی زبان اصلی شما نیست و فامیل و دوستی نیز ندارید تا این سند را برایتان ترجمه کند، میتوان ترجمه آن را برایتان ارسال کنیم. برای این کار لطفاً با ذکر نام، آدرس و زبان مادری با آدرس زیر مکاتبه کنید.

### Serbo Croat

Ako engleski nije vaš maternji jezik i nemate rođaka ili prijatelja koji bi mogli da vam prevedu ovaj tekst, mi vam možemo poslati prevod. Molimo vas da napišete pismo na dole pomenutu adresu i da u njemu navedete vaše ime, adresu i maternji jezik.

Conservation Area Audit  
Department of Planning and City  
Development  
Westminster City Council  
64 Victoria Street  
London SW1E 6QP

The City Council also makes available many documents in Braille, on tape and in large print. If you require any of the information contained in these documents in one of these alternative formats please contact: (020) 7641 8088.