

24 | CONSERVATION AREA AUDIT

Broadway and Christchurch Gardens



City of Westminster

PLANNING & CITY DEVELOPMENT

Date: 7 July 2008
Status: Adopted SPD
Document ID no: 2935
Further Information from: Conservation Area Audit,
Department of Planning and City Development,
Westminster City Council,
64 Victoria Street,
London SW1E 6QP
Email: conservationareaaudit@westminster.gov.uk
Direct Tel: 020 7641 2850/8705/8019

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, in the emerging Local development framework and in Supplementary Planning Guidance and Documents. In addition to the basic the designation of areas 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 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.

Councilor Robert Davis DL

Deputy Leader and
Cabinet Member for the Built Environment

CONTENTS

1 INTRODUCTION AND POLICY CONTEXT

2 LOCATION AND SETTING

3 HISTORY

4 CHARACTER OF THE CONSERVATION AREA

GENERAL

STREETS AND SPACES

ARCHITECTURE

Overview

Roof Profiles

Unlisted Buildings of Merit

Landmark Buildings

VIEWS

TOWNSCAPE DETAIL

Shopfronts and Public Houses

Railings, Boundary Walls and Enclosure

Street Furniture

Hard Landscaping

Public Art

Trees and Soft Landscaping

LAND USES

5 NEGATIVE FEATURES & ENHANCEMENT

6 MANAGEMENT PROPOSALS

7 GLOSSARY OF TERMS

8 DIRECTORY OF BACKGROUND PAPERS & INFORMATION

SPD Background Documents

Designation and Extension Reports

List of listed buildings

Other Designations

Publications and Further Reading

Contacts

Table of Figures and Illustrations

Figure 1	Boundaries of the Conservation Area	9
Figure 2	Broadway Chapel. Copyright Guildhall Library	11
Figure 3	Ignatius Sancho	11
Figure 4	Morgan's Map 1682 Copyright, Guildhall Library	12
Figure 5	Horwood's map, Copyright Motco enterprises	13
Figure 6	Ordnance Survey 1870	14
Figure 7	Chirstchurch Gardens	16
Figure 8	Strutton Ground	16
Figure 9	20th century Development	16
Figure 10	Map of Character Areas	17
Figure 11	Map of Hierarchy of Streets and Spaces	19
Figure 12	Map of Approximate Building Ages	20
Figure 13	South Victoria Street	21
Figure 14	Entrance to Artillery Mansions	21
Figure 15	Westminster Palace Gardens	21
Figure 16	Artillery House	22
Figure 17	Rear of 50 Victoria Street	22
Figure 18	The Bluecoat School	22
Figure 19	The Albert	23
Figure 20	17-21 Strutton Ground	23
Figure 21	2-6 Strutton Ground	23
Figure 22	22-30 Strutton Ground	23
Figure 23	49 Strutton Ground	24
Figure 24	51 Strutton Ground	24
Figure 25	Lesley Court	24
Figure 26	St Matthew Street	24
Figure 27	Greycoat Place	24
Figure 28	Caxton Hall	25
Figure 29	St Ermin's Hotel	25
Figure 30	Dartmouth Street	26
Figure 31	The Feathers PH	26
Figure 32	The Sanctuary Hotel	26
Figure 33	55 Broadway	27
Figure 34	50-64 Broadway	27
Figure 35	Broadway House	27
Figure 36	12-16 Broadway	28
Figure 37	14 Broadway	28
Figure 38	12-16 Broadway	29
Figure 39	Unlisted Buildings of Merit, Neutral and Negative Buildings	30
Figure 40	Typical mansion block roof	31

Figure 41	Existing roof extension	31
Figure 42	Roof Extensions Map	32
Figure 43	View down Tothill Street towards Westminster Abbey	33
Figure 44	Map of Views and Landmark Buildings	34
Figure 45	Shopfront at 36 Strutton Ground	35
Figure 46	Shopfront at 6 Strutton Ground	35
Figure 47	Shopfront	36
Figure 48	Shopfront at 93 Victoria Street	36
Figure 49	Shopfronts at Westminster Palace Gardens	36
Figure 50	Shopfront at 17 Dartmouth Street	36
Figure 51	Shopfront at 14 Broadway	36
Figure 52	Shopfront at The Albert	37
Figure 53	Railings to Bluecoat School	37
Figure 54	Bronze rail panels to St James's Park tube	37
Figure 55	Railings at 16 Dartmouth Street	37
Figure 56-8	Lampstandards	38
Figure 59	Lanterns to the Feathers	38
Figure 60	Telephone kiosks	39
Figure 61	Plan of 55 Broadway	39
Figure 62-69	Sculptures of the four winds	40
Figure 70	Caxton Hall sculpture	41
Figure 71	Cypher	41
Figure 72	View into Christchurch Gardens	42
Figure 73	Map of Land Uses	44
Figure 74	Signage	45
Figure 75	51 Strutton Ground	45
Figure 76	Signage	45
Figure 77	Solid Roller shutter	46
Figure 78	Barbed wire	46
Figure 79	Un-screened air-conditioning plant	46
Figure 80	16 Broadway	47
Figure 81	Tothill Street roofscape	47
Figure 82-3	Post Office and Telephone exchange	48
Figure 84	Strutton Court	48
Figure 85	2-4 Old Pye Street	48
Figure 86	10 Carteret Street	49
Figure 87	Scotland Yard	49

1 INTRODUCTION AND POLICY CONTEXT

1.1 Conservation Areas are ‘areas of special architectural and historic interest, the character or appearance of which is it desirable to preserve and 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 also has a statutory duty to periodically 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 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 (2005).

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 audit 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 Broadway and Christchurch Gardens was adopted as a Supplementary Planning Document by the Cabinet Member for Planning on 7.7.2008. The Broadway and Christchurch Gardens Conservation Area was designated in 1995. 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 Broadway and Christchurch Gardens is a small conservation area located in south Westminster, between Great Peter Street and Queen Anne's Gate, to the west of Parliament Square. Its centre is at the intersection of Broadway and Victoria Street, and has an irregular boundary, which includes the whole of Strutton Ground, as well as frontages to Victoria

Street, Caxton Street, Broadway and Buckingham Gate/ Artillery Row.

2.2 It adjoins Birdcage Walk Conservation Area to the north and Westminster Abbey and Parliament Square to the north-east. Peabody Estates South Westminster is immediately to the east.

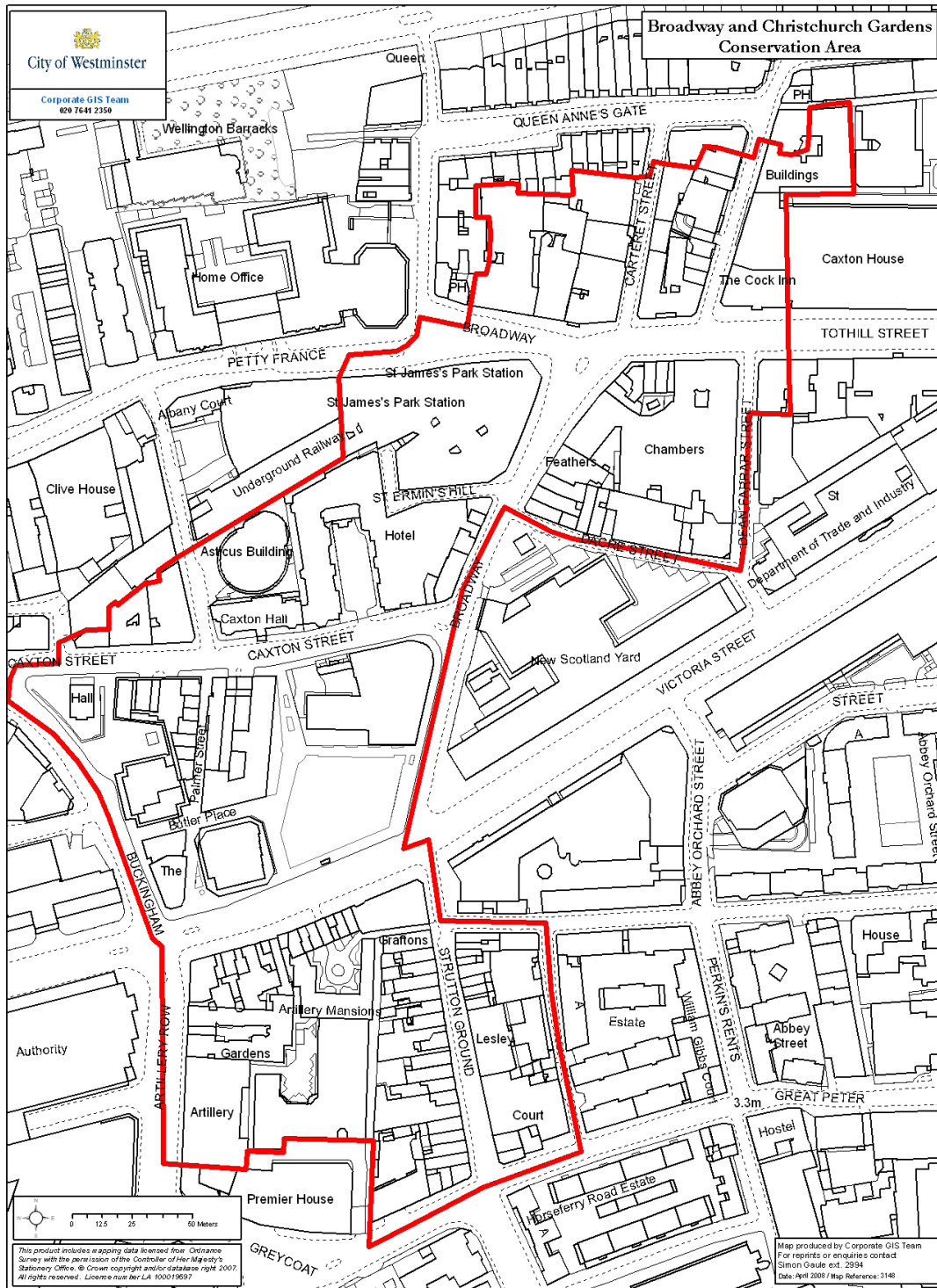


Figure 1: Boundaries of the Conservation Area

3 HISTORY

3.1 In prehistoric times much of the land south of present day St James's Park would have been a waterlogged marsh, formed by the delta of the Thames tributary, the River Tyburn or Tybourne. Rising from the marshes were a large gravel island, later known as Thorney Island, and numerous smaller eyots, separated by constantly shifting channels of water. Broadway and Christchurch Gardens Conservation Area would have been on the margins of the firm ground to the west.

3.2 This combination of environments would have made the area a valuable resource for exploitation by prehistoric peoples. Archaeological excavations and spot finds have revealed evidence of activity from the Neolithic to the Iron Age.

3.3 Evidence for Roman occupation is limited, though it has been speculated that present day Tothill Street lies along the line of a Roman Road, connecting to a river crossing near Westminster Bridge (MoLAS 2004).

3.4 Tothill Street, even if not of Roman origin was likely to have been in use during the Saxon period, running west from St Dunstan's Church of 960. The placename 'Tothill' may well have a Saxon origin and it has been suggested that a 'Toot Hill', an observation post or for a beacon, was located somewhere to the south of the conservation area. A charter of 979-1016 records a 'hlawe' (a Saxon word for an artificial mound) within the area, which could have been the Toot Hill.

3.5 As Westminster Abbey grew in importance through the late Saxon and Medieval period, services and traders associated with the Abbey began to move into the area and Tothill Street began to grow and develop.

3.6 By the later Medieval period, a large area of open ground known as Tothill Fields to the south of Tothill Street, which included much of Broadway and Christchurch Gardens Conservation Area, had been drained and reclaimed. The fields were used for pasture, growing vegetables, horse racing, archery practice, military parades, bear and bull bating.

Statement of Archaeological Significance

- Most of the conservation area lies within the Lundenwic and Thorney Island Area of Special Archaeological Priority.
- The conservation area lies mainly on the former Thorney Island, a gravel eyot between the River Thames, and two branches of its tributary, the River Tyburn
- There is evidence for prehistoric activity in the conservation area. A Neolithic handaxe is the earliest sign of activity in the area, while Thorney Island was occupied by the Iron Age.
- The potential for preservation of prehistoric deposits is good. Constantly shifting river channels have laid down alluvial material which preserves organic remains well.
- Tothill Street may have been a Roman Route leading to a ford at Westminster.
- While no evidence of Roman buildings have been found in the area, Roman building materials were observed to have been reused in the foundations of the Saxon Abbey complex.



Figure 2: Broadway Chapel. Copyright Guildhall Library

3.7 By the beginning of the 14th century the western stretch of Tothill Street had come to be known as Petty France, due to the establishment of a colony of French wool merchants; whilst on the south side of Tothill Street was the Almonry - from where the Almoner, an officer of Westminster Abbey, distributed alms and food to the poor. By the time of Morgan's map in 1682 (Figure 4) the Almonry was a very substantial institution, occupying some three and a half acres of land.

3.8 It was also in this area that William Caxton established Britain's first printing business in the 15th century, which was eventually to give present day Caxton Street its name.

3.9 To the south of Petty France, on the site that is now Christchurch Gardens, the Dean and Chapter of Westminster Abbey were granted land at the north end of Tothill Fields for a burial ground and a bequest of 1631 then led to the building of Broadway Chapel (Figure 2). The New Chapel, as it

came to be known, was opened in 1642 and was one of the earliest English protestant churches. During the commonwealth period it was used as a stable by parliamentary soldiers and as a jail for Scottish prisoners captured at the Battle of Worcester.



Figure 3: Ignatius Sancho, the first African prose writer to have work published in England was buried in Christchurch gardens in 1780 and is now commemorated by a plaque adjacent to the gardens.

3.10 During the 16th and early 17th Centuries, a number of grand houses were built along Tothill Street, reflecting the importance and influence of the nearby Palace of Whitehall. One substantial property in the area was known as 'Dacre's House near Tuthill'. Bequeathed in 1595 by Lady Dacre to her nephew Robert Sackville,

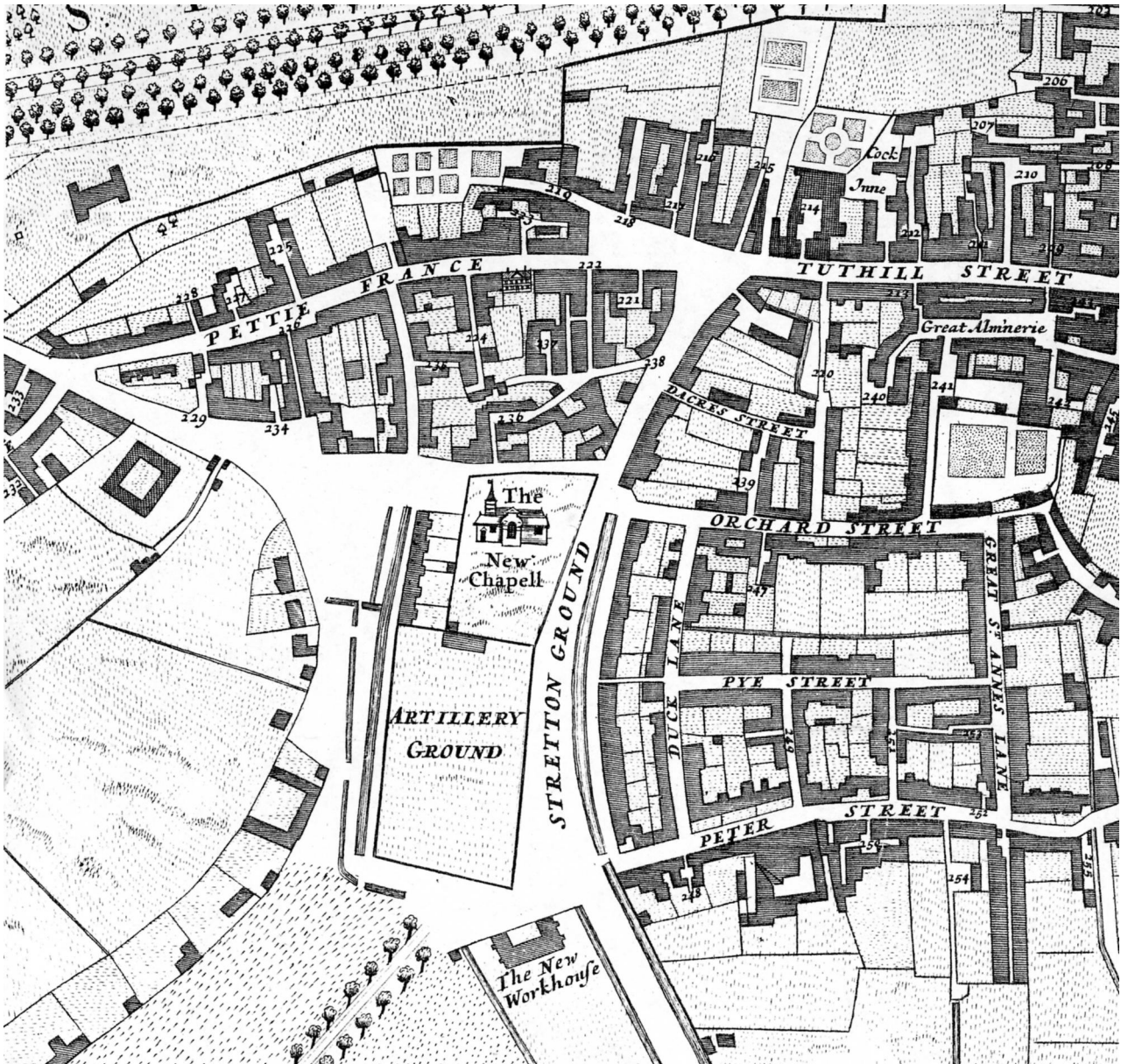


Figure 4: Morgan's Map 1682 Copyright, Guildhall Library

it is thought to be through his wife Lady Anne Clifford of Stirton in Yorkshire that the large grounds of Stourton House as Dacre House became, came to be known as Stirton Meadow or Strutton Ground¹. The eastern side of Strutton Ground began to be developed about 1616, and was a line of small houses by 1620.

3.11 Morgan's map (Figure 4) of 1682 shows the beginnings of the modern street pattern. Tothill Street and Petty France form the principal route west from the Abbey/ Palace complex, with Strutton Ground leading southwards towards open countryside. To the north of Strutton Ground, the wide street

that is now Broadway was the site of a hay market until the early 18th century.

3.12 Adjacent to Strutton Ground, a shooting ground, Artillery Grounds was established in the mid-16th century and this is also visible on Morgan's Map. This is still commemorated in the street name Artillery Row, which now forms the western boundary of the conservation area.

3.13 Around this time, a large number of hospitals, almshouses and charitable institutions were established in the area. Just to the south of the conservation area, the 17th century workhouses visible on Morgan's map were built and then

¹ Westminster and Pimlico Past (1993) Isobel Watson

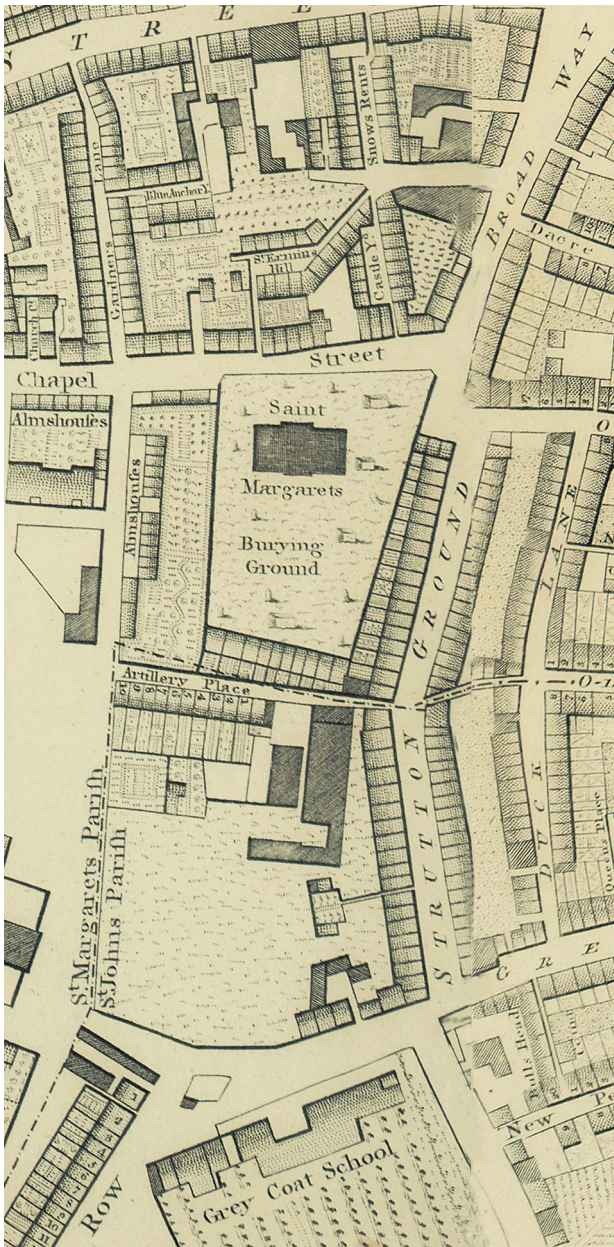


Figure 5: Horwood's map, Copyright Motco enterprises

subsequently taken over by the Grey Coat Hospital, then school.

3.14 At roughly the site of present day Palmer Street, Palmer's almshouses were founded in 1654 and included the Blackcoat school. These housed twelve people, and a number of smaller groups of almshouses set up near this; the whole area becoming known as Palmer's Village.

3.15 The Blue Coat School, a boy's school founded by worshippers at Broadway Chapel, was originally located in Duck Lane (now St Matthew's Street) in 1688

and moved to its new building in Brewers Green in 1709. This had been provided by the brewer William Greene who used the basement for beer storage. Girls joined in 1713 and it remained a school until 1939.

3.16 After the mid 17th century, this part of Westminster experienced a decline in status. As the area of St James's became increasingly fashionable to the north, Tothill Street was rebuilt with smaller properties. A large number of these were used to provide inns and coaching yards, as the area offered good access for coach traffic from the west. One of the most infamous, the Black Horse, was located in Broadway and is reputed to be where Dick Turpin planned his highway raids.

3.17 To the south, the decline was even more marked and the area east of Strutton Ground around Duck Lane Old Pye Street became notorious as a slum, known by Victorian times as the Devil's Acre, with half the population estimated to be criminals.

3.18 Reformers therefore turned their attentions to the area during the Victorian era and major change came when, under parliamentary powers in 1845, Victoria Street was cut through the almonry, Dacre Street and the northern ends of Duck Lane and Strutton Ground. However, development at this time was piecemeal, with many gaps remaining along Victoria Street, as can be seen from the 1870 Ordnance Survey Map at Figure 6, overleaf.

3.19 The Albert Public House is the only surviving building from this first generation of development on Victoria Street, and was built in 1864. At the time this was opposite Wood's Artillery Brewery. After the demolition of the New Chapel in 1841, Broadway Chapel was also rebuilt as the larger and more impressive Christ Church, designed by Ambrose Poynter.

3.20 Later Victorian development in the area saw some of London's first mansion flats, these intended for the middle classes. St Ermin's Hotel, Caxton Street was originally

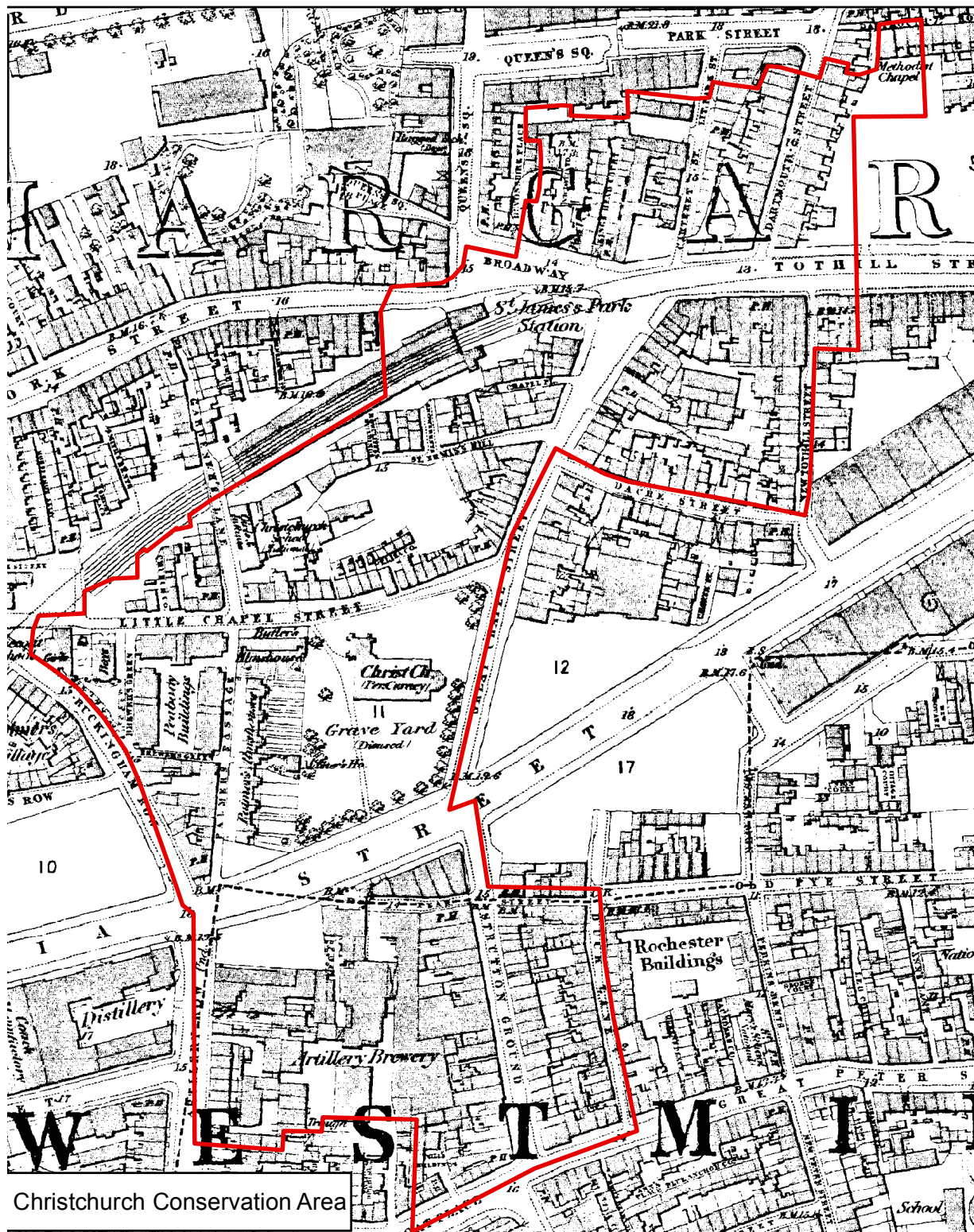


Figure 6: 1870 Ordnance Survey

flats with livery stables and Westminster Palace Gardens and Artillery Mansions also date from this time.

3.21 Caxton Hall, of which only the front section now remains, was a public meeting place and registry office which opened as Westminster Town Hall in 1878. Here in February 1907 the first women's parliament met during the early days of suffragette activity.

3.22 The most significant change of the early 20th century came with the building in the late 1920s of St James's Park Underground station by Charles Holden with an office block above at 55 Broadway which was, at that time, London's tallest building.

3.23 During World War two, the area also suffered substantially from bomb damage, with Christ Church being gutted by incendiary bomb damage in 1941. Although the tower and vicarage were saved, these were demolished in 1954 and the Post Office and Telephone Exchange, designed by W S Frost, was erected on the site.

3.24 The latter half of the 20th century

witnessed a significant amount of redevelopment in the area and Broadway and the surrounding streets are now dominated by offices for government and other major organisations. Scotland Yard, dating from 1962, has a particularly significant impact on the area's character, as does the Home Office building on Petty France although both lie just outside the conservation area. The erection of the new development at Butler Place in the 1970s also further reduced the size of the gardens at Christchurch Gardens.

3.25 Despite the scale of adjoining development and the impact late 20th century change, the conservation area itself is significant in retaining some of the few surviving buildings which reveal the area's earlier history.

3.26 The area was declared a conservation area in 1983 by the then Greater London Council and today retains an eclectic mix of buildings many in contrast to the late 20th century architecture of Victoria Street and providing a record of the varied history of the area.

History Summary

- In medieval times most of the area was set in open land known as 'Tothill Fields'
- Broadway Chapel built in 1642, rebuilt in 1842 and destroyed by bomb damage in 1941
- Strutton Ground first developed around 1616, leading south from Tothill Street and taking its name from Stourton House
- Large number of almshouses, charitable institutions and schools established in the area in 17th/18th centuries
- Victoria Street cut through the area in 1845
- St James Park Underground Station built in late 1920s
- Much large scale 20th century development around the current conservation area

4 CHARACTER OF THE CONSERVATION AREA

General

4.1 Broadway and Christchurch Gardens Conservation Area has a lively, mixed character, reflecting its busy central location, mixture of land uses and gradual historical development. Whilst much of the surrounding area underwent radical redevelopment in the later 20th century, a range of earlier buildings of considerable historic and architectural interest survive within this small conservation area. Despite its small size, the area can be roughly divided into three separate 'character areas', described in turn below and shown on the map at **Figure 10**.

4.2 **Area 1: Christchurch Gardens, Brewers Green and Victoria Street** At the centre of the area, Victoria Street divides the conservation area in two and is characterised by its larger scale buildings. The attractive grouping of late Victorian mansion blocks create a consistent frontage to the southern side of the street. The many large late 20th century buildings on Victoria Street also have a significant and detrimental impact on this part of area's character. The former burial ground at Christchurch Gardens is also central to the conservation area. A historically important space, it also provides one of the few public open spaces in an otherwise densely developed area.



Figure 7: Christchurch Gardens at the centre of the area

4.3 **Area 2: Strutton Ground** To the south, Strutton Ground is a pedestrianised space, with a more coherent character, quite different to the rest of the conservation area. It is lined with modest, small-scale buildings, of varied character, many dating from the 19th century and most with small independent shops at ground floor level. The lively street market gives this part of the conservation area a vibrant character. The scale of buildings rises again moving into the busier Greycoat Place.



Figure 8: The busy street market on Strutton ground

4.4 **Area 3: Broadway and Streets to the North** To the north on Broadway, the character changes again. The townscape is mixed but the wide streets are dominated by early-mid 20th century buildings, occupying larger plots, many in Portland stone.



Figure 9: 20th century development in the northern part of the conservation area

Character Summary

- Lively mix of uses
- Green space of Christchurch Gardens at the centre
- Small scale townscape and street market to Strutton Ground
- Early- Mid 20th century buildings of interest around Broadway

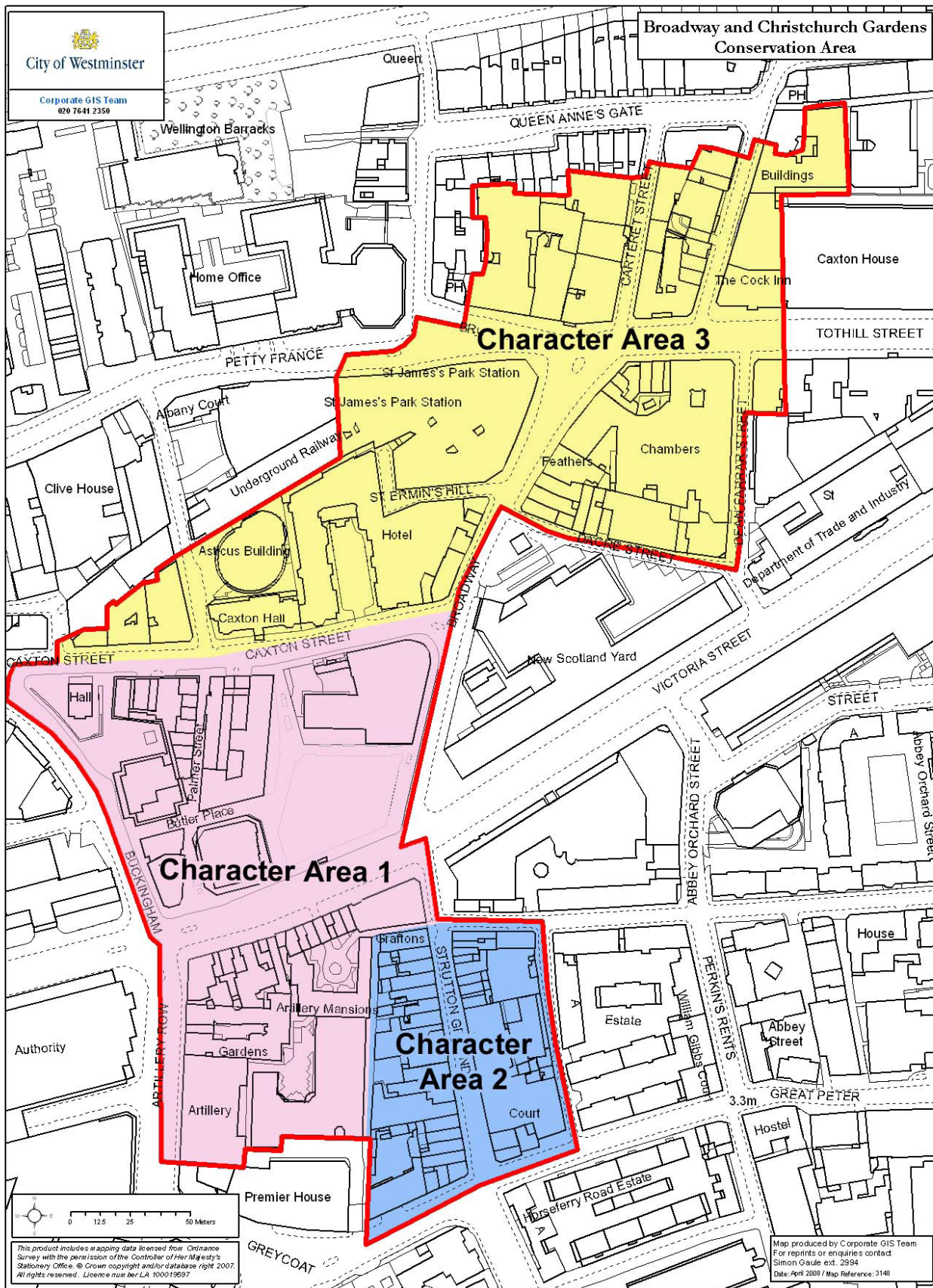


Figure 10: Map of Character Areas

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, 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 The street plan of Broadway and Christchurch Gardens Conservation Area reflects its lack of formal planning and is a result of gradual historical evolution. Today the area is at the intersection of a number of busy routes and spaces, each with different characters.

4.7 The most important of these is Victoria Street. A principal traffic route, it forms a barrier, which splits the conservation area in two, having been driven across historic north/ south routes through the area in the Victorian era. Here the buildings are generally larger and dominating in their scale, their height and plot widths, reflecting the width and importance of the street.

4.8 Other busy routes in the area are Broadway, Artillery Row and Buckingham Gate. These wide routes are lined with buildings of more mixed character, but many occupy large plot widths.

4.9 Just to the north of Victoria Street, Christchurch Gardens is an important green open space, in this otherwise densely developed area.

4.10 Behind and around the gardens, a network of pedestrian routes lead between Brewers Green and Caxton Street. The narrowness of the routes and height of the buildings combine to create enclosed routes.

4.11 Strutton Ground to the south has a different character, this lively

pedestrianised space is dominated by its use as a street market. Its built form is more consistent than the rest of the conservation area and occupies small plot widths and gives this part of the conservation area an attractive, intimate character.

4.12 To the north, the narrow Carteret and Dartmouth Street have an unrelieved building line and buildings occupy large plots. This contributes to the more enclosed and intimate character in these streets which lead away from the wider, busier traffic route of Broadway towards the quieter space of Queen Anne's Gate, just beyond the northern boundary of the conservation area.

4.13 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. These are defined as Primary Routes and Spaces; Secondary Routes and Spaces; Intimate Routes and Spaces. The map at **Figure 11** shows the hierarchy of routes and spaces within the Broadway and Christchurch Gardens 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.

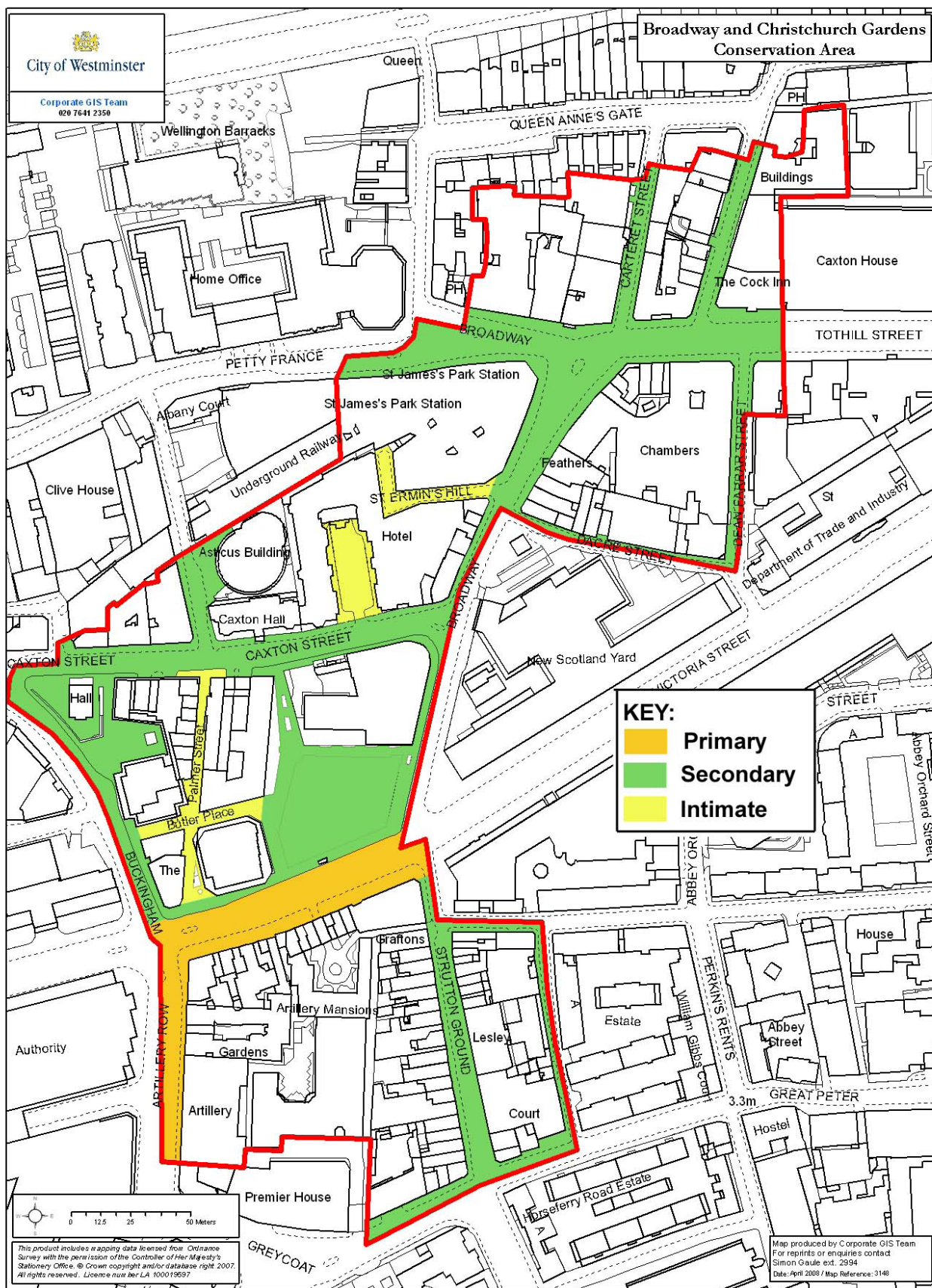


Figure 11: Hierarchy of Routes and Spaces

Architecture

Overview

4.14 The architecture of Broadway and Christchurch Gardens is eclectic, including a range of interesting buildings from the area's differing phases of development and reflecting the wide range of land uses within the area. Building materials are also varied. Stock brick, both yellow and red, and stone are the most common and contribute most to the character of the area. There are also some examples of the use of faience and concrete. Most

buildings are of load bearing brick or masonry construction.

4.15 The building ages map (Figure 12) shows that there are few pre-Victorian buildings in the area, which is dominated by its late Victorian and Edwardian townscape, interspersed with buildings from the later 20th century. The area's immediate surroundings are also dominated by late 20th century buildings. For the purpose of analysis, the architecture within each of the 'character areas' (as identified In Section 4.1-4.4) are described in turn below.

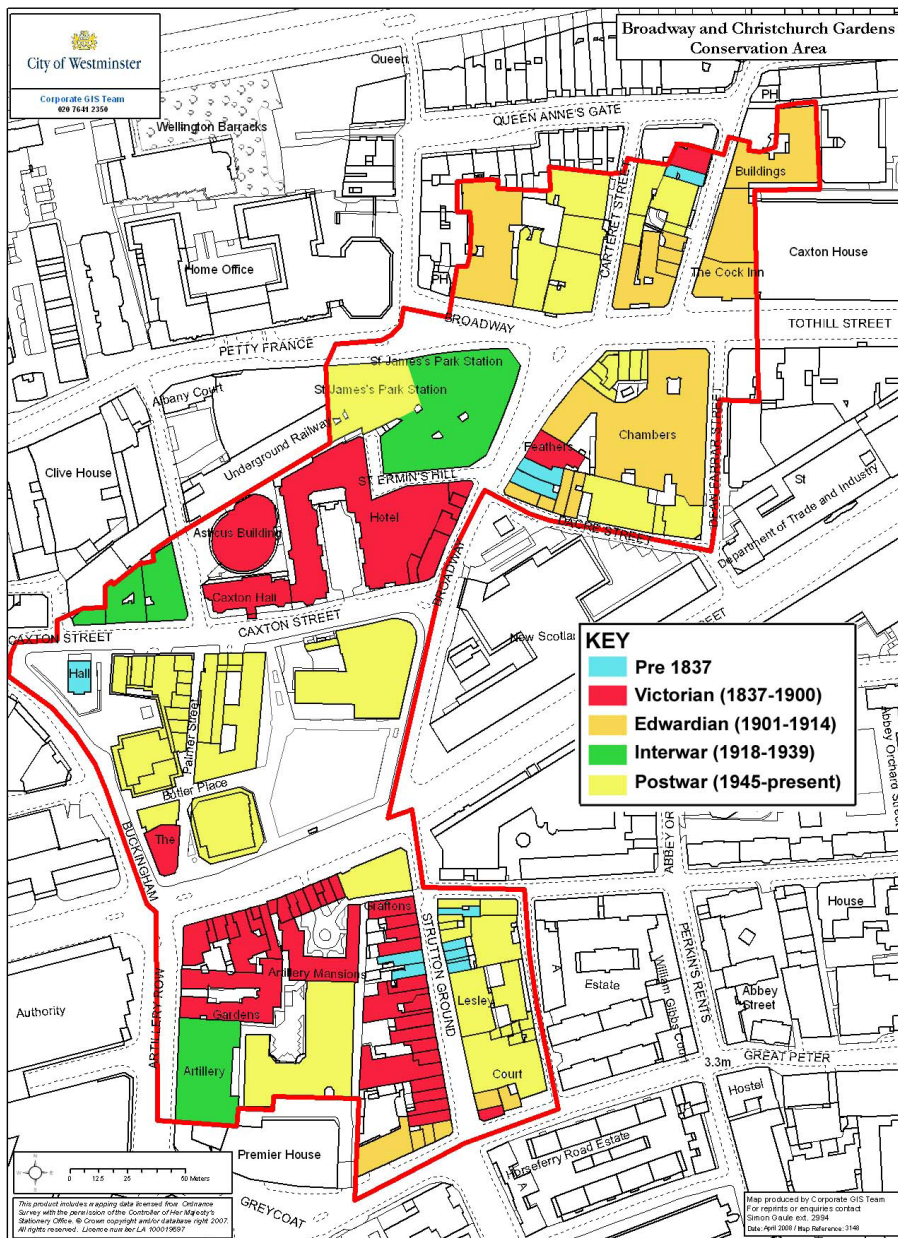


Figure 12: Building Ages Map

Area 1: Christchurch Gardens, Brewers Green and Victoria Street

4.16 Along Victoria Street, buildings are generally of a large scale. The frontage to the southern side of the street has a consistency, in terms of its scale, height and materials. This part of the conservation area is dominated by tall, late Victorian mansion blocks in red brick with exuberant detailing in stone and stucco.



Figure 13: South Victoria Street, with Artillery Mansion at the centre and nos. 77-93 to the right in the foreground.

4.17 At the centre of this stretch of buildings, the most elaborately detailed block is Artillery Mansions by John Calderdale, which dates from 1895. It



Figure 14: Entrance to Artillery Mansions

is eight storeys, in red brick with Gothic detailing in stone. At the centre, a giant three-storey, stone arched entranceway (Figure 14) leads through to a private courtyard garden. The whole block has replacement windows to the front elevation.

4.18 Adjacent to this and turning the corner with Artillery Row, nos. 77-93 date from 1885, by Bassett Keeling. This block is seven storeys with mansard but is more plainly detailed. Again in red brick, the mass of the building is broken up by four projecting square bays. There is a line of cast iron balconies at third floor level and balconettes at fifth floor. Windows are timber sashes. At roof level the moulded stucco parapet cornice forms a prominent feature and there are elaborate dormers to the mansard.

4.19 On the corner with Strutton Ground, nos. 61-71 Victoria Street, by EPR partnership, are offices dating from the late 1980s. These make reference to the architectural detail of adjoining mansion flats through use of red brick and stone detailing to the modelled front.

4.20 Around the corner on Artillery Row is one of the finest of the mansion blocks within the conservation Area: Westminster Palace Gardens (Figure 15). This dates from 1897 and is in red brick with stucco banding and terracotta friezes (see Public



Figure 15: Westminster Palace Gardens, Artillery Row

Art section). At the centre, above the arched marble doorway, is a loggia on each floor, composed of three semicircular arched openings, with terracotta balustrade between. The windows are casements with leaded lights. The building is listed Grade II (see Directory at the back of this document for all List description).

4.21 Adjacent to this, Artillery House is an unusual and attractive office building dating from 1928 by Maurice Webb. Although of a similar scale to adjoining blocks, it is entirely clad in cream faience and adopts a distinctive Art Deco style. It is listed Grade II.



Figure 16: Artillery House

4.22 The northern side of Victoria Street has a different architectural character and is dominated by the brown glass towers



Figure 17: Rear of 50 Victoria Street, viewed from Christchurch Gardens.

of no. 50 Victoria Street by Seifert and Partners and 65 Buckingham Gate by Elsom Pack and Roberts, both of which date from the 1970s. To the rear, three-storey blocks (Figure 17) are arranged around pedestrian spaces, whilst there is another eight-storey block which fronts Caxton Street.

4.23 Forming the north side of Christchurch Gardens is number 1 Broadway, the Post Office and Telephone Exchange. In concrete, this building dates from 1954, and occupies the site of the former Christ Church and vicarage. Its single storey podium has a distinctive domed concrete roof to the corner of Caxton Street. Rising from this is a six storey concrete block. While there are elements of interest in this building, on the whole its materials, scale and condition detract from the character of the conservation area - see negative features.

4.24 Adjacent to this group are two attractive early buildings of much smaller scale. Marooned in a paved courtyard adjacent to this is the Bluecoat School (Figure 18). Dating from 1709, this is one of the earliest surviving buildings in the conservation area and is listed Grade II* (see directory for list description). It is in brown brick, with red dressings. The main entrance is on Caxton Street and has a porch, with fluted Doric pilasters and a niche over containing statue of the Blue Coat Scholar.



Figure 18: The Bluecoat School

4.25 The Albert (Figure 19) is a typical mid-Victorian public house which occupies a prominent corner site. It dates from 1862 by J Carter Woods and is in yellow stock with polychrome brick detailing and timber sash windows. It is Grade II listed and distinguished by its elaborate design and stand-alone position.



Figure 19: The Albert, dwarfed by the towers behind

Area 2: Strutton Ground and Greycoat Place

4.26 Strutton Ground has a more coherent architectural character and is lined with modest, 19th century terraced buildings, with some later 20th century infills. Of particular importance to the character to the street is the generally consistent, small scale of buildings. Most do not rise above three storeys and occupy small plots, these providing a unity to the street. All have shopfronts to ground floor level, most



Figure 20: Nos. 17-21 to the east side of Strutton ground are typical simple early 19th century properties

of these modern and the upper floors are in varying states of repair.

4.27 Architectural detail varies, but all buildings are in brick, most with timber sashes. The earliest buildings are to the north of the street and are very simply detailed, flat fronted houses in yellow stock with timber sash windows; their butterfly roofs concealed by a straight parapet (Figure 20).



Figure 21: Nos. 2-6 Strutton Ground

4.28 The group of typical, modest mid Victorian properties at nos. 2-6 Strutton Ground incorporate classical stucco detailing to parapets and window surrounds.

4.29 Further down the street buildings have been replaced in a piecemeal fashion but maintain the consistent pattern of



Figure 22: Group of late Victorian Terraced houses at nos. 22-30 Strutton ground



Figures 23-24: Nos. 49 and 51 Strutton Ground

narrow plot widths and some have been detailed as groups. Later buildings are also relatively plain in their detail but use a more mixed palette of materials including red and yellow stock brick with details picked out in stucco and stone or herringbone brickwork patterns to nos. 32-38.

4.30 There is more variety in age and detail of buildings to the eastern side of the street, where there are a number of late 20th century blocks of flats which have replaced the original terraced houses. Lesley Court (Figure 25) dates from the 1970s and retains a sense of the original plot widths along the street, although its roof storey makes it appear over dominant in relation to the small scale buildings adjoining it.



Figure 25: Lesley Court

4.31 To the rear of Strutton Ground, St.



Figure 26: St Matthew Street

Matthew's Street has a range of late 20th century buildings, which occupy wide plots (Figure 26).

4.32 To the south, the conservation area also includes return elevations to Greycoat Place. The only notable building in this stretch is the attractive Grade II listed fire station at no. 4 Greycoat Place (Figure 27). Dated 1906, by the LCC Architects Department, it is in red brick and Portland stone in a "Queen Anne" style.



Figure 27: 4 Greycoat Place

Area 3: Broadway and Streets to the North

4.33 The northern part of the conservation area is characterised predominantly by large plot sizes and building heights, and is predominantly composed of early to mid 20th century office accommodation, in red brick and Portland stone.

4.34 Caxton Hall, the St Ermin's Hotel and

Queen Anne's Chambers form a backdrop of red brick buildings, but the area is dominated by the massive Portland stone 55 Broadway.

4.35 On the east side of Broadway and in Dacre Street, there are a number of older, smaller buildings whose plots predate Victoria Street and subsequent large scale development in the area.

4.36 Red brick Victorian and Edwardian buildings form the most numerous building type in the area. Mostly built on large plots, and often decorated with elaborate stucco or terracotta detail, these buildings often replaced former slum dwellings.

4.37 Caxton Hall and the St Ermin's Hotel form a striking group on Caxton Street. Both are built in red brick – Caxton Hall is faced in rubbers – and both are elaborately decorated.



Figure 28: Caxton Hall

4.38 At Caxton Hall (1878-82), the former City Hall and registry office for the City of Westminster, the red brick construction occupies a smaller proportion of the facade than decorative terracotta detail, the latter located on pilasters, bay windows, moulded relief panels and square lantern cupolas.

4.39 The two bay windows with their curved, leaded glass are surmounted by large and elaborate gables. Behind these gables the fantastic roofscape of mansards and pavilions is surmounted by cast iron crestings. The main entrance is adorned with stone cherubim in the tympanum; above these at first floor level are stone statues of Queen Victoria and Prince Albert, set in niches. The original rear section of the buildings, which contained the actual hall has been demolished and a new office building by Foggo Associates constructed in 2006.

4.40 The St Ermin's Hotel, adjacent, is a seven storey former mansion block, in a deep 'u' shape. Built as a residential mansion block in 1887-9, the hotel is not as flamboyant as its neighbour, but nonetheless features pedimented gables, corner turrets with cloche roofs and a variety of corbelled bay windows.



Figure 29:
The St Ermin's
Hotel

4.41 Queen Anne's Chambers of 1903, at the junction of Broadway and Tothill Street is a large scale, though more restrained office building in red brick and stone. Some shopfront surrounds survive, though the timber shopfronts themselves have all been lost. The roofscape, with corner turret is best viewed from Dartmouth Street.

4.42 Buildings on Dartmouth Street are of a similar age, including a mix of large and small building plots, predominantly in brick.



Figure 30: Dartmouth Street

4.43 Numbers 16-18 Dartmouth Street are three attractive Edwardian buildings, bow fronted to first and second floors. 17 and 18 were built as a pair, with number 16 to a similar design. These small buildings are well-detailed, with a bowed shopfront to No. 17, and a round-arched window to the ground floor of no. 16 and 18. A deep dentilled cornice surmounts the second floor of all three, with a Dutch gabled roof



Figure 31: The Feathers Public House

storey behind.

4.44 Flanking Queen Anne’s Chambers are two pubs, the Sanctuary and the Feathers. Both are late Victorian, built in red brick with stucco detailing and relief panels.

4.45 The Feathers, 1899, has a traditional pub front in granite, complete with large lanterns suspended at fascia level. Above are three curved bay windows, featuring curved glazing with stained glass. Still higher terracotta relief panels and fleur-de-lis sit upon each bay, with a stucco cornice above.



Figure 32: The Sanctuary

4.46 The Sanctuary is five stories tall, with less extensive decoration than The Feathers. The Sanctuary, a former bank, has rusticated stucco to the ground and first floors, and terracotta decoration applied in the form of pilasters and enrichments to the second floor windows. The building does not have a timber pub front, but rather multiple window openings.

4.47 Against this backdrop of red brick buildings, a small number of very large, stone faced buildings on Broadway have an influence on the townscape disproportionate to their number. 55 Broadway, headquarters of London Underground, is the most striking and dominates views from Queen Anne’s Gate, Tothill Street, Petty France and Broadway.

4.48 Built between 1927 and 1929 by architect Charles Holden, this giant



Figure 33: 55 Broadway in 1930 (Copyright, London Transport Museum)

building was the tallest in London at the time of its construction. Built around a steel frame in Portland Stone, the 55m tower is the centre point of the cruciform stepped shape of the building. Four five storey wings sit upon a two storey podium.

4.49 The sculpture – described in detail in the public art section – is a particularly important element of this building. Commissioned by Holden these 10 relief sculptures are amongst the most important examples of architecturally integrated art of this period in London.

4.50 Detail to the building is classically referenced, despite its modern form – metal casements recall Georgian sashes and piers at ground floor level appear as pillars.

4.51 Other stone faced buildings on Broadway, which mainly predate number 55 are: 50-64 Broadway (below) – a seven storey classically detailed block in Portland Stone; 40-48 Broadway (1913-14) and 24-28 Tothill Street in Bath Stone, also of 1914.



Figure 34: 50-64 Broadway



Figure 35: Broadway House, Tothill Street



Figure 36: 12-16 Broadway

4.52 Later insertions around Broadway include the granite and glass infill at the corner of Tothill and Broadway and 40 Broadway, a canted glass and concrete block of eight storeys.

4.53 A group of small building plots survive at the corner of Broadway and Dacre Street, in the midst of the large-scale development more common in the rest of the area. These plots have remained unaltered since before the Victorian re-ordering of the area and contain a mixture of small buildings from the Georgian to



Figure 37: 14 Broadway

Edwardian periods.

4.54 The earliest building is number 14, a modest flat fronted Georgian house in yellow stock brick, with a timber shopfront to the ground floor. On Dacre Street simple three storey Edwardian buildings complete the group. This group is important as a reminder of the grain of this part of Westminster before the insertion of Victoria Street.

4.55 All development should complement the character and appearance of the area and have regard to the materials, layout, height and scale of the existing townscape. Original architectural details should be retained and kept in good repair.

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.

Unlisted Buildings of Merit

4.56 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.

4.57 Buildings of all periods are considered to contribute to the diversity and interest of the Broadway and Christchurch Gardens Conservation Area and provide a reminder of the differing phases of the area’s development.

4.58 Examples of unlisted buildings of interest include the mansion blocks on Victoria Street, some of the few remaining examples of mansion blocks which originally lined the street. The small scale 19th century buildings on Strutton Ground also make a significant contribution to the area as a group, providing a marked contrast to Victoria Street and a reminder of the original scale of buildings in an area now dominated by late 20th century offices.

4.59 Other individual buildings also identified as of merit include a number of attractive early 20th century Portland stone

offices to Tothill Street/ Petty France and the Feathers a Victorian public house on Broadway, the latter having long historical associations with the area.

4.60 Some buildings are considered to neither detract from nor enhance the character of the conservation area. These are identified as making a neutral contribution, meaning that their scale and materials may blend with the local townscape but they may be of bland appearance or altered to a significant extent.

4.61 Negative buildings are those that due to their scale, detailed design or materials are considered to detract from the predominant character of the conservation area. These are described in more detail, within Section 5: Negative features.

4.62 The map at **Figure 39** shows Unlisted Buildings of Merit, Neutral and Negative buildings. Listed buildings are also shown on this map and are listed in the directory at the back of this document.



Figure 38: Group of Unlisted Buildings of merit including 12-16 Broadway and the Feathers Public House

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.

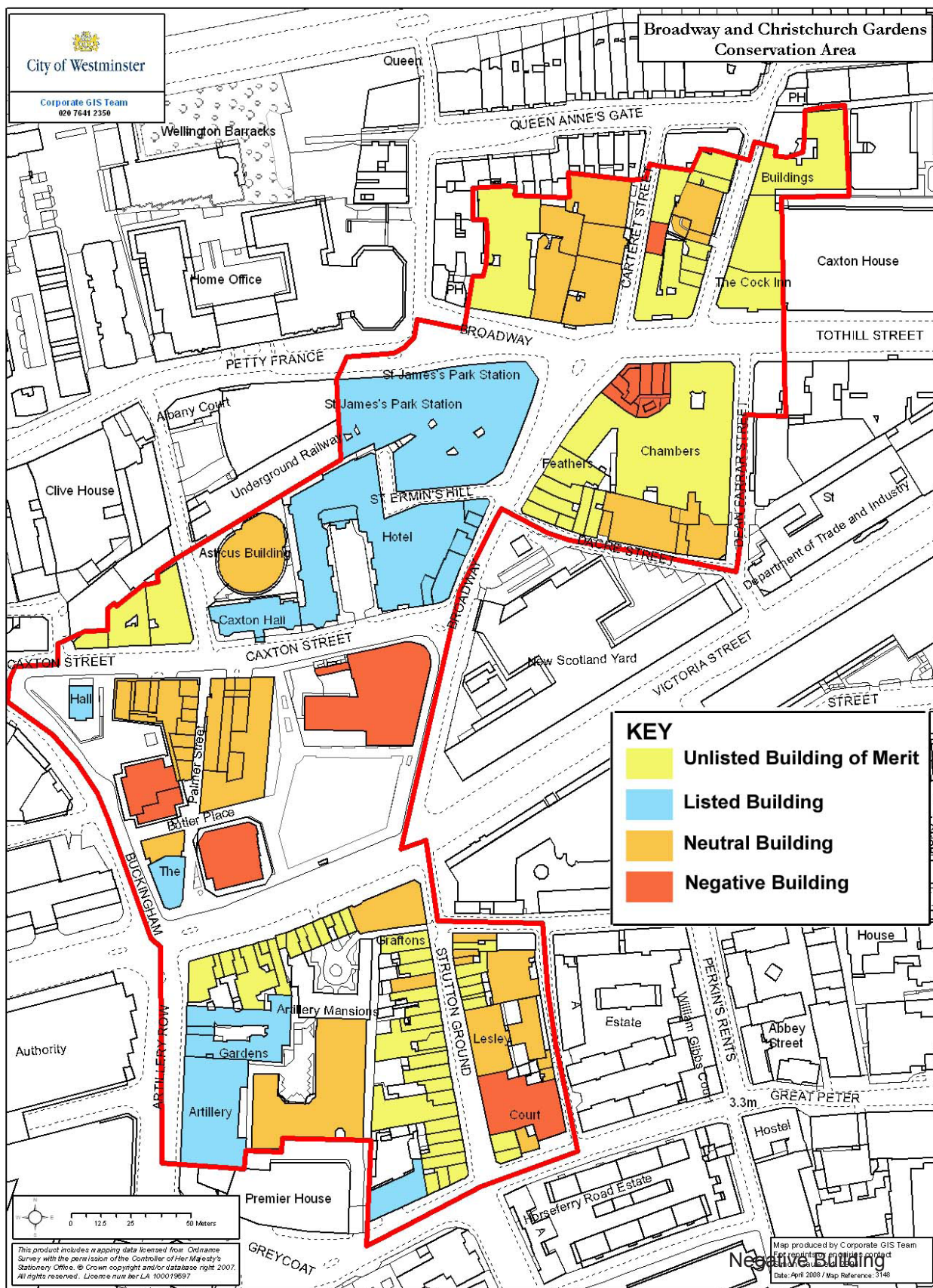


Figure 39: Map of Listed Buildings, Unlisted Buildings of Merit, Neutral and Negative buildings

Roof Profiles

4.63 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 plant can have a negative impact on this.

4.64 The mixed architectural character and scale of buildings within the Broadway and Christchurch Gardens Conservation area is reflected in its variety of roof profiles.

4.65 The most coherent grouping of buildings is in Strutton Ground, where the townscape is characterised by its small scale and the majority of buildings have roofs set behind and below straight parapets.

4.66 To the south side of Victoria Street and Artillery Row the buildings are of large scale and have been designed with more elaborate rooflines with pediments, chimneys dormer windows and mansards which form part of their architectural composition.



Figure 40: Typical mansion block roof treatment, with mansard roof with tall chimneys and dormers.

4.67 Similarly to the north of the conservation area, many buildings are already of a large scale with existing roof storeys and extensions (Figure 41).

4.68 As part of the Conservation Area Audit, a survey of these roof profiles has been undertaken, identifying where

buildings have already been extended, or are designed with an existing roof storey. This includes identifying where buildings are completed compositions, where the varied skyline of a terrace or group of buildings is of interest and where the roof is exposed to long views from public places. This survey has been undertaken from street level.



Figure 41: Many buildings in the conservation area already have mansard or other roof extensions

4.69 Buildings where it is considered upward roof extension is unlikely to be acceptable are shown on the map at **Figure 42**. There are also examples of buildings which have had roof alterations which are poorly detailed and would benefit from enhancement (see negative features).

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.

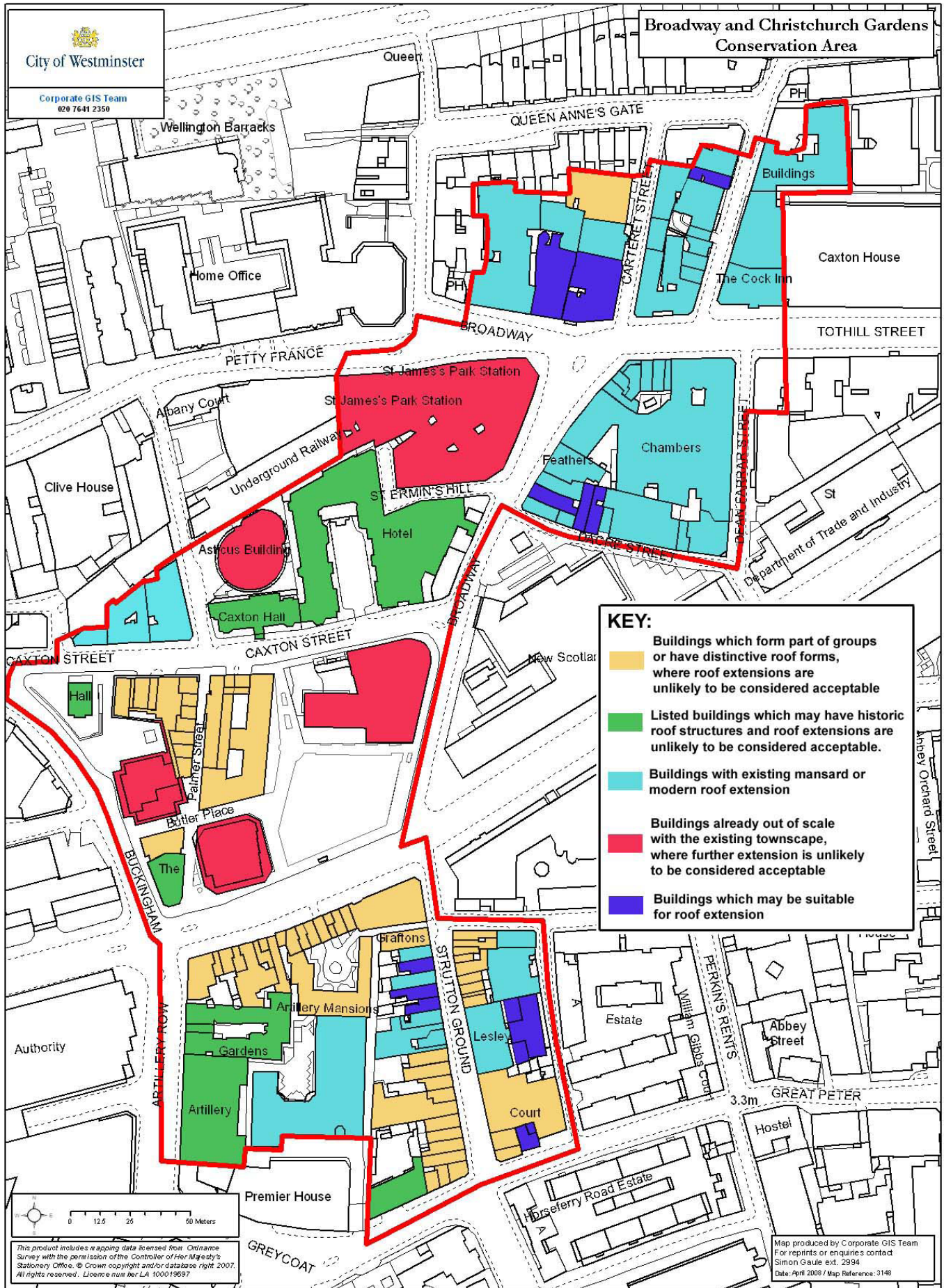


Figure 42: Roof Extensions Map

Landmark Buildings

4.70 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.

4.71 The large scale of buildings surrounding the conservation area means very few buildings in Broadway and Christchurch Gardens stand out as landmarks.

4.72 The most prominent building in the area is 55 Broadway above St James's Park Tube Station. Due to its scale, corner location and prominent tower has a significant impact over a wider area.

4.73 Although small in scale, the Albert Public House can also be considered a local landmark. Located at a corner on an important traffic junction, its stands out due to its exuberant Victorian detailing and as one of the few remaining buildings from the earliest phases of Victoria Street's development.

Views

4.74 The Unitary Development Plan identifies two categories of local views which contribute to Westminster's townscape and historic character.

4.75 Local view of Metropolitan importance include both views from Westminster to other parts of London and views from other parts of London into Westminster, such as views along and across the river Thames. They also include views within and across Westminster, particularly views of famous London landmarks.

4.76 Local views are views of local importance, tend to be shorter, and can be of natural features, skylines, smaller landmarks and structures, as well as attractive groups of buildings and views into

parks, open spaces, streets and squares.



Figure 43: View of Westminster Abbey down Tothill Street

4.77 No Metropolitan Views have been identified within the Broadway and Christchurch Gardens Conservation Area. Local views of importance include:

1. Views east along Victoria Street towards the towers of Westminster Abbey and the London Eye, particularly from the corner adjacent to Christchurch Gardens.
2. Views along Tothill Street towards Westminster Abbey
3. View from Tothill Street looking west to the corner of 55 Broadway
4. Views into Christchurch Gardens providing glimpses of greenery from the pedestrian routes around it.

4.78 Views and landmark buildings are shown on the map at **Figure 44**.

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 Views.

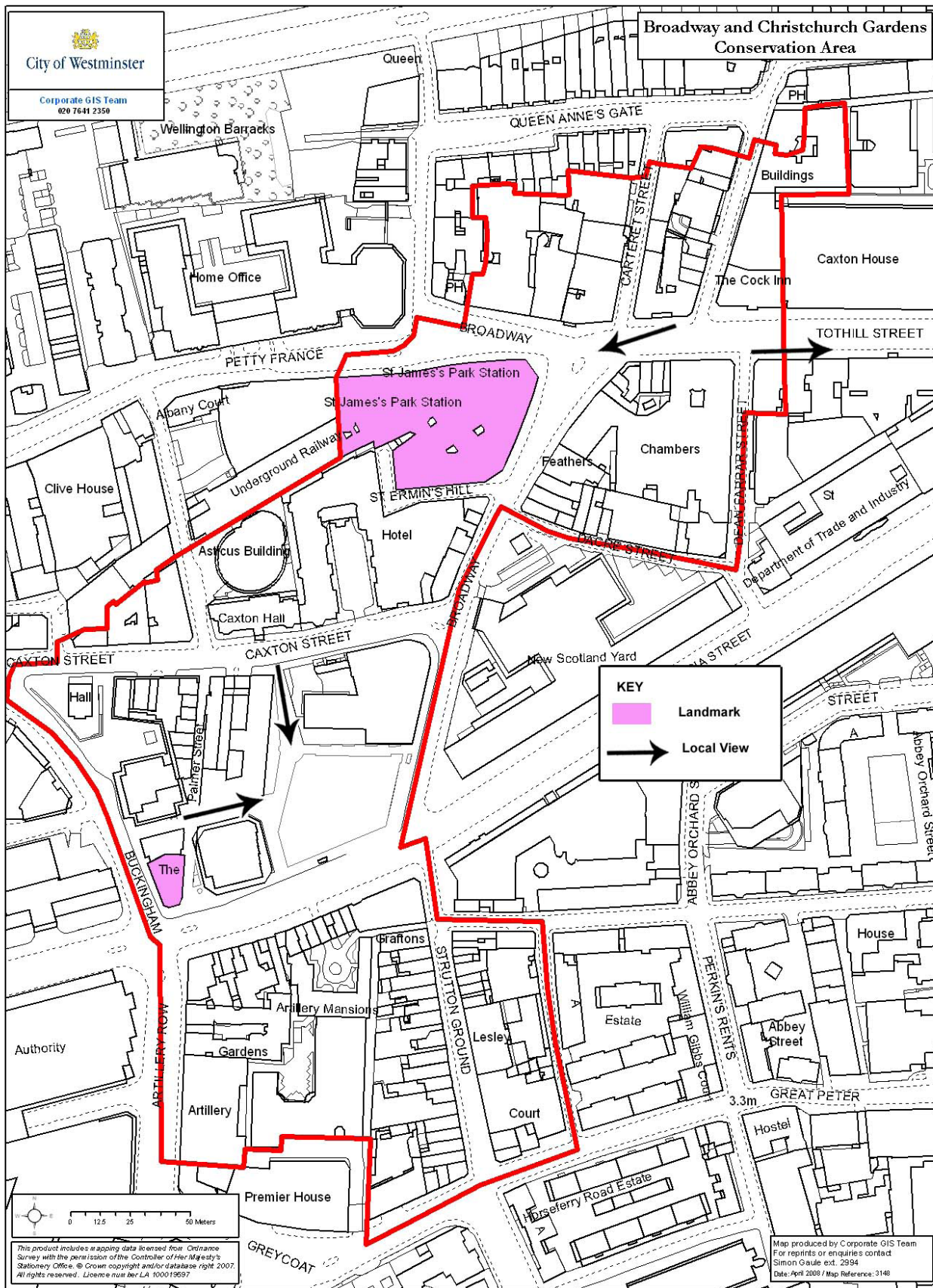


Figure 44: Views and Landmark Buildings

Local Townscape Detail

4.79 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

4.80 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.

4.81 The conservation area contains both historic shopfronts, and original shopfront surrounds, from which the shopfront frame has been lost, but which retain elements of original architectural detail. Victoria Street, Artillery Row and Broadway all contain groups of purpose designed shops incorporated into the ground floors of large office and residential buildings, especially the mansion blocks. On Strutton Ground, and scattered throughout the north of the conservation area are a number of individual shopfronts in smaller buildings and groups.

4.82 The main concentration of shopfronts in the conservation area is to Strutton Ground. Whilst many of these have undergone alteration with new frames inserted and unsympathetic signage added (see negative features), some retain their original surrounds. There are groups of shopfronts at 24-28 and 32-38 Strutton Ground, which retain some elements of repeated detail, such as console brackets, but these have been substantially altered.

4.83 Attractive individual shopfronts include number 36, which retains



Figure 45:
Shopfront at
no. 36 Strutton
Ground

decorative console brackets and stone pilasters, and has a well-detailed mid 20th century jewellers shop within this (Figure 45).

4.84 Another early 20th century shopfront survives at number 6 (Figure 46). The timber stallriser, curved glass display window and traditional blind all survive and pilasters to either side are in glazed brick. Whilst the fascia is of poor quality materials, on the whole the shopfront makes a positive contribution to the character of the conservation area.



Figure 46:
46 Strutton
Ground

4.85 The mansion and office blocks to Victoria Street and Artillery Row, all include shopfronts at ground floor level which are integral to their design. These were originally designed and detailed as groups and many retain their original surrounds.

4.86 The row of shopfronts in the base of Artillery Mansions are set between polished granite pilasters and include repeated detail of timber arches with a quatrefoil detail that relates to the trefoils in the stonework above (Figure 47).



Figure 47:
Shopfront to
Victoria Street

4.87 The adjoining group of shopfronts to the mansion block at 77-93 Victoria Street has less intricately detailed surrounds, again the shopfronts set between granite pilasters, The most attractive shopfront remaining is at no 93. (Figure 48).



Figure 48: 93
Victoria Street

4.88 Westminster Palace Gardens on Artillery Row also houses four shops. While the timber and glazing elements have a variety of dates, the surrounds themselves retain their striking green tiles, to the pilasters and arches, which have numbers above the fascia to the centre (Figure 49).



Figure 49: Shopfronts to Westminster
Palace Gardens



Figure 50: 17 Dartmouth Street

4.89 The small plots on Broadway and on Dacre and Dartmouth Streets have some examples of attractive individual shopfronts. 17 Dartmouth Street has a good Edwardian timber shopfront, with a gently bowed multi-pane window (Figure 50). There is another particularly attractive shopfront at no 11, with canted stallriser and carved console brackets. Modern shopfronts can also contribute to the street scene. 14 Broadway, for example has a well-detailed replica timber shopfront, with two arches springing from a slender central mullion (Figure 51).



Figure 51: 14 Broadway

4.90 In addition both the Feathers and The Albert public houses have attractive pubfronts, framed with polished granite pilasters, with delicate timber mullions to the windows. The Albert retains cut engraved and frosted glass. The Strutton Arms on Strutton Ground has a traditionally constructed and detailed timber pubfront which is appropriate for the scale and age of the buildings in the area. The Sanctuary also retains an attractive surround.



Figure 52: The Albert

4.91 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.

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

4.92 Railings, boundary walls and gates 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.

4.93 Railings are not characteristic of the Broadway and Christchurch Gardens Conservation Area, as the majority of buildings have commercial premises or shopfronts at ground floor and therefore front directly onto the street, with no intervening boundary treatment.



Figure 53: Railing to the Bluecoat School

4.94 However, there are some examples of railings, particularly to the north of the conservation area, which contribute to the character of individual buildings and streets.

4.95 The Bluecoat School has simple cast iron railings on a dwarf brick wall enclosing a small forecourt to the front of the building (Figure 53). Caxton Hall also retains heavier, cast iron railings, these set into a stone plinth. There are also delicate



Figure 54: Bronze rails to St James Park Underground



Figure 55: 16 Dartmouth Street

wrought iron Edwardian railings around the St Ermin's Hotel on Caxton Street.

4.96 The St James Park Underground station has attractive bronze railing panels around the ground floor (Figure 54). There are a number of properties set behind lightwells with 20th century railings to Dartmouth Street (Figure 55).

4.97 The former burial ground at Christchurch Gardens has lost its original railings but retains a dwarf brick wall with stone coping, and contributes positively to the character of the conservation area. To the rear the area it is bordered by a modern timber rail and hedge.

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*.

Street Furniture

4.98 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.

4.99 Broadway and Christchurch Gardens has a variety of street furniture, most of which is modern, although some makes a positive contribution to the character of the area.

4.100 Lampstandards in the conservation area are all modern and in a variety of designs. Most are Grey Wornum types with Rochester lantern (Figure 56). These lamp standards were designed in 1957 for the reordering of nearby Parliament Square. Their simple and elegant design is in keeping with the character of the area.



Figures 56-58: left to Right Grey Wornum lampstandards, modern lampstandard to Broadway and lampstandard to Christchurch Gardens

4.101 Exceptions to the predominant style are found on Victoria Street, which has new Millennium style lampstandards and on Broadway, which also has simple modern standards. Christchurch Gardens has some unusual lampstandards incorporating a brazier or beacon. These date from 1995, part of a scheme of environmental improvements to the gardens (Figure 58).

4.102 Both The Sanctuary and The Feathers Public Houses have wall-mounted lanterns. The Feathers has very large octagonal lanterns in copper, suspended from ornate brackets on the pub front (Figure 59) while The Sanctuary has five more modest opaque globe lanterns within cast iron fittings. This traditional form of street lighting makes a positive contribution to historic pubs.

4.103 Other street furniture includes a number of bollards within the conservation area, mostly modern reproductions of



Figure 59: Lantern to the Feathers

historic designs. Both cannon style and the Westminster 'City' type bollards are used in a number of locations.

4.104 The pair of red K6 telephone kiosks on Victoria Street also form familiar and attractive elements in the street scene.

4.105 In addition there is also a range of other modern street furniture such as parking meters, telephone kiosks, traffic



Figure 60: K6 Telephone kiosks

barriers and traffic and other signage, not all of which is sympathetic to the character of the area (see negative features).

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

Hard Landscaping and Original Street Surfaces

4.106 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.

4.107 Street surfaces in Broadway and Christchurch Gardens are predominantly made up of conventional modern concrete

paving slabs and Tarmac, with some granite kerb stones. However, Strutton Ground has setts, which contribute to its more intimate atmosphere and relates well to its smaller scale of buildings.

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.

Public Art

4.108 Westminster has an outstanding variety of public art, both integrated into its architecture and within its streets and open spaces. Broadway and Christchurch Gardens Conservation Area contains some fine examples.

4.109 The most striking example of fully integrated public art is at the London Transport headquarters building at 55

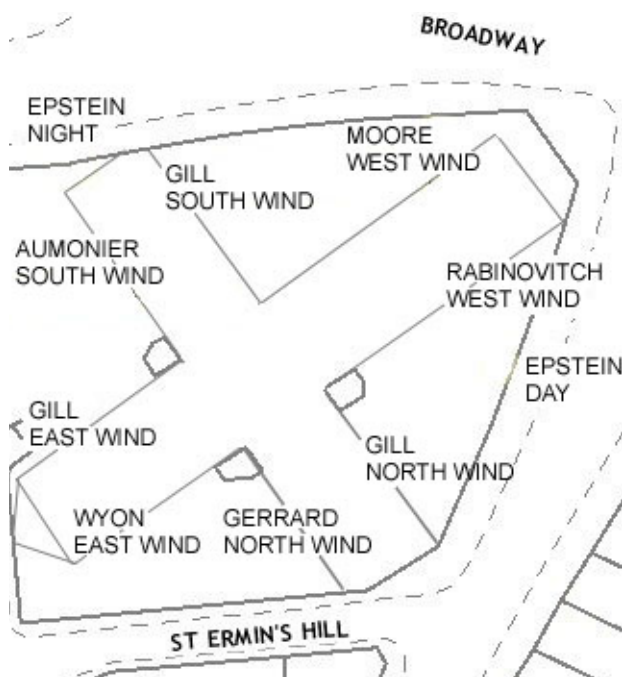


Figure 61: Plan of 55 Broadway identifying the location of the eight sculptural panels and two freestanding sculptures

Broadway. Here the architect, Holden, has commissioned work from seven of the leading sculptors of the inter war period for incorporation into his design. All the sculptures are executed in Portland stone, to match the building facing. The pieces are eight relief sculptures at high level representing the four winds, and two fascia level sculptures.

4.110 The wind sculptures; two depictions of each of the cardinal winds, are arranged in pairs on each of the wings of the building. Two sculptures are now hidden from view by later development;

Aumonier's South wind and Gill's east wind. The other sculptures are shown at Figures 62 to 69, and their locations on the building shown at Figure 61.

4.111 In addition to the eight wind sculptures, are two Epstein sculptures above the entrances to the station are entitled Night and Day.

4.112 Christchurch Gardens is home to two pieces of later 20th century sculpture; Glynn Williams's bust of Purcell, with the baroque composers head overflowing with flowers and other shapes, and Edwin



Figure 62: North Wind, Eric Gill



Figure 63: North Wind, Alfred Gerrard



Figure 64: East Wind, Allan Wyon



Figure 65: East Wind, Eric Gill



Figure 66: South Wind, Eric Aumonier



Figure 67: South Wind, Eric Gill

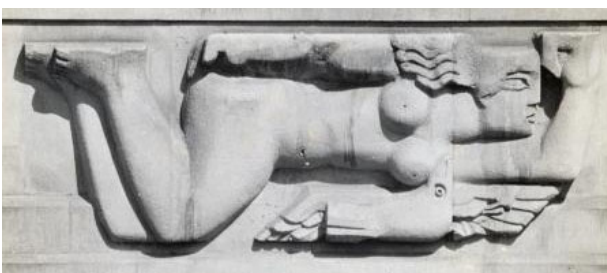


Figure 68: West Wind, Samuel Rabinovitch



Figure 69: West Wind, Henry Moore



Figure 70:
Caxton hall



Figure 71: Cypher

4.115 Most recently, new public art has been provided in association with redevelopment at Caxton Hall. Cypher by Tim Morgan is at 21 Palmer Street (Figure 71).

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

Russell's Suffragette Memorial of 1970 - a monument to those who helped to bring about universal suffrage in the form of a scroll.

4.113 Public art in the Victorian period often consisted of the incorporation of sculpture into buildings. Caxton Hall has small statues of Queen Victoria (Figure 70) and Prince Albert flanking the main entrance.

4.114 A niche above the door of the Bluecoat School in Caxton Street contains a small statue of a Bluecoat scholar in early 18th century uniform. Such statues are typical of the London charity schools - other nearby examples can be found at the Greycoat School, just outside the conservation area.

Trees & Soft Landscape

4.116 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.

4.117 Broadway and Christchurch Gardens is, in common with many other areas of pre-Victorian street plan, characterised by a hard treeless streetscape, punctuated by occasional islands of planting.

4.118 In the conservation area the most significant concentration of planting is in Christchurch Gardens itself. A former churchyard, the gardens have a number of fine, very large mature London Plane trees, as well as a lime tree at the corner of Broadway, and a Maple in the grounds of the telephone exchange.

4.119 The planting creates a shady informal place which, despite its proximity to busy Victoria Street, has a quiet, calm character. The low brick and stone walls surrounding the garden help to retain some of the character of the historic churchyard.

4.120 In addition to the mature trees in the garden some younger planting, particularly a pleached (or trained) lime hedge, serves to reduce the impact of the large post office building to the north.

4.121 Christchurch Gardens was re-landscaped in 1995 from which time some of the newer planting dates, including borders of small hedges and planting beds, which surround the attractive green open space.



Figure 72: View towards Christchurch gardens from Caxton Street

4.122 The second enclave of planting in the conservation area is at Brewers Green, surrounding the former Bluecoat School. Two large mature plane trees form an attractive setting for the school building, while more recent, smaller cherry trees in planters and tree pits provide further greenery.

4.123 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.'

Characteristic Land Uses

4.124 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.

4.125 The pattern of land uses in Broadway and Christchurch Gardens has historically been influenced by its proximity to the Houses of Parliament and the Palace of Westminster.

4.126 Today, the area retains a vibrant mix of uses, but in particular supports a large number of office uses, especially those for public service organisations, government departments and associated institutions. Many of the larger offices are located in the northern part of the conservation area, most notably those for London Transport at 55 Broadway. Victoria Street and the area to the north is located within Westminster's Central Activities Zone.

4.127 A range of other commercial and retail uses service the needs of office staff, and small shops and cafes can be found scattered throughout the area. Strutton Ground in particular is a centre for small independent shops, as well as being home to a vibrant street market. There is also a concentration of shops at ground floor level to the buildings on Victoria Street and within the pedestrianised area at Palmer Street. A number of purpose-built public houses can be found in the area including The Albert, The Feathers and The Strutton Arms.

4.128 Finally, the area also retains a surprisingly large residential population, particularly in the southern half of the area, with large mansion blocks on the south side of Victoria Street and at the top of

Artillery Row.

4.129 The map at **Figure 73** shows predominant land uses within the area.

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

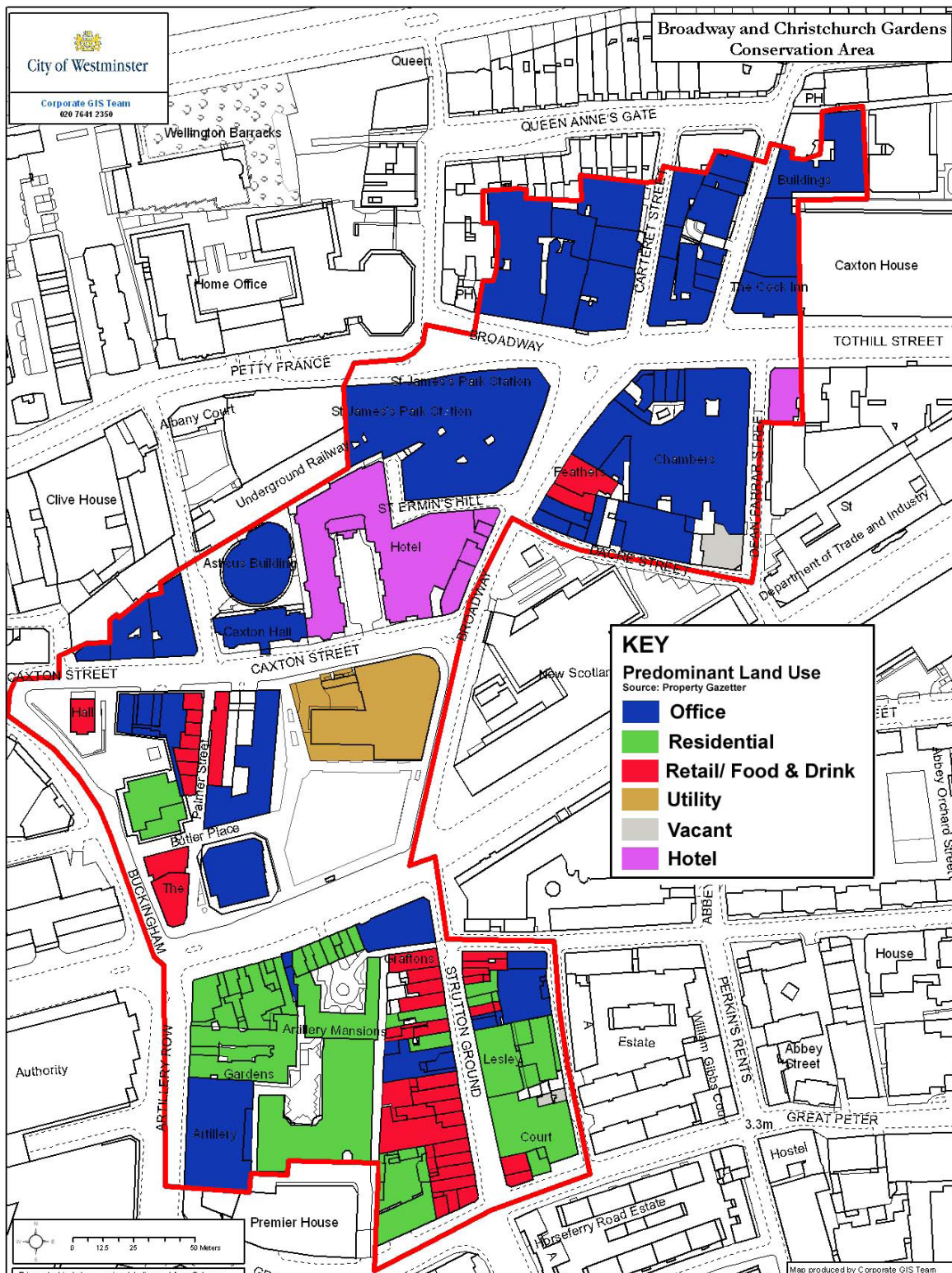


Figure 73: Land uses map

5 NEGATIVE FEATURES & ENHANCEMENT

5.1 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.

5.2 Its busy central location means there is strong pressure for development and change in and around Broadway and Christchurch Gardens. Throughout the conservation area, there are examples of both larger development and more small scale alterations, which has had an adverse impact on the character of the area, as set out below.

Shopfronts and Signage

5.3 The variety of small shops is a vital part of the character of Broadway and Christchurch Gardens Conservation Area, particularly to the south around Strutton Ground. However, in those areas where commercial activity is concentrated, not all shops and signs have been sympathetically detailed.

5.4 Various examples of shops of poor quality in terms of design and materials can be found on Victoria Street, Broadway, Tothill Street and Strutton Ground.

5.5 To the south side of Victoria Street, and on Artillery Row, the shopfronts form an integral part of the design of the buildings as a whole. However, in many instances the modern frames and signage ignore the proportions set by this original framework, with oversize signage fitted over pilasters and obscuring architectural detail (See Figure 74).

5.6 Along Strutton Ground, whilst some shops retain elements of original



Figure 74: The range of signage at 75 and 75a Victoria Street is out of character with the host building, and causes both visual and physical clutter

surrounds, again many have had new frames inserted which do not relate well to the parent building. A range of signage of variable quality has been installed, including a wide range of projecting box and hanging signs. Some are located at



Figure 75: 51 Strutton Ground. This shopfront relates poorly to the building in which it is set. The very high stallriser has been built in brick which does match the brick to the upper floors and the large plastic fascia



Figure 76: Variety of signage to shopfronts on Strutton Ground

first floor level or over architectural detail and often they are in unattractive materials such as plastic. There are many internally illuminated signs which are over bulky and intrusive.

5.7 Canopies, particularly those which are non-retractable or plastic, have also been inserted in various locations. Again, these obscure architectural detail and can have a negative impact on the street scene.

5.8 In general, shopfronts should relate to the proportions and detail of the building in which they are set, as well as the adjoining townscape. All signage should be carefully designed and sited so as not to obscure architectural detail. Further guidance is available in the Council's Supplementary Planning Guides *Shopfronts, Blinds and Signs* (1993) and *Advertisement Design Guidelines* (1992).

Shopfront Security and Roller Shutters

5.9 Whilst recognising the need to ensure shops and premises are secure, the use of solid external roller shutters, strengthened security doorways and boarded-up entrances can have a deadening impact on the street scene and contribute to a more hostile and threatening environment.

5.10 There are several examples of solid roller shutters throughout the conservation area, particularly on Strutton Ground.



Figure 77: Solid Roller Shutter, Great Peter Street

Many of these have been affixed with projecting boxes to the front, contributing to a cluttered street scene.

5.11 The cumulative impact of other security features such as shutters, alarm boxes and cameras can detract from a building's architectural integrity and may have a wider impact on the street scene. Their impact can often be minimised through sensitive design, siting and careful choice of colours.



Figure 78: Barbed wire, Caxton street

Wires, Flues, Pipework and Plant.

5.12 External plant and machinery, including pipework, flues and air conditioning can cumulatively have a negative effect on the character and special interest of an area. Whilst larger plant and equipment has a particularly significant impact, small additions to buildings such as wires can also contribute to visual clutter.



Figure 79: Un-screened air conditioning units to Strutton ground

5.13 Whilst this is not a significant problem in Broadway and Christchurch Gardens, there are examples, particularly in side streets, of plant and flues which have not been appropriately sited or screened (Figure 79).

5.14 Careful siting and choice of materials and colours can significantly reduce the impact of such small-scale alterations.

Loss of Architectural Detail, Minor Works and Building Repair

5.15 Elements of original architectural and townscape detail make an important contribution to the special character of the conservation area. This includes original doors and windows, railings and stone or stucco details.



Figure 80: 16 Broadway. Windows have been replaced in aluminium with glazing bar pattern which does not reflect that of the original sashes and changes the proportions of the building as a whole

5.16 Throughout the conservation area there are examples of replacement windows and doors which do not reflect original detailing, methods of opening or materials of the building. There has been piecemeal replacement of windows on Strutton Ground and Broadway, whilst other large blocks such as Albert Mansions have had all original windows replaced.

5.17 In some parts of the south of the conservation area, buildings would benefit from better maintenance and peeling paintwork leads to a rundown appearance detracting from the character of the area.

Roof Alterations and Extensions

5.18 There are also some examples of roof alterations, terraces and extensions which



Figure 81: Tothill Street, Lift over-run/ plant room and railings set on a double height mansard.

are unsympathetic in their detail or finish.

5.19 Clutter such as guard rails, antennae and satellite dishes has had an impact on the roofscape, affecting both short and long distance views. Some larger accretions, such as the plant room at Figure 81, have a particularly detrimental impact in long views.

5.20 There are also a number of examples of guard rails, satellite dishes and clutter to the roofscape. For example, the high pigeon netting at 13-15 Cateret Street is highly visible and has a negative impact on the roofscape and character of the area.

Public Realm

5.21 Street furniture in the area is in a variety of designs, not all of which contributes to the character of the area. Rationalisation of street furniture would be beneficial and help to reduce visual clutter. Street surfaces are also in a wide of materials and of varying quality, but are on the whole poor and capable of improvement.

Individual Sites and Buildings

5.22 A number of buildings and sites within the conservation area are considered to have a negative impact on the character of the area as a whole; this due to their scale, detailed design, materials or subsequent alteration which has failed to respect the context. Negative buildings are shown on the map at **Figure 39** and described in turn below.

5.23 The Post Office and Telephone Exchange Building, 1 Broadway dates from the 1950s and occupies a very large plot on the corner of Caxton Street and Broadway. Its dominant scale, horizontal emphasis and lack of architectural



Figures 82-3: Above, Post Office and Telephone Exchange building, Caxton Street. Below, vandalised and empty telephone kiosks to ground floor level



detail are considered to detract from the character of the area. The single storey block to the rear on Caxton Street also has blank frontage treatment and is topped by barbed wire whilst the row of telephone

kiosks provide an unattractive frontage. Its poor condition exacerbates the negative impact of the building on the area.



Figure 84: Strutton Court

5.24 Strutton Court, Great Peter Street is a bland late 20th Century building, which has been also undergone detrimental alteration. It has a plain facade with uPVC windows and poor signage to ground floor level. The return elevation to St Matthew's Street



Figure 85 -6: 2-4 Old Pye Street



5.25 2-4 Old Pye Street This corner building has a relatively blank facade, with horizontal slit windows. To the Old Pye Street elevation, there is a large opening with solid roller shutter. It has a large recent roof extension.



Figure 87: 10
Cateret Street

5.26 10 Cateret Street 10 Cateret Street is a bland modern building in smooth white render and uPVC windows. It has particularly poor ground floor treatment.

5.27 50 Victoria Street and 65 Buckingham Gate The height of these two towers and their distinctive cladding material is discordant with the adjoining townscape and they have therefore been identified as having a negative impact on the character of the area.

5.28 Setting of the Conservation Area

Development adjacent to the conservation area also has a significant impact on its setting and character. To the west of the conservation area is dominated by the bulk of Scotland Yard.

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.



Figure 88 : Scotland Yard has a dominating presence adjacent to the conservation area

6 Management Proposals

6.1 It is expected that the effective management of the Broadway and Christchurch Gardens 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 or enhancement.

6.2 The city council can also address major negative sites through the preparation of planning briefs for the redevelopment of large buildings or multi building sites. In the event of a planning brief being prepared for the post office / telephone exchange site or for New Scotland Yard the opportunity will be taken to rectify some of the negative features identified in the audit.

6.3 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 Broadway and Christchurch Gardens Conservation Area. In addition, the following table provides a list of proposals related specifically to those features identified as 'negative' in Section 5.

Negative Feature	Action
<ul style="list-style-type: none"> Shopfronts 	<ul style="list-style-type: none"> Where elements of original shopfronts exist, these should be retained and reinstatement of original design and missing detail will be encouraged as part of any refurbishment schemes A higher standard of new shopfront design will be encouraged in all new proposals, specifically seeking to encourage use of higher quality of materials, seek to reinstate consistency of shopfront proportions across groups, retaining original frontage widths and ensuring fascias are set within the original shopfront framework and do not obscure architectural detail Encourage the uplift and better management of Strutton Ground market and surrounds, including the interaction of market with shops and shops as the setting for the market. Resist any further proposals for internal illumination Increase circulation and availability of the audit and shopfront design guides to shop owners
<ul style="list-style-type: none"> Proliferation of signage 	<ul style="list-style-type: none"> Resist projecting box signage in future shopfront applications
<ul style="list-style-type: none"> Inappropriate roof alteration/ extensions 	<ul style="list-style-type: none"> Improvements to inappropriately detailed roof extensions to be encouraged as part of any further redevelopment proposals
<ul style="list-style-type: none"> Public Realm/ Street Furniture 	<ul style="list-style-type: none"> De-cluttering initiatives to be promoted to reduce street clutter and promote consistent approach to street furniture design
<ul style="list-style-type: none"> Plant, Wires and Flues 	<ul style="list-style-type: none"> Removal, re-siting or re-housing of any redundant or poorly located plant, pipework, wires and alarms etc to be sought as part of any new development or refurbishment proposals. Installation of unnecessary plant and air conditioning to be resisted. Prepare new guidance note on Plant and Air conditioning to encourage awareness of best practice Enforcement action to be taken to secure the removal of unauthorised accretions where possible

<p>Unsympathetic sites and infill development</p>		<ul style="list-style-type: none"> • High quality schemes for redevelopment/ enhancement of sites identified as negative will be encouraged. • Any new proposals for infill development should be of a high design quality and reflect the historic plot widths, predominant scale, and architectural detail of adjoining buildings within the conservation area. Applications should include an analysis of the character and appearance of the conservation area, making reference to findings within the audit.
<ul style="list-style-type: none"> • Setting of the Conservation Area 		<ul style="list-style-type: none"> • Any new proposals for development adjacent to the conservation area should be of a high design quality and have regards to its impact on the setting of the conservation area.
<ul style="list-style-type: none"> • Loss of Architectural Detail 		<ul style="list-style-type: none"> • Reinstatement of original design detail to be encouraged as part of any refurbishment schemes • Raise awareness of original design detail by increasing circulation of the audit and design guides to property owners and developers • Enforcement action to be pursued on unauthorised works, where possible

7 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

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'.

8 CONSERVATION AREA DIRECTORY

List of Buildings of Special Architectural
and Historic Merit

Other Designations

Designation and Extension Reports

Design Guides and Planning Briefs

Further Reading

SPD adoption documents, Sustainability
Appraisal and Statement of Consultation
(see Appendix)

LISTED BUILDINGS

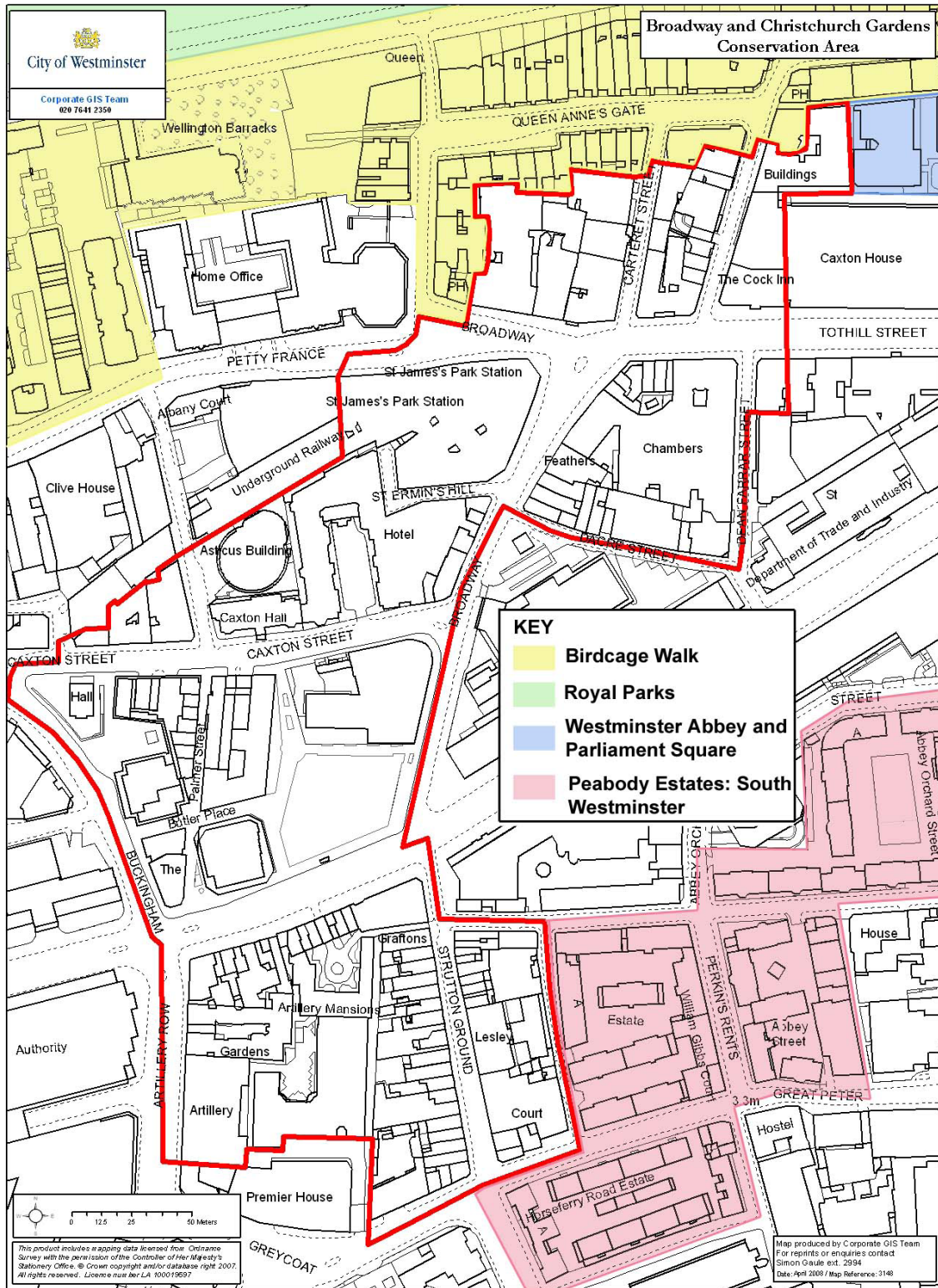
At the time of writing there were eight listed buildings within the conservation area, all listed Grade II, with the exception of the Blue Coat School, which is Grade II*. These are listed below and the list description for the Bluecoat School follows this.

Building	Address	Grade
Westminster Palace Gardens	1-7 Artillery Row SW1	II
Artillery House	11-19 Artillery Row	II
Transport House	55 Broadway	II
Bluecoat School	25 Caxton Street	
Caxton Hall	Caxton Street	II
St Ermin's Hotel	Caxton Street	II
The Albert Public House	52 Victoria Street	II
The Fire Station	4 Greycoat Place	II

OTHER DESIGNATIONS

Adjacent Conservation Areas

The Birdcage Walk Conservation Area adjoins Broadway and Christchurch Gardens Conservation Area to the north. Other conservation areas in the vicinity include: Smith Square, Westminster Abbey and Parliament Square, Royal Parks and Vincent Square.



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.

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

22. Public Art in Westminster
23. Trees and Other Planting on Development Sites
24. A Brief Guide to Planning Enforcement
25. Repairs and Alterations to Listed Buildings
26. The Listing of Historic Buildings: A Guide for Owners and Occupiers.
27. Mews: A Guide to Alterations
28. Views in Westminster.

Advice on Sourcing Professional Advice and Building Materials for Historic Buildings

For lists of specialist historic buildings consultants, building contractors and specialist suppliers of building materials, the Building Conservation Directory can be viewed on-line at: www.buildingconservation.com

Further Reading

1 Bradley, S and Pevsner, *The Buildings of England. London 6: Westminster*. Yale University Press 2003.

2 Watson, Isobel (2002) *Westminster and Pimlico Past* Historical Publications Ltd, London

Local History

For information on all aspects of local history contact:

City of Westminster Archive Centre
10 St. Ann's Street
London SW1P 2XR

General Enquiries: Tel: (020) 7641 5180

Designation and Extension Reports

To be added.

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 or Fax: (020) 7641 2515. Email: PlanningInformation@westminster.gov.uk

Or write to:

**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 a wide range of planning and conservation issues. The address is:

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

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

Alternatively you can ring the City of Westminster General Inquiries number for assistance. Tel: (020) 7641 6000

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 بھجوانے کا انتظام کر سکتے ہیں، برائے مہربانی، اپنا نام، پتہ، اور پہلی زبان جو آپ بولتے ہیں، سچے دے 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.