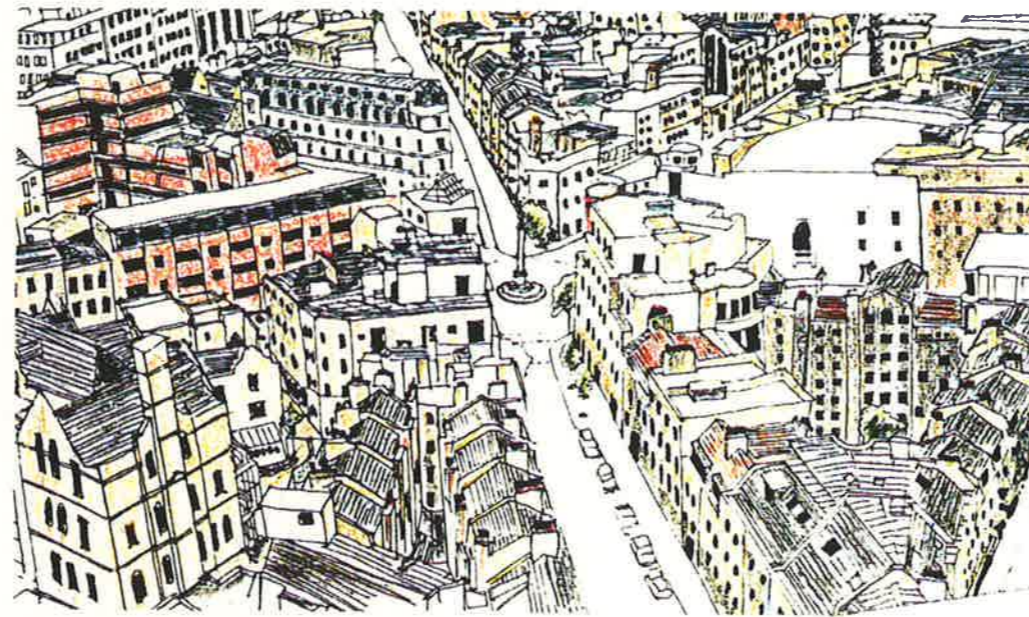
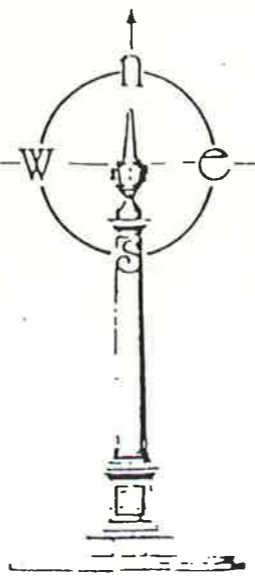


SEVEN DIALS — RENAISSANCE



The Environmental Handbook

Designed and written by Civic Design Partnership in Association
with Historic Buildings Consultants

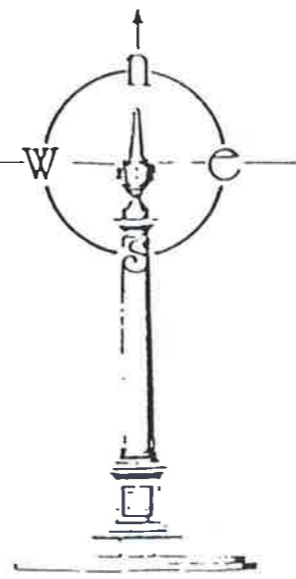
August - November 1990.

The Seven Dials Monument Charity thank Langbourn Property Group,
developers of the Thomas Neal's site, for financing the production and
publication of this handbook.

Tree Saver - Ring binders stiffened with 100% recycled board

DRAFT, NOT FOR PUBLICATION

SEVEN DIALS — RENAISSANCE



This 1990 view shows the recreated column surrounded by some modern artifacts

PREFACE

This handbook has been produced to help all those with an interest in the Seven Dials area of Covent Garden to maintain, enhance and in many cases restore, its historic character. It has been commissioned by the Seven Dials Monument Charity which comprises representatives of local businesses, residents and landowners.

The Local Planning Authority for the area and the London Division of English Heritage have helped in promoting this initiative. The wide-ranging preliminary consultations during the production of this document have already demonstrated that many local people support the proposals.

There have been several handbooks for parts of buildings and planning studies for large areas before. This Environmental Handbook addresses all the practical details which affect the conservation of the Seven Dials Area. The London Borough of Camden's existing policies set the framework for all other planning matters.

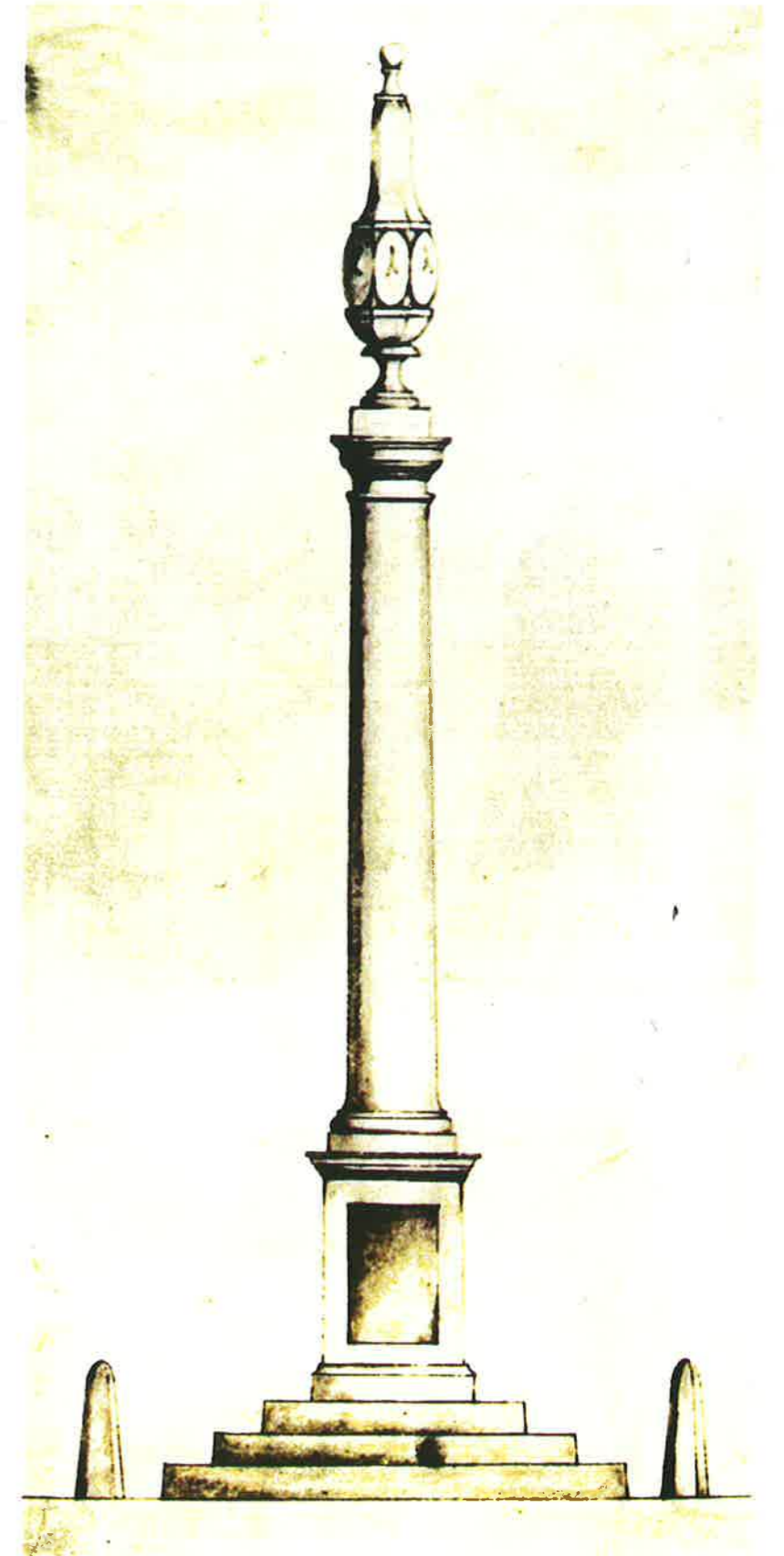
Designed by: Civic Design Partnership

Published by: The Seven Dials Monument Charity,
1, Shorts Gardens,
Seven Dials,
London WC2H 9AT
Tel: 081 836 1311

Date: November 1990

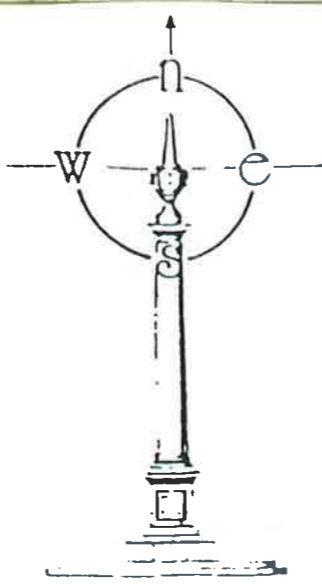
ISBN:

Printed by: UDO Vauxhull Bridge Road



This 1870 copy (by Garner) of an original drawing made shortly before demolition of the Sundial Pillar shows stone bollards surrounded its base

SEVEN DIALS RENAISSANCE



ACKNOWLEDGEMENTS

The consultants' team gratefully acknowledge the assistance of all the individuals and organisations contacted during the Seven Dials study and in particular all members of the The Seven Dials Monument Charity Environmental Subcommittee

David Bieda - CHAIRMAN
Janet Baker
Derek Brown
Paul Draper
Christina Smith
Nigel Wiggins

Camden Local History Library
Greater London Record Office
The Mercers' Company
London Division of English Heritage
National Monuments Record
Royal Institute of British Architects Library

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The unveiling ceremony, 29 June 1989

Foreword

The Seven Dials Monument Charity was set up in 1984. A small group of local enthusiasts felt strongly that the area needed a range of improvements including the recreation of the 1694 Sundial Pillar which stood at the centre of Seven Dials until 1773.

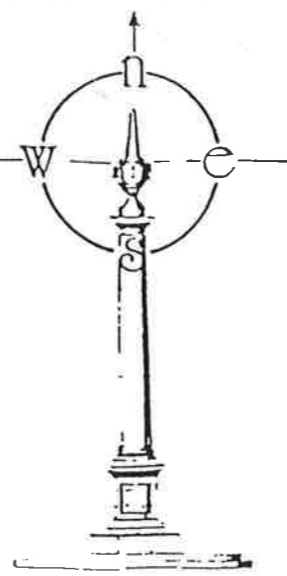
This project was completed in 1989 when the column was unveiled by Queen Beatrix of the Netherlands.

The Charity then turned its attention to the whole area and enlisted the financial support of local freeholders Langbourn Property Group. Together we have commissioned our consultants to carry out a detailed historical study of the area on which to base proposals for street and building improvements.

We believe this handbook goes beyond what conventional planning protection for a conservation area can achieve. It will be an essential tool and inspiration in the long-term process of the Seven Dials Renaissance. We hope it may also be an example other historic areas can apply.

DAVID BIEDA - Chairman of the Seven Dials Monument Charity
November 1990

SEVEN DIALS RENAISSANCE

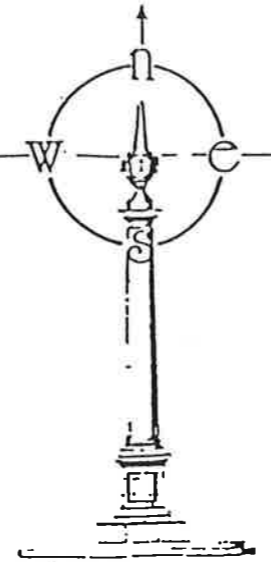


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SEVEN DIALS RENAISSANCE



Typical REFERENCE SHEET layout

1.0 INTRODUCTION

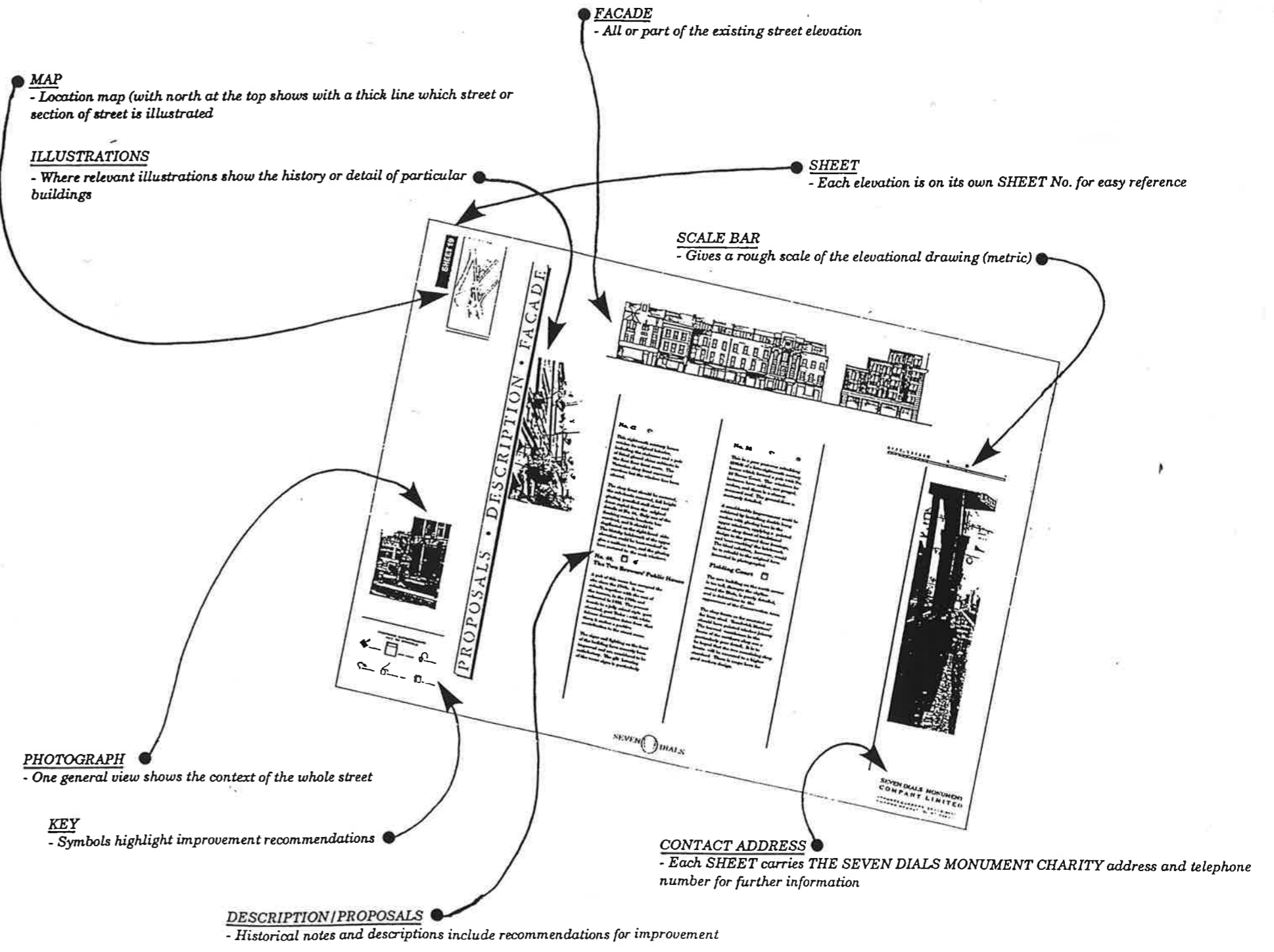
This handbook is an all-purpose technical reference. It is intended to be of use to anyone connected with the Seven Dials area of Covent Garden including the following groups:

- residents
- local businesses
- landowners
- developers and their architects
- surveyors and estate agents
- Local Planning Authorities
- local interest and community groups

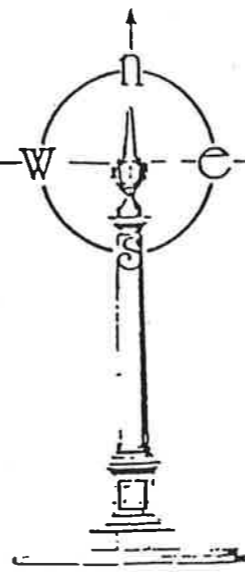
1.1 How to use this handbook

The handbook is based on a series of sheets covering the major aspects that affect the physical appearance of buildings and streets. There are general sections which give a summary of the history of the area and matters that affect it today. In addition there are sections on looking after and improving old buildings and design principles for streets, street furniture and lighting. As a technical reference the descriptions use some special terms, explained in the Glossary.

Each sheet has a photograph to orientate the reader and uses the existing building facade as a visual reference. Please note that building drawings are diagrammatic for guidance only. They should not be used as a substitute for professionally surveyed detail drawings. A map locates the facade illustrated. Below the map there is an outline of relevant background information. Under each facade a description gives any special historical information, comments on condition and recommendations for improvement. At the bottom of each sheet a reference key uses symbols concerning recommendations referred to on other sheets. Illustrations are included on some sheets to explain details. The handbook has been designed so that sheets can be added and existing sheets updated. Above all we encourage everyone to make sure the information is available to a wide audience and used to implement improvements to the Seven Dials area today and in the future.



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The London Borough of Camden can provide a range of guidance leaflets

1.2 Other sources of information

The Seven Dials Monument Charity has a range of background information concerning the area which could not be included in this handbook. Other sources of information include:

Local Authority - London Borough of Camden
Town Hall,
Euston Road,
London NW1 2RU
Telephone 071 278 4444

Planning Transport and Employment Services
Town Hall Extension,
Argyle Street,
London WC1H 8EQ
Telephone 071 860 5611

For all planning application enquiries, listed building and conservation area information and details, local plan policies, traffic, all highways repairs and maintenance including street lighting etc.

Environmental Health and Consumer Services
141 Euston Road,
London NW1 2AU
Telephone 071 413 6063/6065

For all environmental health matters including noise, street cleansing, litter collection, street market trading inspectors, trading standards etc.



Local History Library Archives
Old photographs of the area and copies of maps, almanacs, etc.

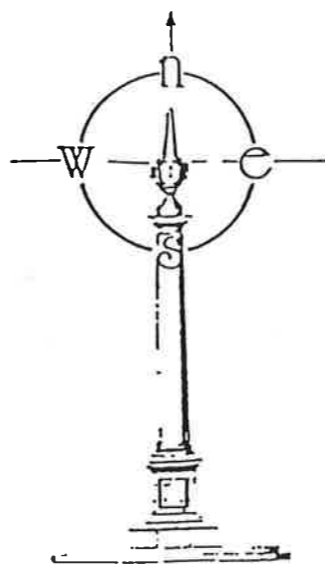
British Museum Map Collection
Ordnance Survey maps from 1874.

Planning Aid
For information about town planning procedures.
The Royal Institute of Town Planning
26 Portland Place
London W1N 4BE
Telephone: 071 636 9107
Clients Advisory Service
For advice about choosing an architect
Royal Institute of British Architects
66 Portland Place
London W1
Telephone: 071 580 5533

London Division,
English Heritage,
Chesham House,
Warwick Street,
London W1
Telephone: 071 973 3000

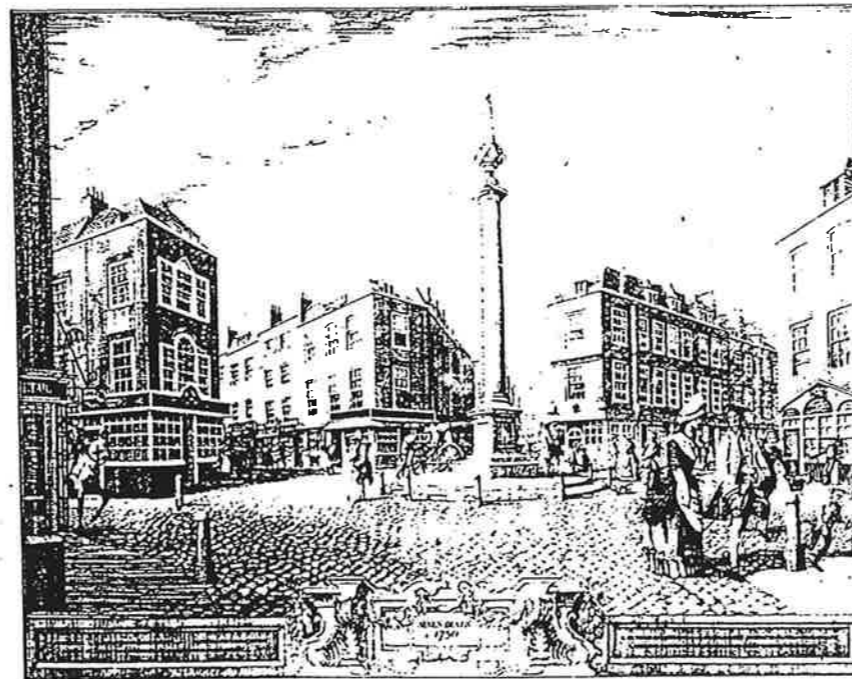
Covent Garden Community Association
45 Short's Gardens,
London WC2
Telephone: 071 836 3355

SEVEN DIALS RENAISSANCE



2.0 The Development of Seven Dials

The Seven Dials Conservation Area is one of the most compact and distinctive pieces of townscape in the seventeenth, eighteenth and nineteenth century patchwork that makes up the West End. Part of the special character of London, which sets it aside from other European capital cities, is that much of the historic fabric comprises relatively small often self-contained estate developments undertaken by private landowners and developers rather than grandiose large-scale projects imposed by central government. Many of these individual layouts are no bigger than the fields of the pre-existing rural landscape; this is particularly obvious in the case of Seven Dials where the present roads defining the edges of the Conservation Area - Shaftesbury Avenue, Shelton Street, West Street and Neal Street - follow the edges of an ancient field known as Marshland Close, while the Mercers' Estate situated between Shelton Street and Long Acre to the south occupies the site of another piece of grass land once known as Elm Field. Most London estate developments in the late seventeenth century and eighteenth century were planned around a square as their principal feature, on the model of the Earl of Bedford's Covent Garden Piazza, designed by Inigo Jones in 1630, and the Duke of St. Albans' post-Restoration layout of St. James's Square. Seven Dials is unique, however, in having a radiating pattern of seven streets and a central polygonal space. The germ of this idea was no doubt derived from Renaissance Italy or Louis XIV's France, where, for instance, Mansart's Place des Victoires of 1685 in Paris was a much grander example of a layout with a circular circus and radiating streets. The immediate inspiration, however, may have been Wren's unexecuted Baroque plan for rebuilding the City after the Great Fire, which contained several set-pieces with radiating streets.

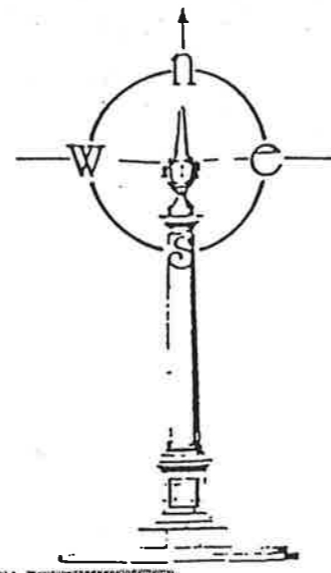


Seven Dials circa 1750
Drawn for the Charity by Paul Draper

The character of Seven Dials derives partly from the combination of architectural pretension and homeliness of scale. It is a grand Baroque idea carried out on a miniature scale. The streets are only forty feet wide and the Seven Dials column at the centre is likewise forty feet high. The subsequent history of the area has further mitigated the architectural pretensions of the original concept; what was intended as a respectable residential suburb has become a predominantly commercial district. But a substantial portion of the original fabric still survives and defines the architectural character of the streets. Many of the houses occupy the original 1690s building plots and retain at least some late seventeenth or early eighteenth century structure despite later refacing, remodelling and repairs. A worrying development, however, is the amount of original fabric which has been lost in the last ten years. While there has been considerable superficial improvement such as the restoration of shop fronts, this has been counter-balanced by the destruction of valuable original structures such as the seventeenth century houses at 29 and 41 Monmouth Street or the seventeenth century roof at 27 Monmouth Street. Only a fraction of the seventeenth century and eighteenth century joinery and internal structure that survived by neglect into the 1970s has withstood the well-meaning 'restoration' projects of the 1980s. It is partly because of this that the present handbook was conceived. The aim has been to analyze the historic fabric which survives and to give guide-lines for the future treatment and restoration of those buildings which make a significant contribution to the character of the Conservation Area.

SEVEN

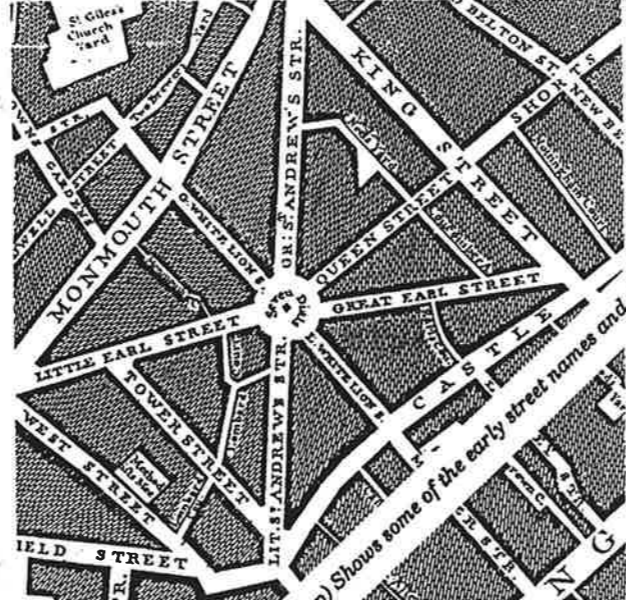
DIALS



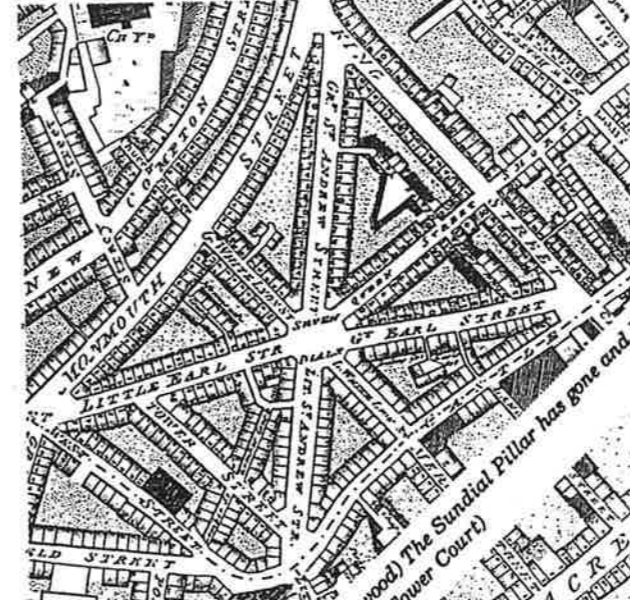
RENAISSANCE



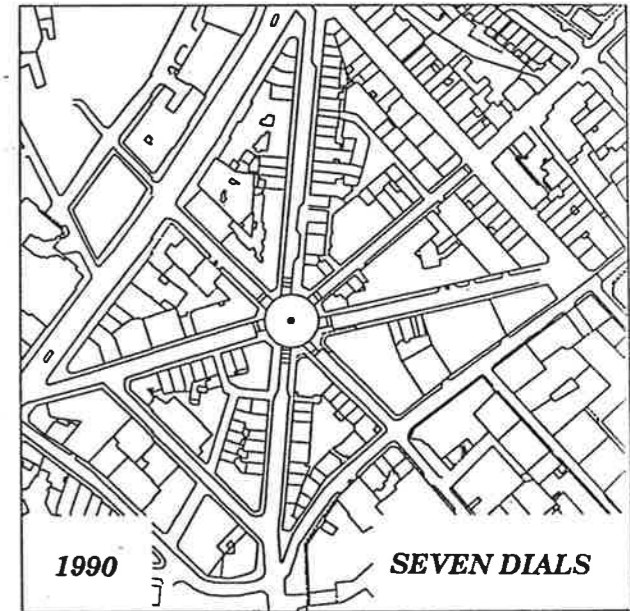
1658 (Faithorne and Newcourt) Shows the site of the Seven Dials development



1745 (Rocque Map) Shows some of the early street names and the Sundial Pillar



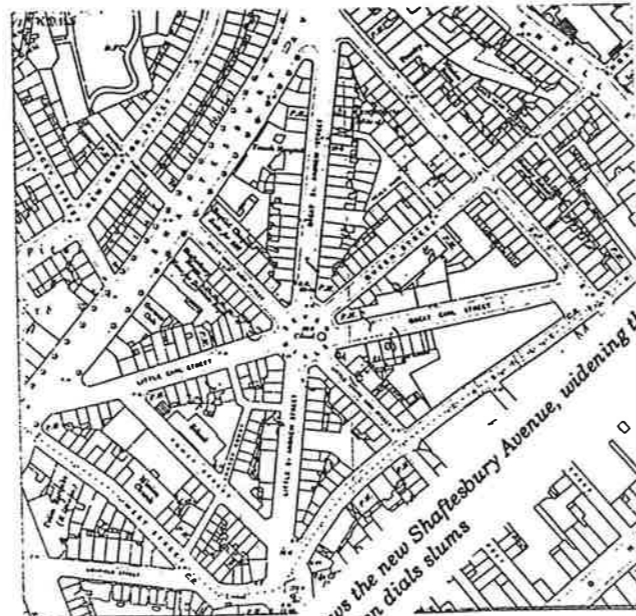
1799 (Horwood) The Sundial Pillar has gone and Lombard Court has become Lombard



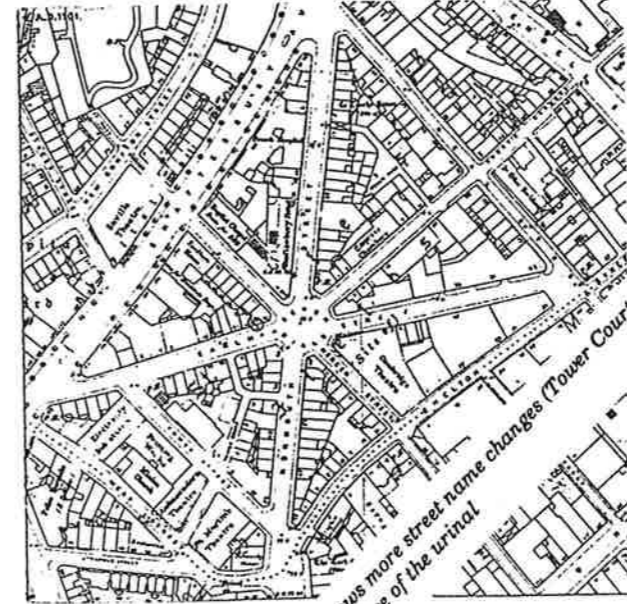
1990 SEVEN DIALS



1874 (OS) A public street trial at Seven Dials and Lombard Court has become Lumber Court

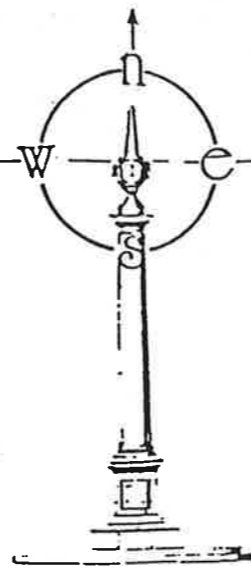


1894 (OS) Shows the new Shaftesbury Avenue, widening the former Dudley Street and clearing Seven Dials slums



1910 (OS) Shows more street name changes (Tower Court and Mercer Street) and the disappearance of the trial

SEVEN DIALS — W — C — RENAISSANCE

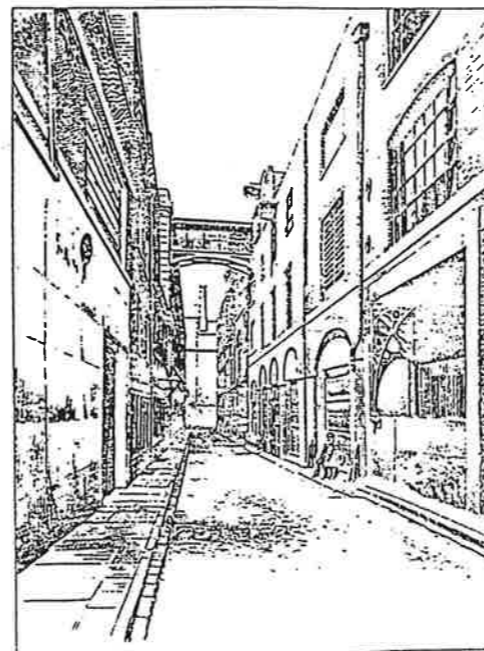


2.1 Brief History

In the Middle Ages the land on which Seven Dials is situated belonged to the Hospital of St. Giles, a leper hospital, like St. James's, which was taken over by Henry VIII in 1537. The Crown subsequently let the hospital land on a series of leases. In 1690 Thomas Neale, a typical late seventeenth century speculator with many financial interests as well as building to his credit, obtained a lease of Marshland Close 'intending to improve the saide premisses by building', and he converted his Crown leasehold into a freehold in 1692. An early plan, probably of 1691, shows the distinctive radiating layout, but with only six streets. Construction began in March 1693 and most of the surviving building leases are dated 1694. In October of that year John Evelyn recorded a visit to the site and his inspection of the Doric Column at the centre designed by Edward Pearce (reconstructed in 1989). This has only six faces or sundials and thus presumably was designed for the original six-street layout, but by a process of analogy it has given its name to the whole layout: Seven Dials. The first inhabitants were respectable, if not aristocratic. They comprised gentlemen, lawyers and prosperous tradesmen. The social cachet of Seven Dials was short-lived, however. As fashion marched steadily westwards, the star-shaped layout came to be seen as confused and cramped rather than novel. Neale himself soon sold his interest in the estate and in the 1730s the then owner, James Joye, broke up the freehold, selling off the triangular sections separately. In the absence of a single free-holder, there was no-one to enforce Neale's restrictive covenants, and the area became increasingly commercialised as the houses were converted into shops, lodgings and factories. The Woodyard Brewery was started in 1740 and in the next hundred years spread over most of the south part of Seven Dials. Comyn Ching, the architectural ironmongers, were in business in Shelton Street from circa 1723, and elsewhere there were woodcarvers, straw hat manufacturers, pork butchers, watch repairers, wig makers, and booksellers, as well as several public houses. Though not as notorious as the St. Giles 'rookery' to the north, Seven Dials had something of a reputation for rough behaviour and numerous incidents of mob violence are recorded in the parish minutes. The reason given for the demolition of the column in 1773 was that it acted as a magnet attracting undesirables.



Cruikshank's illustrations, for Dickens's Sketches by Boz, of the old clothes market in Monmouth Street, 1836



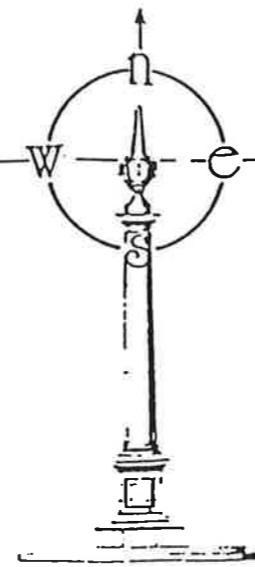
Brewery buildings in 1888

In the 1790s there was considerable re-facing or reconstruction as leases were renewed, and the facade of many of the older houses are now of that date, as are several of the painted timber shop fronts installed at the same time. In the nineteenth century much of the population of Seven Dials comprised immigrants, chiefly Irish and Jews, many of whom lived and worked in the cellars. The area was particularly favoured by printers of ballads, political tracts and pamphlets, who occupied many of the buildings in and around Monmouth Street.

Shaftesbury Avenue was cut through along the northwest side of Seven Dials in 1889 as a combined work of traffic improvement and slum clearance. The Woodyard Brewery closed in 1905 when the business moved to Mortlake and its old premises were converted into box, fruit and vegetable warehouses serving Covent Garden Market. The street names and numbering of Seven Dials were altered in 1937-8. The area survived the war with relatively little damage. The major upheaval came with the move of Covent Garden Market in the 1970s which led to many changes of ownership and uses. Seven Dials was declared a Conservation Area in 1974 and since the mid-1970s much restoration has been carried out within the parameters of the GLC Covent Garden Action Area Plan, one aim of which was to safeguard and improve the existing physical character and fabric of the area.

A particular triumph has been the privately funded reconstruction of the sundial column in the middle of Seven Dials. The original Roman Doric column designed by Edward Pierce, England's leading stone-mason, was taken down by the Pavement Commissioners in 1773 (and later re-erected at Weybridge as a monument to the Duchess of York). The Seven Dials Monument Committee, set up in 1984, raised the money and commissioned an exact replica (based on Pierce's original measured drawing in the British Museum) designed by 'Red' Mason of Whitfield Partners Architects. The bulk of the masonry was executed by youth trainees from Vauxhall College and Ashby & Horner, and the column was re-erected in 1989 as a dramatic symbol of the regeneration of the area.

SEVEN DIALS RENAISSANCE



2.2 Relevant planning policies

The London Borough of Camden currently applies planning policies in Seven Dials which are contained in the Borough Plan (adopted 1987) and the Covent Garden Local Plan/Action Area Plan (adopted 1978). Covent Garden in Camden (A Review of the Covent Garden Action Area Plan for the London Borough of Camden), (published 1988) also gives information and adopted recommendations concerning the interpretation of the Action Area Plan.

The Action Area Plan emphasised that planning policies for the area needed to be flexible to encourage development and to achieve the plan's social, economic and environmental objectives. New uses, particularly shops and restaurants, have flourished in the area to such an extent that in 1988, the Review (which only covers the area of Covent Garden in Camden, including Seven Dials) pointed out that commercial demand now exceeds physical capacity, and that restraint policies are essential to sustain and safeguard the mixed character of the Covent Garden area.

The most significant policies and proposals of the Action Area Plan and its Review are:

Housing: retain existing housing; provide more to rent and buy;

Offices and industry: no further increases in office floorspace; prevent decline of light industry;

Conservation and environmental improvements: protect the existing character and improve buildings; extend paved areas and pedestrian walkways; introduce planting and seating;

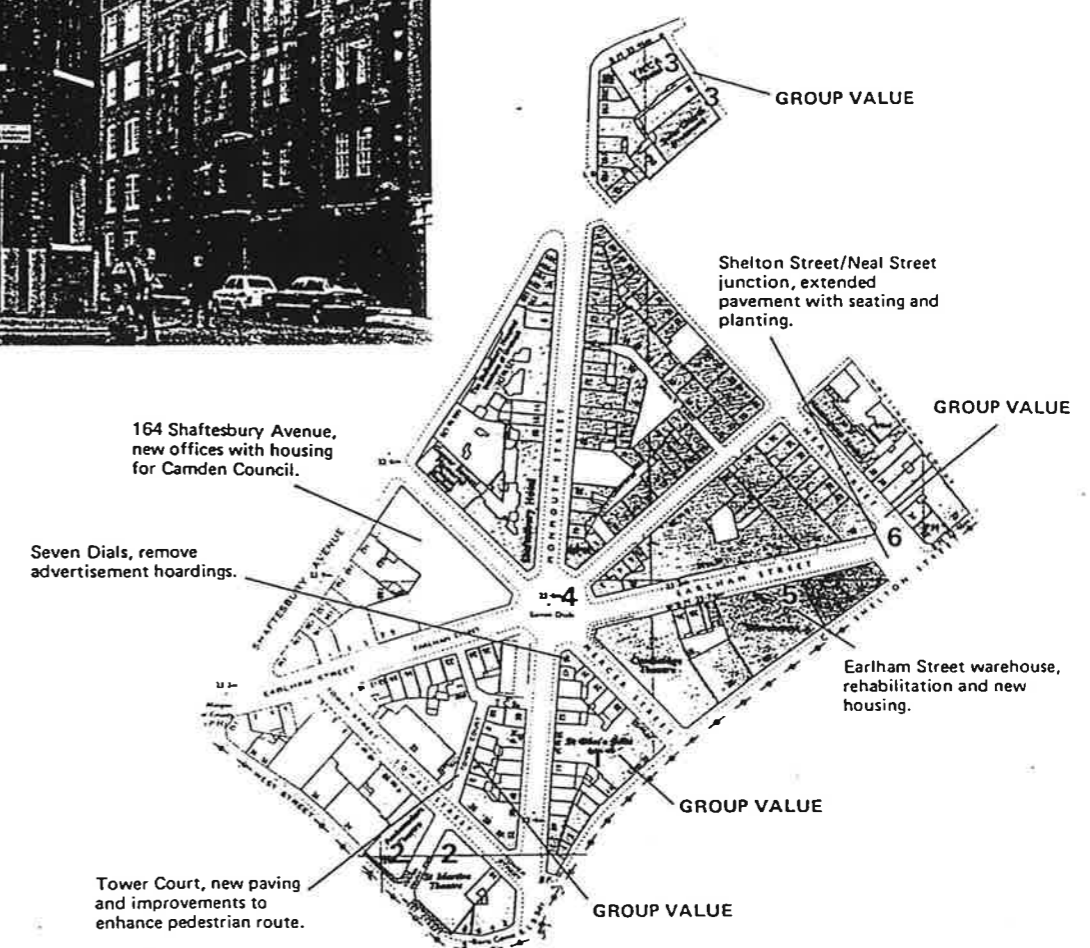
Traffic and parking: restraint, with development of vehicle-free areas; improve residents' parking and cycle parking;

Entertainment, hotels and tourism: restrict hotel and hostel development, as well as increases in restaurants and licensed premises;

Shopping: increase in specialist retailers has been at the expense of local shopping facilities; traditional shop uses to be protected;

Local facilities: provide open space where possible - (small grassed areas for example); more greenery.

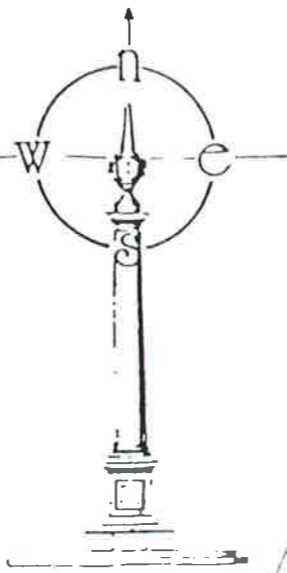
Seven Dials was designated an Outstanding Conservation area in 1974. No formal enhancement scheme has been prepared to date. In addition, Camden does not produce any guidelines on the design of shop fronts or advertising, nor a local, non-statutory list of buildings of architectural or historic interest.



Sub Area 4 B14/6

COVENT GARDEN ACTION AREA PLAN - Analysis of proposals for Seven Dials
in 1978

SEVEN DIALS RENAISSANCE



PLANNING BRIEFS

In addition to the general planning policies for the study area, two sites are covered by specific planning briefs produced by the London Borough of Camden. The briefs are summarised here.

(A) Shaftesbury Hospital, 172-6, Shaftesbury Avenue, WC2

Buildings: Edwardian hospital; two wings, one facing Shaftesbury Avenue, linked across internal area to wing facing Monmouth Street; main entrance on Shaftesbury Avenue; basement, ground and four floors.

Site area: 0.19 acres

Ownership: Bloomsbury Health Authority

Planning Background: within Seven Dials conservation area, adjoined by Grade II listed buildings on Monmouth Street (nos.14-18); within area covered by Covent Garden Action Area Plan.

Main Policies: potential for increase in housing stock; private developers to be encouraged to provide residential and community uses; office development to be resisted; expansion of retail facilities; any proposal should safeguard the existing physical fabric and character of Covent Garden; a high standard of design expected of any redevelopment.

Standards: existing residential densities in Covent Garden vary, with many between 250-300 persons per acre. However, density standards and dwelling mix policies will be applied flexibly to rehabilitation schemes, taking account of the physical form of the building, the site constraints, and the overall aim of providing a balanced community living in acceptable conditions.

Development options:

a) wholly residential - could provide some 27 three and four room dwellings on four floors, retaining the facades, and using existing stairs and lifts, although would probably require some reconstruction of elevations facing internal courtyard;

b) mixed scheme (residential/ community facilities/ retail or workshop accommodation) - use basement and lower floors for community facilities (including lecture theatre), and provide new shop units along Monmouth Street, with residential above (although a separate access might be required);

c) mixed scheme (community facilities/ social services/ retail accommodation) - similar to (b) above, possibly providing permanent facilities for most voluntary bodies in Covent Garden.

Design: desirable to retain facades, although if impossible, a replacement building would be four storeys high, with a basement, and possible mansard to Shaftesbury Avenue. Some off-street parking should be provided.

(B) St.Pauls Hospital, Endell Street, WC2

Buildings: late Victorian Hospital; main entrance on Endell Street with one wing facing Shorts Gardens, one facing Betterton Street; basement, ground and part three part four floors.

Site area: 0.24 acres.

Ownership: Bloomsbury Health Authority.

Planning Background: abuts Seven Dials conservation area and area covered by Covent Garden Action Area Plan.

Main Policies: as for Shaftesbury Hospital, above.

Standards: as for Shaftesbury Hospital.

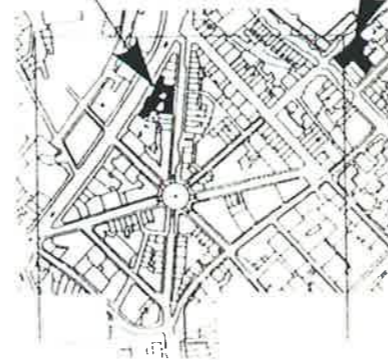
Development Options:

(a) wholly residential - could convert to provide 34-36 three and four room dwellings, retaining facades and requiring reconstruction of rear elevations facing internal courtyard;

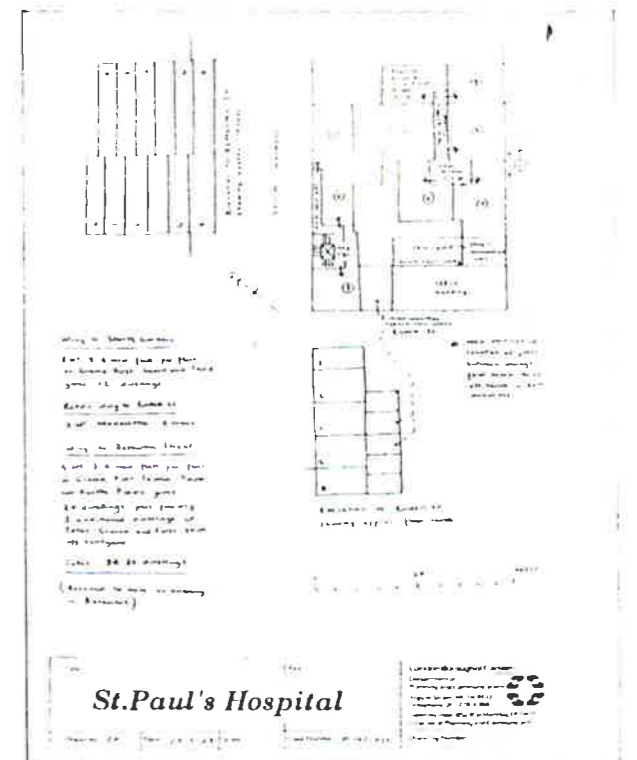
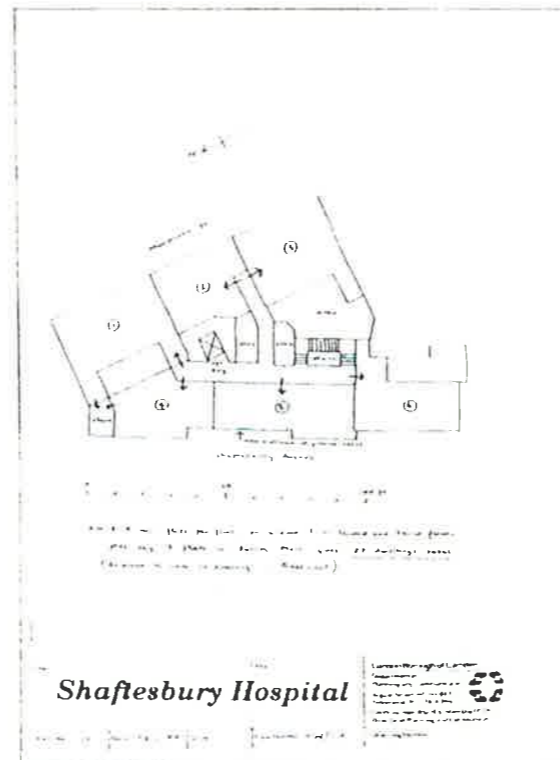
(b) mixed scheme (residential/ community facilities) - use lower floors of Shorts Gardens wing for meeting rooms, community workshops etc., with residential above, using separate access;

(c) wholly community facilities/ social services - possibility of providing permanent facilities for majority of voluntary bodies in Covent Garden.

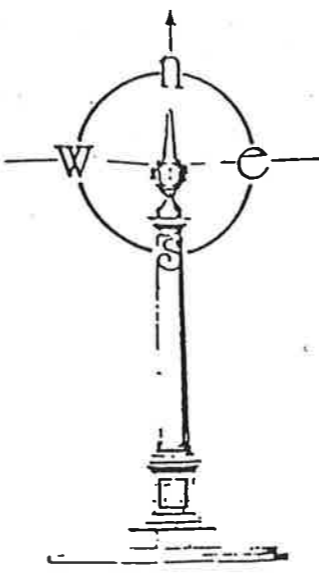
Design: desirable to retain facades to Betterton Street and Endell Street, although if impossible, a replacement building would be four storeys above a basement and ground floor. Some off-street parking to be provided.



LOCATION PLAN SHOWING REDUNDANT HOSPITAL SITES



SEVEN DIALS RENAISSANCE



2.3 Important Buildings, Sites and Features

Covent Garden has changed rapidly between the 1970's and 1980's with many new uses for redundant buildings and a small but established residential community. The nature of retail and commercial uses in 1990 is experiencing some decline with the depression in the national economy.

There are a number of major schemes already planned or in progress which affect the Seven Dials area:

Sites which are vacant include:

The hospital sites, Monmouth Street/Tower Street corner, and a number of shop premises. There are also a number of gap sites.

There are no committed road or traffic management schemes although the Seven Dials study identifies some opportunities for further consideration.

The City of Westminster is reviewing minor junction modifications at Cambridge Circus to ease turning movements. Department of Transport "Red Route" proposals are likely to include Shaftesbury Avenue.

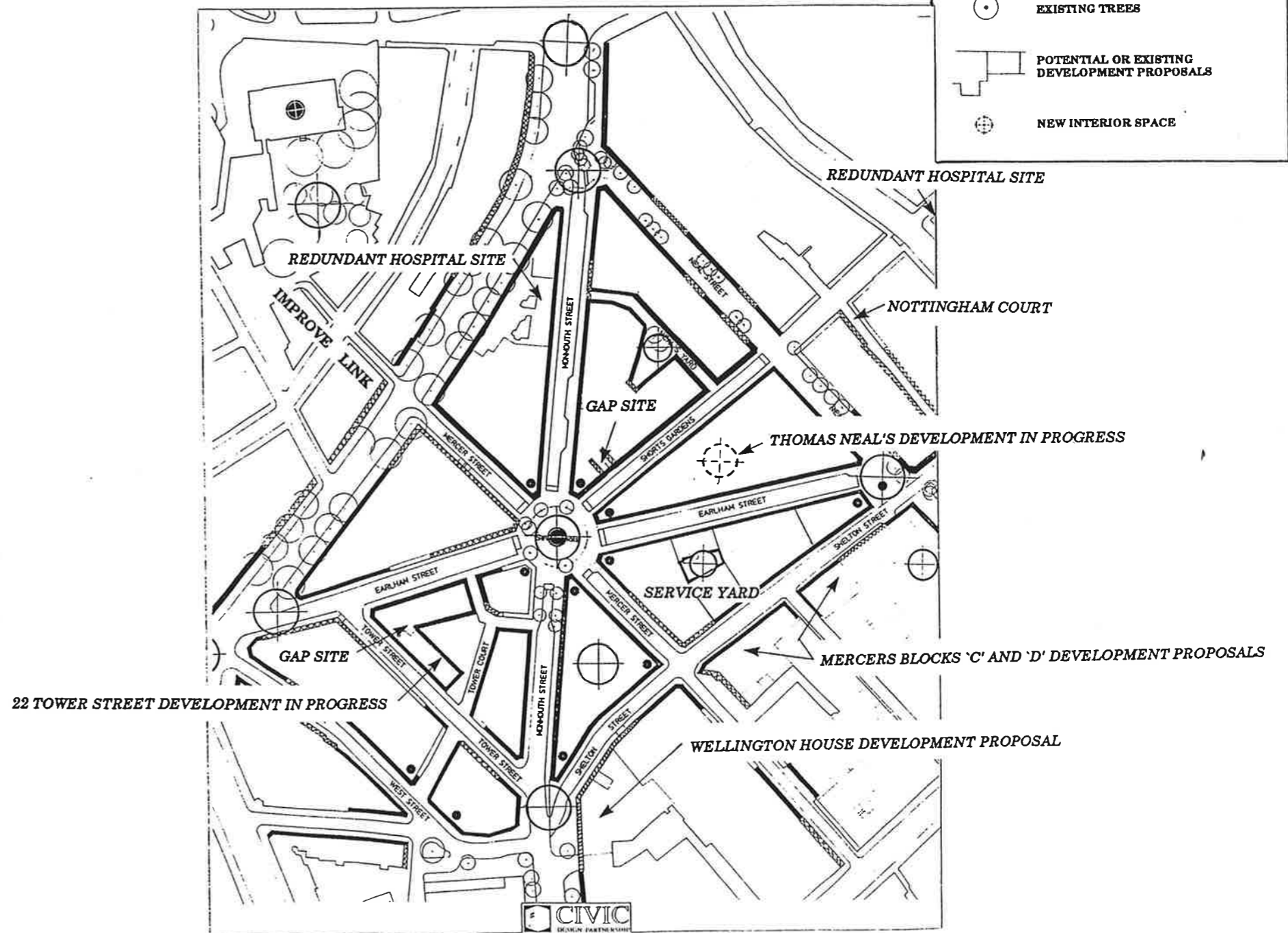
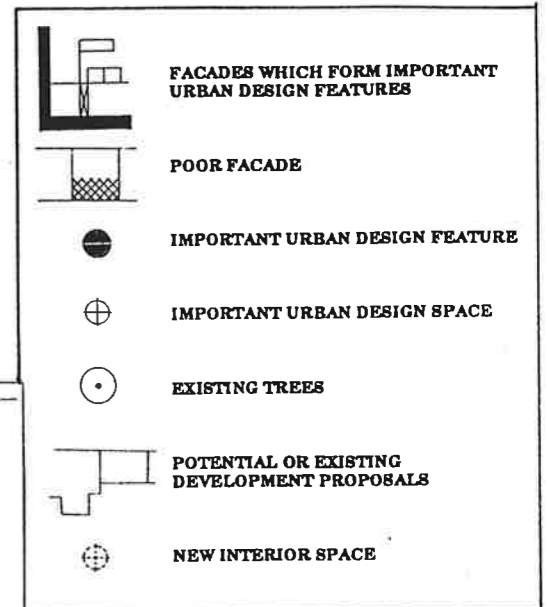
The townscape analysis plan shows some of the important features of the area and opportunities for improvement.

The principal spaces for improvement include:

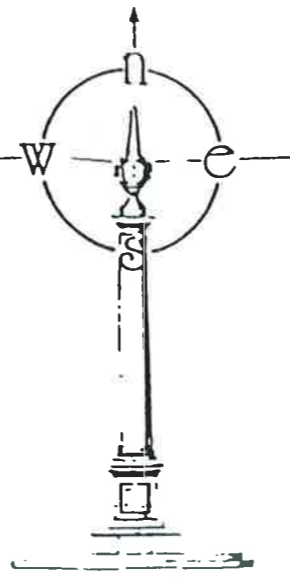
Neal's Yard, Tower Court, Nottingham Court, the small rear service yard off Earlham Street (west), rear of Cambridge Theatre in addition to the principal streets. Adjoining the area opportunities should be taken to enhance the route linking St.Giles's churchyard with Mercer Street.

Of the existing major buildings for which no proposals are current, the most important are the former warehouse block between Earlham Street and Shelton Street. This building, in multi-occupation but with one principal freeholder, currently maintains the physical appearance of the former industrial character of this part of the area.

TOWNSCAPE AND OPPORTUNITY SITES



SEVEN DIALS RENAISSANCE



2.4 General Design Guidance

These proposals have been produced after a detailed investigation of the history and fabric of Seven Dials. Any future traffic/building/street/management improvements or related activity planned for the area should at least review this information in order to maintain a co-ordinated approach.

This study is not intended to halt progress, ban modern design and ignore new technologies or practices which might benefit the area. Neither is it intended to turn back the clock and fossilize the area as a heritage museum.

The aim is to preserve and improve the most important features of the historic fabric of the area in a form that is practical and will ensure a viable future for Seven Dials.

In particular the proposals seek to improve the use and enjoyment by pedestrian users of the area, over the requirements of other highway users.

Above all the aim is to improve the appreciation of the unique street plan within the borders of Shelton Street, Shaftesbury Avenue, Neal Street and West Street. This does not mean making every building, street and component identical in order to impose an artificial tidiness on diverse parts.

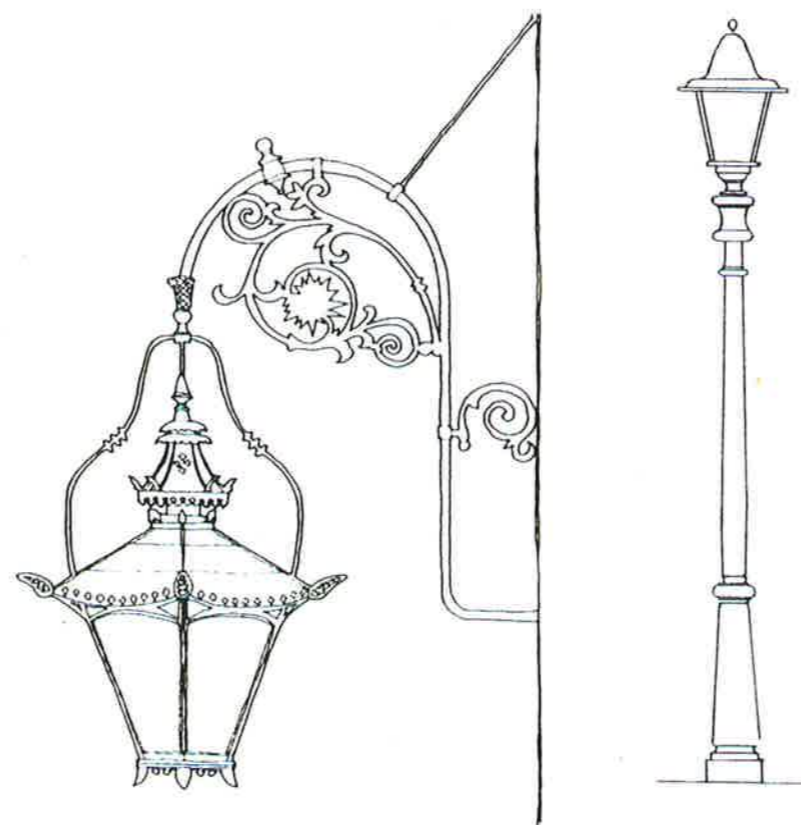
What the strategy does aim to achieve is a consistent standard of high quality design and specification with materials and some designs which respect and draw inspiration from Seven Dials' past.

These principles include:

- Retention of the 1690's street plan and the scale, fabric form and detail of the historic buildings and structures.
- Maintaining the variety of mixed use and a residential community.
- Efforts to reduce the dominance and impact of vehicle requirements and use in streets not designed for modern traffic levels.
- The adoption of appropriate forms and materials to give back a recognisable identity to the whole Seven Dials area.
- Use of a Seven Dials device based on the symbol of St. Giles Parish for identification of the major parts of the original Seven Dials area.

In general, recent building developments have respected some of these principles although certain buildings have been too high (at the Seven Dials Monument Circus), and many have inappropriate proportions, materials and detail. Most developments have maintained building lines and mixed use. Sympathetic developments have also respected the narrow frontages of the original building plots retaining a visual diversity.

The appearance of streets has not been so carefully considered in recent years and discordant forms and materials have been used for litter bins, bollards, signs, lamps and paving. Such items of streetscape were considered decorative as well as functional fixtures, from the 17th century to the Second World War. For example in Victorian times, elegant bollards, street lights and wall bracket lamps were used throughout the area.

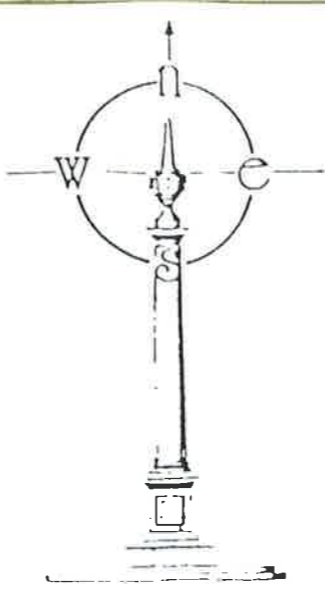


Original Seven Dials Victorian bracket lamp and lamp column



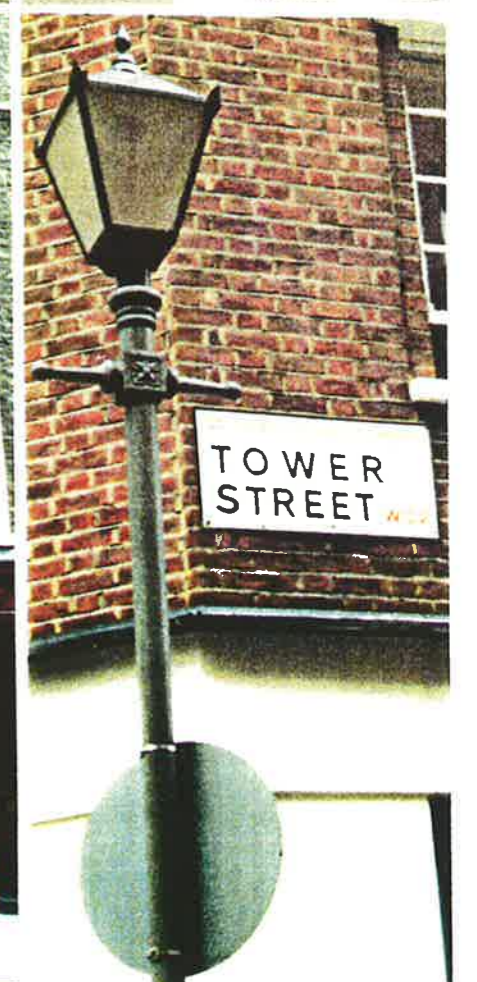
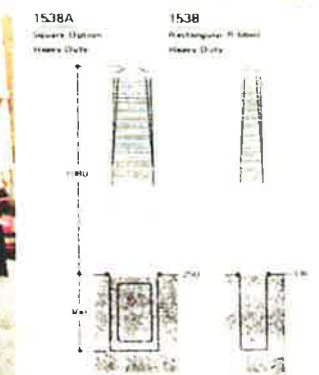
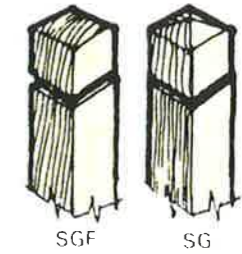
Current Seven Dials bracket and column lamps

SEVEN DIALS RENAISSANCE

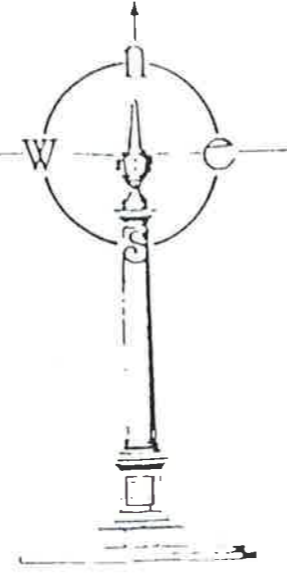


The carpeting, furnishing and lighting of a street is as important to the character and use of an area as is the interior design of any public building. Building facades and detailing can also either contribute to the appearance of a street or undermine it. Everything in the public realm should be attractive, durable, low maintenance, practical for its purpose and have a design life appropriate to the area it adorns. This handbook recommends an approach to street furnishing which draws on the quality and detail of the past in a co-ordinated approach. It seeks to reduce the impediment unnecessary obstacles in the street create for pedestrians and reduce the visual intrusion of clutter around attractive views and fine buildings.

SOME OF THE POORLY COORDINATED ELEMENTS OF STREET FURNITURE IN SEVEN DIALS TODAY



SEVEN DIALS RENAISSANCE



3.0 General Specifications for Buildings

KEY TO SYMBOLS

3.1 Brickwork



There are many fine brick frontages in the Seven Dials Conservation Area and it is important that they should be properly maintained and where possible enhanced. There are two predominant forms of brickwork in the area: late Georgian stock brickwork, much of it dating from the re-facing of the original houses in the 1790s, and late Victorian or Edwardian red brickwork, associated with the development of Shaftesbury Avenue in the 1880s.

Old London stock brickwork is normally a dark yellow-brown colour. If it is over-cleaned it becomes a harsh, bright yellow which is not how it was intended to appear. Indeed such brickwork was often artificially darkened by 'soot-washing' in the late eighteenth and nineteenth centuries. It is best to leave stock brickwork in this condition, and not to clean it but to tone it down as necessary with soot and water or a modern substitute (such as a mix of black weathershield paint and water to a 1:16 consistency). The practice of 'soot-washing' has a practical basis, as it helps to disguise the damage and patching caused by periodic repairs and repointing. The treatment of the listed houses on the Comyn Ching site facing Monmouth Street is a good example of the sensitive treatment of old London stock brickwork which should act as model for the treatment of old brickwork elsewhere.

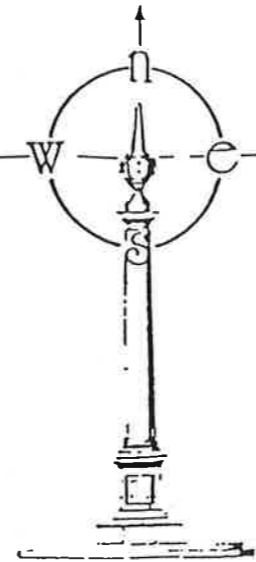
In the case of Victorian and Edwardian brickwork, the elevation was usually meant to be bright. Often the red brick was combined with terracotta or stone ornament to create a cheerful multi-coloured effect. It is therefore generally appropriate to clean Victorian brickwork, but great care should be taken not to damage the surface or texture of the brickwork. Simple washing with water, either by hand or with sprays, is preferable to sand-blasting. Diluted hydro-fluoric acid may be used to clean very dirty brickwork. Alkaline and other chemical cleaners are not recommended since they generally contain soluble salts which tend to erode the bricks. Modern paint can be removed with hot air paint strippers. The cleaning of brickwork should only be entrusted to a specialist contractor and never undertaken by an amateur.

It is easy to damage old brickwork by inappropriate pointing. It is important to use both a correct mortar mixture and the appropriate joint. Mortar used for repointing historic buildings should be based on lime rather than cement for practical as well as aesthetic reasons. Ready-mixed lime mortar for repointing the brickwork of historic buildings is available from Rose of Jericho Ltd., Deene, Corby, Northamptonshire. Pointing of old brickwork should have a neat flush joint and never a weather-struck joint proud of the surface. Traditional 'tuck pointing', which gives the effect of very narrow joints, is a feature of London's late-Georgian brickwork and several examples survive in Seven Dials. Such tuck pointing should always be preserved and carefully restored as necessary.



SOME EXAMPLES OF HISTORIC BRICKWORK IN THE SEVEN DIALS AREA

SEVEN DIALS — RENAISSANCE



KEY TO SYMBOLS



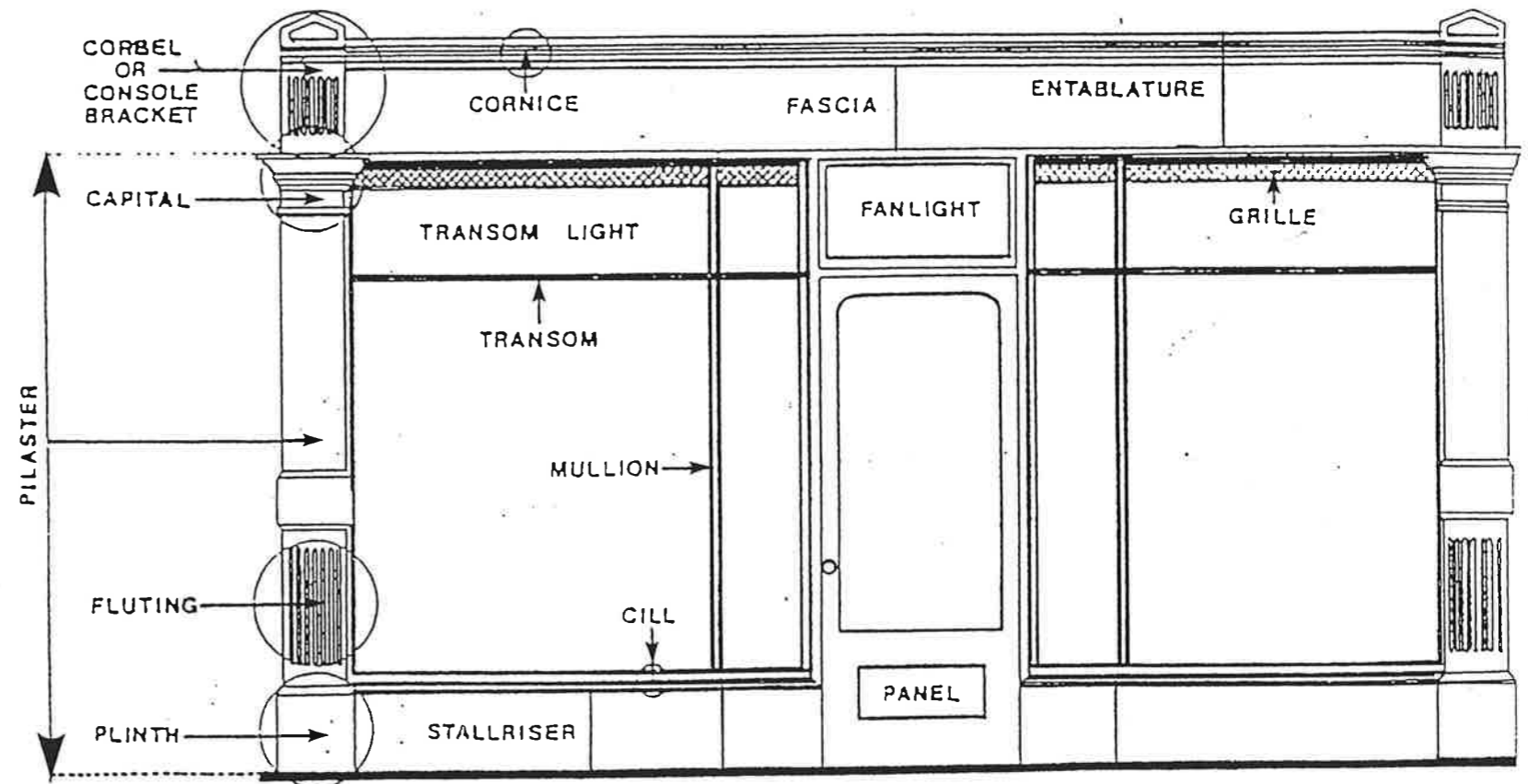
3.2 Shop Fronts

The Seven Dials Conservation Area contains an interesting and extensive series of painted timber shop fronts dating from the late eighteenth and nineteenth centuries. Much of the special character of the streets is derived from these and it is important that they are properly maintained and that any missing sections be accurately restored using good quality joinery and appropriate Georgian or Victorian colours. Well-maintained traditional shopfronts or imaginatively designed new ones are important not just for the preservation of the character of the buildings but for the attractive overall appearance of the shopping streets and their commercial success.

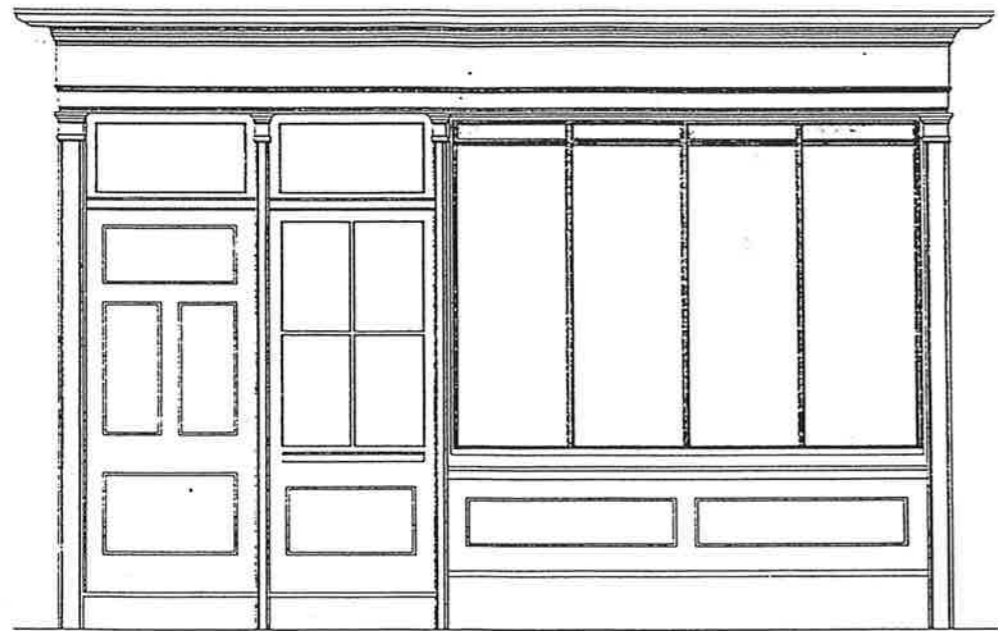
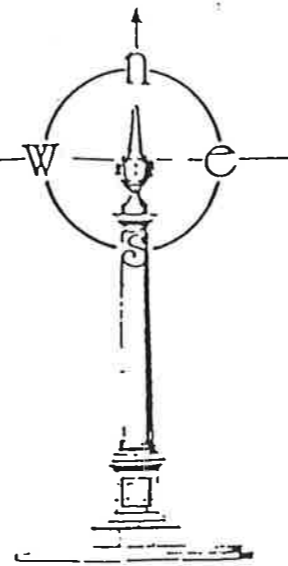
Scale, detailed design, the use of correct materials and appropriate colour schemes are all important in making shop fronts attractive. A shop front should not be designed in isolation but rather conceived as part of the whole building into which it is fitted. Respect should be paid to the overall proportions and architectural style of the building and the relationship with other surrounding facades. This principle applies equally to the restoration of traditional shop fronts and the design of modern ones. Building widths and subdivisions should be continued through and related to the ground to maintain the vertical emphases. The horizontal emphasis provided by a consistent fascia line and the proportions of the glazing should also be carefully considered.

When restoring old shop fronts, the details should be determined as far as possible by the evidence of the original building. If too little of an old shop front survives for it to be restored with confidence, evidence for missing details can often be obtained from adjacent shop fronts in buildings of similar date and style. In eighteenth, nineteenth and early twentieth century buildings, shop windows are often set into an architectural framework composed of classical elements such as pilasters with bases and capitals, a frieze enlarged to produce a flat fascia, cornice and console brackets. It is important that these features should be retained or, if damaged, replaced in replica.

TERMINOLOGY OF PARTS OF A SHOP FRONT (see also Glossary)

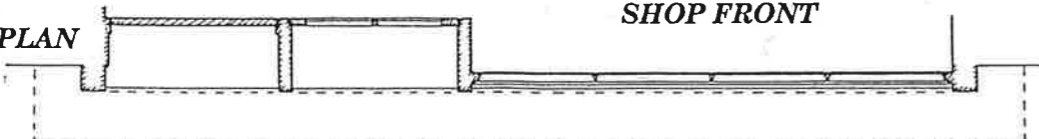


SEVEN DIALS — W — E — RENAISSANCE



PLAN

SHOP FRONT

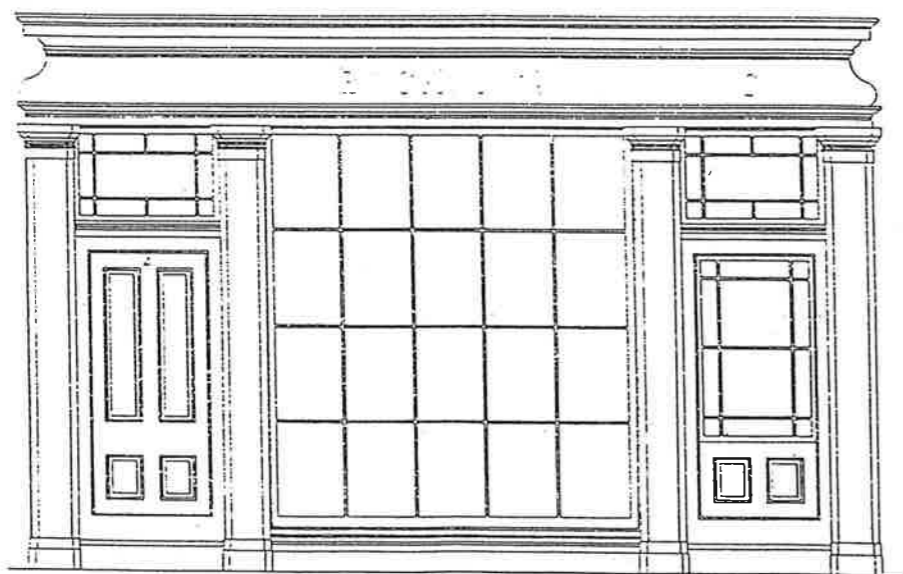


*SOME EXAMPLES OF AUTHENTIC
LONDON SHOP FRONTS APPROPRIATE
FOR SEVEN DIALS.*

KEY TO SYMBOLS

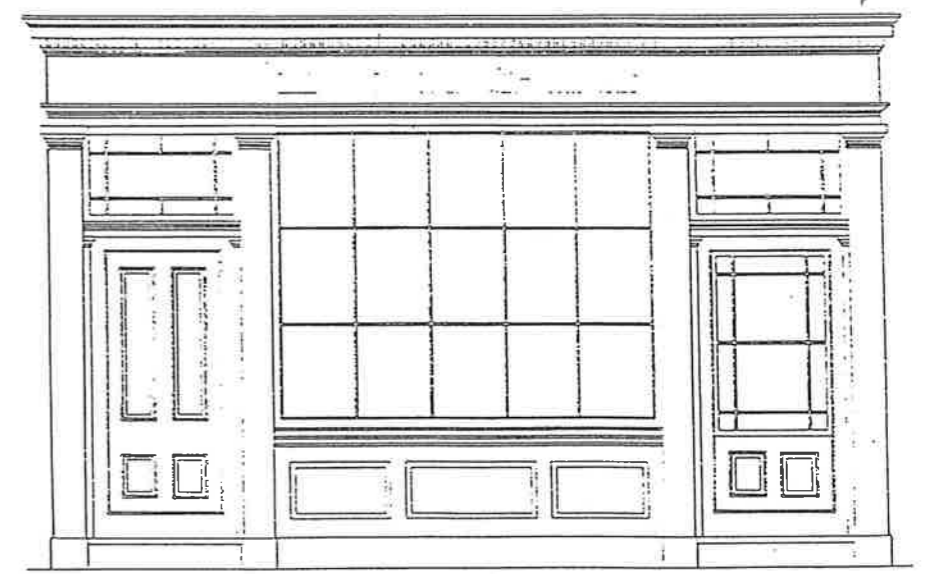
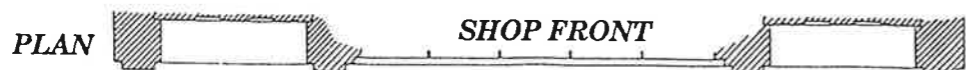


Note that exact copying of parts may not always guarantee a successful restoration. Specialist advice should always be sought.



PLAN

SHOP FRONT



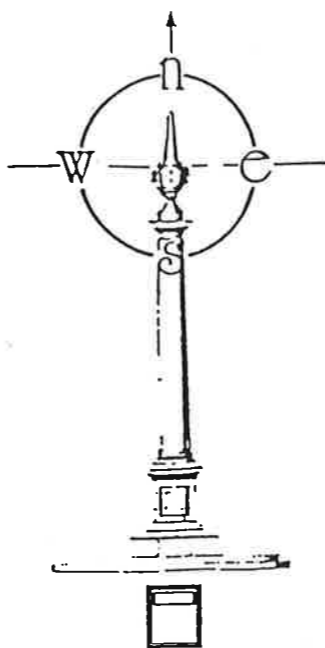
SHOP FRONT

PLAN



SEVEN

DIALS



RENAISSANCE

Some Recommended Specialist Joiners

A. C. Harding & Son
(Restored Liberty's shop The Workshop front)
Cobb Fenn, Lamb Lane
Sible Hedingham, Essex
Tel: 0787 61348

Falkus Construction Ltd.
(Did Peeler's at Covent Garden)
14 Anning Street
London EC2
Tel: 081-729 2424

Harry Venables Ltd.
(Accurate timber moulded sections for shop fronts)
Components Division
Doxey Road
Stafford ST16 2EN
Tel: 0785 59131

W. H. Newson & Son Ltd.
(Victorian and Edwardian style mouldings)
61 Pimlico Road
London SW1
Tel: 071-730 6161/8

Mr. Dennis Todd
Sawn-Off Furniture
Unit 1, 2/6 Gourley Place
London N15
Tel: 081-809 7590

Restoration of Shopfronts

Great care is needed in the selection of materials and colours for shop fronts on listed buildings and in a Conservation Area. Modern materials such as brushed aluminium, plastic, perspex, garish tiles and laminates are best avoided. The ill-considered removal or addition of glazing bars can result in an historically incorrect shop front design. There is a danger that 'traditional' shop fronts can degenerate into 'Quality Street' Georgian with too many little panes of glass and poor quality joinery. The size of glass panes increased throughout the nineteenth century, and most of the shop fronts in Seven Dials would have had comparatively large panes, often only three sheets divided by two bull-nose-section mullions, or six divided by two mullions and one transom. Old shop fronts should be restored with a degree of scholarly accuracy so as not to appear as slapdash pastiche. Modern designs should be uncluttered in appearance and of high quality. Grants for, and advice on, the restoration of shop fronts are available from the London Division, English Heritage, Chesham House, Warwick Street, London W1. (Tel: 071-973 3770). A number of joinery firms specialize in work of this type, and their names are listed.

Cast Architectural Decoration

Frederica-Banks
(Stucco mouldings and casts, e.g. consoles for shop fronts)
Unit 1145
41 Norwood Road
London SE24 9AJ

J. W. Falken & Sons Ltd.
(Have own joinery shop.)
24 Ossory Road
London SE1 5AP
Tel: 081-237 8101

Quickwood Ltd.
Unit 10, McKay Trading Estate
Kensal Road
London W10
081-969 4411

Downham Builders Ltd.
706 Pagden Street
London SW8
Tel: 071-622 0546

H. Bradford Construction Ltd.
37 Shacklewell Lane
London E8
Tel: 081-254 3303

Ashby & Horner (Joinery)
795 London Road
West Thurrock, Essex
TEL: 0708 866841

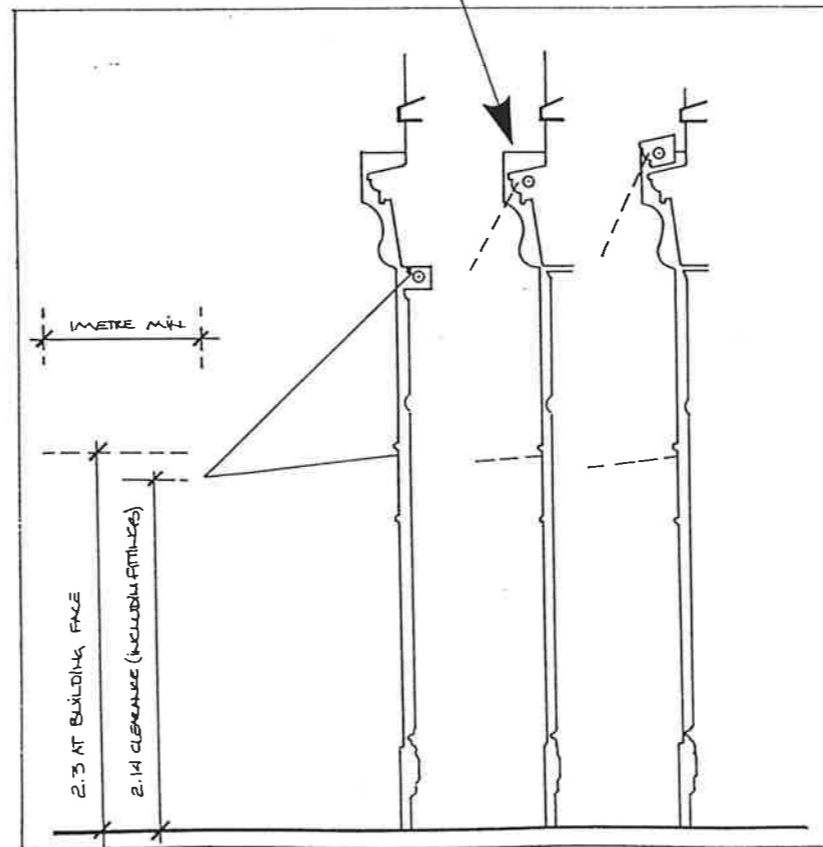
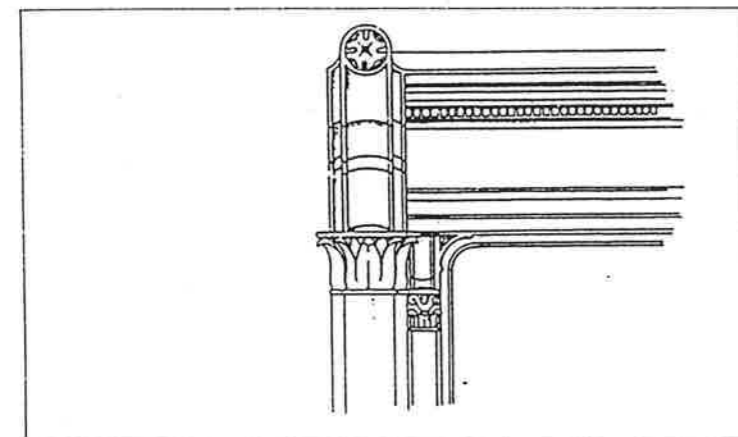
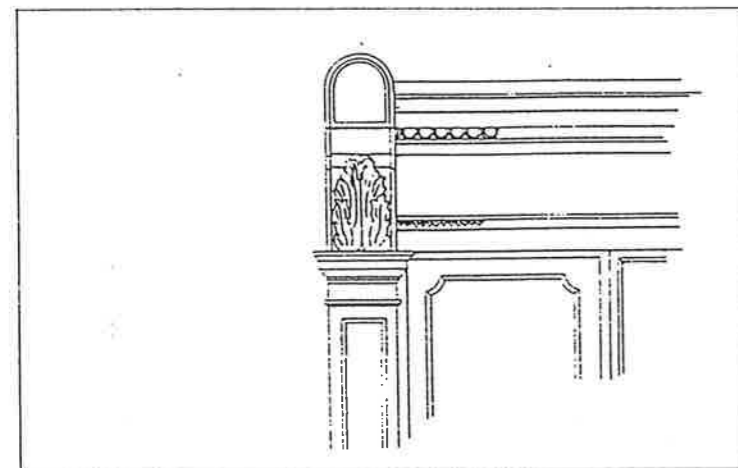
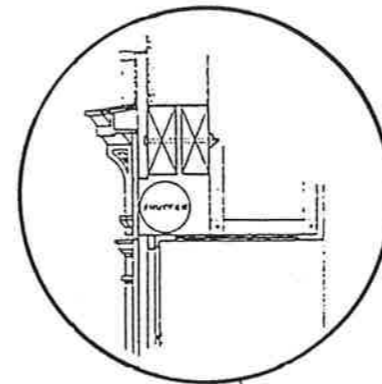
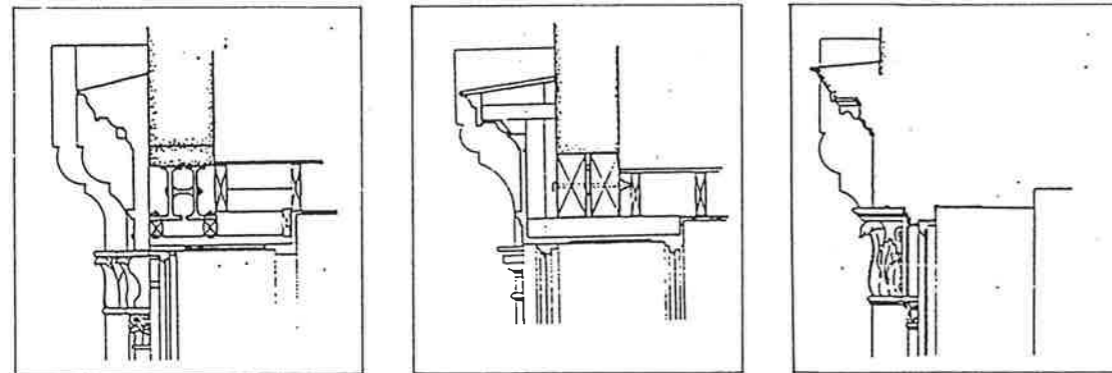
Taylor Made Joinery
Bildeston, Suffolk
Tel: 0449 740351

SEVEN DIALS RENAISSANCE

KEY TO SYMBOLS

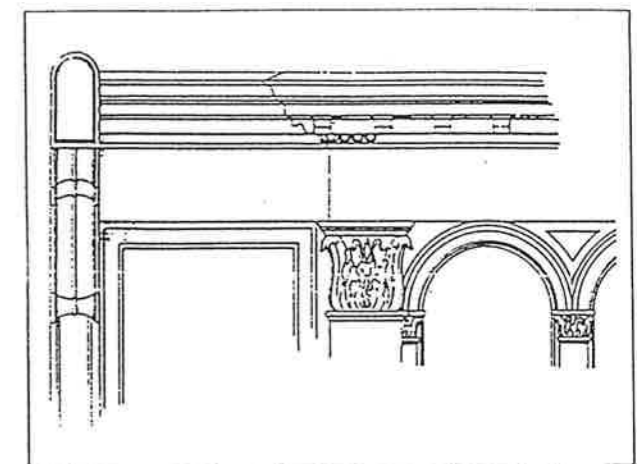
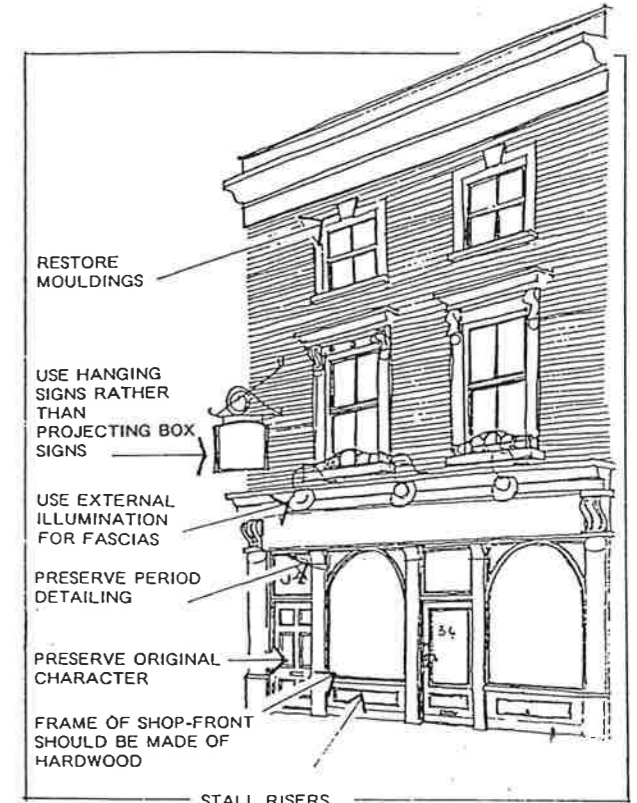


A VARIETY OF DESIGNS FOR PARTS OF SHOP FRONTS, ALL BASED ON CLASSICAL DETAILING

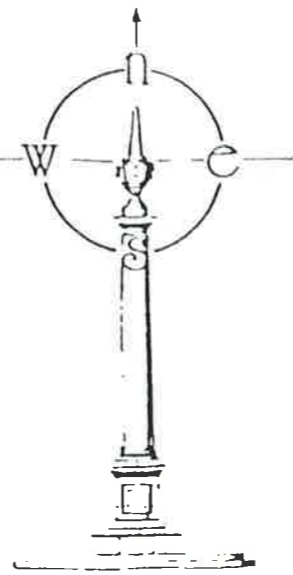


SECTIONS SHOWING WHERE TO LOCATE ROLLER TYPE MECHANISMS IN RELATION TO ARCHITECTURAL DETAIL, INDICATING MINIMUM CLEARANCES

HISTORIC BUILDINGS AND CONSERVATION AREAS.



SEVEN DIALS RENAISSANCE



KEY TO SYMBOLS



3.3 Shop Signs, Blinds and Security

Signs.

The fascia signs at the top of the shop fronts are particularly important in a Conservation Area like Seven Dials for determining the overall character of the streets. A well-designed or imaginative fascia sign can give a shop individuality and character without being at odds with its surroundings. In the nineteenth century shop signs were a minor art form and Victorian Seven Dials contained several sign-painters among its resident craftsmen.

The fascia should be related to the proportions of the shop front, and the materials and colours selected should be compatible with the building as a whole. The lettering of signs should relate to the fascia size and be well laid out. Ideally, the letters should occupy two thirds of the space and be centred, leaving a gap above and below and at either end. Painted lettering is always appropriate, though a range of gilded enamel or other applied lettering can also be effective. Good classic type-faces are preferable to more transient 'graphics' but such details need to be treated on their own individual merits.

Type Faces

Standard internally illuminated perspex fascias are inappropriate in a conservation area.

In addition to the fascia sign, there is scope in most shops for a projecting hanging sign. A well-designed or imaginative sign suspended from a traditional iron bracket can enhance the quality of a shop front and add vitality to a street. Such signs should be related to the character and scale of the building to which they are fixed and need to be placed at a minimum height of 2.6 m from the pavement; ideally at first floor level, or projecting from one of the flanking pilasters at fascia level. The overall size should not exceed approximately 600 mm. square. Such signs need not necessarily comprise lettered boards. Geometrical shapes, heraldry or other symbols, cut outs, decorative ironwork and other examples of modern or traditional craftsmanship are all appropriate, and would give variety and life to the streets. Seven Dials already has many good hanging signs of different dates, such as Comyn Ching's carefully preserved Victorian ironwork sign, and it would be a worthwhile enterprise to add some new examples to adorn the streets.

SOME TRADITIONAL DETAILS IN SEVEN DIALS



Blinds

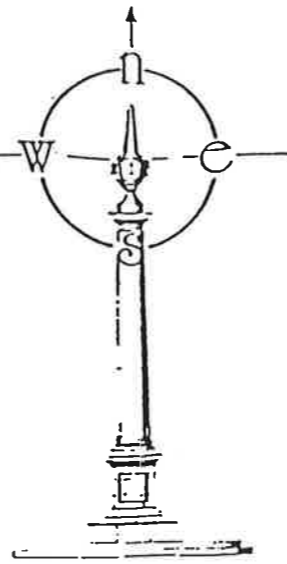
Blinds are an established feature in shopping streets, particularly on shops selling perishable goods or delicate materials that deteriorate in sunlight. For over a hundred years traditional blinds, in the form of a straight canvas awning or roller blind, were added to buildings in a way which did not affect their individual character or that of the overall street scene. In recent years the introduction of Dutch blinds and 'blister' blinds (curved in three dimensions) has had an adverse effect on the character of many shopping streets, particularly where blinds are used primarily as an advertisement rather than as a means of providing shade or shelter. Traditionally, shop blinds were of white canvas, perhaps with the name of the shop inscribed in decorative lettering, or of green, blue, or red and white stripes like deckchair material. In general, plastic Dutch blinds should be avoided and traditional canvas-finish roller blinds used. The roller box should be fitted neatly into the top of the fascia cornice, so as to be relatively unnoticeable when the blind is retracted. Planning permission is required for the installation of blinds, and Listed Building Consent in the case of listed buildings.

Shop Security

Before the 1830s shop windows were closed at night with wooden shutters, held in slots within the stall board and the soffit of the fascia, and secured with iron bars. Such a system can still work perfectly well, though shopkeepers may be reluctant to take down and put up the shutters every day. Some sets of original shutters survive in Seven Dials, in Shorts Gardens and Tower Court.

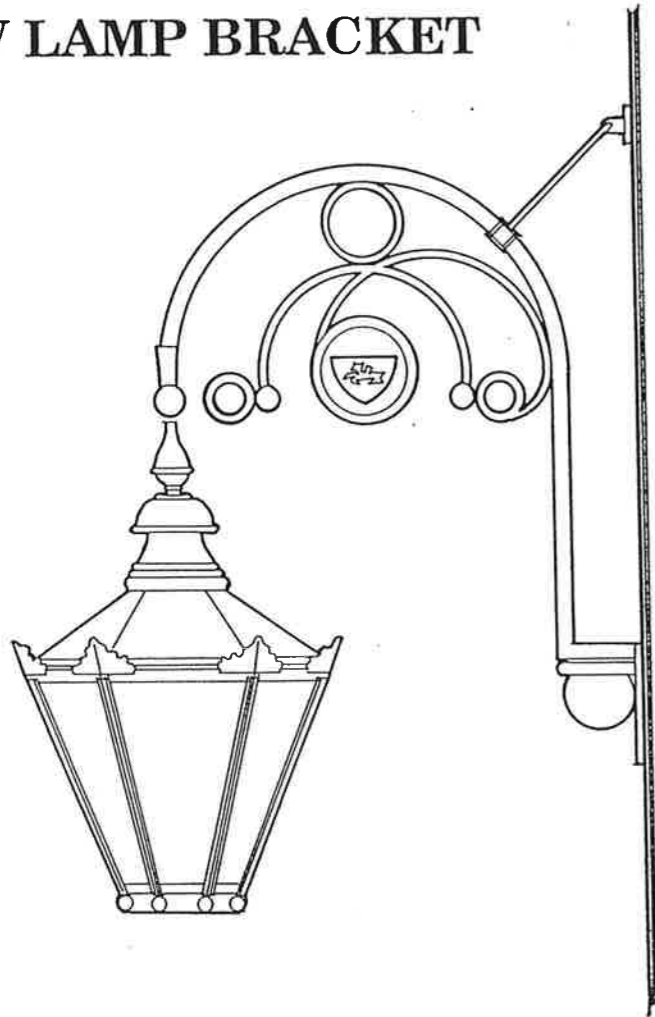
It is important to consider shop security as early as possible in designing a new front so that whatever method is used can be incorporated as unobtrusively as possible. Glazing bars can be reinforced behind with iron or steel, and a brick or concrete wall can be built behind the wooden stall riser if the shopkeeper fears that part of the front may be vulnerable to break-in or vandalism. Solid roller shutters and projecting roller shutter box housings generally detract from the appearance of a shop front. Tough laminated glass or internal lattice shutters are generally more suitable alternatives. Removable mesh grilles fitted over the window are cumbersome but are considered more appropriate than fixed shutter systems. External security shutters normally require planning permission, and in the case of listed buildings Listed Building Consent.

SEVEN DIALS — RENAISSANCE



BRACKET LAMPS

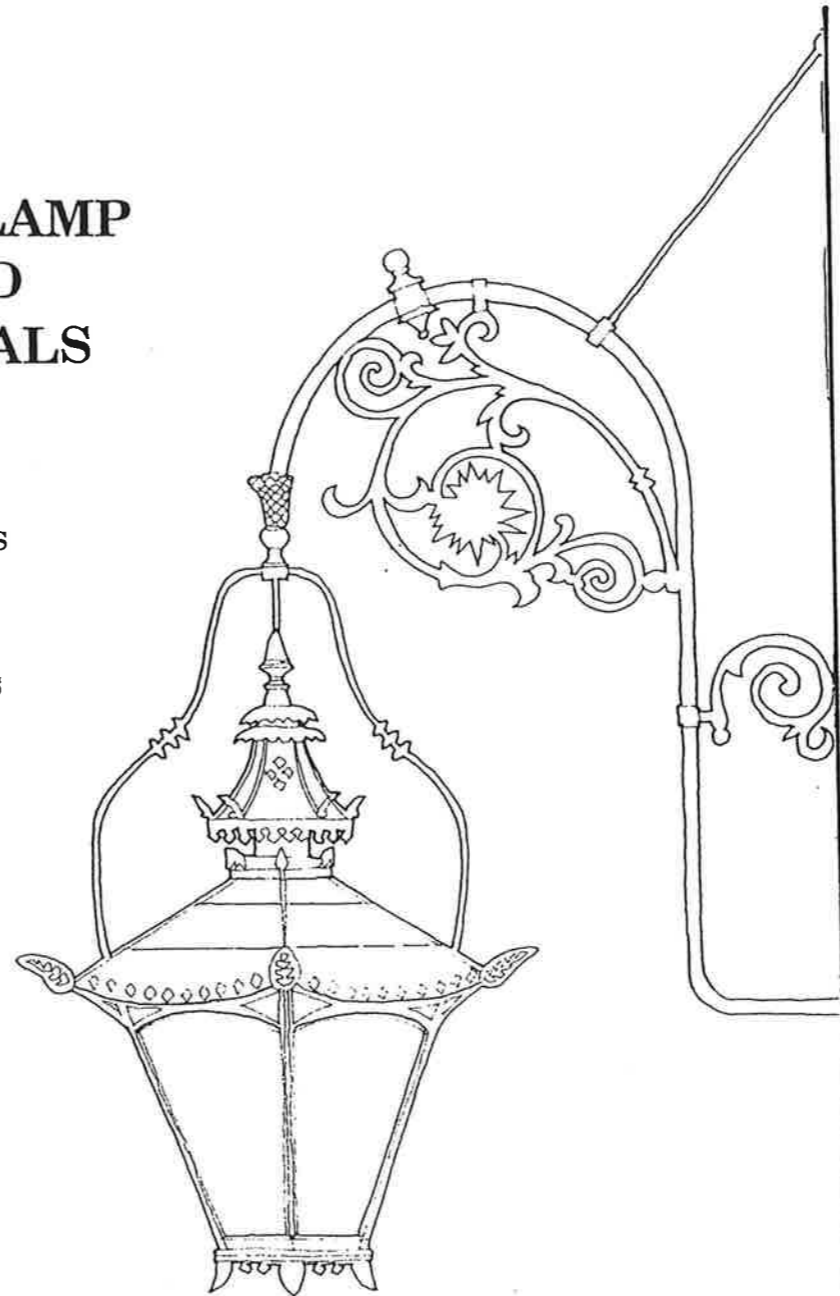
NEW LAMP BRACKET



VICTORIAN LAMP DESIGN USED IN SEVEN DIALS

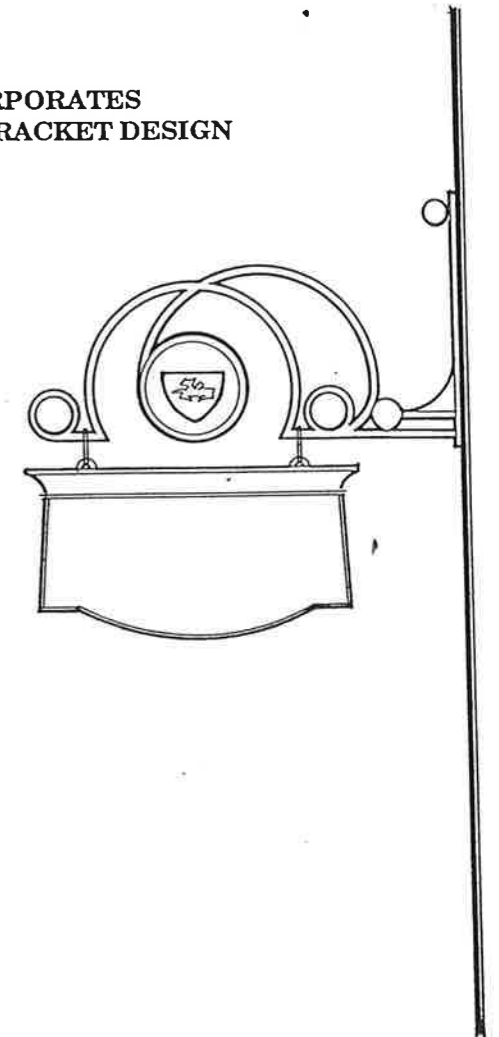
ORNATE CAST BRACKET AND LARGE HANGING HEXAGONAL LANTERN WITH TRIPPLE SUPPORTS

LANTERN GLAZING WAS USED TO DISPLAY SHOP NAMES AND GOODS



SHOP SIGNS

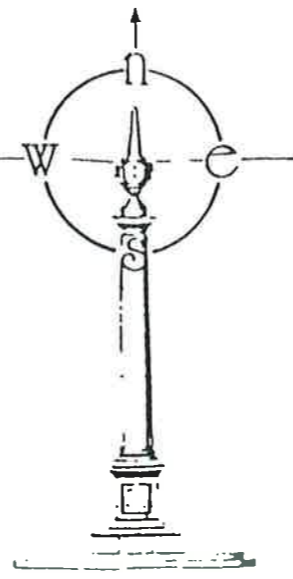
SHOP SIGN INCORPORATES BASIS OF LAMP BRACKET DESIGN



D.W. WINDSOR 'KNIGHTSBRIDGE'
LANTERN IN BLACK STOVE ENAMEL

GRAPHIC DEVICES CAN BE
SCREEN PRINTED ONTO GLAZING

SEVEN DIALS RENAISSANCE



KEY TO SYMBOLS



3.4 Paintwork

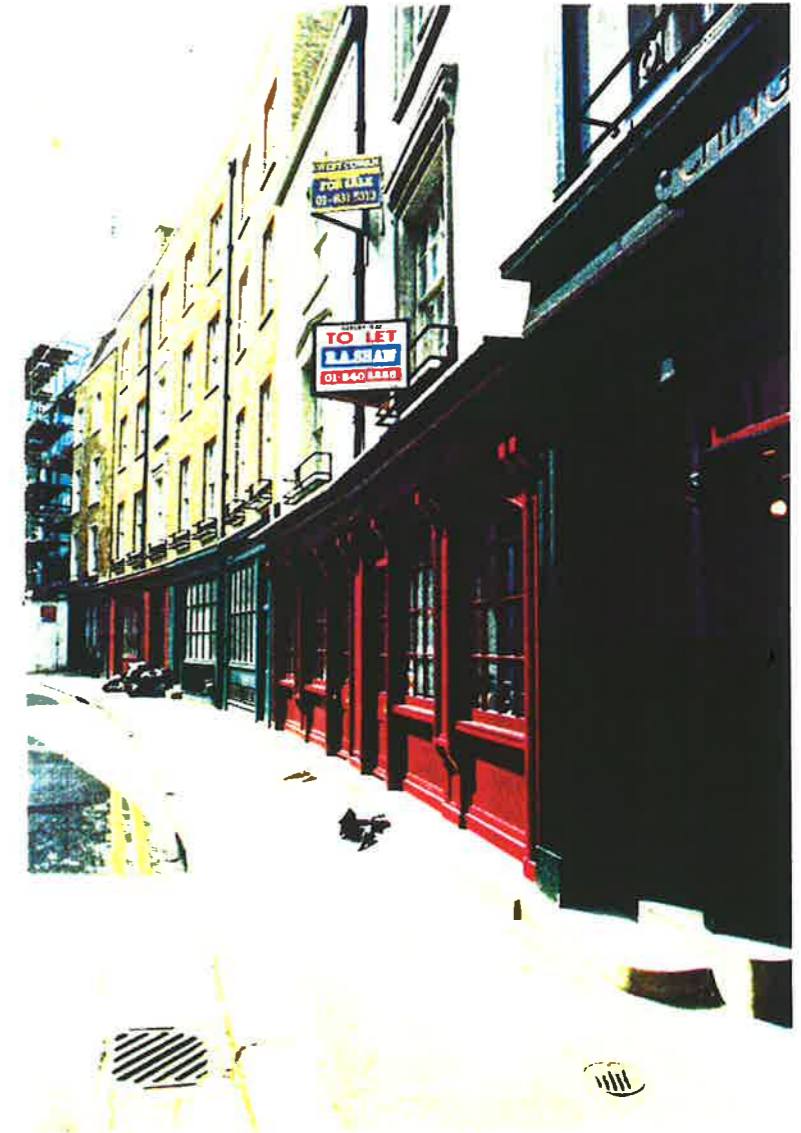
A recent legal case in Windsor involved the prosecution of a house owner for painting a listed building deep pink and black resulting in 'a most unfortunate aesthetic result'. The DOE subsequently laid down specific guidelines for paintwork on listed buildings in their Circular 18/88: 'Listed Building Consent is required for the painting or repainting of the exterior or interior of a listed building which would affect the character of a listed building.' In particular, old brickwork should not be painted. Modern paints are generally impervious to water and can cause damage to the brickwork as well as looking unsightly. Stucco-work in London, however, is traditionally painted and since the nineteenth century a cream colour has been the most popular shade, though stone colour is more authentic. Brilliant white paint is best avoided, and a deep cream is usually preferable. The Crown Estate and the Grosvenor Estate both use Buttermilk in Regents Park and Belgravia (BS 08C31, British Standard Colour) and this gives a good effect.

A good rule of thumb for old buildings is that stucco, woodwork and ironwork were always painted, but external brickwork and stone never were.

External ironwork in the early eighteenth century was most often painted a strong royal blue. During the last decade of the eighteenth century and in the early nineteenth century there was an increasing vogue for painting ironwork dark green. The black painted railings which are now found nearly everywhere are the result of a Victorian change of taste. But any of these colours is an appropriate finish. Georgian window frames were usually painted white, but brown, dark green or black were also common in the late eighteenth and nineteenth centuries. A range of brighter colours was used for painting doors and shop fronts. Rich, dark, strong colours are preferable to pastel colours for joinery on listed buildings. Painted graining is an appropriate traditional finish for both doors and shop fronts, and the pilasters of the latter were sometimes painted to resemble marble, a practice mainly restricted now to pub fronts but which could be more widely adopted.

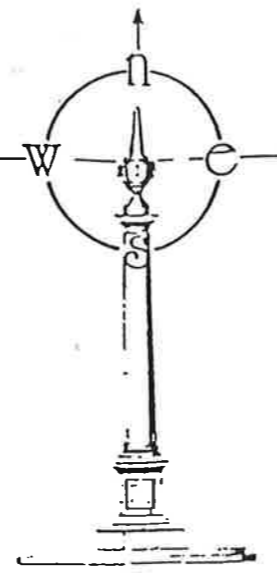


RESTORED SHOP FRONT IN MONMOUTH STREET



RESTORED SHOP FRONTS IN APPROPRIATE COLOURS IN SHELTON STREET

SEVEN DIALS — RENAISSANCE



Modern Paints in Appropriate Colours

REDS

| | |
|--------------|-----------------------------|
| BS 04 D 45 | British Standard Colour |
| BS 04 C 39 | British Standard Colour |
| BS 04 B 25 | British Standard Colour |
| ROMANY | Cover Plus |
| ROYAL MAROON | Crown |
| CHERRY RED | Craig & Rose of Edinburgh |
| MAHOGANY | Crown Colour Cue Q2-69 U |
| GRAND CANYON | Crown Colour Cue Q1 -60 D |
| WALRUS | Crown Colour Cue Q1-20 D |
| BROWN SUGAR | Crown Colour Cue Q2-20 D |
| JASPER | Dulux Matchmaker 1278 |
| CRIMSON | Mathew Maclay & Manson Ltd. |
| CHESTNUT RED | Mathew Maclay & Manson Ltd. |
| MONARCH | Dulux |

BLUES

| | |
|----------------|---------------------------|
| BS 20 C 40 | British Standard Colour |
| BS 18 C 39 | British Standard Colour |
| BS 18 B 29 | British Standard Colour |
| BS 18 B 25 | British Standard Colour |
| CHIAROSCURO | Crown Colour Cue Q13-67 U |
| OXFORD GREY | Crown Colour Cue Q13-66 U |
| CAROLINA STONE | Crown Colour Cue Q13-62 U |
| SLATE | Crown Colour Cue Q13-60 U |
| LODE STONE | Crown Colour Cue Q14-20 D |
| STROMBOLI | Crown Colour Cue Q12-60 D |
| HIMALAYA | Crown Colour Cue Q12-19 D |
| CATALINA GREY | Crown Colour Cue Q12-40 D |
| ADMIRAL | Dulux Matchmaker 1003 |
| NAUTILUS | Dulux Matchmaker 1361 |
| NAVY BLUE | Berger |
| OXFORD BLUE | Dulux |

GREEN-BLUE

| | |
|-----------|-------------------------|
| BS 16 D45 | British Standard Colour |
| BS 16 C37 | British Standard Colour |

Recommended Colours for External Doors and Shop Fronts

Historic Paints



Traditional paints were based on lead and natural linseed oils mixed with natural pigments. Lead paints have a specific inimitable appearance and last longer than modern paints. They are the ideal material for the authentic repainting of historic buildings. From June 1991 under new Common Market regulations lead paints will only be available for the painting of historic buildings and works of art, and their application is subject to particular health and safety regulations.

Genuine lead paints for the restoration of listed buildings are manufactured by Craig & Rose in Edinburgh, and Rose of Jericho Ltd., Deene, Corby, Northamptonshire NN17 3EJ. The latter's products can be ordered directly or through 'Papers and Paints', 4 Park Walk, London SW10 (Tel: 071-352 8620). Recommended Jericho lead paints in authentic colours are: Quiet White, Pearl, Buff, Stone, Cream, Pea Green, French Grey, Clockface Blue, Lead, Slate, Drab, Olive, Brick Red, Spanish Red, Chocolate, Straw, Parrot Green, Grass Green, Purple Brown, Invisible Green, Black.

GREENS

| | |
|---------------|---------------------------|
| BS 12 B 25 | British Standard Colour |
| BS 12 B 21 | British Standard Colour |
| BS 10 B 29 | British Standard Colour |
| BS 12 C 39 | British Standard Colour |
| BS 12 B 29 | British Standard Colour |
| BS 14 C 40 | British Standard Colour |
| AMAZONIAN | Crown Colour Cue Q9-62 U |
| BANGKOK GREEN | Crown Colour Cue Q10-40 D |
| ARMY GREEN | Crown Colour Cue Q9-60 D |
| PINE CONE | Crown Colour Cue Q9-40 D |
| SWEET PEA | Crown Colour Cue Q9-20 D |
| AVOCADO FERN | Crown Colour Cue Q11-35 D |
| RURAL GREEN | Cover Plus |
| YEW TREE | Dulux Matchmaker 1574 |
| ATLANTIS | Dulux Matchmaker 1031 |

BLACK

| | |
|---------------|--------------------------|
| BS 00 A 13 | British Standard Colour |
| BS 00 A 09 | British Standard Colour |
| BS 10 A 11 | British Standard Colour |
| BS 10 A 07 | British Standard Colour |
| BS 00 E 53 | British Standard Colour |
| CHIMNEY SWEEP | Crown Colour Cue Q8-60 D |

GREY

| | |
|-------------|---------------------------|
| BS 00 A 05 | British Standard Colour |
| BS 00 A 09 | British Standard Colour |
| BS 00 A 13 | British Standard Colour |
| BS 10 A 07 | British Standard Colour |
| BS 10 A 11 | British Standard Colour |
| OZARK GREY | Crown Colour Cue Q8-59 D |
| SMOKEY PINE | Crown Colour Cue Q14-40 D |
| OLD PEWTER | Crown Colour Cue Q14-39 D |
| MAUNA LOA | Crown Colour Cue Q15-20 D |

WHITE

| | |
|------------|-------------------------|
| BS 00 E 55 | British Standard Colour |
|------------|-------------------------|

GREEN-YELLOW

| | |
|------------|-------------------------|
| BS 10 D 45 | British Standard Colour |
|------------|-------------------------|

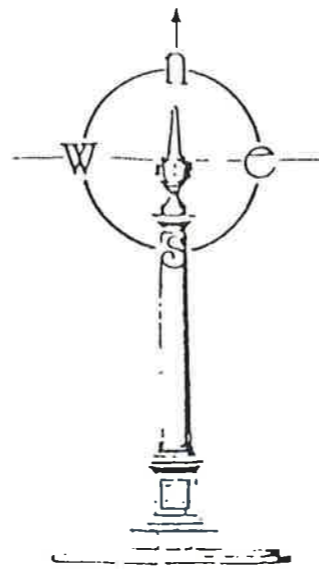
YELLOW-REDS

| | |
|-------------|--------------------------|
| BS 08 B 29 | British Standard Colour |
| BS 08 B 25 | British Standard Colour |
| BS 08 B 21 | British Standard Colour |
| BS 08 C 37 | British Standard Colour |
| BS 08 C 35 | British Standard Colour |
| BS 08 C 39 | British Standard Colour |
| CHICO | Crown Colour Cue Q4-40 D |
| MOCA CHIP | Crown Colour Cue Q4-60 D |
| MOONLILLY | Crown Colour Cue Q5-20 D |
| KING FISH | Crown Colour Cue Q5-40 D |
| PEPPER CORN | Dulux |
| SPICE | Dulux |
| CONKER | Dulux |

BROWN

| | |
|------------|-------------------------|
| BS 06 C 39 | British Standard Colour |
| BS 08 B 25 | British Standard Colour |
| BS 08 B 29 | British Standard Colour |

SEVEN DIALS RENAISSANCE



KEY TO SYMBOLS



3.5 Door and Window Joinery

Increasing numbers of Victorian and Georgian houses are being defaced by the replacement of original doors and windows by inappropriate modern products which, however 'authentic' they pretend to be, help to ruin both the proportions and aesthetic appearance of a building and also reduce its sale value. Typical off-the-peg replacement doors have integrated fanlights and are constructed of varnished Philipino hardwood. These should never be used in any building of architectural interest. Doors should always be painted and properly constructed with moulded panels.

In London, Georgian doors comprised six graded panels with the largest in the middle, the smallest at the top and the medium at the bottom.

A particular idiosyncrasy of London doors is that while the upper four panels are usually raised and fielded, the two lower panels are flush with inset bead mouldings. Where doors are renewed these characteristics should be copied. Every effort should be made to keep and repair old joinery, however, for it has characteristics that are almost impossible to reproduce. Many good original doors survive in Seven Dials, especially in Monmouth Street and Neal Street, and they are part of the special interest of the area. It is always better to repair an old architectural feature, as if it were a piece of antique furniture, rather than replace it with a lifeless reproduction.

This applies, too, to fanlights above entrance doors. When repairing or reinstating fanlights, care should be taken to integrate the glass with the glazing bars rather than sticking on fake mouldings to make a clumsy pastiche. Good quality traditional fanlights can be made to order by John Sambrook of Northiam, Sussex.

Victorian panelled doors, unlike Georgian ones, usually have only four raised and fielded panels, sometimes with a flash bead mould in the centre of the door to give the impression that it is composed of two leaves. It is important to retain chronological exactitude when reinstating doors and not to place a Georgian six panel door in a Victorian building. Though it is best to have joinery 'tailor-made', this is obviously expensive. A good range of doors properly made to Georgian, Victorian and other patterns can be ordered to fit from Marston & Langinger Ltd., 20 Bristol Gardens, London W9 2JQ, Tel: 071-286 7643.

Double-hung sash windows first appeared in London in about 1670. They were an English invention and proved the most popular form of window for over two centuries. In the eighteenth century the usual arrangement comprised six panes over six panes, whereas in the mid-nineteenth century it comprised two large panes over two. During the eighteenth century glazing bars became ever thinner.



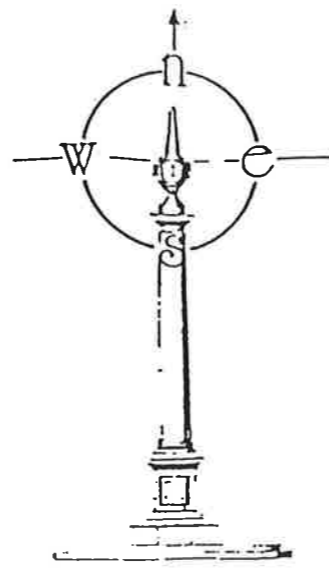
*RESTORED DOOR IN MERCER STREET
(Comyn Ching Development)*

Early eighteenth century windows have thick glazing bars and visible sash boxes. The 1774 London Building Act required that the sash boxes should be covered externally by brickwork. Late eighteenth century sash bars are thin and usually of lambs' tongue section. Six pane double hung sashes with concealed sash boxes and thin glazing bars are the prevalent type of windows in the listed buildings of Seven Dials as many of the houses were refaced in the 1790s. Georgian sashes do not have 'horns' (the little scrolled brackets at each end of the bottom rail of the upper sash intended to strengthen the frame). These were a feature of Victorian sashes made necessary by the use of heavier panes of plate glass rather than thin Crown glass. Old window sashes are of historic interest and should be kept and repaired wherever possible. But when renewed, or replaced, the mouldings and proportions should be copied exactly from authentic patterns. Grants, and advice, for the restoration of external joinery are available from the London Division of English Heritage, Chesham House, Warwick Street, London W1, Tel. 071-737 4730. Crown glass can be obtained from James Hetley & Co., 10 Beresford Avenue, Wembley, Middlesex HA0 1RP, Tel. 081-903 4151. Verre Royale is the closest approximation to genuine Georgian glass. A firm which specialises in the careful restoration of old sash windows is Sibley & Son, The Grange, The Mayford Centre, Smarts Heath Road, Woking, Surrey SU22 0PP, Tel. 04862 24854.

Industrial buildings, such as the warehouses and former brewery buildings in Shelton Street and Earham Street had cast iron rather than timber window frames. Cast iron window frames and grilles of the original type are still available from Dorothea Ltd., Pearl House, Hardwick Street, Buxton, Derbyshire SK17 6DN, Tel. 0298 74121.

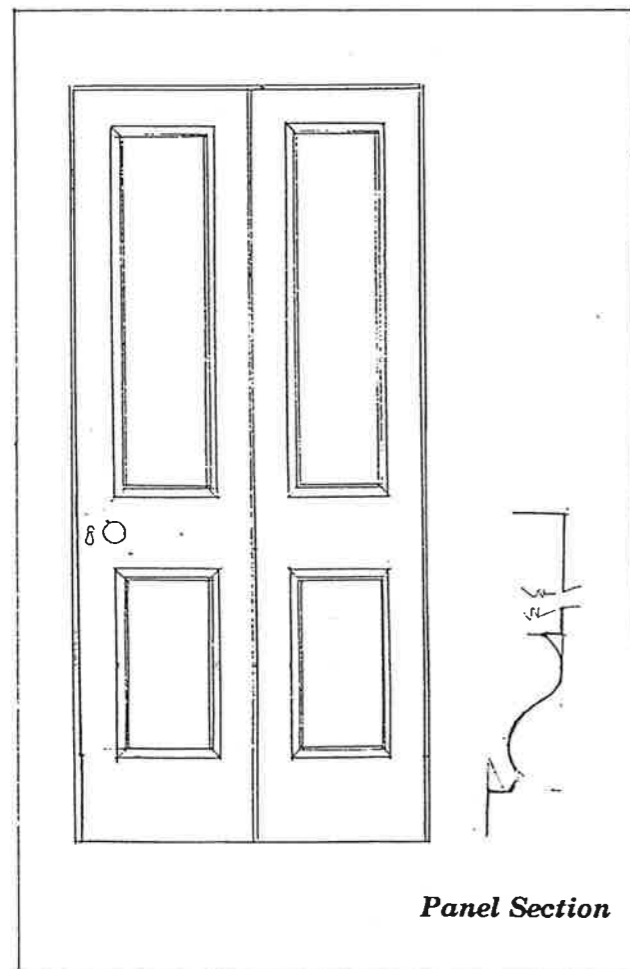
SEVEN

DIALS

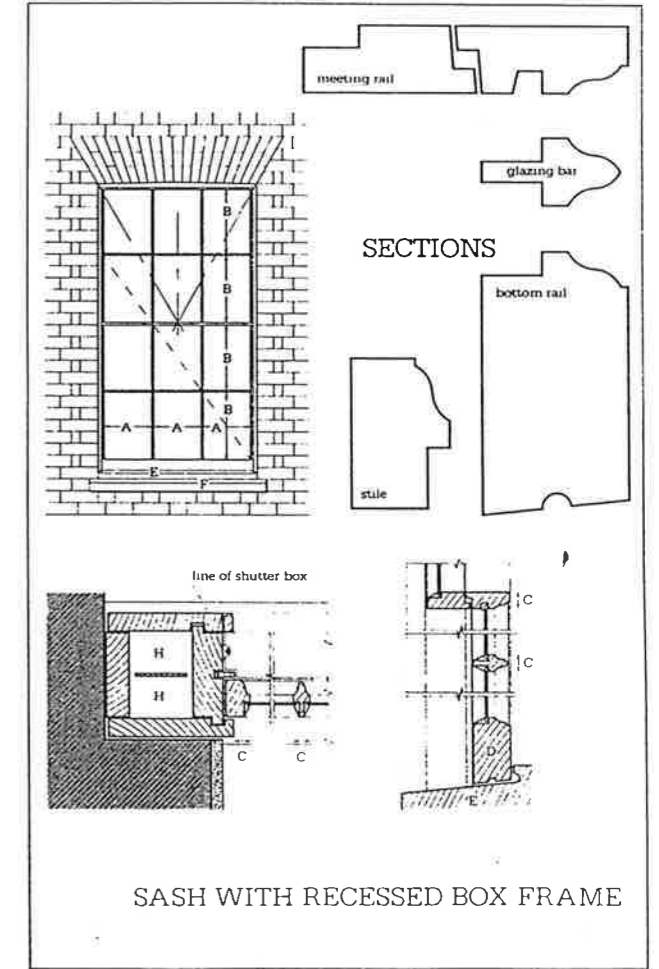
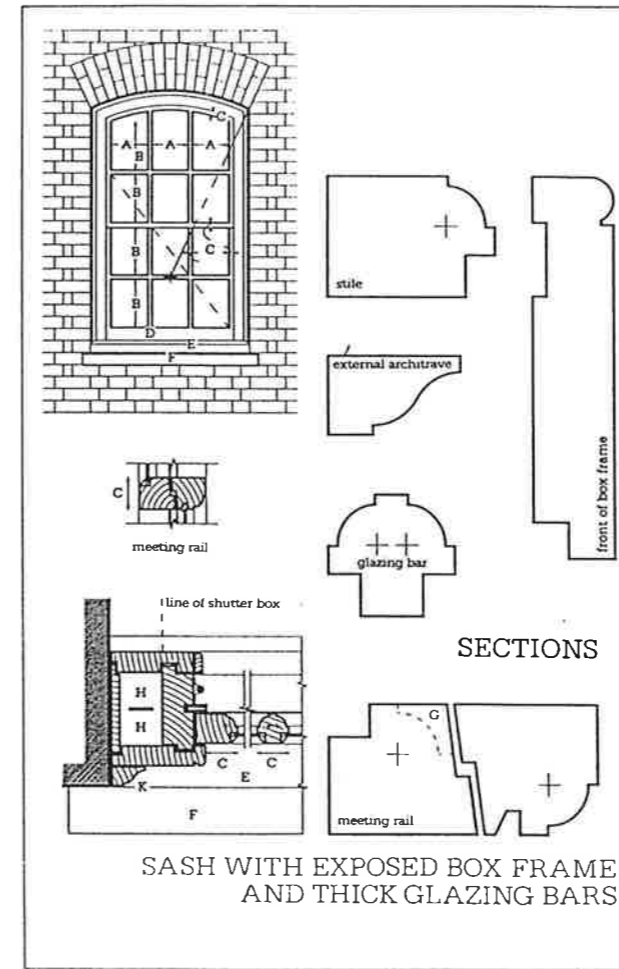
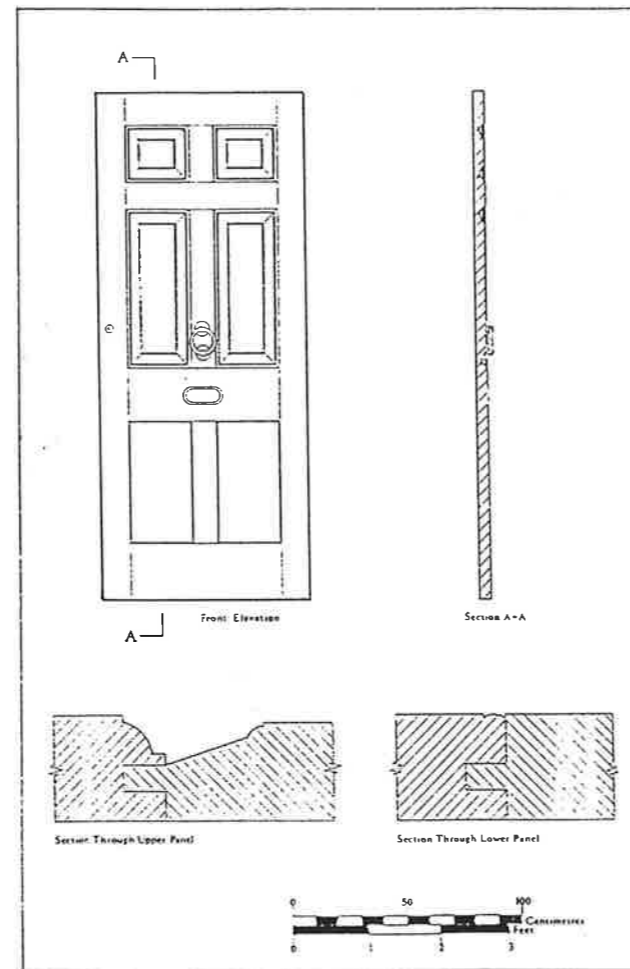


RENAISSANCE

Typical 19th century door

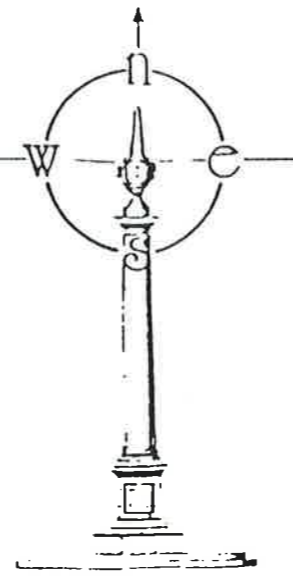


Typical 18th century door



EXAMPLES OF DOOR AND WINDOW JOINERY DETAILS

SEVEN DIALS — W — E — RENAISSANCE



3.6 Heraldry

There is interesting heraldry connected with Seven Dials, the correct use of which could contribute to the visual appearance of the Conservation Area, notably the arms of the Mercers' Company and of the Parish of St. Giles.

In the seventeenth and eighteenth centuries the Mercers' Company marked the boundaries of their Drury Lane estate with depictions of their crest on the buildings. The arms of the Mercers' Company are:

Shield:

'Gules issuant from a bank of clouds a figure of the Virgin couped at the shoulders proper vested in a crimson robe adorned with gold, the neck encircled by a jewelled necklace, crined or wreathed about the temples with a chaplet of roses alternately argent and of the first, and crowned with a celestial crown, the whole within a bordure of clouds also proper.'

Crest:

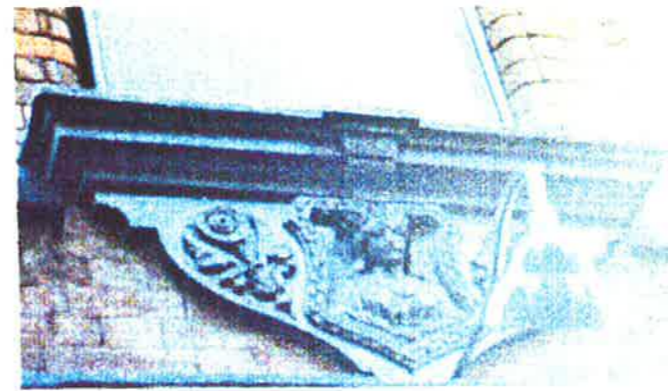
'On a wreath of the colours issuant from a bank of clouds proper a figure of the Virgin as in the arms.'

The arms are recorded in a Heralds' Visitation of 1568 as being in use then, and are probably therefore of medieval origin.

The Maiden's Head crest is depicted on the block of Victorian flats in Shelton Street, and it is suggested that they should be painted in the heraldic colours. Similar depictions of the Crest should be incorporated on the facades of the new Langley Street development. A hanging sign with the full arms would be highly appropriate at the former Mercers' Arms Public House on the corner of Mercer Street and Shelton Street.

The arms of the Parish of St. Giles (later incorporated into the composite arms of the Borough of Holborn) comprised a 'Hind couchant pierced by an arrow Or.' This referred to the legend of St. Giles who one day while walking in the woods near Nisme found a hind wounded by an arrow. He took it home and healed its wound. The hind became a devoted pet and went around with him, being later adopted as his symbol.

The golden hind would, in our opinion, make an excellent distinguishing mark for the Seven Dials Conservation Area if it were embossed on the bases of lamp posts, bollards, and other street furniture.



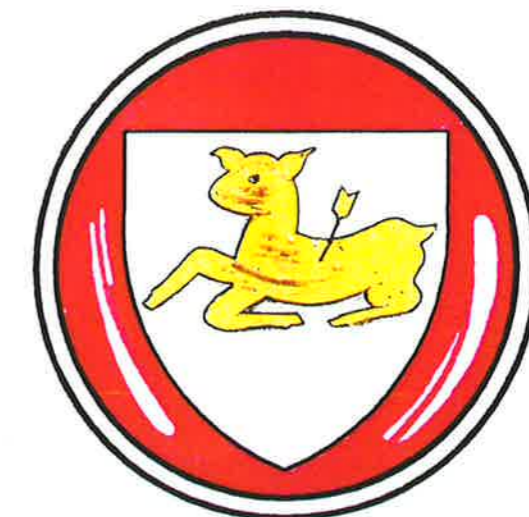
A MERCERS' 'BUST' SHELTON STREET
(former Mercers' Arms Public House)



BOROUGH OF HOLBORN ARMS
(with St. Giles' Golden Hind)



MERCERS' COMPANY CREST



SEVEN DIALS RENAISSANCE

KEY TO SYMBOLS



3.7 Planting

Apart from Shaftesbury Avenue, none of the streets in the Seven Dials Conservation Area was intended to have trees planted in it. The seven radiating streets around the Dials column are only forty feet wide and not suited to formal tree planting. The planting of trees in London streets was only begun in the early nineteenth century, on the model of the Parisian boulevards, and such tree planting was a feature of several of the nineteenth century road improvements in the metropolis such as the Victoria Embankment and Shaftesbury Avenue itself. It is an anachronism, however, to introduce trees into a seventeenth century street layout which was not intended to have any, and the scale and design of which is unsuited to large trees. We would recommend that no more trees be planted in Seven Dials, and that the uncoordinated tree-planting introduced in recent years be removed, apart from the row of London plane trees at the top of Monmouth Street and Neal Street, which continue the line of Shaftesbury Avenue and help to define the boundary of the Conservation Area.

While street trees are unsuitable, there is much scope for other types of planting, especially in the inner courts like Neal's Yard and Ching Court which have something of an enclosed garden character, and also on the frontages of the houses themselves. In the eighteenth and nineteenth centuries the streets of Seven Dials were enlivened with many plant pots and boxes along the top of the shop fronts and hanging on the fronts of the buildings. A commentator in 1842 described Monmouth Street as the 'Hanging Gardens of Babylon.' The advantage in having plant boxes on the ledges along the top of the shop fascias and on the window cills is that they would introduce colour and greenery to the streets without cluttering up the narrow pavements with obstructive planters.



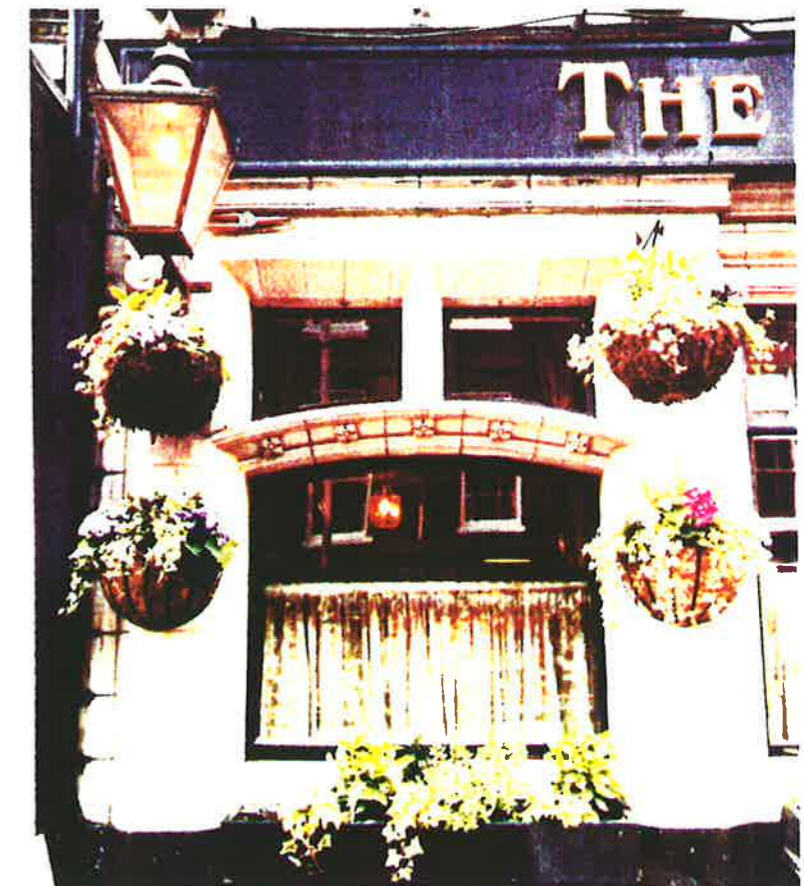
Plant troughs and hanging greenery



A colour-coordinated planter in a recess

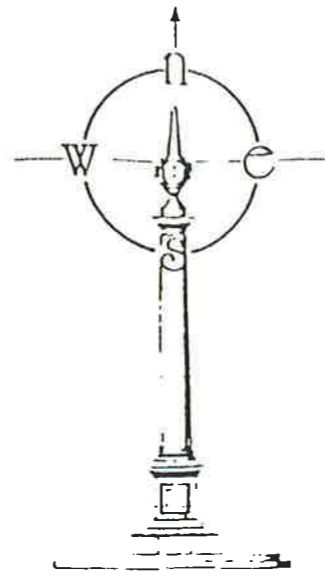


Wall covering in Neal's Yard



Hanging baskets, symmetrically arranged

SEVEN DIALS RENAISSANCE



KEY TO SYMBOLS



3.8 Miscellaneous

Modern fixtures like burglar alarms, satellite dishes, telephone and other cabling, traditional brackets, hoists, wall ties, service pipes, rainwater goods, vents, air bricks, etc. can seriously detract from the appearance of fine buildings.

Most of these items should be painted in regressive colours.

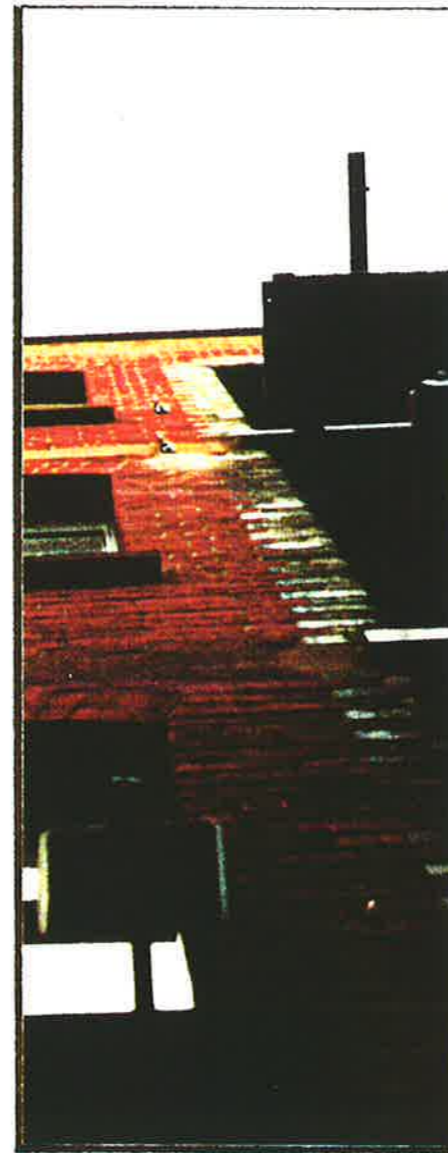
The best co-ordinating, historically correct colour is black.

Lighting, can dramatically affect the appearance of a building at ground and high level. Sensitive illumination can transform not only the attractiveness of an individual building but the appeal and safety of a whole area at night.

Building lighting includes internal shop or window displays, external facia, entrance, wall washing, spotlighting and sign illumination.

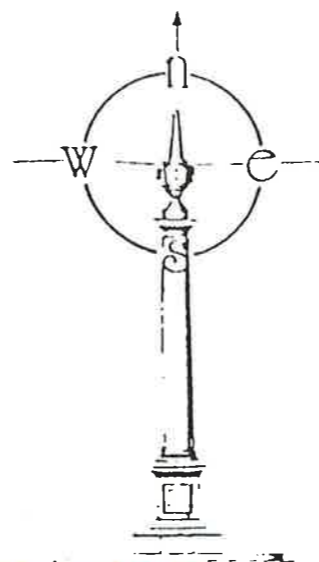
It is important that cabling, transformer boxes and fittings and brackets fit the architectural discipline of a building facade. In general this will involve symmetrical alignment with windows, doors, shop fronts and other details.

Ideally, all cabling and accessories should be ducted internally wherever possible.



A REPRODUCTION BRACKET LAMP IN NEAL STREET
Note — the attractive hanging sign and less attractive alarm casing

SEVEN DIALS RENAISSANCE



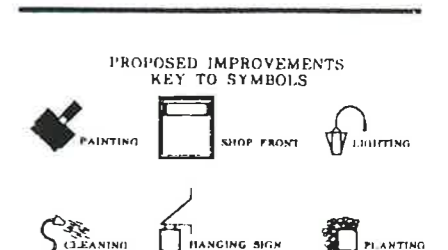
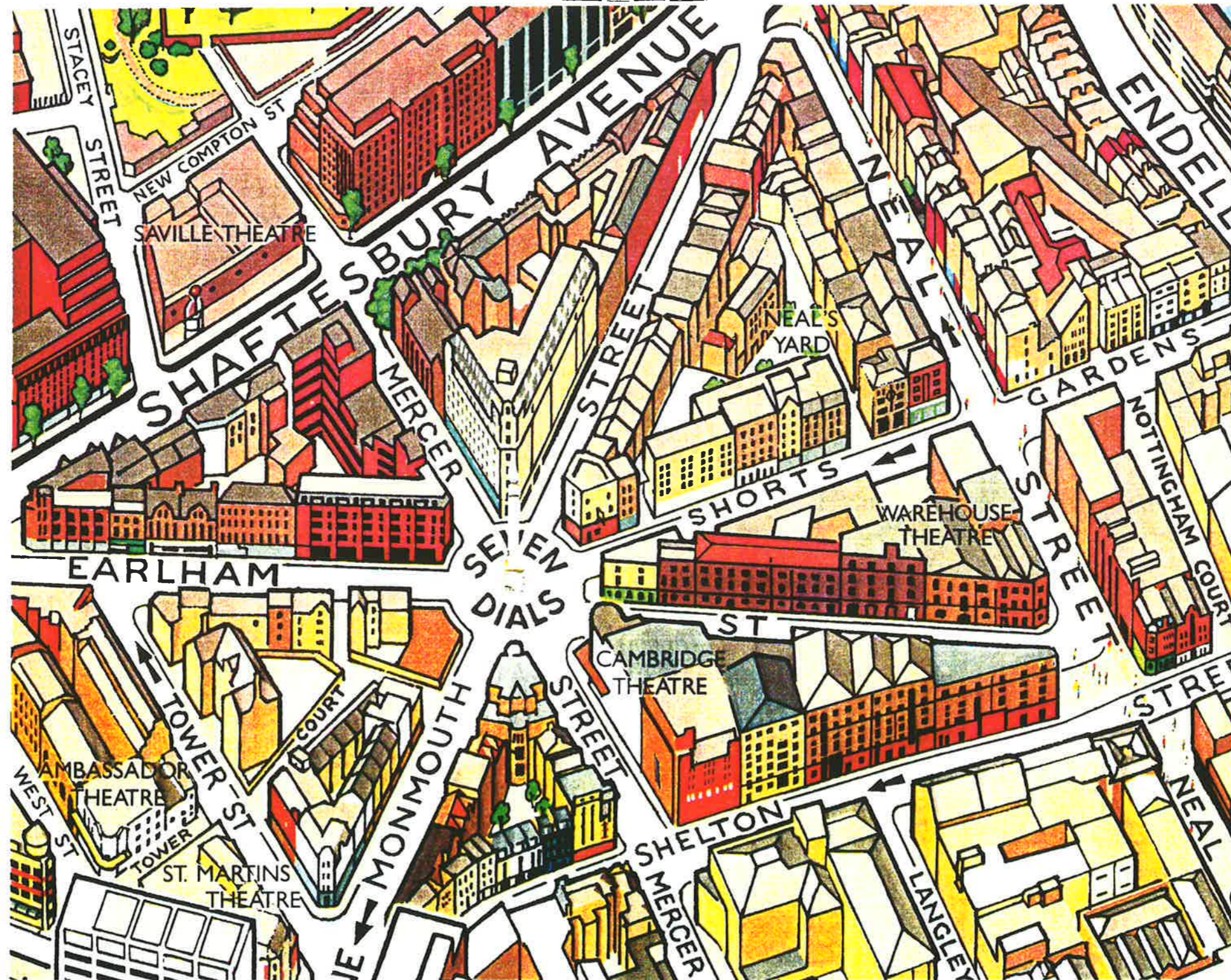
4.0 Seven Dials Facades

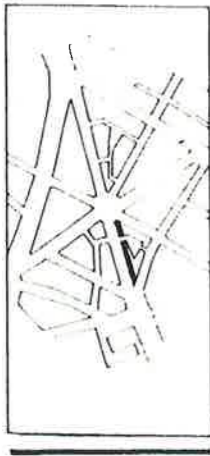
The following pages make detailed proposals for the treatment and improvement of each group of buildings in the Conservation Area, based on a careful analysis of the historic fabric and the evolution of the area. It is intended to give guidance to freeholders and occupants on ways of improving their buildings in a way which will enhance their historic character and that of the Conservation Area as a whole. Attention is drawn to features which are typical of Seven Dials and which might form specific models for restoration work to other buildings in the Conservation Area.

"THE REFERENCE SHEETS"

Detailed Proposals

Please note that the facades of buildings are diagrammatically drawn, and reproduced as reductions from the original approximate scale of 1:200. Each sheet has a scale bar to give indicative information only. Do not use scaled information from these drawings. Owners and occupiers are advised to commission professional services for accurate survey information before implementing detailed improvements.





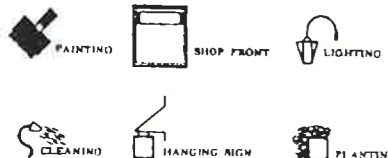
MONMOUTH STREET

South Section - East Side

Introduction

Nos. 45 - 75

These form part of the Comyn Ching Triangle which was reconstructed to the design of Terry Farrell & Partners in 1980-84. The north and south blocks were replaced with completely new buildings, like book-ends, whereas the listed buildings in between were carefully restored; they are the most complete run of original buildings in the Conservation Area. The restoration of their elevations, especially the windows, brickwork and shop fronts, is exemplary and sets a standard for the treatment of the whole Conservation Area. Nos. 53 - 71 (odd) are all listed Grade II. No. 73 has been rebuilt in replica. This part of Monmouth Street was originally called Little St. Andrew(s) Street up to the 1930's.

PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

PROPOSALS • DESCRIPTION • FACADE

Nos. 45 - 51. Ibis House

These form one large corner building of characteristic Farrell design which adds to the interest of the Conservation Area. It is a pity, however, that it is taller than the rest of the street. The skyline round the Dials should have been maintained at the same level as the Crown Public House so as to preserve the geometrical volume of the central space.

The shop fronts have not yet been inserted. They offer an opportunity for a good modern design. Ideally they should be by Terry Farrell, too, in order to maintain the overall integrity of the building. The joinery when installed should be painted to match the dark blues and reds of the upper fenestration. The fascias will require careful handling, and it is important they are not too deep but relate to the proportions of the openings. □ ◻

Nos. 53 - 55

These date from circa 1720 but were refronted and the shop fronts introduced in the early nineteenth century. The interior of No. 53 contain late-seventeenth century panelling and a staircase salvaged from No. 49 Monmouth Street when it was demolished in 1984. The shop fronts have been well-restored and are appropriately painted. The street numbers on the fascia are copied from some old ones in the block and are an unusual feature which adds character to the design.

The facade should be maintained as it is. The first floor could be enlivened by hanging signs and window boxes on the window cills. ◻ ◻

Nos. 57 - 59

These, too, date from the early eighteenth century but were re-fronted in the early-nineteenth

century when the shop front was added. The fine wrought iron Art Nouveau screen in the shop entrance was made by Comyn Ching and was, until recently the principal entrance to their premises. The shop front is well-painted in a smart shade of red, and the hanging and fascia signs are models of their kind. The brickwork is in good condition, and the sash windows have the correct size of panes and glazing bars.

This frontage requires little further attention, and should be maintained as it is, though there is scope for window boxes at first floor level. ◻

Nos. 61 and 63

These occupy plots sixteen feet wide and were built in 1699 by Samuel Chase as part of Thomas Neale's development. No. 61 retains the only original front elevation (above the shop) in Seven Dials, and with its projecting brick stringcourse, half blank windows, and flush-framed sashes demonstrates the original treatment of Neale's buildings. No. 63 was refaced in the late eighteenth century and comparison with No. 61 shows how the houses were modernised when the leases were renewed in the 1790s. Both Nos. 61 and 73 retain their original T plan room structures, a rare survival. The recent restoration is exemplary, the brickwork, sashes, shop fronts and signs are all excellent.

These houses should be kept as they are, and the front elevations and original roofs carefully safeguarded.

Nos. 65 - 67

These are early eighteenth-century houses but heightened a storey, refaced, and new shop fronts added in the early nineteenth century.

The painted saddler's signs on the elevation of No. 67 are an interesting feature and are typical of the later details which can be retained when restoring a listed building so as not to make the result too blank and scraped. The shop fronts are well-designed and suitably painted in dark blue.

Both shops would benefit from hanging signs, and window boxes could be added to the first floor windows. ◻ ◻

Nos. 69 - 71

These are basically early eighteenth century houses but were heightened and refaced in the nineteenth century. Very little now survives of the original fabric. The windows have kept a Victorian pattern of large two pane sashes. The new iron window-guards and decorative screen in the shop entrance show how an old building can be enhanced by well-designed examples of modern craftsmanship.

A hanging sign could be installed at first floor level, and window boxes or plant pots placed in the iron window guards. ◻ ◻

No. 73

This is a replica rebuilding of a nineteenth century elevation. The clean new brickwork makes it clear that this is a new building and differentiates it from the listed buildings alongside. The shop front fascia has a somewhat clumsy square section cornice.

If the opportunity arises, the shop fascia could be improved by replacing the top cornice to a properly moulded section. ◻

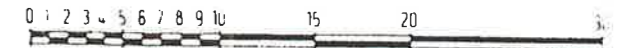


45 - 51

53

55

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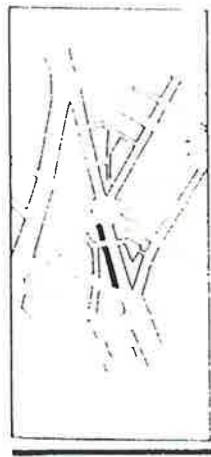


No. 75

This is a new building to Farrell's design. The ingenious treatment of the corner forms a good entrance to the Seven Dials area when approached from the south. The bands of blue brickwork introduce an attractive polychrome effect. The treatment of the fenestration is sympathetically handled to relate to eighteenth century windows in the rest of the terrace.

The shop front offers some scope for improvement. The glazing is poorly proportioned and somewhat clumsy. The fascia does not line up with the restored old shop fronts in the rest of the street. If the opportunity should arise, this shop front should be remodelled to line up with the adjoining restored historic shop fronts. ◻

SEVEN DIALS MONUMENT
COMPANY LIMITED1 SHORTS GARDENS SEVEN DIALS
LONDON WC2 9AT Tel: 071 836 131



MONMOUTH STREET

South Section - West Side

Introduction

Nos. 38 - 52

These form a group of houses mostly two bays wide and three-storeys high, plus attics and basements. They occupy the site of part of the 'Seven Dials' development begun by Thomas Neale in the 1690s, but none of the buildings left today is of that date. Nos. 42 - 48 were rebuilt in the 1790s, on the original plots. Threatened with demolition they were spot-listed Grade II in 1990. They form an important part of the architectural character of the area and with some careful restoration could be considerably enhanced. It is possible that grant-aid from English Heritage might be available for a scheme of restoration of these frontages.



PROPOSALS • DESCRIPTION • FACADE

No. 51

This is a prominent corner building at the south entrance of the Conservation Area, with stuccoed elevations. It is a Victorian building of character with an interesting decorative gable on the canted corner which forms a local landmark, and balances Terry Farrell's new building on the other corner of Monmouth Street.

It is of great importance that the colours and signs on this key building at the entrance to the Conservation Area should be properly designed and co-ordinated. The stucco pilasters framing the shop front would be best painted the same colour as the upper parts, preferably a stone colour or Buttermilk Cream (BS 4800/10C31). The joinery of the upper casement windows and the shop front would benefit from being painted in a strong rich Victorian colour [See list]. The fascia sign, too, is capable of being painted with more appropriate colours and lettering. On the corner building between first and second floor levels there are stucco aprons with roundels which could be picked out and which would make ideal bases for the St. Giles crest, the golden hind, at the south entrance to the Conservation Area, thus enhancing the building.

No. 50

This is a three bay 1790s house but was remodelled externally in the late-nineteenth century, when the shop front was installed. There are two good hanging signs at first floor level and these should be retained.

The upper elevation has been painted, but is in need of repainting. It might be worth considering two shades of stone colour, light and dark, in order to pick out the angle quoins, the



51

38

window architraves and the crowning cornice. The surround of the shop front survives in good condition, but the present arrangement of the window is unsatisfactory. The glazing should be extended to the underside of the fascia and the blank upper panels removed.

No. 48

This dates from 1790. The upper brickwork has been painted white and one of the front floor windows has lost the Victorian sashes, which detracts from its appearance.

Proposal
The white painted brickwork of the upper part disrupts the unity of the terrace. The upper brickwork should be cleaned (using hot air strippers and wire brushes) and then 'soot-washed' with a 1:16 mix of black weathershield and water to tone in with the old brickwork of the adjoining houses. The sashes of the first and second floor windows could be restored to the original design with double hung six pane sashes to the original eighteenth century design - the glazing bars of lambs' tongue section. In our opinion it would improve the appearance of this whole terrace if the original sashes were restored throughout Nos. 42 - 48. The shop front retains elements of the Victorian original but is capable of further restoration. The blind box survives and a canvas roller blind could be restored to use. The stall riser could also be reinstated to the original panelled design (which survives at No. 44).

No. 46

This retains its original late eighteenth century interior with plain staircase, some cornices and dados. The Victorian shop front is a good survival of a butcher's shop with two large sashes and a decorative tiled stall riser.

The shop front should be retained. It was probably grained to resemble wood originally, and this paint-treatment could be revived. The brickwork of the upper elevation has a blotchy appearance caused by the removal of a painted sign. We would recommend 'soot-washing' the brighter bits to give an overall darker tone. The glazing bars could be reinstated in the sashes.

No. 44

This late eighteenth century house has a well-preserved Victorian shop front which retains several elements, including the stall riser, vent, lantern grille and doors, which would serve as models for restoring the other shop fronts in the terrace.

The plaster console brackets flanking the fascia have disappeared and should be replaced. Original consoles survive at No. 42 and No. 48; they would serve as models to copy. The present pale grey paint does not do the shop front full justice. A stronger, richer shade of one of the recommended colours would be a great improvement. The blotchy brickwork of the upper elevation should be 'soot-washed', and glazing bars reinstated in the sash windows.

No. 42

This eighteenth century house retains its original interior, including the staircase and a pair of fitted glazed china cabinets in the first floor front room. The Victorian shop front survives but the window has been altered.



The shop front should be restored, the sub-fascia removed, full height glazing, panelled stall riser and doors copied from the original details at No. 44. Only one of the flanking console brackets has survived, and it should be duplicated on the right-hand side. The blotchy brickwork of the upper elevation could be 'soot-washed' to give a uniform tone, and the glazing bars restored to the sash windows.

No. 40.

The Two Brewers' Public House

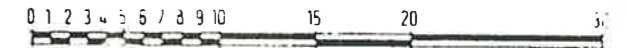
A pub of this name has occupied the site since the 1740s. It was rebuilt, together with the rest of the terrace, in the 1790s and refronted in 1933. The present facade in a jolly mixed style - part classical, part Tudor - with white faience decoration dates from that time; it makes a positive contribution to the street scene.

The signs and lighting on the front of the building have recently been improved and are considered to be satisfactory. The gilt lettering of the name signs is particularly good. The hanging baskets of flowers and window boxes are examples of the type of planting which could be emulated through Monmouth Street.

No. 38

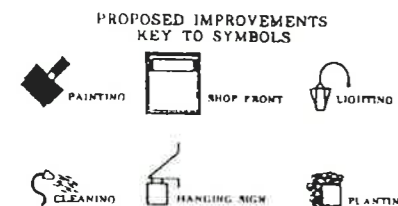
This is a poor post-war rebuilding (1958) of a late-eighteenth century house which formed a pair with No. 10 Tower Court. The windows for instance have soldier, not gauged, arches, and there is a clumsy mansard roof. The ground-floor is austere detailed.

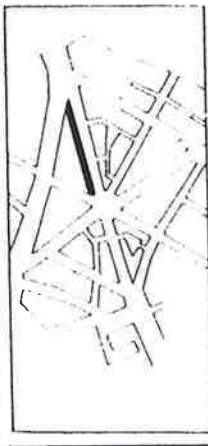
A considerable improvement could be achieved by installing double hung sashes with glazing bars in the upper windows, applying a painted timber shop front of traditional design to the ground floor frontage, and 'soot-washing' the brickwork. The ideal solution, however, would be to rebuild to the original form (recorded in photographs).



SEVEN DIALS MONUMENTS COMPANY LIMITED

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MONMOUTH STREET

North Section - West Side

Introduction

Most of this stretch of street was rebuilt following the creation of Shaftesbury Avenue circa 1880, and comprises large-scale late Victorian buildings, apart from three original houses sandwiched in the middle. The five most northerly houses on the west side of Monmouth Street were demolished altogether to make room for Shaftesbury Avenue. Less of the original scale and character survives here than in the other stretches of Monmouth Street. Only Nos. 14 - 18 (even) are listed.



PROPOSED IMPROVEMENTS
KEY TO SYMBOLS



PROPOSALS • DESCRIPTION • FACADE



14 16 18 2-6

0 1 2 3 4 5 6 7 8 9 10 15 20 30

The Mountbatten Hotel
Formerly the Shaftesbury Hotel.

Five storeys high and with a double mansard roof, this is the largest building in Monmouth Street, and dates from circa 1880. It is built of white brick with stucco dressings including quoins, cornice and window architraves.

The building has recently been cleaned and the treatment of the ground floor considerably improved. There are further schemes of enhancement which could be carried out. The joinery of the ground floor windows has been stained and varnished, but it might look more effective if it were painted in appropriate Victorian colours from the Recommended list. The sash windows of the upper storeys are currently painted white, but a dark rich colour would make a more effective contrast to the pale brick and stucco masonry of the walls. There are already some window boxes with greenery along the first floor cornice but these could be made more effective if they were continuous with much thicker and more luxuriant planting. The high level signs are rather unsightly and would be better removed. More could be made of the entrance where the new canopy is rather simple. Victorian or Edwardian hotels often had elaborate glass and wrought iron canopies incorporating the hotel name, and such a treatment would be effective and appropriate here. The new canopy over the entrance of the Piccadilly Hotel is an example of the type of feature which could be emulated.

Nos. 14, 16, 18

These are listed Grade II and form part of the late seventeenth century development of Seven Dials by Thomas Neale. Begun in 1694, they were remodelled in the mid-to-late eighteenth century. No. 14 still

retains good mid-Georgian joinery including the staircase. The houses were saved from demolition and restored ten years ago, when the Gothick design shop fronts were re-instated.

These houses need little further attention. It is disturbing that the sash windows have been removed from the first floor of No. 18 without listed building consent, and replaced with inappropriate P.V.C. windows. Camden Council and English Heritage will no doubt take enforcement action against this illegal alteration and secure the restoration of double hung sashes. The shop fronts are among the best in Seven Dials. Those at Nos. 14 and 18 are appropriately painted in dark blue, but the colouring and signing of No. 16 could be enhanced.

No. 10-12.
The French Hospital
(Now Institute of Urology).

The front of this large red brick and red terracotta building faces Shaftesbury Avenue, and the elevation to Monmouth Street is the back. It was designed by Thomas Verity, the well-known theatre architect, in 1899. Three storeys high, with a mansard roof and pedimented dormers, it is an impressive design.

It is believed that the Urology Unit is due to move out, and the site redeveloped. The facades make a contribution to the Conservation Area, and they at least should be retained in any development proposals. It may be that the building is worthy of inclusion in the statutory list. The facades would benefit greatly from cleaning, to bring out the rich colouring of the brick and terracotta. The inscription 'Nouvel Hopital Et Dispensaire Francais' is of historic interest and should be retained whatever the eventual new use of the site.

No. 8

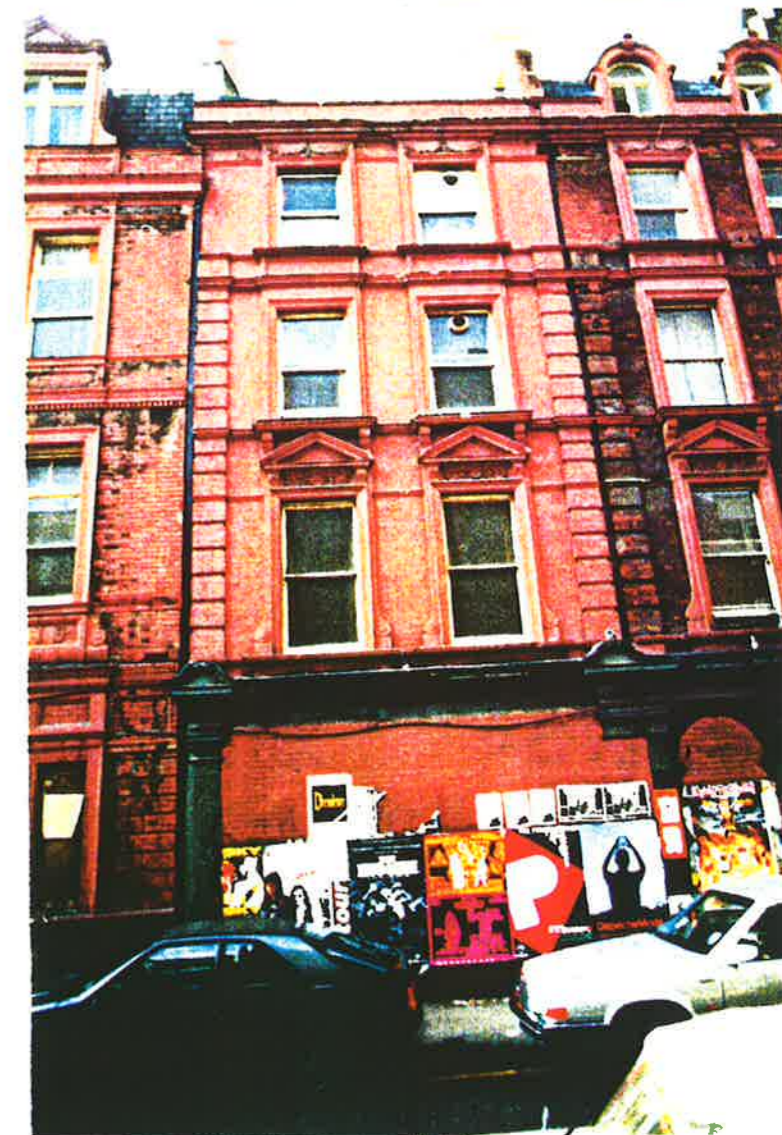
A four-storeyed 1890s building of brick and terracotta, which forms a group with the French Hospital. It was originally a Public House but was closed down during the First World War, it is said because it was illicitly supplying military patients in the hospital with alcohol. The surround of the original pub front survives, but the openings are currently bricked up.

The fine brickwork and terracotta of the upper storeys would benefit from careful cleaning. The pub front could be reinstated as a shop. The old architectural surround should be retained, and painted window joinery of an appropriate Victorian character inserted.

Nos. 2 - 6
Monmouth Street

A Victorian red brick four-storeyed block circa 1890 forming part of the Shaftesbury Avenue development. It is currently being refurbished.

Painted timber shop fronts of appropriate design would greatly enhance the appearance of the ground floor. They should be painted rich dark colours to complement the brickwork of the upper storeys.



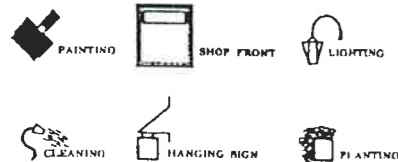


MONMOUTH STREET

North Section - East Side

Introduction

Formerly called Great St. Andrews Street, this retains the scale of the plot sizes, and the building heights, of the original Neale development. Nos. 21, 27, 35, 37 and 39 all still retain some late seventeenth or early eighteenth century fabric while other buildings are nineteenth century reconstructions, and there is some twentieth century infill. Nos. 21, 27, 35, 37, 39 and 43 are all listed Grade II.

PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

PROPOSALS • DESCRIPTION • FACADE

No. 1

A red brick corner building with Portland stone dressings. It forms a pair with No. 3 and is dated 1893. The ground floor is currently disfigured by an aluminium-framed shop front and ugly signs.

The aluminium-framed shop front, the internally illuminated fascia and the Dutch blind are all inappropriate to the Conservation Area. The signs and blind should be removed. A painted timber shop front (matching that at No. 3) should be restored. The signs should comprise painted lettering and be fitted into the architectural framework rather than obscuring it; the blinds should be canvas-finish straight roller-blinds. A huge transformation of this prominent corner site could be achieved if these few alterations were to be implemented. The brickwork of the upper part could also be cleaned to reveal the fine polychrome detail. ☞ ☞ ☞

No. 3

A late nineteenth century red brick building with decorative gable and sash windows, in the Queen Anne Revival manner. Built circa 1893. The original shop front survives but is defaced by an internally illuminated box sign, and plastic Dutch blind.

The applied perspex box fascia sign should be removed. The fascia sign should be fitted into the architectural surround and have good painted lettering; the blind should be a canvas-finish roller blind. The joinery of the shop front needs some repair and sympathetic repainting in a recommended colour. The red brickwork of the upper storey could be cleaned. This building could be transformed by a few inexpensive alterations. It is basically a fine design which could be an ornament to the Conservation Area. ☞ ☞

No. 5.
Matsuda

An early nineteenth century four-storeyed facade, faced in stucco with moulded architraves to the windows, but disfigured by inappropriate painting.

The stucco should all be painted a single colour, preferably pale stone or cream (such as Buttermilk 4800/10 C31). The present tide-mark half way up is unsightly. Correct sash windows need to be reinstated in the second and third floor windows. The shop front needs a proper fascia and cornice to line up with the adjoining properties. ☞ ☞

No. 7.
Mann Picture Frame Maker

This is the oldest established business surviving in Monmouth Street. This building was refronted in the early-nineteenth century and raised a storey. Currently unlisted, it is in our opinion worthy of consideration for inclusion in the statutory list. The shop front is smartly painted red.

The shop front has over the years lost some of its original details. The flanking consoles survive and are particularly good examples. The house and shop doors, however, have been replaced, and it would be an improvement to restore them to a Victorian four panel design. The applied gold letters on the fascia are very effective and should be retained. ☞

Nos. 9 - 11.
Mysteries

An early nineteenth century building of stock brick (tuck pointed) with moulded stucco surrounds to the upper windows. Currently unlisted, it would, in our view, merit inclusion in the statutory list. The tuck pointing is a fine detail and should be retained, or copied as necessary. The contemporary shop front is partly encased and disfigured.

The shop front needs to be properly restored, the hardboard casings stripped off and the stall riser, flanking pilasters, fascia and cornice carefully repaired. The current painting in pastel lavender shades is unsatisfactory, and one of the colours from the Recommended list would be preferable. It might also be worth considering re-instating glazing bars in the sashes of the upper windows which are currently composed of large sheets of plate glass. ☞ ☞

No. 15

This red brick warehouse of circa 1900 is of good clean industrial design, with moulded chamfered piers and large cast iron framed windows. The ground floor incorporates an entrance to Neale's Yard.

The treatment of the ground floor could be improved. The upper storeys look as if they are resting on a blank chasm. A new shop front of more solid, but simple, design could overcome this if its proportions and divisions repeated the tripartite design of the upper floors. The red brick of the upper storeys would benefit from cleaning.

No. 13. Kemp and Henly
This unsympathetic 1950s building with horizontal fenestration, in our opinion, makes no contribution to the Conservation Area and could be replaced with a new building. ☞ ☞

No. 19

A four-storeyed building refaced in the late nineteenth century. The shop front is a good quality traditional design with rounded glass corners.

The shop front is currently of varnished wood. It might look better if it were painted one of the colours from the Recommended list. There is scope for a hanging sign and window boxes at first floor level. ☞ ☞ ☞

No. 21.
Mon Plaisir Restaurant

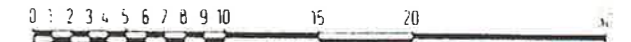
This was built in the 1690s by Thomas Neale and retains its original staircase and some panelling on the upper floors. The front elevation has been rebuilt recently and the glazing bars restored to the flush-frame sash windows. The house door is a well preserved eighteenth century panelled door. The restaurant shop front dates from the early-nineteenth century. The white canvas roller blind is appropriate to this type of shop front. Mon Plaisir has been in the Good Food Guide since the 1950s.

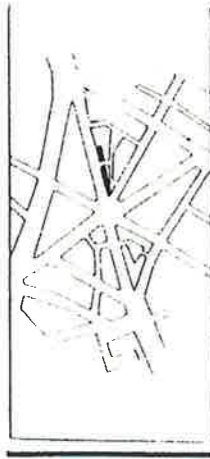
The original cornice and fascia of the shop front are partly obscured by later boxing out. If they were to be restored to their original form, it would enhance the clarity of the shop front design. Currently painted white, the joinery would benefit from a stronger colour, perhaps a red or blue. ☞ ☞



1

21



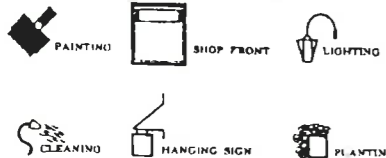


MONMOUTH STREET

North Section - East Side

Introduction

Formerly called Great St. Andrews Street, this retains the scale of the plot sizes, and the building heights, of the original Neale development. Nos. 21, 27, 35, 37 and 39 all still retain some late seventeenth or early eighteenth century fabric while other buildings are nineteenth century reconstructions, and there is some twentieth century infill. Nos. 21, 27, 35, 37, 39 and 43 are all listed Grade II.

PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

PROPOSALS • DESCRIPTION • FACADE

No. 23.
Russell & Chapple

The early twentieth century frontage of red brick is well detailed with an egg and dart moulded sub-cornice. It could be cleaned. The varnished hardwood shop front is appropriate in an Edwardian building.

This wide frontage would easily take a hanging sign at first floor level and planting in window boxes on the cills. ☞ ☞

No. 25

This building was re-faced in the nineteenth century and there is a good Victorian shop front.

The shop front is well-painted in a smart shade of dark blue. The fascia, however, would be improved with large scale lettering and the marbled decoration on the flanking console brackets need restoring. ☞

No. 27.
The Monmouth Coffee House

This is basically a three-storeyed late-seventeenth century house with flush-framed sashes. Until recent years it was one of only three houses in Seven Dials to retain an original seventeenth century T-shaped roof structure, but this was replaced in 1985. It is somewhat surprising that listed building consent was given for such an alteration. There is a good Georgian shop front well-painted in maroon and cream. The brickwork of the upper storeys is appropriately maintained in dark condition.

The parapet has been rebuilt in lighter brick; it would look better if it were toned down with soot-wash to match the rest of the elevation. There is an iron bracket at first floor level which is currently empty but would benefit from a hanging sign. ☞ ☞

No. 29

The late seventeenth century house had to be demolished in 1983 and the elevation has been replaced with a not very successful replica. The windows, for instance, are too small. The shop front is a reasonable reproduction and the elegant iron balcony at first floor level has been salvaged and re-used on the new frontage.

The shop front is currently painted white and a pastel blue. A stronger colour from the Recommended list would give it more presence. The iron balcony at first floor level is an ideal situation for extensive planting in boxes or pots. ☞ ☞

Nos. 31 - 33

These were rebuilt to the design of Levitt Bernstein in 1983 in connection with the Neal's Yard development behind. They are a successful piece of Neo-Georgian design which adequately fills an old gap in the street.

There is scope for more window boxes and planting in the iron window guards on the upper storeys. The two shops would also benefit from hanging signs at first floor level. ☞ ☞

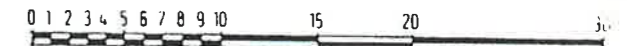
No. 35

An early-eighteenth century house, heightened, refaced and a shop front installed in the early nineteenth century. It was restored circa 1983, and is satisfactory in its present condition.



23

43

No. 37.
Seven Dials Cleaners

An original early-eighteenth century house which was heightened a storey and refaced in the early nineteenth century. A shop front was added at that time but replaced with the present inadequate 'traditional' design circa 1983.

The shop front, though of traditional timber design is rather poorly proportioned, and the louvred ventilators in the stall riser are an inappropriate detail. The fascia should be placed higher, to line up with the adjoining properties. A brass grille would be a more appropriate treatment for the ventilator. When the opportunity arises, this shop front should be replaced with a more accurate and better proportioned design. The adjoining shop front at No. 35 or at No. 27 provide models which could be followed. The glazing height and the fascia should line up with No. 35. The flood light fittings are obtrusive and should be removed. ☞ ☞

No. 39

An original three-storeyed house dating from the early-eighteenth century but refaced and a shop front added in the early-nineteenth century. The present shop front was inserted circa 1983 in a traditional manner. The painted graining is an appropriate treatment, but the signs and lighting are somewhat obtrusive. There are good old console brackets.



The top of the shop fascia lacks a proper cornice. This could easily be added and would enhance the authenticity of the design. The top of the cornice should line up with the tops of the console brackets, at present the latter poke up on either side like a pair of donkey's ears. The lettering is not properly related to the fascia, and

this could be re-organised so as to fit better into the available space. The obtrusive flood lights are inappropriate and should be removed. The brickwork of the upper storeys has been somewhat crudely cleaned and would benefit from being 'soot-washed'. ☞ ☞

No. 41.
Albert France Undertakers

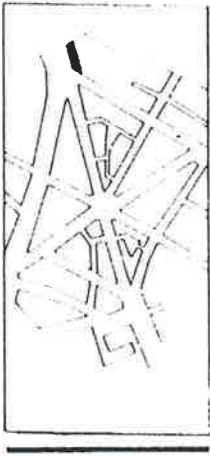
The elevation of four storeys and two bays wide is a plain Victorian design. The clock on a projecting bracket is an important feature of the Conservation Area. The shop has a well-preserved verre eglomisé fascia of a type now rare, and this should be preserved.

Altogether, this has the atmosphere of an old established family business and is best kept as it is.

No. 43.
'The Crown Public House'

There have been licensed premises on this site since the beginning of the eighteenth century; they were recorded as being run by Richard Reynalls in 1702. The original brick building is depicted in Hodges' painting of Seven Dials. The present elevation in handsome stuccoed Grecian style dates from the mid-nineteenth century, and was designed by W. F. Hill and E. L. Paraire. It is the most distinguished building facing Seven Dials.

The stucco is painted a handsome uniform cream, and the existing signs are satisfactory. Originally the facade was topped off with a small dome and a large gilded crown which were among the more idiosyncratic ornaments of the area. It may be that these could in due course be restored? They are recorded in several late-nineteenth century photographs of Seven Dials. There is also scope for more hanging flower baskets and window boxes, such as appear to good advantage on the 'Two Tuns' ☞



**Nos. 190 - 204
Shaftesbury Avenue**

This symmetrical 1840s terrace is visually part of Monmouth Street. It is four storeys high, with moulded stucco architraves to the double hung sash windows, and a sub-cornice at third floor level. The middle house breaks forward, and its cornice is embellished with mutules.



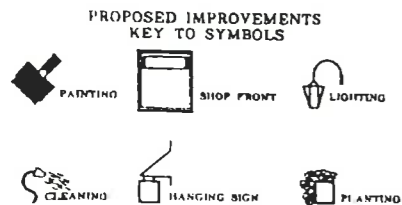
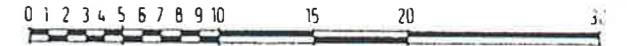
PROPOSALS • DESCRIPTION • FACADE

None of the original shop fronts survive and No. 190 is defaced with an off-the-peg 'Kentucky' door. No. 196 has a characterful 1930s shop front of classical design with Ionic pilasters, painted dark blue, which should be retained. No. 194, Arthur Beale, also has a seemly frontage with good red enamel lettering on the fascia. This shop front could perhaps be painted. No. 198 also has a well-preserved chrome and bakelite 1950s shop front which could be considered worth retaining. Otherwise the whole of the ground-floor frontage of this terrace would benefit from the restoration of a uniform series of classical painted timber shop fronts. Some of the stucco entablatures and cornices over the first floor windows are missing and require reinstatement. Not currently listed, this terrace might be worthy of inclusion in the statutory list. Certainly if the ground floor was to be restored to a comprehensive scheme, it would enhance the architectural value of the terrace as a whole, which is easily overlooked in its present state. ↙ ☐



204

190





EARLAM STREET

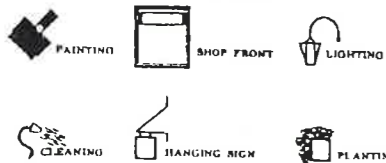
West Section - North Side

Introduction

Nothing survives here of the original architecture of Seven Dials. The western half of the street was rebuilt in 1889 as part of the Shaftesbury Avenue redevelopment. The eastern half retained a good stretch of late-eighteenth century frontages, including the Crown and Tun Public House, into the 1930s when they were demolished. Comparison between photographs taken in the 1890s and the present appearance of this stretch of the street charts a sad decline in its appearance.



**PROPOSED IMPROVEMENTS
KEY TO SYMBOLS**



PROPOSALS • DESCRIPTION • FACADE

The corner building is numbered 144-6 Shaftesbury Avenue.

This three storeyed red brick workshop was designed by Richard Roe and G. Richards Julian in 1889 for Zaehnsdorf, the bookbinders, who occupied it till recent years. The carved stone plaque on the corner over the entrance shows a bookbinder at work and is an interesting detail.

The ground floor could be improved if the white paint was cleaned off the brick piers between the windows. The painted scenes of musicians in the ground floor windows are a lively feature, but presumably temporary, and it would help the street if in due course the ground floor was restored as glazed shop windows with appropriately painted joinery.



**No. 1.
William Hill Betting Shop**

This handsome three storeyed building of yellow stock brick with red brick dressings has the first floor windows recessed in blank arches, and a good crowning cornice and parapet. It was designed circa 1892 by Henry Whiteman Rising and is remarkably early in date for such a chaste piece of Neo-Georgian design. It was originally occupied by a shoe shop but is now a William Hill Betting Shop with standard green plastic fascia and blank frontage. The upper part of the elevation survives in reasonable condition.

The plastic fascia, signs, and general treatment of the shop front disfigure a fine building and are inappropriate in the Conservation Area. The original Victorian shop front is recorded in photographs and elements of it survive submerged in the present frontage. It is strongly to be recommended that the Victorian shop front be restored, and that a more appropriate painted fascia sign be installed. The green House Style colour of William Hill could easily be related to one of the colours on the Recommended list.

Nos. 3 - 5

The architect of this red brick building with pair of shaped Dutch gables, good red brickwork and interestingly varied windows is not known, but it dates from circa 1890. The original treatment of the ground floor has disappeared and the present ground floor frontage is an unightly mess.

The red brick of the upper storeys would benefit from cleaning. The joinery of the upper windows has long been painted a dark green which is an appropriate treatment. The ground floor is currently an eyesore. It would greatly benefit



1

7-9

the Conservation Area if it were to be remodelled. The original shop fronts with large sheets of plate glass and simple fascias are recorded in photographs of circa 1895 and so could be restored; alternatively a simple modern design might be effective here.

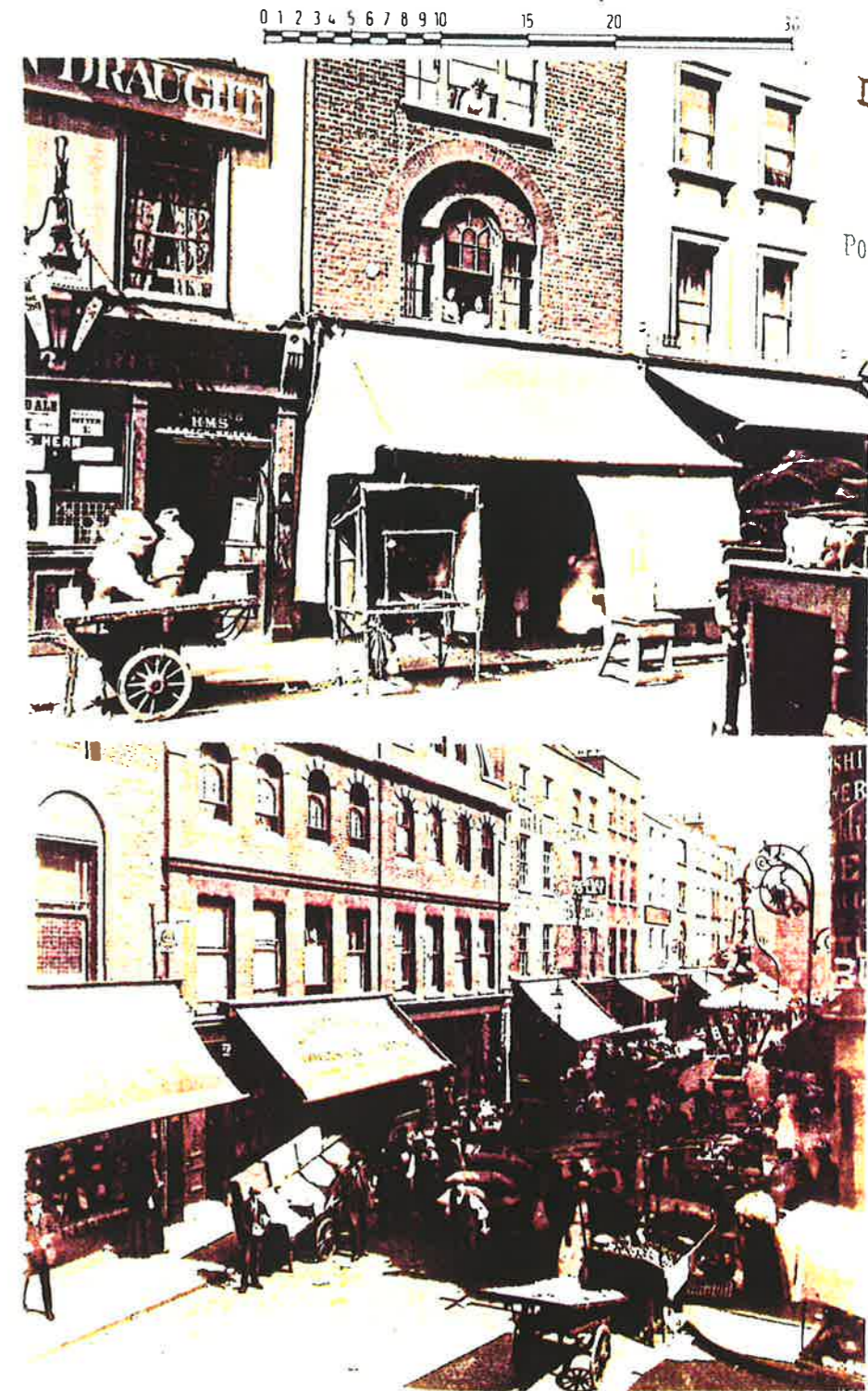
Nos. 7 - 9

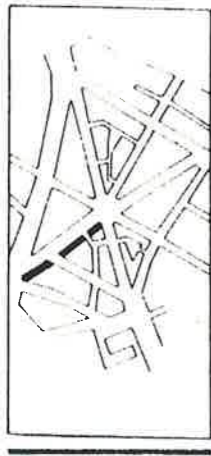
This large 1930s brick block with mixed Crittall and sashed windows surely replaces a whole row of good-looking Georgian houses. Their replacement is of little merit in itself, and the ground floor frontage has been altered in a motley way.

The appearance of this frontage could be improved if the present unsatisfactory treatment of the ground floor was replaced with a well-designed series of new shop fronts.

The Seifert Block

Inappropriate in scale, detailed design and materials, this block makes no contribution to the Conservation Area, and represents a wasted opportunity.





EARLAM STREET

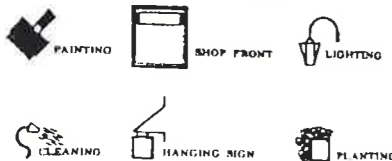
West Section - South Side

Introduction

Originally called Little Earl Street, the south side still retains the scale and plot sizes of the original Seven Dials development, though none of the buildings would now seem to date from the late seventeenth century, the earliest building being late eighteenth or nineteenth century with substantial twentieth century reconstruction. Nos. 22, 24 and 26 are listed Grade II.



**PROPOSED IMPROVEMENTS
KEY TO SYMBOLS**



PROPOSALS • DESCRIPTION • FACADE



Fielding Court

This overlarge new building is an inauspicious start to the street, and makes little positive contribution to the Conservation Area.

**Nos. 24 and 26.
R. Portwine Butcher**

These three-storeyed homes were rebuilt in the early nineteenth century and are listed Grade II. The stucco frieze of No. 24 has the name R. Portwine inscribed in excellent lettering. This butcher's is one of the few surviving old-established shops in the Seven Dials Conservation Area. The present Earlam Street shop-front dates from the 1950s and has characteristic chrome lettering of that date. It is already of historic interest and is worth preserving in its own right.

The old blind box on top of the fascia is currently disused, while there is a modern blind below the fascia. We would recommend removing the latter and restoring a retractable roller blind in the old blind box. The stucco architraves of the windows in the upper storeys are currently painted grey, while the frieze is cream. We would recommend repainting all the architectural stucco work a uniform cream colour. There is also scope for a display of flower pots or window boxes of the traditional type at first floor level. The stucco cornice on top of No. 26 has been cut back, but could easily be restored to the original profile.



No. 22

This is a late-eighteenth century reconstruction and is three storeys high with a tiled mansard roof. It is listed Grade II. The brickwork of the upper floors retains good quality tuck-pointing which should be preserved and repaired as necessary but not repointed. There is a good late-eighteenth century shop front.

The sash windows of the upper storeys have lost their glazing bars on the Earlam Street frontage. It would greatly improve the appearance of the building if the windows were restored as double six pane sashes with lambs' tongue section glazing bars similar to the originals surviving on the Tower Court elevation. The Georgian shop front is in need of restoration. The original dentil cornice, for instance, is concealed by a projecting light box. This should be removed and the cornice restored. The modern shop doors could also be replaced to a more sympathetic design with solid panels at the bottom and glazing at the top. The original bull nose glazing bars are missing from the shop window, but could easily be restored. The positioning is indicated by the marks in the frame where the originals have been removed. The overall appearance of this shop front could also be enhanced by repainting in a stronger colour. The plant pots, kept in place by a simple guard along the top of the shop fascia, are an isolated example of a practice which was one common in Seven Dials and which it would be worthwhile to see generally revived.

No. 20

This is a plain 1950s building of consistent character making use of simple fluted ornament. The existing shop front is an integral part. The fascia sign is neatly painted.

**No. 18.
The Dover Bookshop**

This has a seemingly late nineteenth century elevation of red brick, four storeys high with segmental window heads. The Edwardian shop front is excellently painted in green and white, and there is a hanging sign at first floor level. The old blind box survives in the traditional position on top of the shop fascia.

This elevation is well-maintained and requires little further attention, though there is some scope for window boxes.

**No. 16.
Sino Karbrooke Shop**

The late nineteenth century red brick elevation is a pair to that of No. 18. The shop front is currently disfigured by a perspex fascia sign and an ugly security grille.

The shop front is in need of restoration. The security grille and projecting box should be removed. An internal mesh grille, or laminated glass in the windows, would provide the required degree of security without affecting the appearance of the exterior. The perspex sign should also be removed and replaced with a properly painted fascia using a good form of lettering. The whole shop front could be improved by repainting in stronger colours. There is an iron sign bracket at second floor level which is currently empty, and it would be appropriate to hang an ornamental sign there.

**No. 14.
F. W. Collins & Son. Ironmongers**

Dating from the early nineteenth century, the four-storeyed elevation has been refaced but the shop survives in excellent condition even down to details like the old shutters. The joinery is smartly painted in pillar-box red and the fascia has excellent lettering in black and gold. This is the standard of fascia lettering which should be prevalent throughout the conservation area. There is a small hanging sign and also an old enamel wall sign at first floor level. Founded in 1835, this is one of the oldest-established businesses now in operation in Seven Dials.

The shop front is excellently maintained, but there is scope for modest improvement at the upper level. The second and third floor windows have lost their glazing bars, but these could be restored to match those surviving at first floor level. The reconstructed brickwork would also benefit from being soot-washed. This is a building which should be considered for addition to the statutory list of buildings of special architectural or historic interest.

Nos. 10 and 12

These are a 1950s block with Crittall windows and simple shop fronts in rendered surrounds. They are of negligible architectural interest in themselves and replace a good Victorian public house.

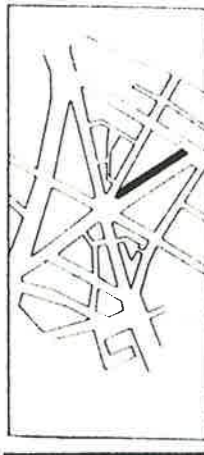
There is little that can be done to this building as it stands, for its austere appearance is part of its character. This is a block which could, if necessary, be redeveloped in due course without affecting the character of the Conservation Area.



Nos. 2 - 8

With its harsh red brick, chamfered windows and continuous concrete lintel above the shop fronts, this new block is one of the ugliest in the Conservation Area and represents another lost opportunity.

Marquis of Granby Public House
A good red brick 1889 'gin palace' which forms part of the architecture of Cambridge Circus. The pub front with polished granite surrounds and oak graining is well-maintained and requires no special attention.



EARLHAM STREET

Introduction

Formerly Great Earl Street, this was almost entirely rebuilt in the 1880s by Combe's who extended their Woodyard Brewery at that time to take in both sides of the street. The Brewery buildings were connected by high level cast iron bridges over the street, but these were taken down after the Brewery moved to Mortlake in 1905 and the buildings were then subdivided into warehouses and workshops.

North Side

Nos. 29-39 were rebuilt between 1880 and 1886 as stables for the Brewery, in a distinctive austere style, of stock brick with segmental arches to the windows. The original buildings on the site were demolished in 1880, and Cucumber Alley - a narrow pedestrian way through to Shorts Gardens - disappeared after that time. After the removal of the Brewery in 1905 much of this block became a box factory for J. Lyons & Co., whose name, somewhat faded, can still be seen above the archway at No. 33. Two of the ground floor windows have fine decorative Victorian cast iron grilles. Details like these, and the old Lyons sign, are of historic interest and should be retained. The simple, dignified industrial architecture has a massive grandeur. The brickwork would, for this reason, be best not cleaned but left as it is or toned down if necessary to create a uniform effect. The window and door joinery should be painted in strong colours, and signs would best be kept as simple as possible to harmonize with the architecture.

PROPOSALS • DESCRIPTION • FACADE



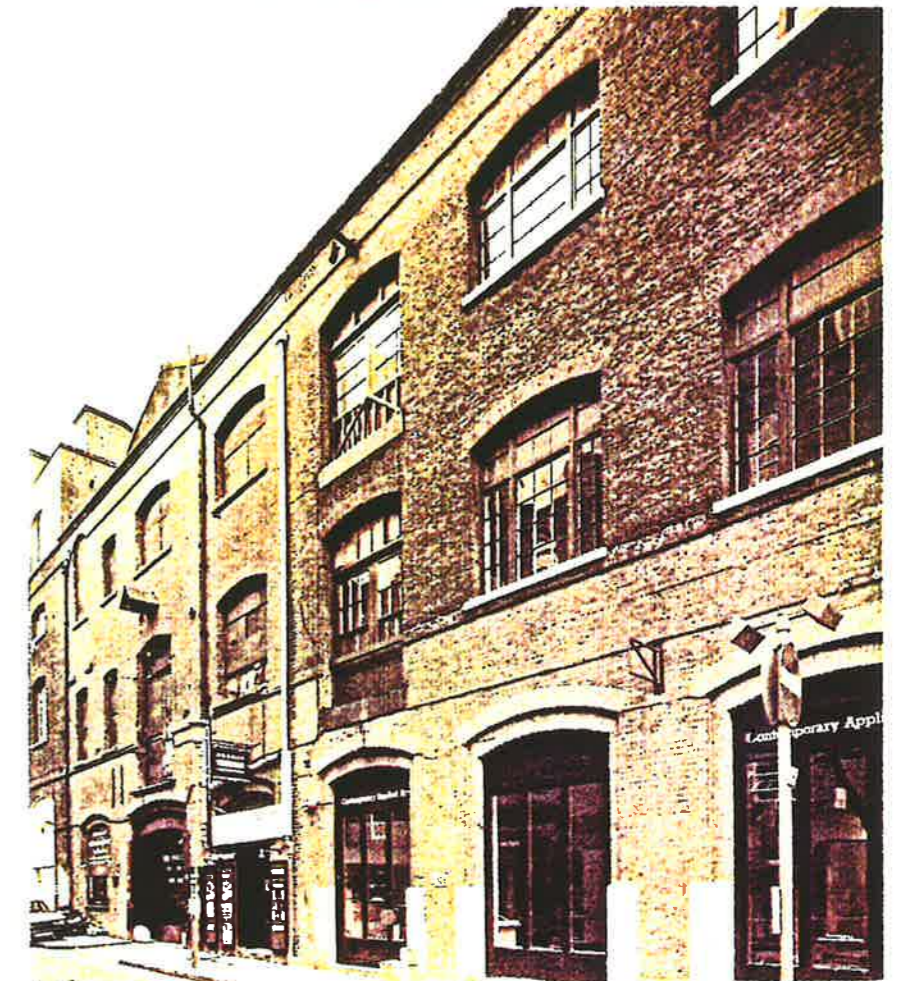
31


41



No. 41

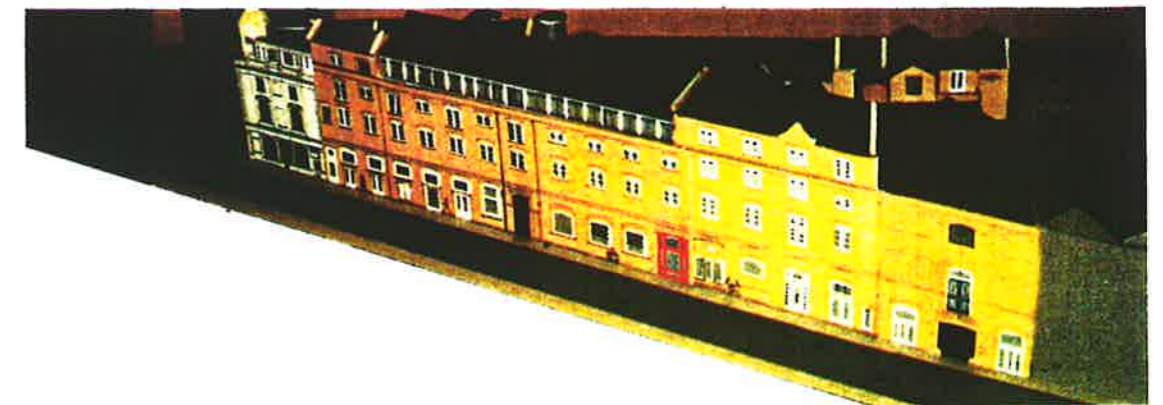
Was rebuilt in 1882 as a warehouse by the Brewery and is a pair to No. 43 on the corner of Neal Street. While the latter is listed Grade II, No. 41 is unlisted, a curious anomaly. It was for many years the Donmar Theatre Warehouse. All this side of the street forms part of the Langbourn Redevelopment currently underway, which when completed will provide a mixture of uses including shops, theatre, restaurants, offices and residential within the retained facades, and a reinstatement of Cucumber Alley as a shopping mall between Earlham Street and Shorts Gardens.











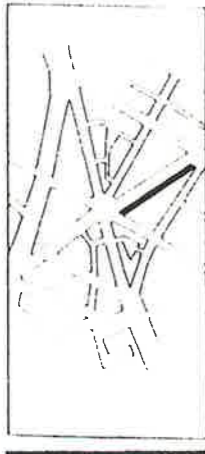
SEVEN DIALS
London Borough of Camden

THOMAS NEAL'S WC2
Formerly Cucumber Alley



PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

-  PAINTING
-  SHOP FRONT
-  LIGHTING
-  CLEANING
-  HANGING SIGN
-  PLANTING



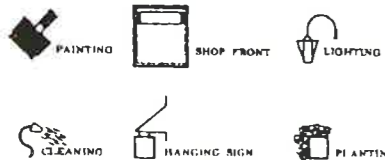
EARLHAM STREET

Introduction

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PROPOSED IMPROVEMENTS KEY TO SYMBOLS



PROPOSALS • DESCRIPTION • FACADE

South Side

The first block is composed of the rear elevation of Nos. 31 and 33 Shelton Street, while No. 42 is the north side of Nos. 27-29 Shelton Street. These massive buildings were once occupied by the Brewery's Ice Machine House for cooling the porter, a Boulton & Watt steam engine and the building department. They were described in 1889 as 'noble blocks of London stock brick'. After the departure of the Brewery they became the works of Smith & Leppard, Printers. They have been successfully converted to a mix of uses while retaining their external appearance. Various alterations in the fenestrations have resulted in a patchy surface to the brickwork which could be resolved by soot-washing. This building should not be cleaned. The iron hoists and the hoist doors are interesting historic features.

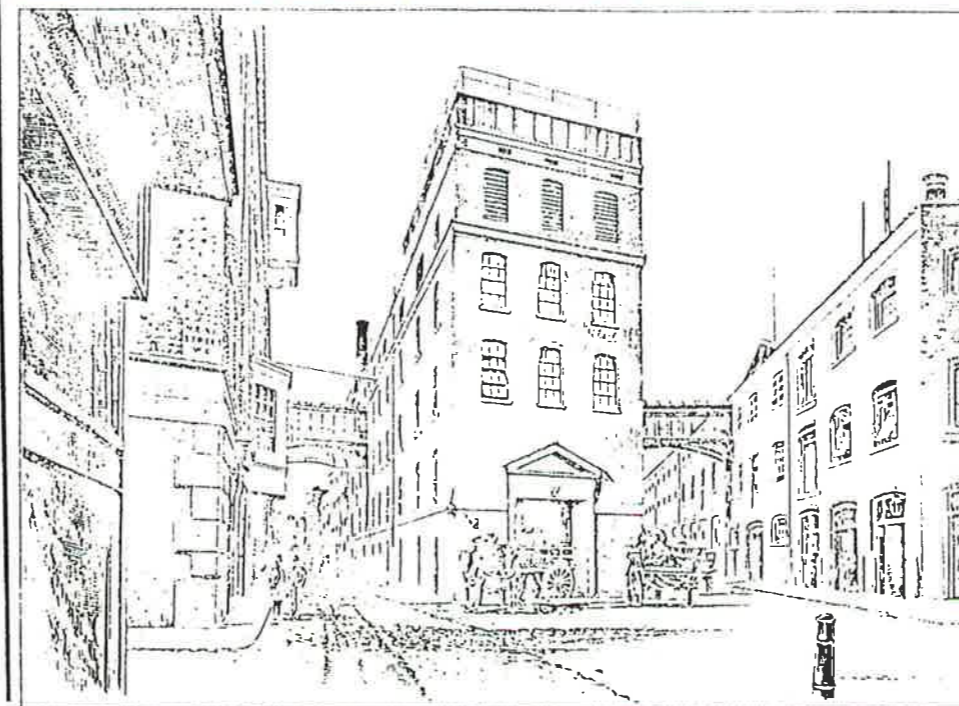
Nos. 36 - 40.

A short, early nineteenth century listed terrace with partly blocked original shop fronts. The brickwork of the upper storeys should not be cleaned. The early nineteenth century shop fronts need to be carefully restored, the missing cornice and glazing reinstated, and the whole painted in appropriate strong traditional colours from the recommended list. □



42

38 36

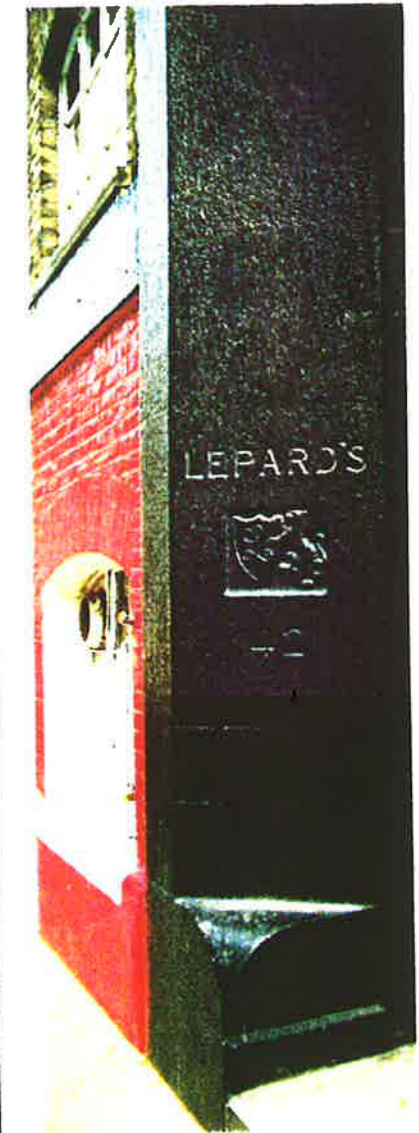


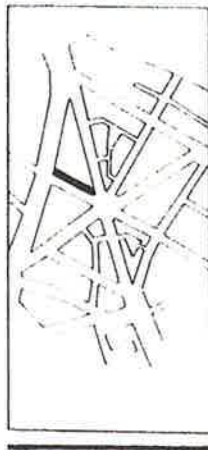
WOODYARD BREWERY, FROM CASTLE STREET
Showing the different Streets in the Brewery, 1888

Cambridge Theatre

This is wholly taken up by the Cambridge Theatre which was designed by Wimperis, Simpson & Guthrie in 1930 (Interiors by Serge Chermayeff). The simple stripped classical exterior, part red brick and part faced in Portland stone, was favourably received at the time of the opening, when it was thought to be very 'modern'.

The theatre interior has recently been restored, but there is still scope for some external improvement. The metal window frames and the doors were originally painted Cambridge blue in allusion to the theatre's name. It would be a good idea to revive this feature in place of the present black and white paint. The signs need careful consideration. The topmost sign, facing Seven Dials, is composed of individual Art Deco letters, outlined with illuminated red neon tubes and manages to combine the traditional light bulb glitter of theatreland with the streamlined architectural character of this building. The two long box signs on the corners of the building seem, however, very disappointing. The original signs here were composed of individual Art Deco neon letters like the top sign, and it would greatly improve the appearance of the building if these were to be reinstated. Dramatic flood lighting from fittings concealed on top of the canopy, and in the open belvedere at the top, would also be highly appropriate. ⚡





MERCER STREET

North

Introduction

Originally called Great White Lion Street, this now retains none of its original character, and is the least attractive part of the Conservation Area, a narrow-seeming chasm between large-scale and featureless buildings. It was not always so. Photographs taken circa 1906 show a row of well-preserved Georgian shop fronts occupied by a picturesque array of businesses: a chimneysweep, wardrobe dealer, Mr. Rocco's 'shaving saloon and sala per toiletta', and a bicycle shop - the latter with a hanging sign in the form of a bicycle wheel.



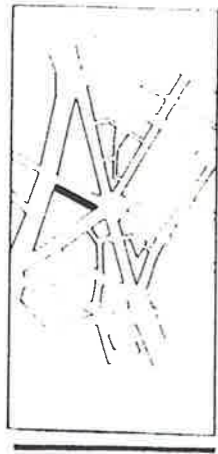
PROPOSALS • DESCRIPTION • FACADE

East Side

This is occupied by the flank of the Mountbatten (formerly Shaftesbury) Hotel which presents a somewhat monolithic bulk to the street. As on the Monmouth Street frontage, glass and wrought iron canopies might be preferable to the existing canvas awnings on this side entrance, and more wholehearted planting in window boxes might help to enliven an otherwise dull street



- PROPOSED IMPROVEMENTS
KEY TO SYMBOLS
- PAINTING
 - SHOP FRONT
 - LIGHTING
 - CLEANING
 - HANGING SIGN
 - PLANTING

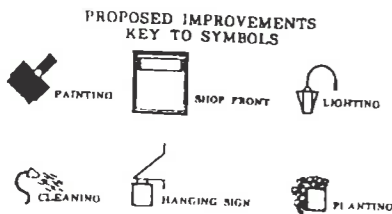


MERCER STREET

North

Introduction

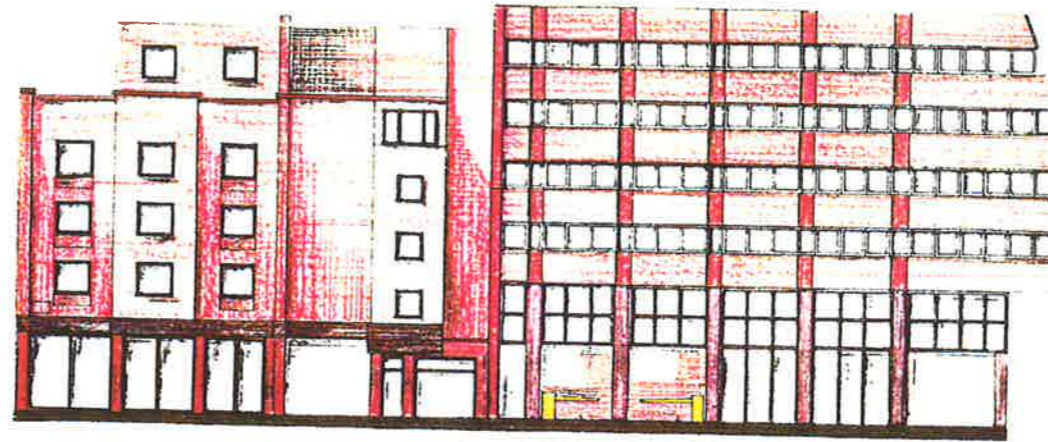
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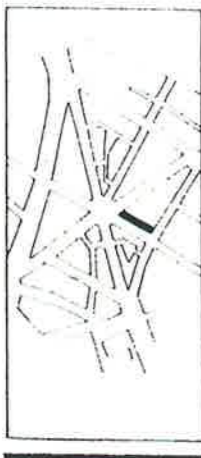


PROPOSALS • DESCRIPTION • FACADE

West Side

This is entirely taken up by the Seifert redevelopment. Inappropriate in scale, detailed design and materials, this block makes no contribution to the Conservation Area, and represents a wasted opportunity.





MERCER STREET

South Section

Introduction

Formerly Little White Lion Street, the present name alludes to the 'Elm Field' estate of the Mercers' Company to the south of Shelton Street.



PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

- PAINTING
- SHOP FRONT
- LIGHTING
- CLEANING
- HANGING SIGN
- PLANTING

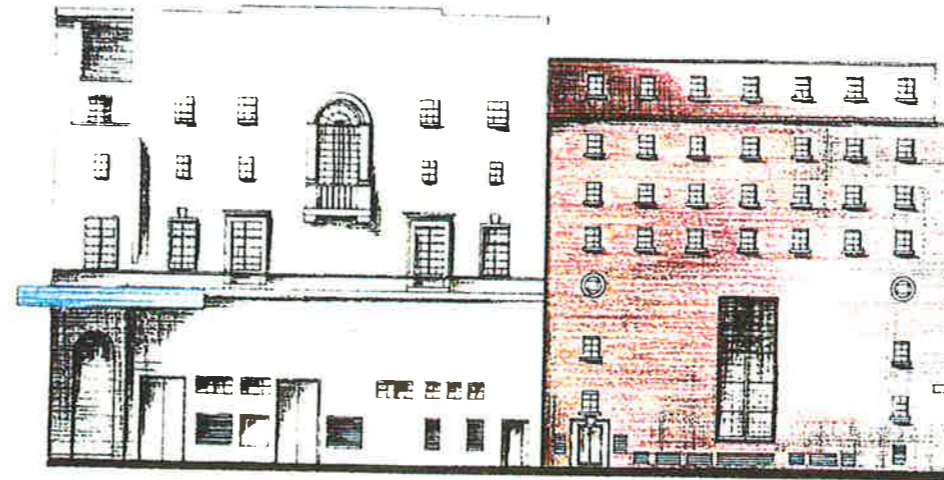
PROPOSALS • DESCRIPTION • FACADE

East Side

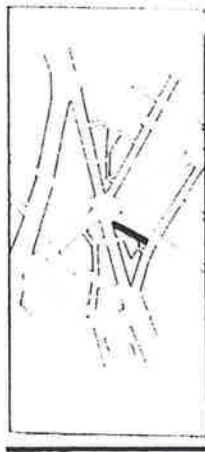
Cambridge Theatre

This is wholly taken up by the Cambridge Theatre which was designed by Wimperis, Simpson & Guthrie in 1930 (Interiors by Serge Chermayeff). The simple stripped classical exterior, part red brick and part faced in Portland stone, was favourably received at the time of the opening, when it was thought to be very 'modern'.

The theatre interior has recently been restored, but there is still scope for some external improvement. The metal window frames and the doors were originally painted Cambridge blue in allusion to the theatre's name. It would be a good idea to revive this feature in place of the present black and white paint. The signs need careful consideration. The topmost sign, facing Seven Dials, is composed of individual Art Deco letters, outlined with illuminated red neon tubes and manages to combine the traditional light bulb glitter of theatreland with the streamlined architectural character of this building. The two long box signs on the corners of the building seem, however, very disappointing. The original signs here were composed of individual Art Deco neon letters like the top sign, and it would greatly improve the appearance of the building if these were to be reinstated. Dramatic flood lighting from fittings concealed on top of the canopy, and in the open belvedere at the top, would also be highly appropriate.



SEVEN DIALS, 1930



MERCER STREET

South Section
West Side

Nos. 19 - 31

This all forms part of the Terry Farrell restoration/ reconstruction of the Comyn Ching Triangle. The four listed buildings in the middle are sandwiched between two large 'book-end' modern buildings.



PROPOSALS • DESCRIPTION • FACADE

No. 19

A block of flats designed by Terry Farrell in 1987 with an Egyptian-style corner entrance and rendered ground floor painted red, and subtle polychrome brickwork on the upper floors. This is an original and ingeniously planned building, externally less flamboyant than some of Farrell's work.

No. 21

This is basically a late seventeenth century three storeyed house, refronted and the shop front with reeded architraves added in the early nineteenth century. It has been well restored.

No. 23

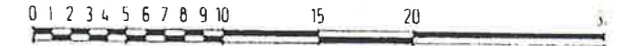
A small warehouse of stock brick with red brick dressings and interesting fenestration. It was erected in 1894 by the builders Kilby & Gayford for Messrs. Pankhurst & Co., and has now been well converted to residential.

Nos. 25 and 27

These form a pair of late seventeenth century houses, refronted and the shop fronts added in the early nineteenth century. No. 25 is three storeyed with a mansard and old workshop dormer window, and No. 27 is four storeyed. The recent restoration has maintained the dark tones of the brickwork, and the joinery is excellently coloured.



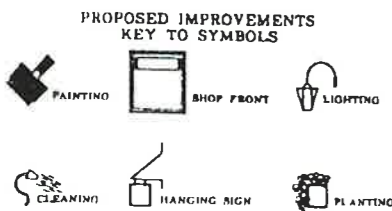
19-23 25 29 31 45

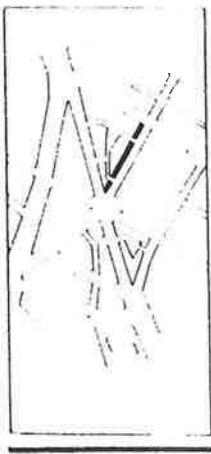


Nos. 29 - 31

These form the flank of Ibis House, the new office block by Terry Farrell. It is a pity, however, that it is taller than the rest of the street. The skyline round the Dials should have been maintained at the same level as the Crown Public House so as to preserve the geometrical volume of the central space.

The shop fronts have not yet been inserted. They offer an opportunity for a good modern design. Ideally they should be by Terry Farrell, too, in order to maintain the overall integrity of the building. The joinery when installed should be painted to match the dark blues and reds of the upper fenestration. The fascias will require careful handling, and it is important they are not too deep but relate to the proportions of the openings.

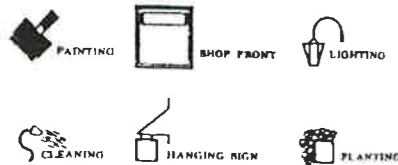




SHORTS GARDENS

Introduction

Originally called Queen Street, this is now largely nineteenth century commercial in appearance. The south side is taken up with the former stables buildings of the Woodyard Brewery, erected in 1880-6, while much of the north side contains late-nineteenth century warehouses, four and five storeys high. Only the western part nearest Seven Dials retains the original domestic architectural scale and character; there No. 1 on the north side and Nos. 2, 4, and 6 on the south still occupy the seventeenth century building plots.

PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

PROPOSALS • DESCRIPTION • FACADE

North Side

No. 1

Listed Grade II, this house retains its original scale and plan-form, including corner chimneys in the rear rooms; but it was substantially reconstructed, a storey added and a shop front installed in the early nineteenth century. The present shop front is an accurate restoration based on the evidence of surviving original work. It is painted an appropriate shade of blue. The original wooden shutters survive, a rare instance. The brickwork of the upper storeys has been cleaned. It would be more appropriate if it were to be lightly soot-washed, to hide the patching of the brickwork. The ledge over the shop entablature is the traditional place for a display of flower pots and plant boxes, and this practice could be revived in this case. ☞ ☞

No. 3

Here follows an unfortunate gap, the only remaining break in the building line in the Seven Dials Conservation Area. It would greatly enhance the appearance of the street if this 'hole in the wall' were to be plugged with a well-designed 'infill' development aimed at restoring the original street line. The present unscreened view of the flanks of Nos. 1 and 7 is unsightly.

Nos. 5 - 13

A plain late-nineteenth century warehouse five storeys high. It is built of yellow stock brick with a sparing use of red brick for string courses and decorative detail. The building was rehabilitated to the design of Levitt Bernstein, as part of the Neal's Yard Development in 1983. The monumental treatment of the ground floor, with channelled stucco work, dates from then and is an effective design. The glazing of the upper storeys with single sheets of plate glass, on the other hand, gives the facade a somewhat lifeless look and the reinstatement of glazing bars could improve its overall appearance.

No. 15

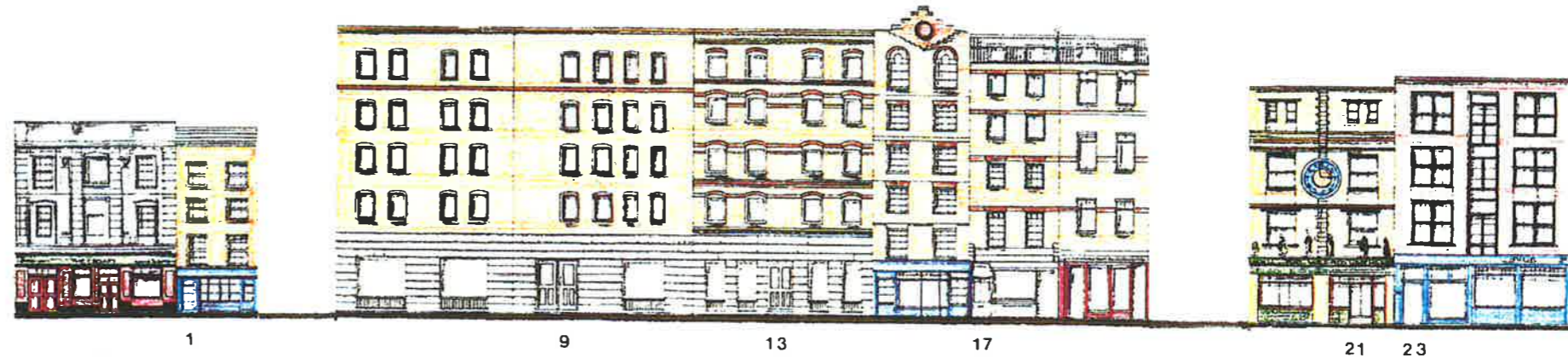
This retains the original narrow plot size, but being six storeys high it relates to the group of larger-scale warehouse buildings in this part of Shorts Gardens. The lower four storeys date from the nineteenth century but the top two storeys, including the decorative small gable in the centre, are recent additions. The windows have glazing bars, and the simple timber shop front is excellently painted in dark blue. Altogether, this is a good example of how a building can be altered and extended in such a way as to retain its essential characteristics while also gaining a distinctive new dimension.

Nos. 17 and 19

These form a pair of four storeyed brick warehouse buildings with slated mansard roofs. They are typical examples of nineteenth century utilitarian architecture, solidly constructed in stock brick. The ground floor retains its original frontage with moulded brackets framing the fascia. It is disfigured, however, by the security grille and its projecting square-section housing. The appearance of the facade would be greatly improved if this were to be removed. Alternative forms of security could include reglazing the window with tough laminated glass, or an internal mesh shutter. The upper windows of both Nos. 17 and 19 have been altered and as a result have a somewhat miscellaneous character. Their appearance could be enhanced if sash windows with glazing bars were reinstated and painted in one of the darker recommended colours. The ground floor of No. 19 is basically original but is obscured by a projecting box fascia. This should be removed to reveal the underlying architectural lines. The original fascia and cornice are missing but could easily be restored to match the survivors at No. 17. ☜

No. 21.
The Whole Food Warehouse

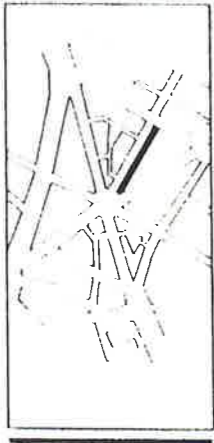
A decent four storeyed late-nineteenth century commercial building of stock brick with red brick dressings, and a larger proportion of window to wall than its neighbours. What gives this building a unique presence is the modern 'Heath-Robinson' clock which takes up much of the facade. This is an excellent example of a witty addition to an older building which does not disturb its character but makes a new and positive contribution to the Conservation Area.



NEAL'S YARD

With its plants, home-made street furniture (coloured oil drums, etc.) and an air of dedicated whole-foodery, this is a very successful and popular space and should be left much as it is.

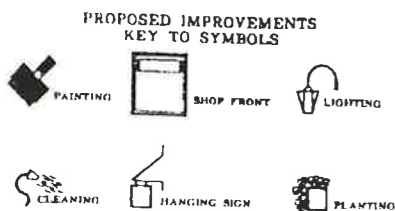
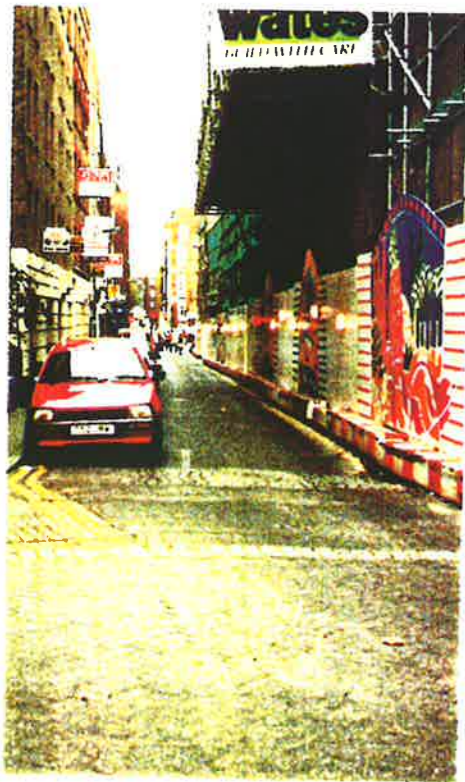




SHORTS GARDENS

Introduction

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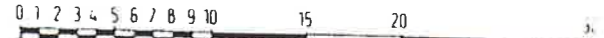


PROPOSALS • DESCRIPTION • FACADE



26

2



South Side

The freehold of much of this side of the street was bought by Combe's in 1880 and the original houses demolished to make way for the Brewery's stables and storage space. It is all currently in process of restoration-reconstruction by Langbourn.

No. 26

Is a plain nineteenth century stock brick warehouse on the corner of Neal Street. The fenestration is being sympathetically restored and the ground floor converted to a restaurant. The stock brickwork should not be cleaned, but toned down in the traditional way, and the joinery painted a colour from the Recommended list.

No. 24

Is being rebuilt to the design of the Renton Howard Ward Levin Partnership, who are the architects for the whole of the Langbourn Development between Shorts Gardens and Earham Street.

No. 22

Was rebuilt by Combe's in the 1880s and was one of a group of pubs round the periphery of the Brewery site selling Combe's Ales. It later became a shop and offices. The ground floor frontage, though renewed, keeps the character of the pub frontage with Ionic pilasters; it should be properly restored.

Nos. 8 - 20

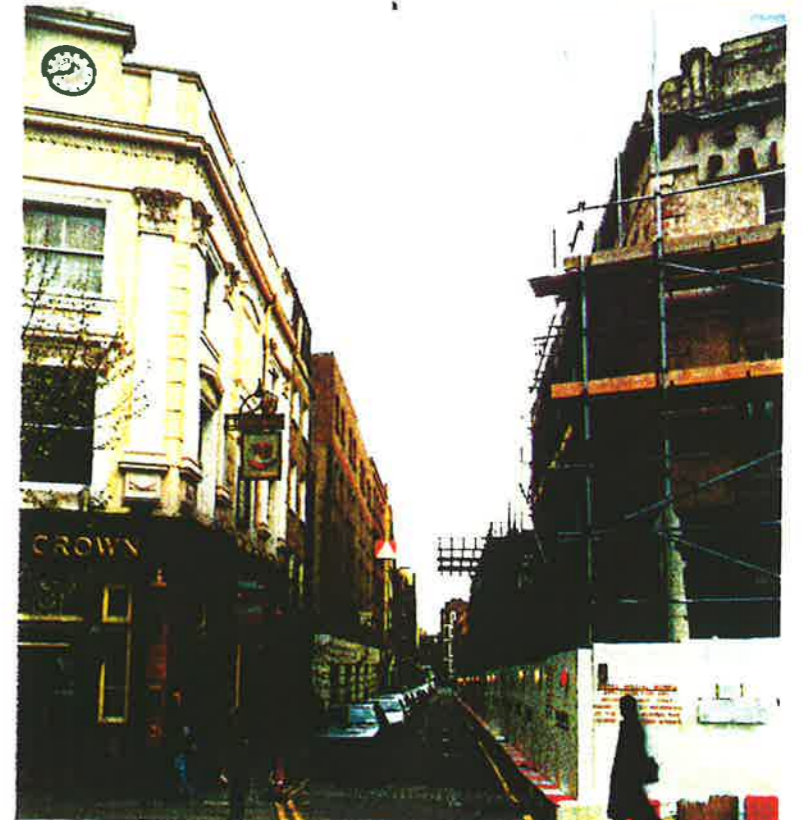
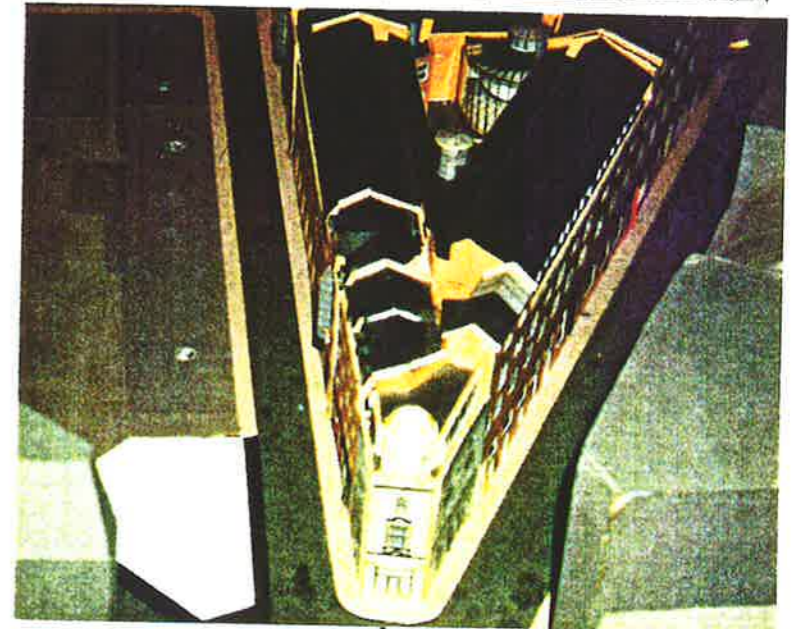
Were the principal stables facade, the small segmentally arched windows lighting the two tiers of stalls for 120 horses which once occupied the interior. This facade is being retained by the redevelopment and an additional, largely glazed, upper storey added. As with other nineteenth century industrial buildings of this type, it is better not to clean the stock brickwork, but life can be given to the facade by painting the window and door frames in rich colours.

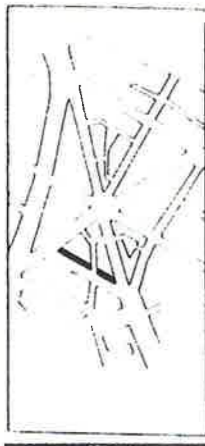
Nos. 4 and 6

Are survivors of the original domestic character of Seven Dials and are both listed Grade II. Occupying the seventeenth century building plots, they are early nineteenth century reconstructions of the original houses, four storeys high with contemporary shop fronts, the entablatures flanked by carved console brackets. It is proposed to restore the shop fronts and to reinstate the glazing bars in the upper windows, improvements which are to be welcomed. The stock brickwork would be best if not cleaned, and the joinery should be painted in colours from the Recommended list.

No. 2

Is one of the seven buildings facing Seven Dials itself. It forms a group with the Crown on the corner of Monmouth Street and Shorts Gardens, and like it is faced in stucco. It was rebuilt in 1835 and is three storeys high with rusticated quoins at the corners and a decorative parapet. It was the Grapes Public House in the nineteenth century, but has latterly been a shop. The ground floor retains part of the original pub front with pilasters and entablature and a pediment over the entrance on the Seven Dials Corner. This is being restored, and a crowning dome and clock added on the Seven Dials corner to create an imaginative new feature. The external stucco should be painted cream to match the Crown.





TOWER STREET

Introduction

This, like West Street, retains its eighteenth century name and its alignment predates Neale's Seven Dials Development, though no pre-nineteenth century buildings now survive.



**PROPOSED IMPROVEMENTS
KEY TO SYMBOLS**



PROPOSALS • DESCRIPTION • FACADE



22

TOWER COURT

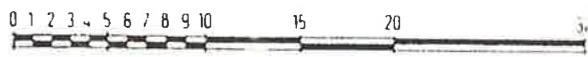
Introduction

Formerly called Lomber Court, a corruption of Lombard Court, this is one of the most attractive corners of the Conservation Area with its paved surface and domestic scale. The houses were rebuilt in 1796 and form a group with Nos. 38 - 48 Monmouth Street but are better preserved.

East Side

The corner building is the flank of Portwine Butchers, one of the best surviving traditional shops in the Seven Dials Conservation Area. It is listed Grade II. The blue and gold verre eglomise shop sign on this side is a rare survival and should be preserved. The dark blue paint of the shop front is a good colour. The blocked shop front, adjoining, would look better if it were reopened and restored; if this is not practically possible, an idea might be to paint the blank space with a trompe shop window.

Nos. 5 - 8 (Consecutive) and No. 10 are all listed Grade II, and are well-preserved late eighteenth century houses.

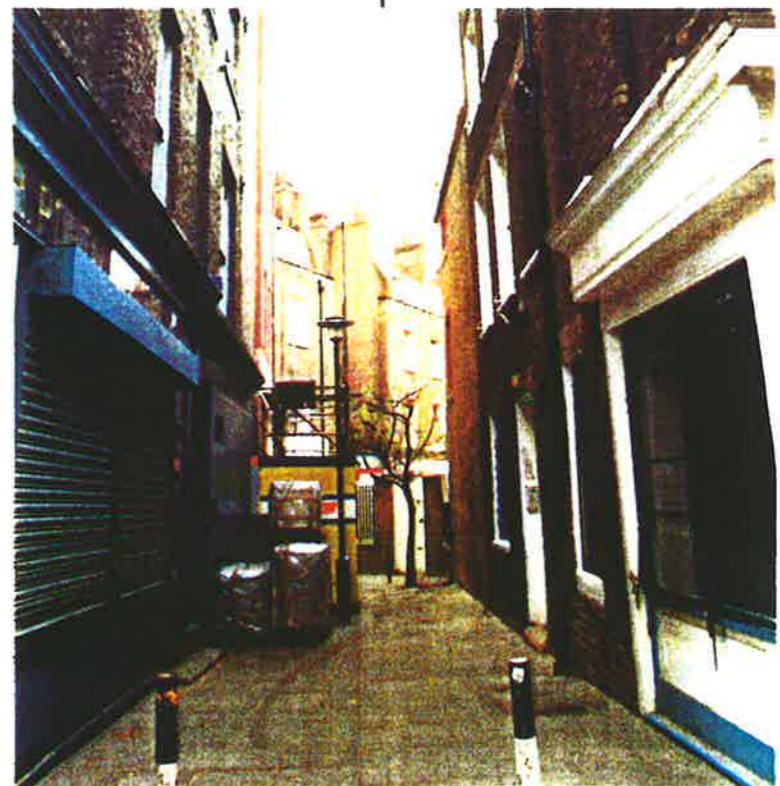


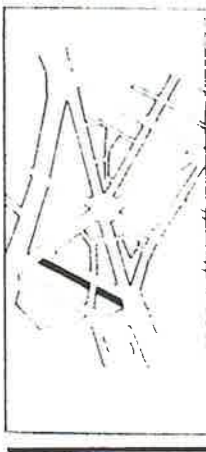
East Side

Nos. 19 - 21 retain a partly original late nineteenth century frontage with brown glazed piers and painted wooden fascias. It needs some cleaning and restoration. The stuccoed upper storeys should be painted a consistent colour of stone or cream.

No. 22.

The listed former school building is currently being elaborately refurbished and its brickwork cleaned.





TOWER STREET

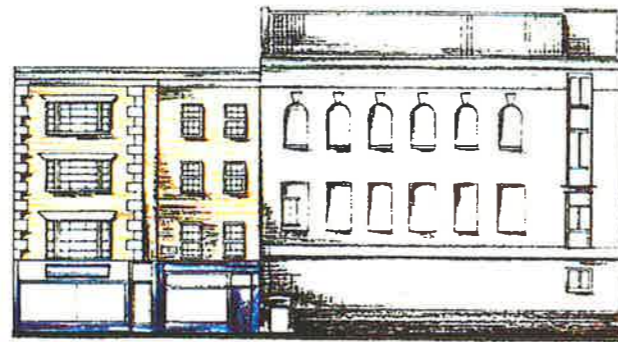
Introduction

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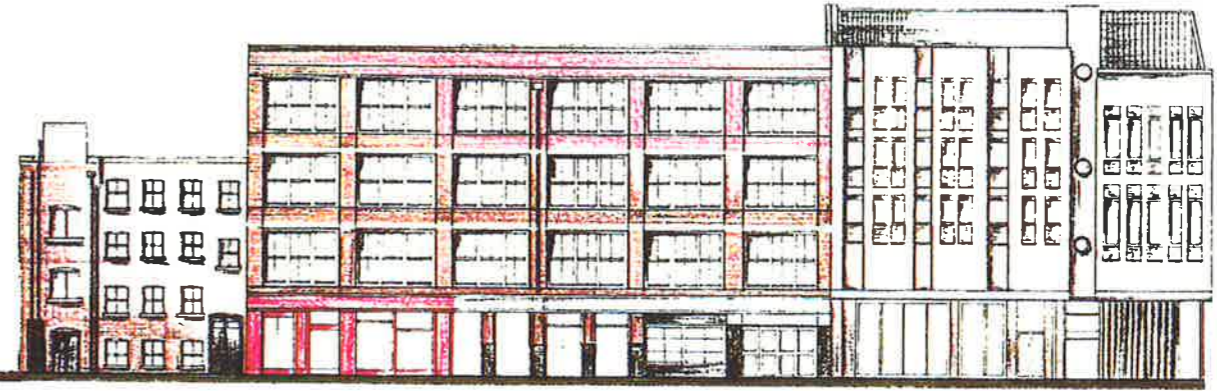
West Side

Nos. 4 - 10 form a strong, utilitarian red brick nineteenth century commercial block. The ground floor frontage is somewhat messy, though the original strong architectural surround with brick piers survives. The window and door joinery needs to be reinstated to a simple design; lettering and signs should be painted on the fascias, which were provided for the purpose, and extraneous plastic signs of the Cheong-Leen Supermarket, which obtrude on the architecture, removed.

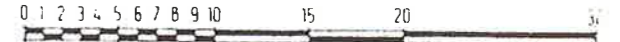
PROPOSALS • DESCRIPTION • FACADE



18



4



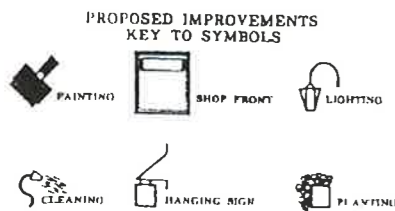
Theatres

The backs of the two theatres are plainly utilitarian, but not unpleasing. The red brick rear of the Ambassadors could be improved by cleaning and the stucco of St. Martin's needs to be regularly painted in the recommended shade of stone or cream.

Nos. 16 - 18

A pair of four-storeyed early nineteenth century houses of stock brick with sash windows and residual timber shop fronts. These are the only buildings in West Street or Tower Street which retain their original domestic scale and plot sizes. They are currently for sale for redevelopment.

These houses make a positive contribution to the Conservation Area, and are prominently sited on a corner at the south west approach to Seven Dials. In our opinion the facades at least should be retained and the nineteenth century shop fronts properly re-instated. The pilasters, fascias and cornices survive and form a strong architectural frame within which it would be possible to devise an appropriate arrangement of glazing thus restoring the original character of the buildings.





WEST STREET

Introduction

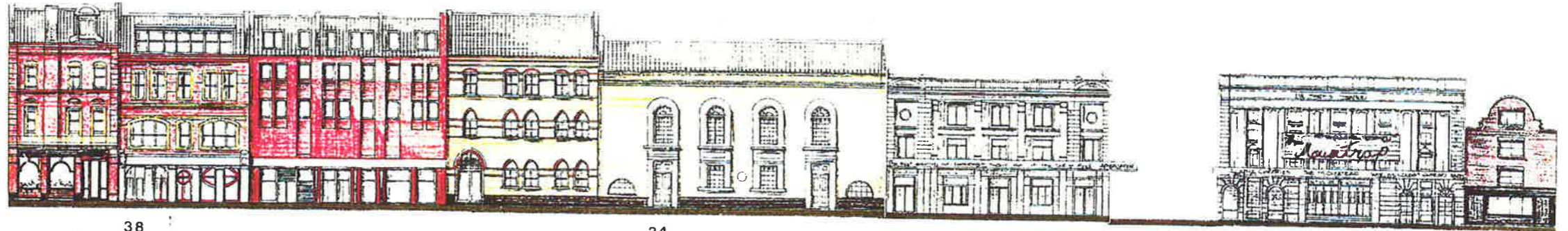
This marks the south west boundary of the Conservation Area. Unlike most of the streets in Seven Dials, it has retained its eighteenth century name unchanged but the original domestic character has entirely disappeared. This part of Marshland Close had already been developed in the earlier seventeenth century, before Thomas Neale imposed his radiating plan on the remaining open space in the 1690s and he had to incorporate them as they had already been built. This explains why tower Street and West Street run in parallel to each other but run against the grain of the remainder of Seven Dials. The street is dominated today by three large historic buildings, a chapel and two theatres, all included in the statutory list of buildings of special architectural or historic interest.



PROPOSED IMPROVEMENTS
KEY TO SYMBOLS



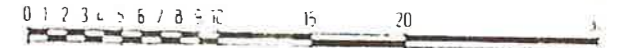
PROPOSALS • DESCRIPTION • FACADE



38

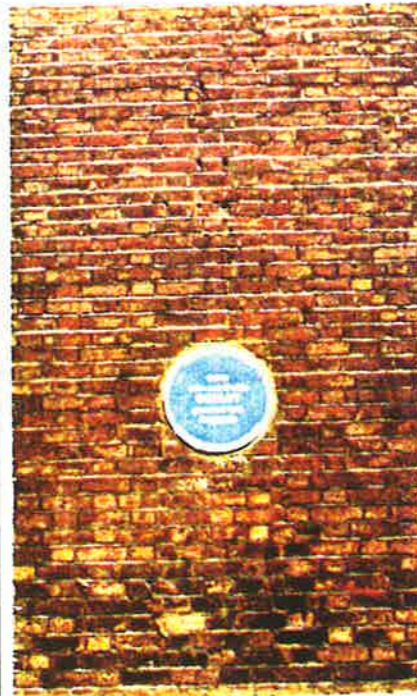
24

8



No. 24

Formerly St. Giles (All Saints) Mission Church, it was built circa 1700 but the facade was remodelled in yellow stock brick in the early nineteenth century. This former chapel is of considerable historic interest because of its associations with John Wesley who preached here from 1743 onwards. He is commemorated by a Blue Plaque on the front. The building is well-maintained in its present use and requires no special attention.



The Ambassadors Theatre

This was built to the designs of W.G.R. Sprague, the great Edwardian theatre architect, in 1913 for a syndicate. It was planned from the beginning as a companion to the St. Martin's Theatre on the other corner of Tower Court, but it was completed first. The builders were Kinglerlee & Sons of Oxford. The interior remains remarkably little altered, decorated in a rich Louis XVI style. The exterior, too, retains much of its original character, but the glazed canopy over the entrance has been simplified and somewhat overlaid with advertisements.

That the glazed canopy be restored to its original form, and the signs and advertisements of current productions be more closely related to the overall design of the theatre.

St. Martin's Theatre

The theatre was planned as a companion to the Ambassadors Theatre which opened in 1913 but building work was held up by the First World War and only completed in 1916 to the design of W.G.R. Sprague, for Lord Willongby De Broke. The exterior is a dignified version of Edwardian Baroque and was faced in ashlar stone, now painted. The interior was decorated in 'English Georgian' style rather than theatre rococo, the proscenium being constructed of walnut, and the stage survives in unaltered condition as a rare example of an Edwardian wooden stage. As with the Ambassadors Theatre, there is scope for improving the overall appearance of the external lighting, signage and restoring the external glazed canopy in order to present a more coherent effect. The original appearance of the facade, and the canopy, is recorded in a contemporary photograph by Bedford Lemere which would provide full evidence for reinstatement.





SHELTON STREET

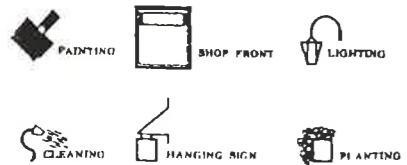
North Side

Introduction

Nos. 1 - 21 comprise the third side of the Comyn Ching Triangle and have been reconstructed and restored as part of the Terry Farrell scheme, including Comyn Ching's own shop with its handsome nineteenth century hanging ironwork sign, a model of its kind. They include a particularly good run of the late eighteenth and early nineteenth century shop fronts of which those at Nos. 17 and 19 are the best in Seven Dials and are listed Grade II.



PROPOSED IMPROVEMENTS
KEY TO SYMBOLS



PROPOSALS • DESCRIPTION • FACADE

Nos. 1 - 7

They are replica buildings of late eighteenth century four storeyed houses, occupying the plot sizes of the original Neale developments. Nos. 1, 3 and 5 are listed Grade II for Group Value. The shop fronts have been excellently reconstructed and appropriately painted. The brickwork has been left clean to differentiate the new work from the surviving old houses.

The iron window guards at first floor level would provide a suitable receptacle for imaginative planting in pots or baskets and this should be encouraged.

Nos. 9, 11 and 13

These late eighteenth century houses preserve the scale and plot sizes of the original seventeenth century houses, being three storeys with mansard roofs. They are faced in stucco and have good late Georgian timber shop fronts with pilasters carrying an entablature with projecting cornices.

The iron window guards at first floor level could be used for more planting.

Nos. 15 and 17

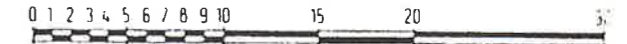
A pair of late eighteenth century reconstructions of the original seventeenth century houses. They are listed Grade II, the only ones in the Seven Dials Conservation Area, and have good contemporary shop fronts of unusual design with paired segmental-arched openings.

These buildings are well-restored and excellently maintained and should be kept as they are.



1

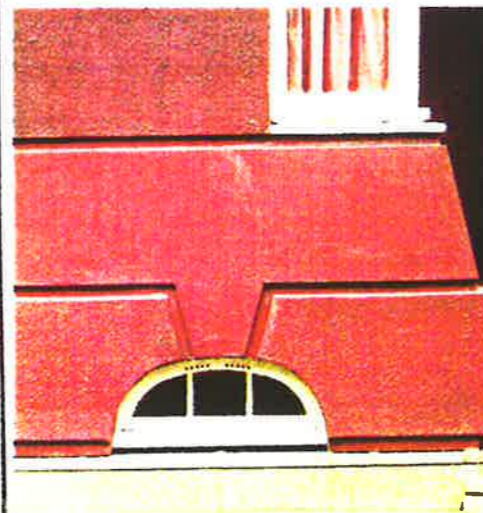
21

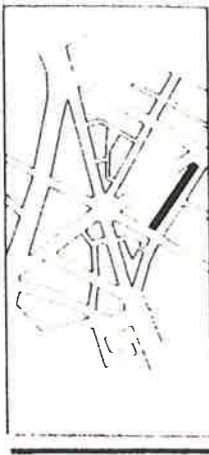


Nos. 19 - 21

This all forms part of the Terry Farrell restoration/reconstruction of the Comyn Ching Triangle. The four listed buildings in the middle are sandwiched between two large 'book-end' modern buildings.

Back of the Cambridge Theatre The ordinary illuminated perspex box over the stage door could be replaced with something more overtly theatrical, illuminated if necessary by light bulbs, or thin tubular neon similar to the main sign on the Seven Dials front. The window frames here, too, should be Cambridge Blue.





SHELTON STREET

Introduction

Originally called Castle Street after the line of defence along here, built to protect London during the Civil War in the seventeenth century. Shelton Street marks the divide between Thomas Neale's development on Marshland Close and the Mercers' Company's Elm Field estate; the south side of the street belonging to the Mercers' Company. In the seventeenth and eighteenth centuries the buildings on their land were embellished with the Mercers' crest to mark the boundary of their property. The street also marks the parish boundary between St. Giles in the Fields and St. Paul Covent Garden. The west end of the street retains part of its original domestic scale, particularly on the north side where the buildings of the Comyn Ching Triangle retain the seventeenth century scale and plot sizes and traces of the original fabric. The eastern end, however, is dominated by the former Woodyard Brewery buildings which line both sides of the street, and in the nineteenth century were linked by high level iron bridges.

PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

PROPOSALS • DESCRIPTION • FACADE



SHELTON STREET

Nos. 25 - 33

Massive nineteenth century warehouse-style buildings line this part of the street and were formerly part of the Woodyard Brewery complex. They are splendid examples of the industrial aesthetic, and their grim grandeur is enhanced by their not being cleaned. Not currently listed, we would recommend that No. 33, the corner building, be added to the statutory list, as it is a key architectural element at the southeast entrance to Seven Dials.

Alterations in this century, when the buildings were converted into warehouses after the brewery moved and later, have resulted in a somewhat blotchy appearance to parts of the brickwork which could be improved if the lighter parts were to be toned down to match the older brick. The red and black livery colours are smart. The three old iron cranes are a detail well worth preserving. The window frames could appropriately be coloured, rather than painted white. The strong red and black scheme, for instance, could be extended to all the joinery and ironwork on the building and would help to accentuate its identity. It might also be worth exploring the practicability of restoring the high level iron bridges linking the blocks on both sides of the street; their appearance is recorded in old engravings.

South Side

Introduction

Situated in the City of Westminster rather than the Borough of Camden, this all forms part of the Mercers' Company Estate and there is scope for a display of their heraldry in the form of boundary marks and similar details. The dominating architectural character of the street frontage is of heroic-scaled nineteenth century industrial buildings. These once formed the principal part of the Woodyard Brewery established here in 1740 and which moved to Mortlake in 1905 after Combe's amalgamated with Watney and Reid.

Wellington Court

This is a poor 1950s block which makes no contribution to the Conservation Area. It should, when the opportunity arrives, be redeveloped to a more sympathetic design.

The Artisans Dwellings

These are characteristic of nineteenth century industrial housing and make a contribution to the Conservation Area. They were built by the Mercers' Company and are embellished with their crest on the front elevation.

The Maiden's Head crests of the Mercers' Company on the elevation should be painted in the correct heraldic colours. There is also scope for window box planting. Both these suggestions would introduce a little colour into this side of the street.

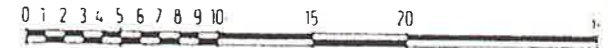
The former Mercers' Arms Public House

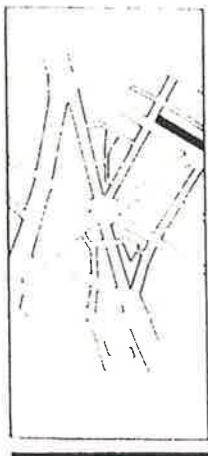
This is a typical example of red brick late nineteenth century brewers' architecture and retains its original timber pub front.

It would be ideal if this building could revert to a public house or similar use, with a colourful hanging sign of the Mercers' Company Maiden's Head heraldry. The red brickwork of the upper storeys could be washed to reveal its full brightness, and the joinery of the old pub front painted in strong colours chosen from the Recommended list.

Nos. 16 - 22 and 26 - 34.
Former Woodward Brewery

These form a splendid row of massive nineteenth century brewery buildings, largely designed by E. J. Willson between 1876 and 1882. They are currently subject to large-scale redevelopment proposals. Only Nos. 24 - 26 and 34 are listed. Nos. 28 - 32 were plainly rebuilt as warehouses, with Crittall windows, in this century after the Brewery moved out, and are not of special interest. Nos. 20 - 22 have been altered. Nos. 16 - 18, however, have a complete nineteenth century three bay facade with the original cast iron windows. This block should be considered for statutory listing. With the exception of Nos. 24 - 26, all the former brewery facades along Shelton street make a contribution to the character of this part of the Conservation Area and should be retained in any redevelopment proposals. No. 34 Shelton Street, The Flower Shop, has an elegantly simple modern shop front designed by Max Glendinning. Along the south side of Shelton Street are several St. Martin in the Fields parish cast iron bollards dated 1811. They should be added to the statutory list.

SEVEN DIALS MONUMENT
COMPANY LIMITED15 SHORTS GARDENS, SEVEN DIAL,
LONDON WC2E 9AT TEL 071836 131



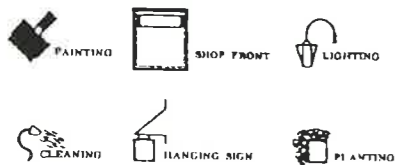
NEAL STREET

Introduction

The present name (though without an e) commemorates Thomas Neale, the original developer of Seven Dials. Until 1877 the street was called King Street. The present numbering of the buildings was assigned in 1908. Neal Street marks the eastern boundary of Marshland Close and today defines the eastern edge of the Conservation Area. Much of the scale and character, as well as several of the original late seventeenth or early eighteenth century three-storeyed houses, survive and there are a number of good late Georgian shop fronts.



PROPOSED IMPROVEMENTS
KEY TO SYMBOLS



PROPOSALS • DESCRIPTION • FACADE

Nottingham House

A handsome neo-Georgian block of flats designed in 1925 by C. W. Reeves, Son & Rason, which makes a contribution to the Conservation Area. It is essential that the white painted timber sashes with glazing bars in the windows be retained. The somewhat dead narrow strip between the front wall and the street railings could be improved with planting in tubs or boxes to give the effect of a private garden.

Nos. 26 - 32

These form a good group of Edwardian Arts & Crafts warehouses in red brick, the shaped gables giving a somewhat Dutch flavour. They are dated 1903. They were built as a speculation and used as empty box warehouses for the Covent Garden Market. For many years they were occupied by Waltons' Fruit Stalls as storage. They have now been well converted to a mix of uses. The shop fronts on the ground floor are strongly framed by piers of brown glazed brick. They have been over-painted, but it would be worth cleaning this off and revealing the original glazed brickwork. The joinery of the windows has been altered and there is a projecting box fascia on Nos. 26 - 28. A painted fascia would be less obtrusive, and the window joinery would be best left simple within the architectural framework. The hanging sign for the Neal Street Restaurant is a model which could be copied elsewhere in Neal Street.

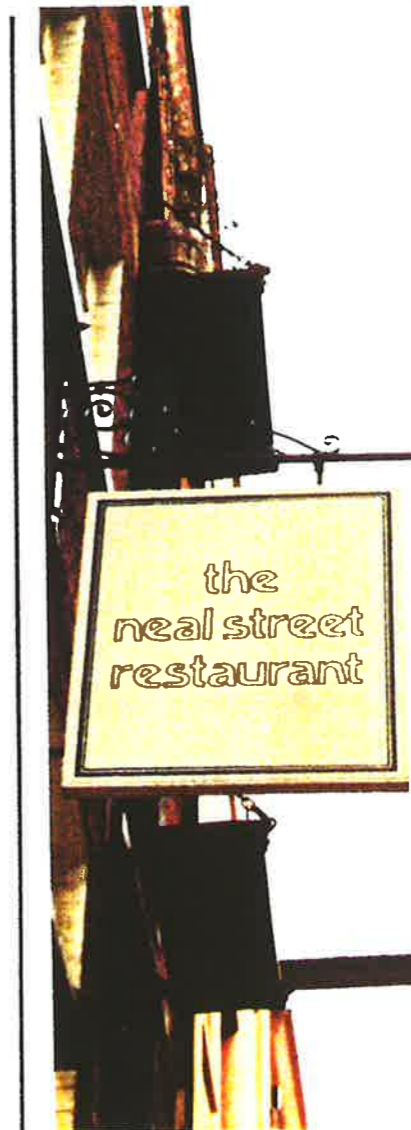
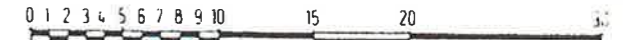
No. 24

This was originally similar to Nos. 26 - 32 but has lost most of its character through being rendered, and the installation of modern fenestration. Full-scale restoration is probably not practical on grounds of expense, but it might be possible to improve the appearance of the facade by painting it in trompe l'oeuil, or at least restoring the fenestration to the original pattern.



22

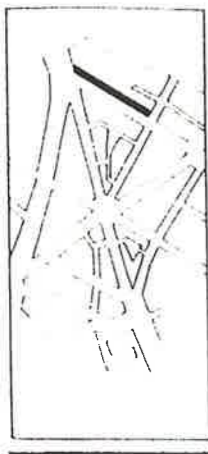
32



Crown & Anchor Public House

Built in 1904, this is a good Art Nouveau pub and the frontage is well preserved. The glazed ceramic facing of the ground floor has been painted over. This paint ought to be cleaned off to reveal the original surface.





NEAL STREET

Introduction

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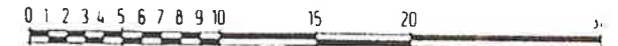


PROPOSALS • DESCRIPTION • FACADE



82-80

48



East Side

Nos. 80 - 82.
The Punjab Restaurant

No. 82 has been reconstructed and is not listed, but No. 80 is listed Grade II and dates from the early eighteenth century. It retains much of the original interior, including a good staircase and panelled first floor rooms. The Punjab Restaurant was one of the first Indian restaurants in London, having been established in 1951. The late Georgian shop front on the ground floor is an excellent piece of scholarly restoration, smartly painted in blue with gold lettering. The upper part of the front still needs some attention, however, to complete the refurbishment. The paint should be cleaned off the brick of No. 80, and both houses 'soot-washed'. A great improvement could be achieved if the windows were to be properly reinstated. The existing Crittall windows should be replaced with double hung, 6 pane sash windows with lamb's tongue glazing bars. Another improvement would be if the illuminated box sign on the bracket were to be replaced with a hanging painted sign.

No. 78

Is basically a seventeenth century survival, and listed Grade II. The mid-nineteenth century stucco shop front is very well preserved. The signs could be improved if the plastic applied panel for Len Fowler were replaced with painted lettering straight on to the fascia.

No. 76.

This inter-wars building in a mild Art Deco style is not listed. With its cream faience front, however, it has some character. The 1930s steel shop front survives and is worth retaining. In the upper storeys the original windows have been replaced with PVC. Ideally the original pattern of steel Crittall windows should be restored so as to preserve the integrity of the design.

Nos. 70 - 74

Form an infill block in somewhat restless 'Conservation Area' style.

No. 68.

Not at present listed, this occupies the seventeenth century plot and is an early nineteenth century reconstruction of the original building. The front elevation is capable of further improvement. The brickwork of the upper storeys has been somewhat crudely sandblasted, and needs to be 'soot-washed'. The recent hardwood shopfront is unsympathetic and should be replaced with a traditional painted timber design. This is a building which might be considered for listing for Group Value.

No. 66.

This, too, occupies the original plot, but has been faced in stucco. The new shop front is appropriately designed, but the finish of varnished hardwood is not ideal. It would be much better if it were painted a strong dark colour from the recommended list.

No. 64.

This house was almost certainly built in the 1690s and is one of the best preserved of the original Seven Dials houses. It is listed Grade II. The interior retains the original dog-leg staircase with turned balusters, and panelled rooms at first and second floor level with original fireplaces. The shop front with simple pilasters dates from the early-nineteenth century. The house was well-restored by the G.L.C. Historic Buildings Division. The old brickwork has been kept an appropriate dark colour. The early nineteenth century shop front is painted maroon and the elaborate Victorian iron bracket carries an admirably original hanging sign. This is the standard that should prevail throughout Neal Street.

No. 62.

A late nineteenth century rebuilding, on the original plot, with a red brick elevation of some interest. The Victorian decorative brick bosses at the upper level are a good feature. The facade is well-maintained, and the timber shop-front painted an appropriate colour.

No. 60.

This house occupies the original plot size and retains its scale and character, but was reconstructed in the early nineteenth century. The current shop front set in a cemented surround is somewhat meagre. It would be greatly to the benefit of the building if this could be replaced in due course with a painted timber shop front framed with pilasters and carrying an entablature. The surviving original shop fronts in the area would provide suitable sources for a traditional design.

No. 58.

The upper storeys have been rebuilt in rustic brick with soldier arches (rather than gauged brick arches) over the windows. The texture of rustic brick is very ugly. It would greatly improve the facade if it were to be stuccoed and painted. The minimal modern shop front creates an undernourished effect. It would be an enhancement of the street if it could be replaced with a painted timber shop front.

Nos. 54 - 56

Neither of the shop fronts on these properties is particularly appropriate to the Conservation area. A considerable improvement could be achieved if they were to be replaced with well-designed timber shop fronts painted in colours from the Recommended list.

No. 52.
Frank's Cafe

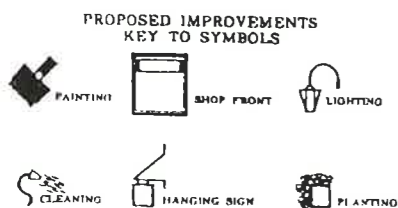
The timber shop front has an interesting fascia sign in Festival of Britain lettering which is excellent of its kind. The woodwork is smartly painted in an unusual but attractive cinnamon colour. The only false note is the Dutch blind. This ought to be replaced with a traditional canvas-finish retractable roller blind (fitted into a blind box on top of the shop fascia).

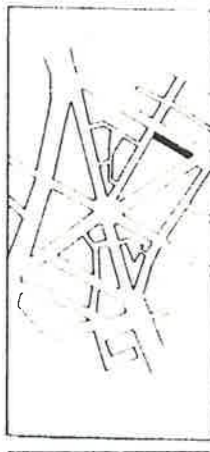
No. 50.

The timber shop front is a neat design and is well painted.

No. 48.

Currently unlisted, this is an early nineteenth century reconstruction of the original late seventeenth century building and retains an early-nineteenth century shop front with pilasters and decorative console brackets flanking the fascia. The pilasters have lost simple bases and moulded capitals which could easily be added. It is well painted in blue. This building should be considered for listing.





NEAL STREET

Introduction

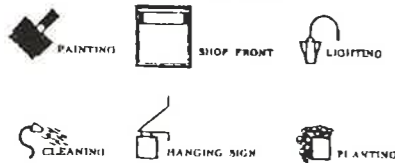
West Side

The first building is the return elevation of No. 43 Earlham Street. This is listed Grade II and is a handsome example of nineteenth century industrial architecture. It was built in 1882 as a warehouse for Combe's Woodyard Brewery. It is an austere noble design of stock brick with segment leaded windows. The ground floor retains its original cast iron window guards. The joinery is appropriately painted in black and red. The ground floor brickwork has been cleaned causing a visual imbalance with the uncleaned upper part of the elevation. We would recommend toning down the ground floor brickwork to match that of the upper floors so as to restore the unity of the elevation, and to make it a less magnetic surface for graffiti artists.

Nos. 27 -37 are listed Grade II and are a substantial remnant of the original late seventeenth century development of Seven Dials, though they were remodelled externally in the late eighteenth and early nineteenth centuries. They retain some panelled interiors and original dog-leg staircases.



PROPOSED IMPROVEMENTS
KEY TO SYMBOLS



PROPOSALS • DESCRIPTION • FACADE

No. 27.

The early nineteenth century shop front is disfigured by an ugly security shutter and box housing. This should be removed and alternative security measures should be investigated, such as the installation of laminated glass in the window, or an internal retractable mesh grille.

No. 29.

The distinctive shop front was designed in 1972 by Max Glendining. Though not especially sympathetic to the Georgian facade it is of some interest in itself. The green colouring and the lettered fascia sign are neatly done.

No. 31.

Fragments survive of an elegant late eighteenth century shop front including the pilasters flanking the house door, and the dentil cornice above the fascia. The house door and fanlight are good Georgian features. The original design of the whole shop front could easily be restored on the evidence of these surviving parts. Such an historically accurate restoration may be eligible for grant aid from English Heritage (London Division) which would also be able to advise on the detailed design.

No. 33.

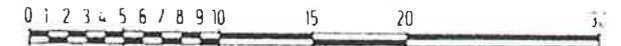
Red or Dead

The gothic frieze, and surround of the late eighteenth century shop front, survive and the opening glazed doors remain from the time when it was occupied by a barrow manufacturer. The present colouring and lettering, however, show how easily the authentic character of a listed building can be lost by small changes of detail. The woodwork would benefit from being painted a stronger, more traditional colour, and the fascia sign should have painted lettering, the proportions of which are related to the overall dimensions of the entablature.



27

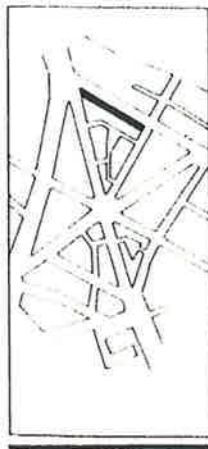
37



Nos. 35 and 37.

The replica shop fronts are satisfactory designs and well-executed in quality joinery. The hanging signs, too, are appropriate. But stronger colouring would be preferable to the current pastel shades.

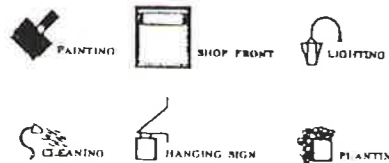




NEAL STREET

Introduction

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PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

PROPOSALS • DESCRIPTION • FACADE

No. 39.

A red brick three-storeyed building with paired sash windows and a canted corner. The timber shop front is painted a good, strong blue and there is a hanging sign on a wrought iron bracket. Little needs to be done here.

Nos. 41 - 45

Are an unsympathetic 1950s development with simple modern shop fronts. This block makes little contribution to the Conservation Area and could be redeveloped.

No. 47.

A handsome three-storeyed late nineteenth century red brick block with white painted sash windows. The original shop front survives with pilasters and dentil cornice. The present corrugated fascia sign partly obscures the architectural lines of the building. We would recommend its removal so as to reveal the fine fascia cornice. The lettering could be painted directly onto the old fascia. The whole shop front would also benefit from being painted in a richer shade of one of the Recommended colours.

Nos. 51 - 53

Are a modern development.

No. 55.

This listed Hanseatic-style warehouse is well-maintained with white painted window joinery, and a neat shop sign following the segmental curve of the arch, and nicely lettered.

Nos. 57 - 59.

A somewhat utilitarian late nineteenth century building of white brick. The shop window openings are framed by piers and the framework of the modern shop fronts has been kept commendably simple. The bright red of the joinery in the upper windows is a good foil to the pale brickwork and helps to enliven an otherwise featureless facade. This shows how a relatively plain building can be given an air of some distinction by well-chosen colour.

No. 61.

A two-storeyed house occupying the original plot, the upper elevation faced in stucco with moulded architraves to the windows. The shop front is painted a discordant shade of lavender. We would suggest repainting in a colour from the Recommended list.

No. 63.
Cafe Opera.

A nineteenth century reconstruction in stock brick of the original, but retaining the seventeenth century scale. The fascia sign is excellently painted with strong colours and good lettering. The house door is an off-the-peg varnished hardwood affair. It should be replaced with a correctly detailed four panelled door of painted joinery, similar to that at No. 61 for instance

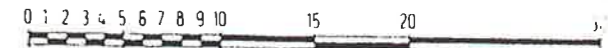


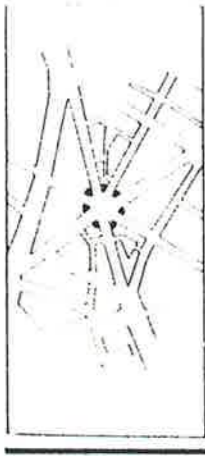
Nos 65 - 67

Comprise a modernised Edwardian warehouse. The brickwork has been painted white and there is a simple shop front. The painting of the joinery and the brickwork all white makes this building somewhat bland. It could be enlivened if the joinery was painted in a contrasting darker shade, such as the royal blue used for the lintels.

No. 69.

A four-storeyed late nineteenth century building, given distinction by the scalloped parapet. The shop front is a very well-preserved Victorian design, and should be kept as it is.

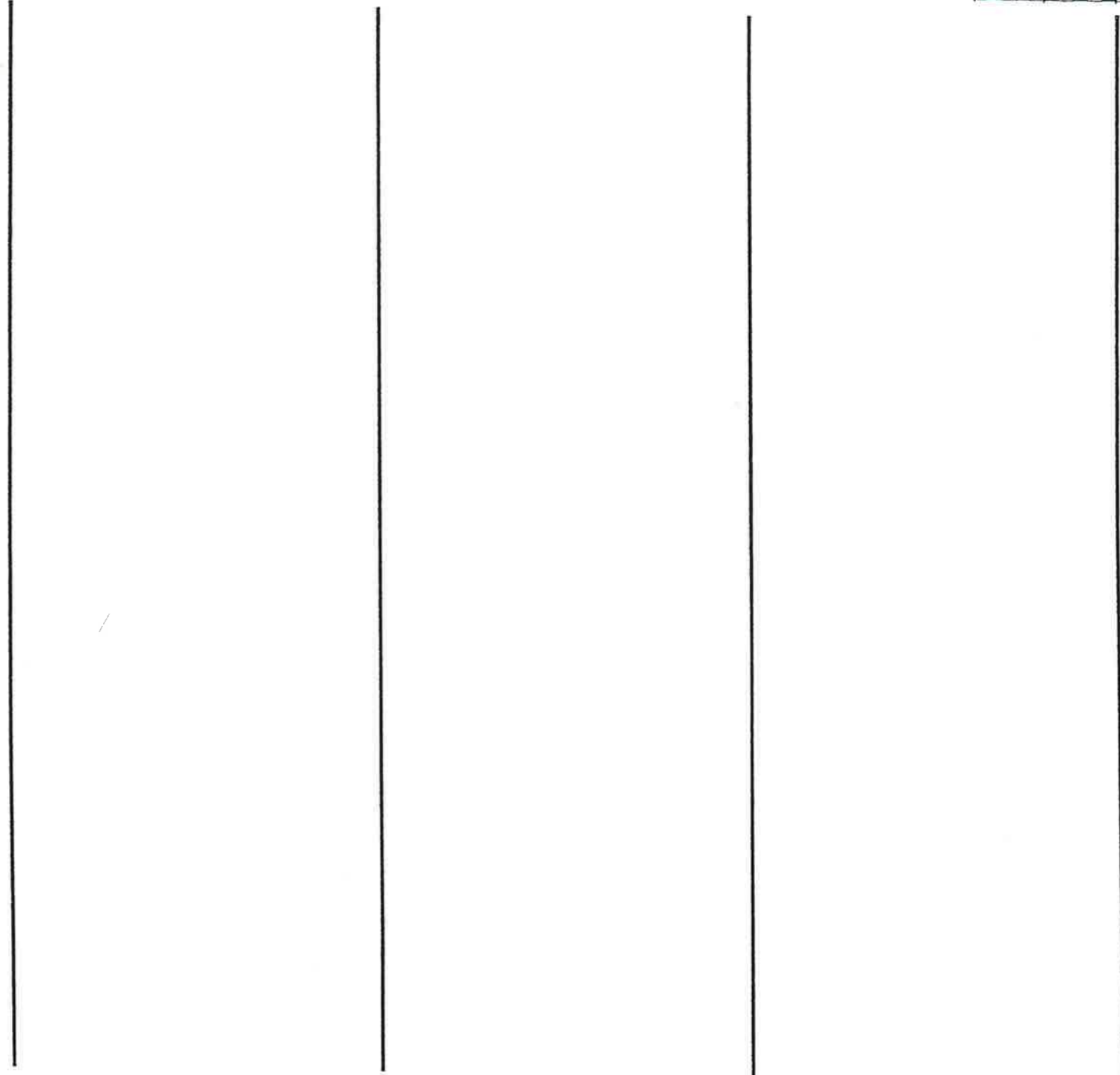
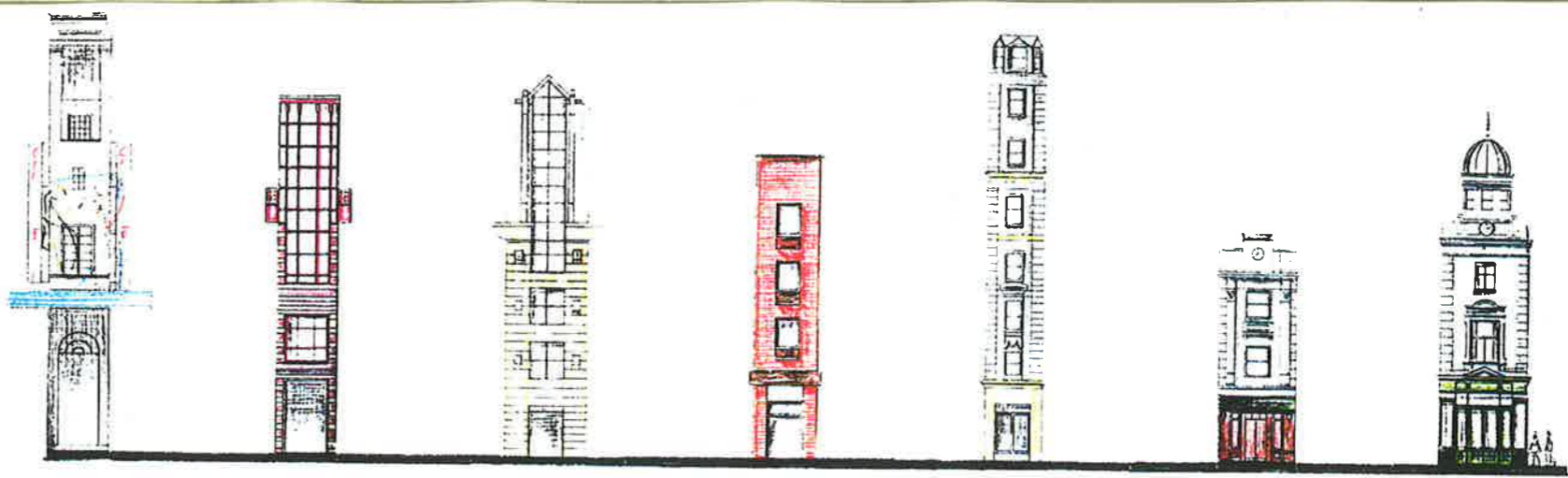




Fielding Court

The new building on the north corner is too tall, disrupts the skyline round the Dials, is poorly detailed, and is deleterious to the appearance of the Conservation Area. The shop fronts so far executed are far from ideal. 'Sandwich Matters' should have painted window joinery. The louvred ventilators in the fascia of the northern shop are a particularly poor detail. It is to be hoped that the two remaining shop fronts will be executed to a higher standard. There is scope here for good modern design. □ ◆

PROPOSALS • DESCRIPTION • FACADE

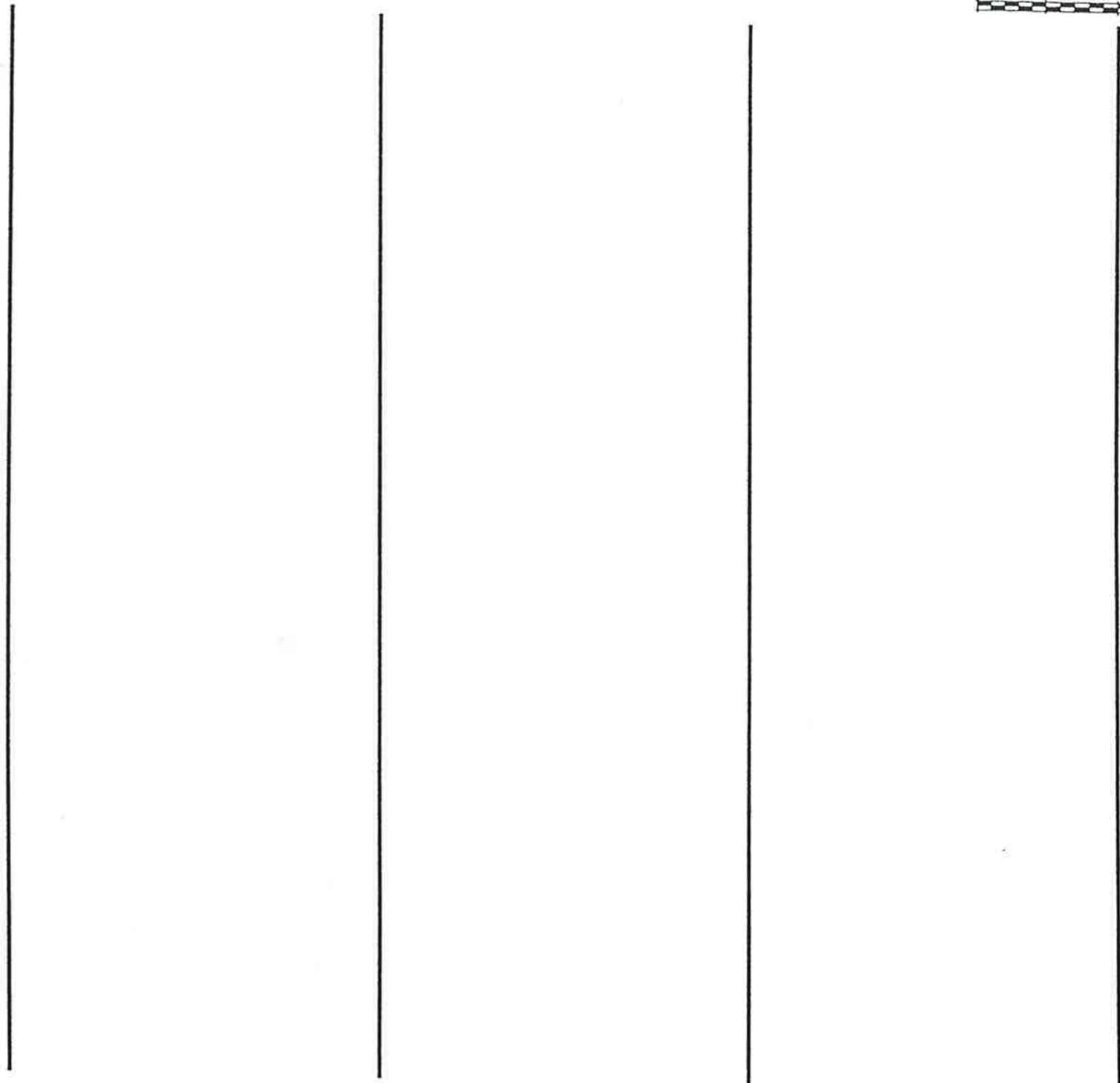


PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

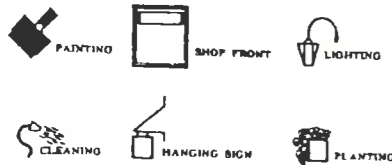
| | | |
|----------|--------------|----------|
| PAINTING | SHOP FRONT | LIGHTING |
| CLEANING | HANGING SIGN | PLANTING |

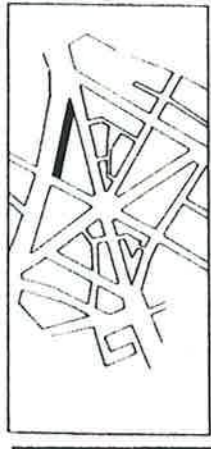


PROPOSALS • DESCRIPTION • FACADE

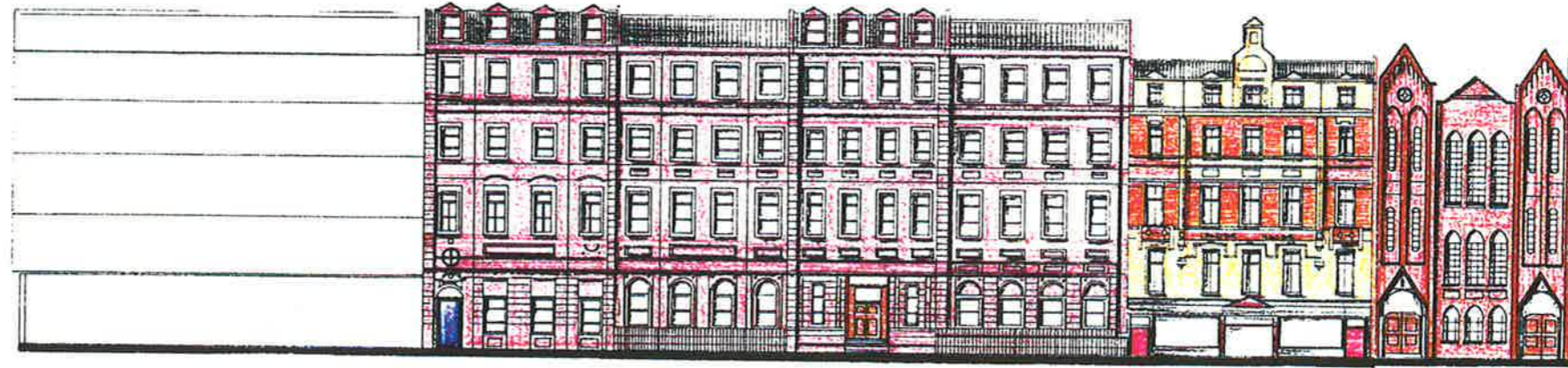


PROPOSED IMPROVEMENTS
KEY TO SYMBOLS





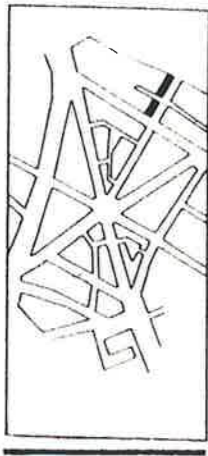
PROPOSALS • DESCRIPTION • FACADE



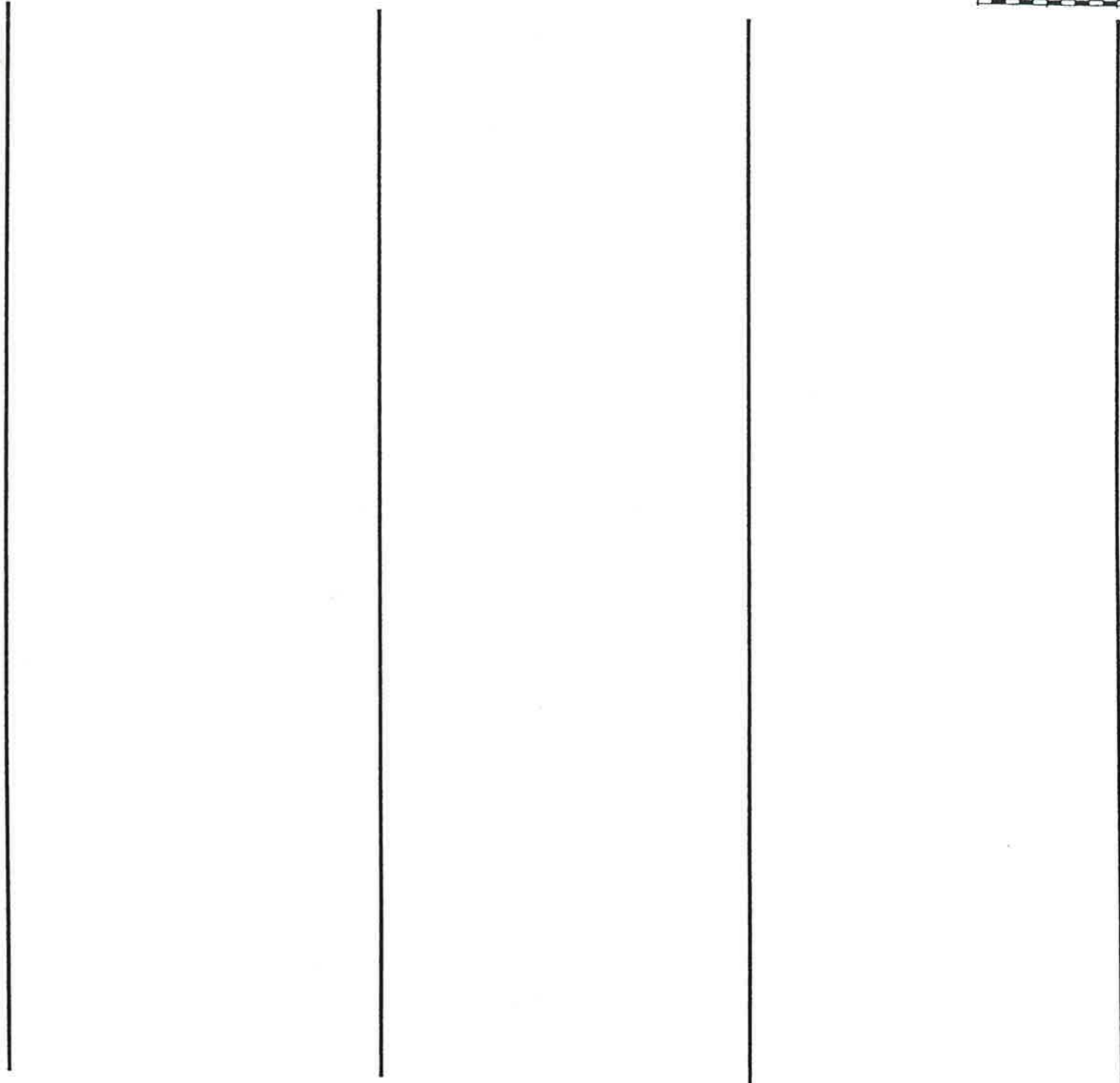
Three vertical lines defining a large empty space for text or drawings, likely for the 'PROPOSALS' section.

PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

- PAINTING
- SHOP FRONT
- LIGHTING
- CLEANING
- HANGING SIGN
- PLANTING



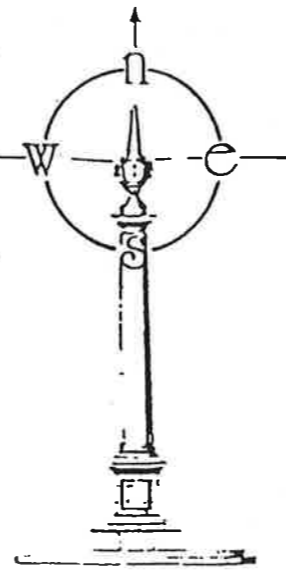
PROPOSALS • DESCRIPTION • FACADE



PROPOSED IMPROVEMENTS
KEY TO SYMBOLS

- PAINTING
- SHOP FRONT
- LIGHTING
- CLEANING
- HANGING SIGN
- PLANTING

SEVEN DIALS — RENAISSANCE



5.0 Streets

Street materials in Seven Dials have been designed to accommodate modern traffic use, drawing on appropriate traditional materials and construction.

Picture research has shown that streets were practical and had more character when laid out in natural stone paving as they were from the 18th century until the First World War. This form of paving has practical, economic and aesthetic advantages. In fact the Department of Environment recommends that natural stone is used for paving in Conservation Areas. (DOE Circular 8/87.)

York stone and granite setts have a wide colour variations between and within each piece. Viewed en masse from a distance both materials have a mellow range of neutral buff to grey tones which create an attractive backdrop to the setting of brightly coloured buildings and people. When wet, the variations in each unit's colour are intensified at close range.

The maintenance and cleaning of streets has become a matter of great public concern in recent years as the development boom has resulted in seemingly endless street excavations. For the Seven Dials area everything possible has been incorporated in the proposals to manage what normally appears as totally uncoordinated and messy activity:

○ All the statutory authorities (Gas, Water, Electricity, Telephone etc.) have been notified of the intention to carry out environmental improvements including repaving. This will allow them the opportunity to co-ordinate any service repairs and renewals, before the improvements to streets, proposed in this handbook. Once completed the area should be relatively free of excavations for a number of years.

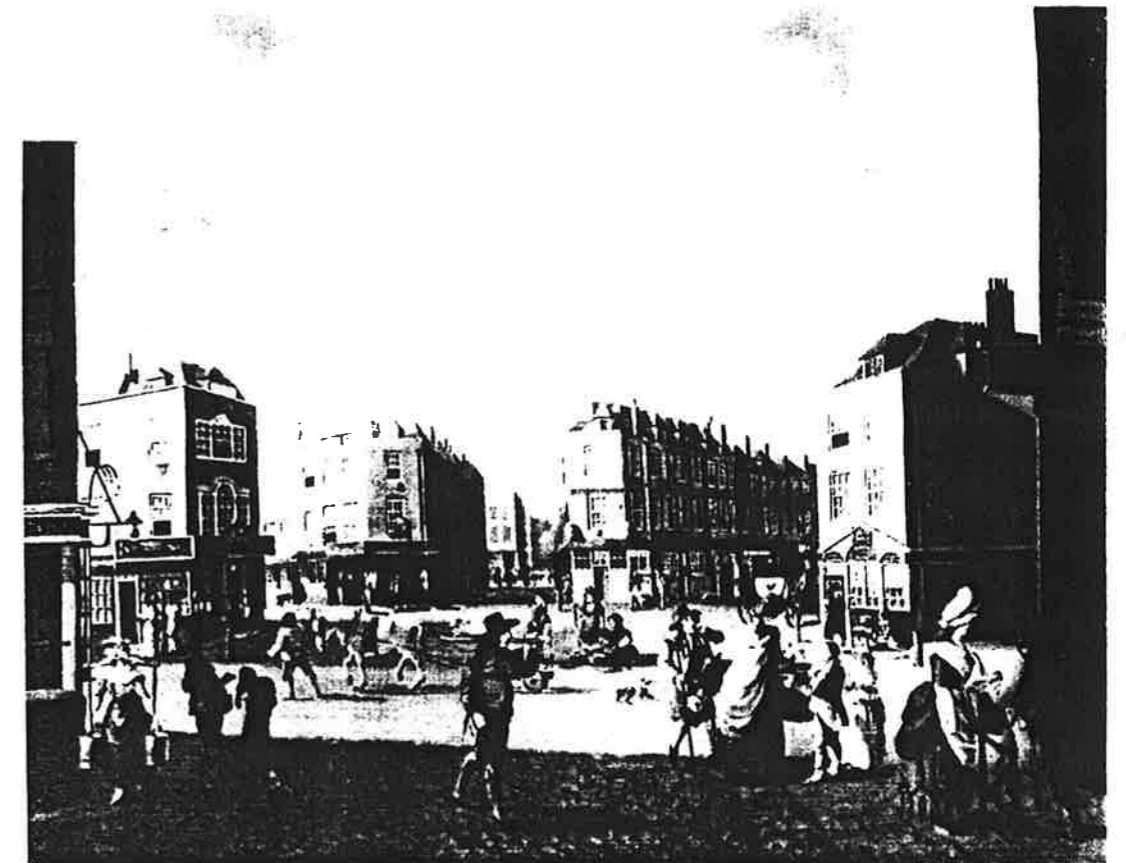
○ The proposed construction and materials are especially strong and reusable after the works. (Even broken pieces of York stone, the weaker of the two materials, is commercially resaleable, if not reusable in the same location.)

○ As all materials are to be bedded on concrete, excavations only affect a small area around a hole. This means the rest of the surface will not slip or subside as paving on sand normally does.

○ Natural stone (granite and York) bedded on concrete has great advantages in cleaning. As the nature of the material as well as the underlying construction is very durable and can be high pressure hosed and scrubbed without damage. By comparison, most concrete and brick paving will rapidly decay under this regime and the sand base is eroded, resulting in uneven dips and dangerous trips.

○ The natural variations in colour of the materials do not highlight any dirt or staining that is not cleaned off. Most concretes and clay bricks have a more consistent colour and texture which tends to emphasise the unpleasantness of dirty marks, chewing gum and grime.

Due to its fine-grained layered composition, York stone actually has a self-cleaning property, with people's feet literally sandpapering stains off the surface.

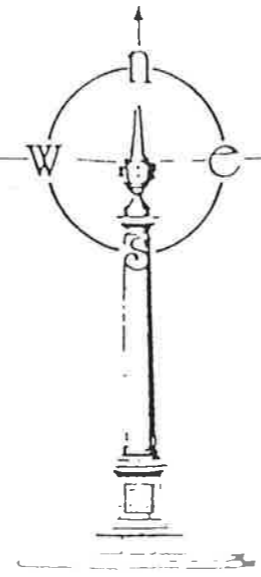


1776-7 - WILLIAM HODGE'S ILLUSTRATION OF SEVEN DIALS
The Monument had been taken down in 1773.
The painting shows a cobbled surface without kerbs



1895 THE CROWN AT SEVEN DIALS
Granite setts for carriageways and kerbs

SEVEN DIALS — RENAISSANCE



5.1 Footways

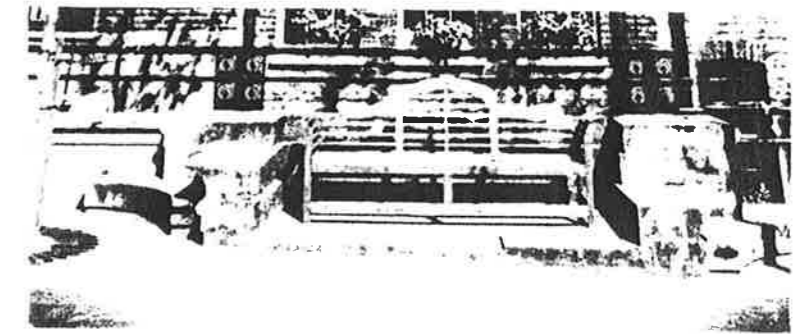
Footways are for pedestrian movement which must include disadvantaged mobility groups and should therefore be level and even. Ideally, a clear, unobstructed minimum width of 1.8 metres should be maintained in all locations. This means that obstacles such as bollards, litter bins, etc. should be kept consistently within a zone parallel to the kerb edge. Footways in Seven Dials are above old vaults and basements and the materials used should not encourage water penetration.

The proposed material for footways is York stone bedded on concrete with granite kerb edges, granite sett margins and dropped kerbs at critical junctions or hazards. Diamond sawn York stone is smooth, durable and resists staining and dirt retention. With even-pointed joints between close laid squared edges it provides a comfortable and attractive surface for wheelchairs, prams and people in high heels.

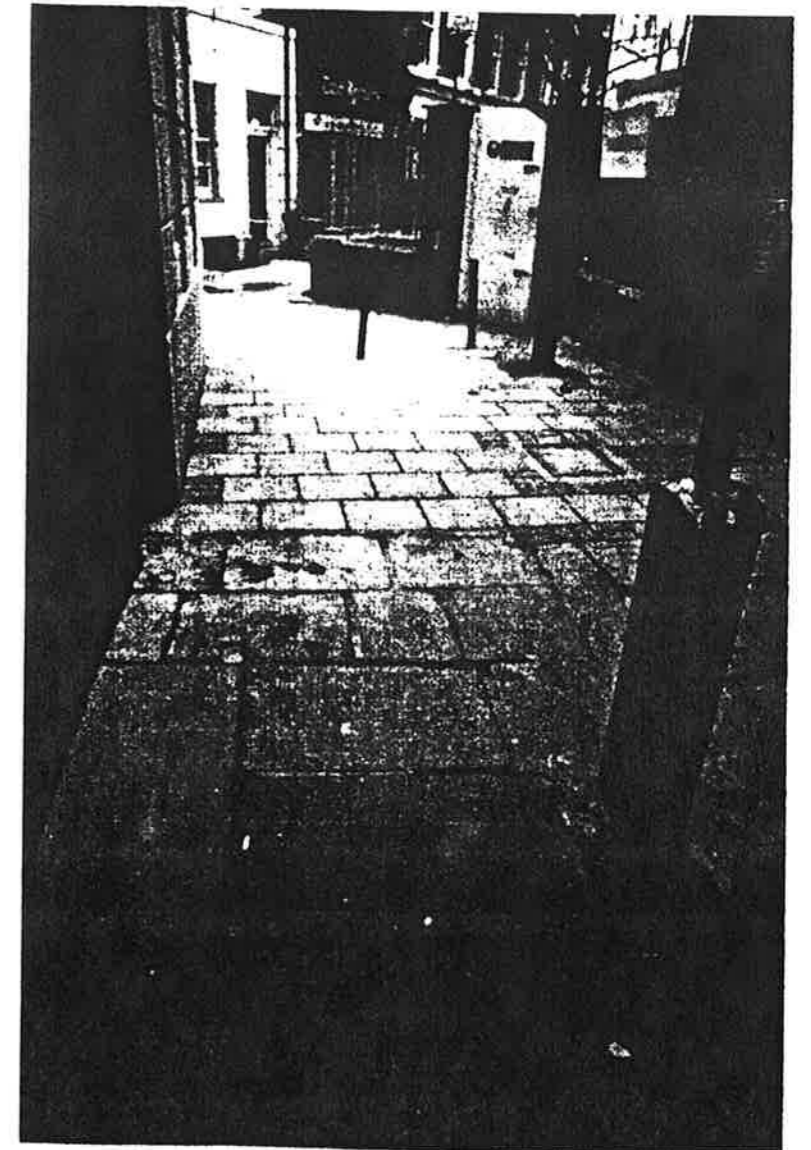
Bedded on concrete, flagstones do not settle and create trip edges. York stone can be cut with precision to take up complex shapes and angles.

The use of concrete as a base structure will give some additional structural protection and a moisture barrier to freeholders' vaults.

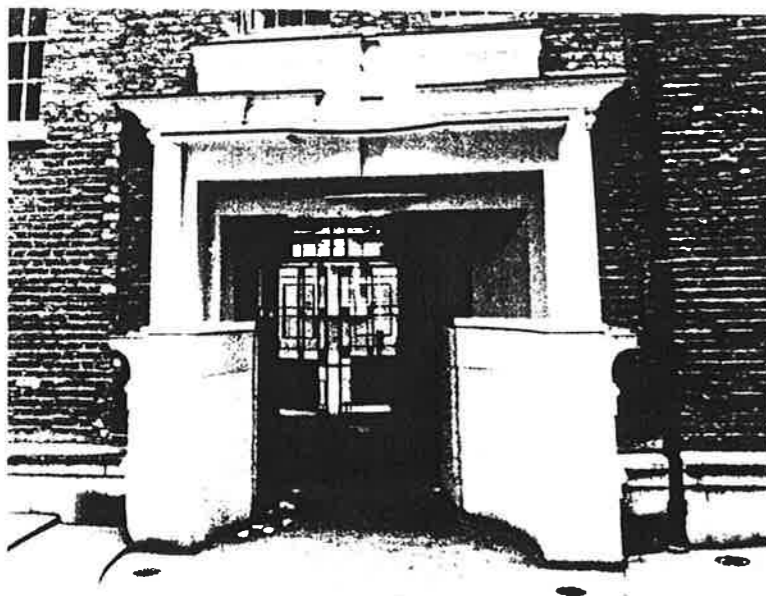
Bituthene sheeting (lapped and sealed) below the York stone bedding will act as a water barrier from surface water.



YORK STONE MELLOWS WITH AGE



50 YEAR OLD YORK STONE IN TOWER COURT BEING REPLACED WITH CONCRETE

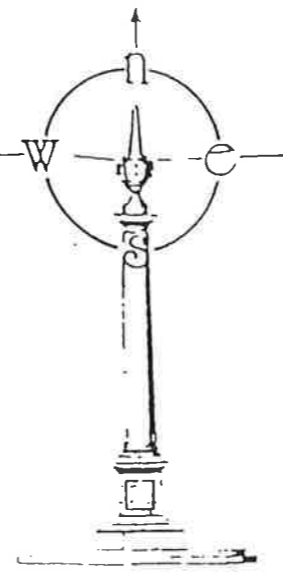


5 YEAR OLD YORK STONE PAVING OFF SHELTON STREET



6 YEAR OLD CONCRETE BLOCKS IN NEAL STREET, FADING FAST

SEVEN DIALS — RENAISSANCE



5.2 Carriageways

Carriageways in Seven Dials must accommodate all vehicles as well as allowing pedestrians to cross in reasonable comfort and safety. Granite setts are the hardest known paving material and are traditional to this part of Covent Garden. Due to the naturally roughened texture of the material and the irregular jointing they provide good slip resistance when new (up to 50 years use) and have a deterrent effect on illegal speeding and manoeuvring for all vehicles. In particular, pedal and motor cyclists find granite sett surfaces somewhat uncomfortable to ride on at slow speeds and potentially hazardous when manoeuvring at high speeds. Although this seems a punitive feature it at least answers a current local concern about pedestrian safety in the area, which has been at risk due to hazardous courier bike activity.

In the short term a central strip of black mastic will remain in some streets. The central strip will ultimately be infilled with flat granite setts, subject to review.

In general the laying pattern will be in stretcher courses across the line of vehicle traffic as used in Mercer Street (south). A cart track pattern for tyre contact in two strips parallel to the kerb edges should be used around the former brewery sites and where pedestrian and large vehicle movements are dominant (Neal Street, Earlham Street, Short's Gardens, Monmouth Street).

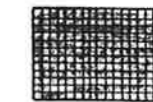
Drainage channels will be in stretcher courses parallel to the kerb edge to accommodate coloured epoxy coated bricks for traffic regulation markings (yellow lines, parking bays and stop lines etc.).

CART TRACK STRIPS LAID IN 100x100mm NEW OR RECLAIMED GRANITE SETTS IN STACK BOND HAND POINTED



70mm THICK HARD YORK STONE PAVING SLABS IN 600mm AND 400mm WIDTHS, RANDOM LENGTHS UP TO 1000mm SAWN ON ALL FACES

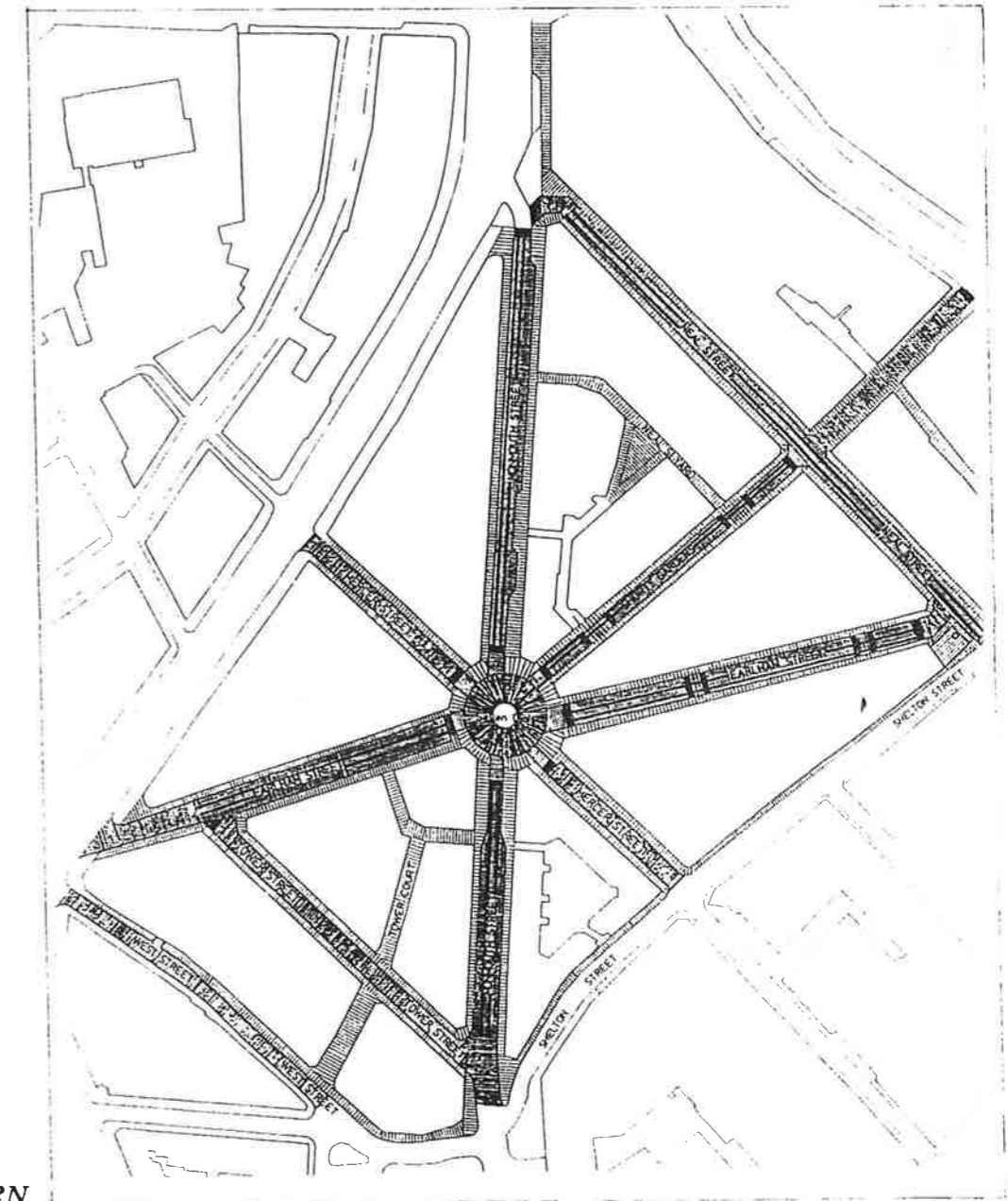
RECLAIMED FLAT TOPPED GRANITE SETTS 100x100x200mm LAID IN STRETCHER BOND



100x100mm NEW OR RECLAIMED GRANITE SETTS IN STACK BOND HAND POINTED



CONCRETE BLOCKS IN MODERN HERRINGBONE PATTERN

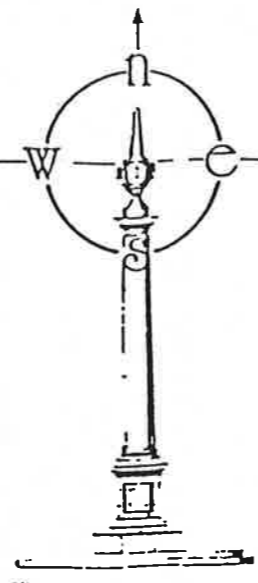


1990 PROPOSED PAVING PLAN IN SEVEN DIALS AREA



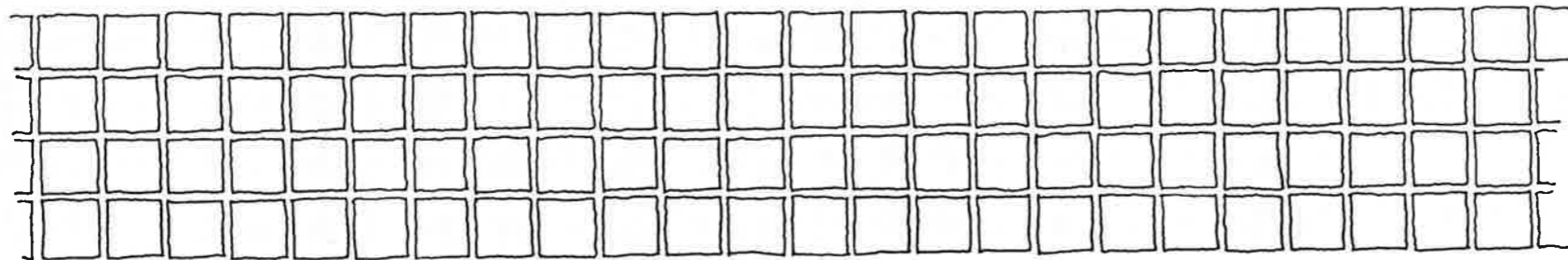
GRANITE SETT CARRIAGEWAY AND CHANNEL WITH YORK STONE FOOTWAY

SEVEN DIALS — RENAISSANCE



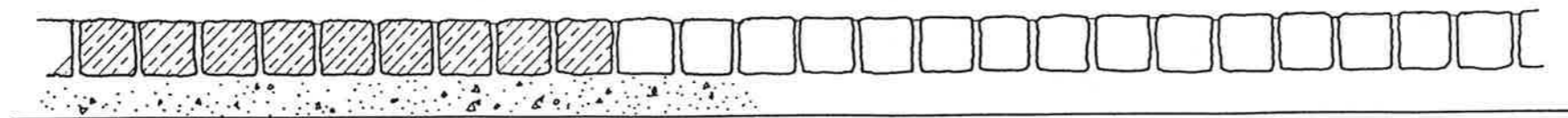
CART TRACK CARRIAGEWAY PAVING DEVICE

NEW OR RECLAIMED 100x100x100mm GRANITE SETTS LAID STACK BOND
ALONG LENGTH OF IDENTIFIED STREET



PLAN

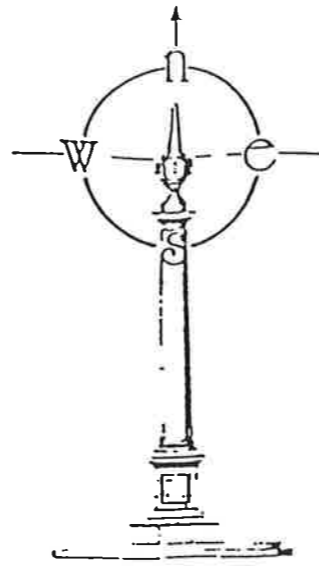
SECTION



SETTS LAID ON 70mm REGULATING WEAK MIX CONCRETE
ON EXISTING ROAD BASE
SETTS TO BE BUTT JOINTED AND HAND POINTED
WITH 1:3 CEMENT/SAND MORTAR

SEVEN

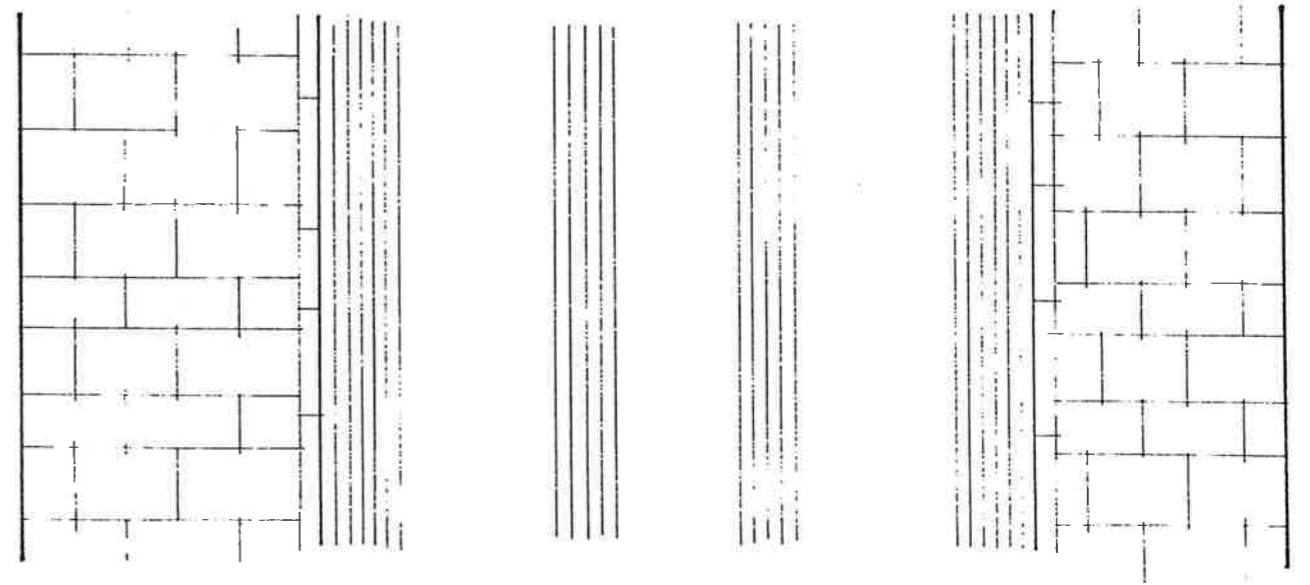
DIALS



RENAISSANCE

PHASE 1

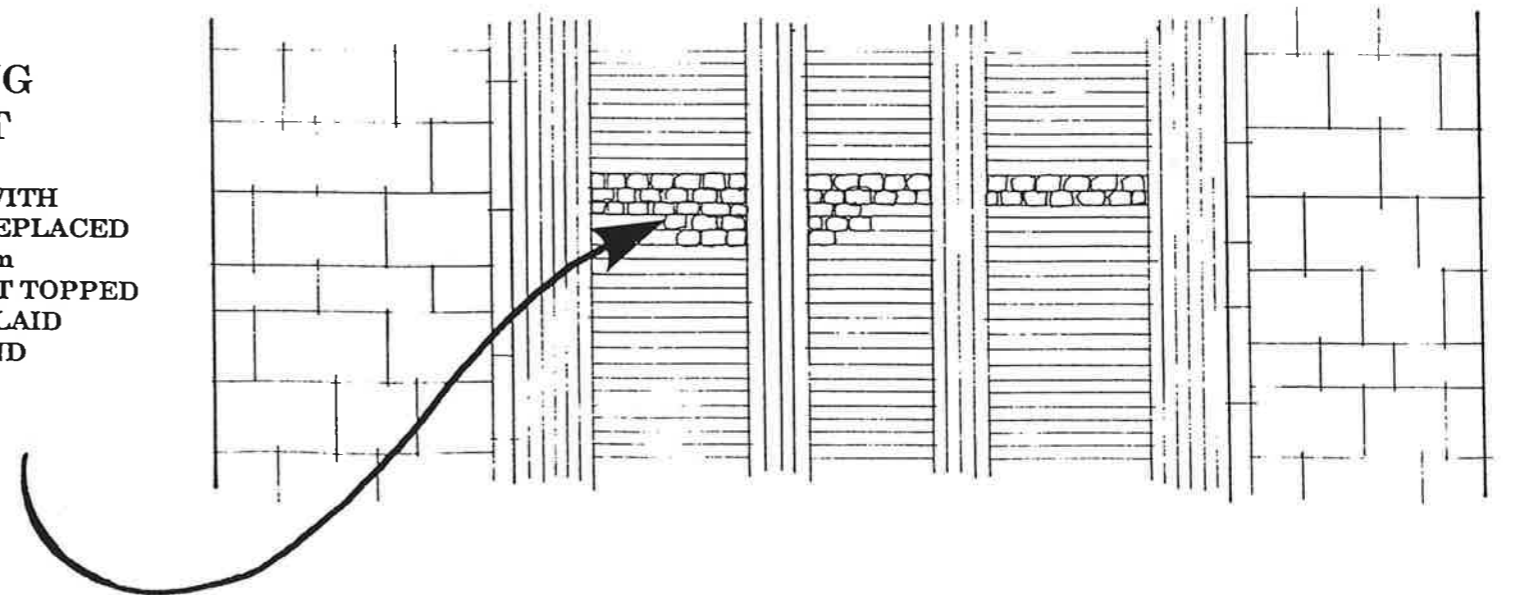
- RELAY FOOTWAYS IN YORK STONE
- REPAIR & REPLACE GRANITE KERBS AS NECESSARY
- CARRIAGE WAY TO INCLUDE 'CART TRACK' DEVICE WITH GRANITE SETTS IN CERTAIN STREETS
- ROAD SURFACE REPLACED BETWEEN SETTS IN NEW TARMACADAM



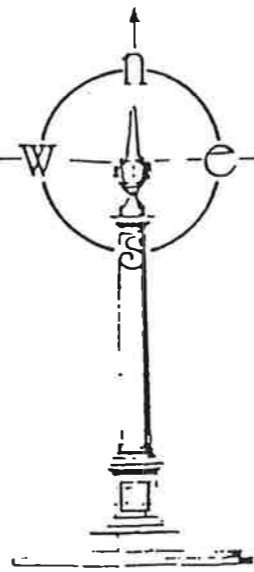
PHASED SURFACE PAVING PROPOSALS

FULL PAVING TREATMENT

- AS ALL ABOVE WITH TARMACADAM REPLACED BY 100x200x100 mm RECLAIMED FLAT TOPPED GRANITE SETTS LAID IN RUNNING BOND



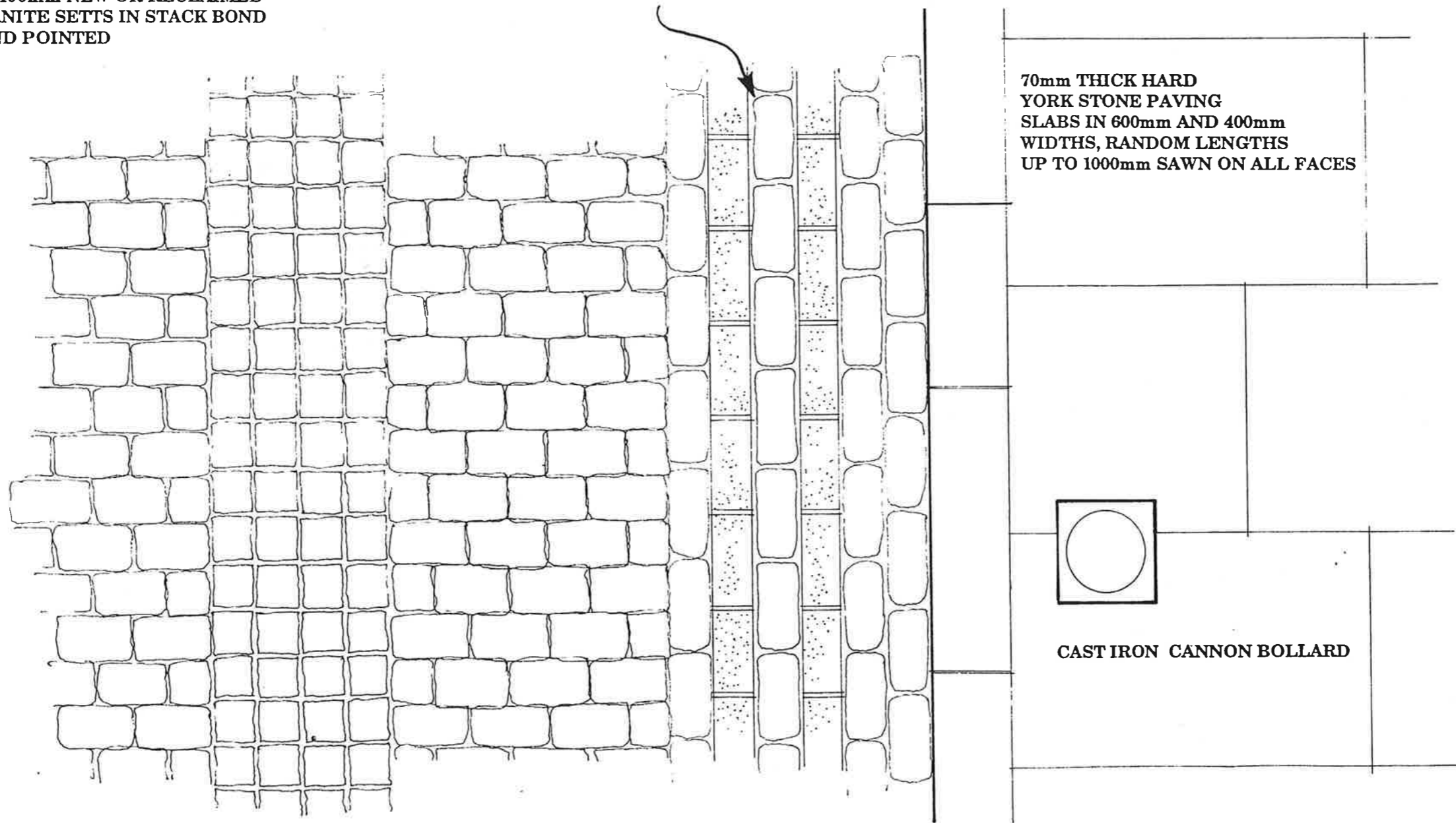
SEVEN DIALS — RENAISSANCE



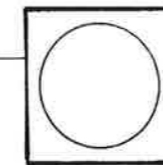
DETAILS OF FULL PAVING TREATMENT

CART TRACK STRIPS LAID IN
100x100mm NEW OR RECLAIMED
GRANITE SETTS IN STACK BOND
HAND POINTED

DISHED DRAINAGE CHANNEL WITH RECLAIMED FLAT
TOPPED GRANITE SETTS 100x100x200mm IN STRETCHER
BOND. YELLOW TOPPED BRICKS DEFINE WAITING/LOADING



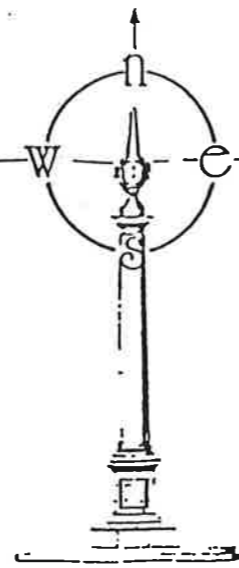
70mm THICK HARD
YORK STONE PAVING
SLABS IN 600mm AND 400mm
WIDTHS, RANDOM LENGTHS
UP TO 1000mm SAWN ON ALL FACES



CAST IRON CANNON BOLLARD

RECLAIMED FLAT TOPPED GRANITE SETTS
100x100x200mm LAID IN STRETCHER BOND

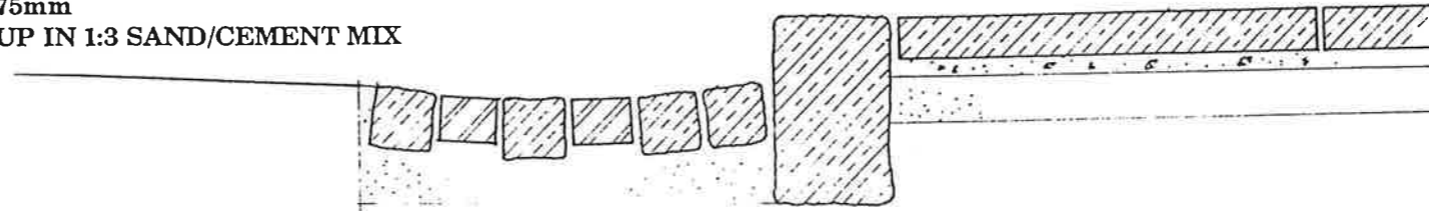
SEVEN DIALS RENAISSANCE



CONSTRUCTION DETAILS

GULLY IN CARRIAGEWAY

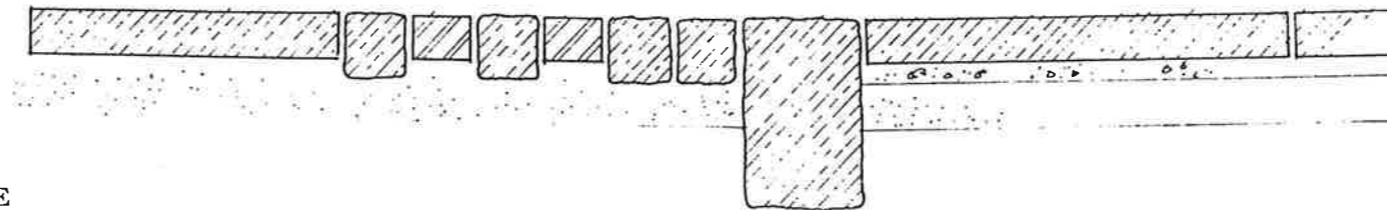
GULLY: GRANITE SETTS AND BRICKS LAID ON 75mm REGULATING WEAK MIX CONCRETE POINTED UP IN 1:3 SAND/CEMENT MIX



SLABS TO BE HAND POINTED WITH 1:3 SAND/CEMENT MORTAR

RAMP SURFACE

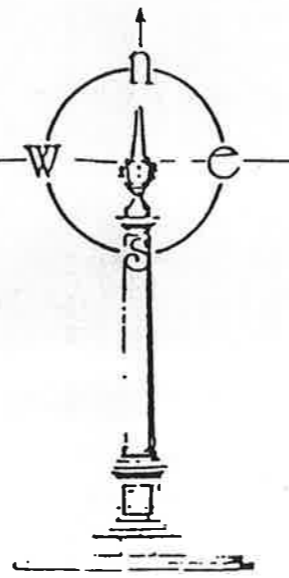
RAMP SURFACE: 75mm THICK PORTUGUESE GRANITE SLABS ON 75mm REGULATING WEAK MIX CONCRETE ON EXISTING ROAD BASE



YORK STONE LAID ON 30mm BED OF 1:4 SAND/CEMENT ON 75mm REGULATING WEAK MIX CONCRETE

FOOTWAYS: 70mm THICK 'HARD BLUE' YORK STONE PAVING SLABS IN TWO WIDTHS 600 & 400mm IN RANDOM LENGTHS UP TO 1000mm

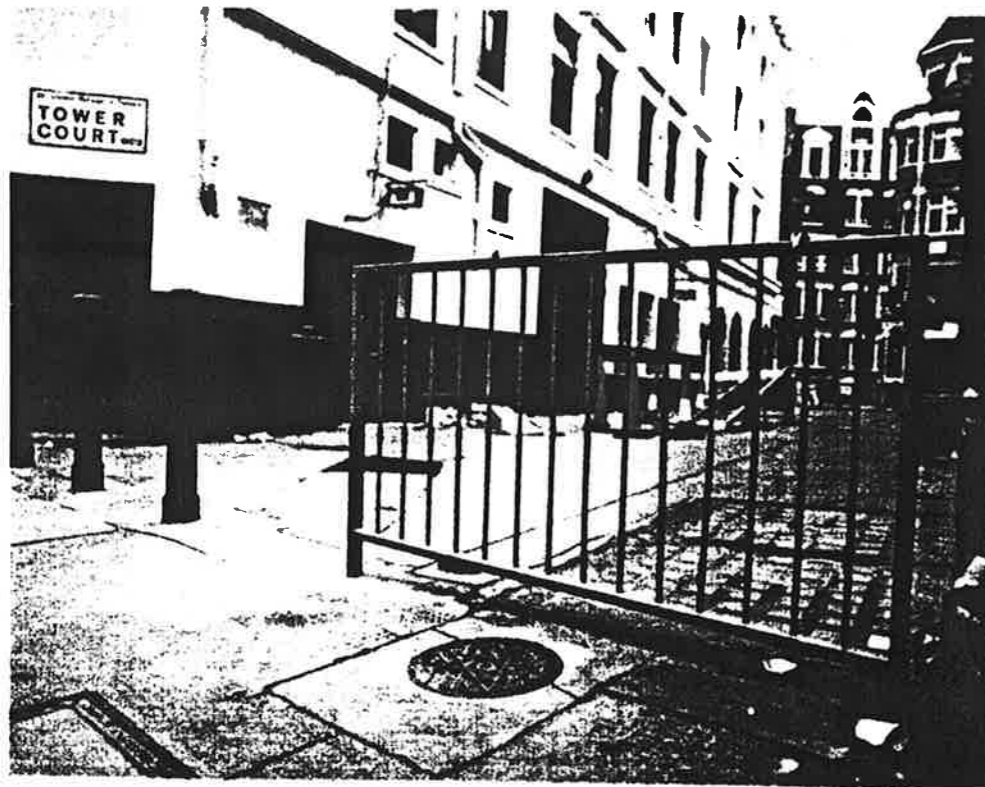
SEVEN DIALS — RENAISSANCE



5.3 Special Street Features

Some spaces and features in the Seven Dials area require individual detailing within the framework of materials guidance. These items include focal points like the Monument Circus, the sculpture at the Neal Street/Shelton Street junction, pavement lights and coal plates generally, and speed tables.

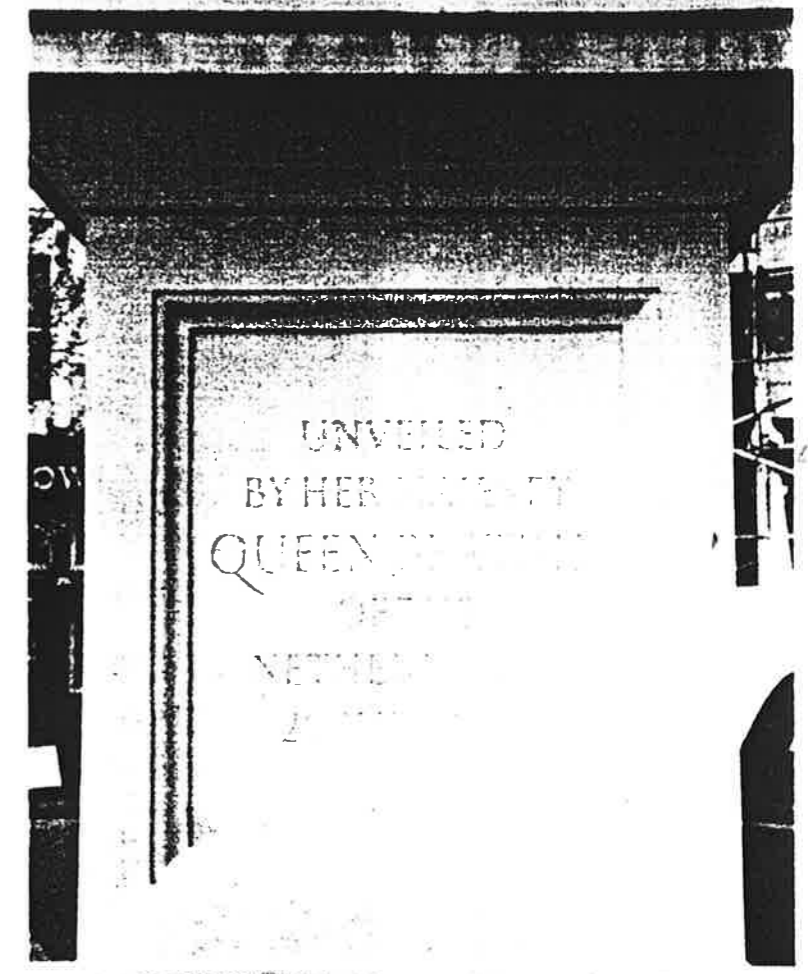
The presumption in each case is that historic features like the coal plates and established features like the sculpture paving surround should be retained.



A DECORATIVE COAL PLATE IN A YORK STONE SLAB

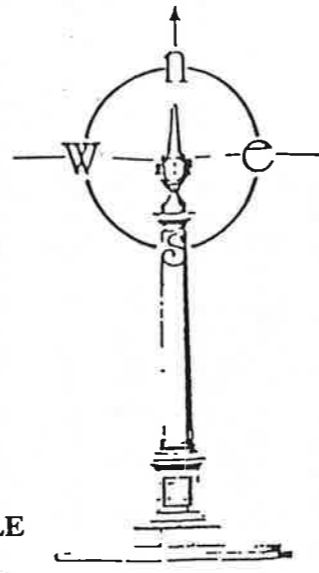


DELICATE SCULPTURE ON A GRANITE SETT PLINTH



THE MONUMENT PLINTH AFTER A YEAR OF WEATHERING

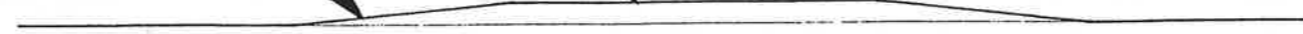
SEVEN DIALS — RENAISSANCE



RAMP

TABLE

SECTION PROFILE ALONG CARRIAGEWAY



FOOTWAYS:
REPAVED IN NATURAL
HARD BLUE YORKSTONE
PAVING FLAGS

WHITE BRICK MARKS
PARKING LIMITS IN
SETT GULLY DETAIL

KERBS:
ALL KERBS TO
REMAIN WHERE IN
GOOD CONDITION.
WHERE NEW USE:
GRANITE KERBS TO
BS 435 :1975
DRESSED & FAIR PICKED

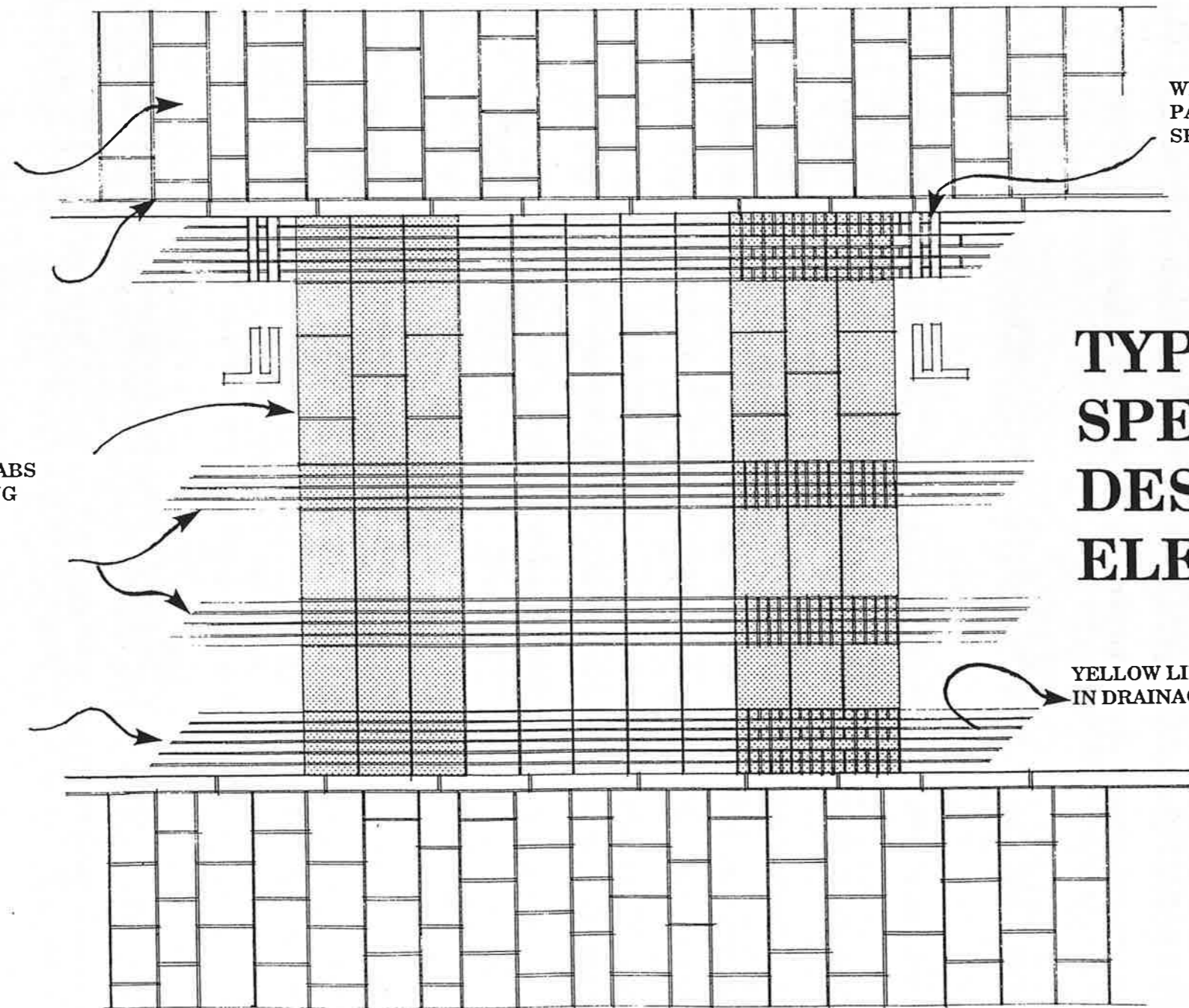
TABLE:
PORTUGESE GRANITE SLABS
BETWEEN SETT DETAILING

TYPICAL SPEED TABLE: DESIGN ELEMENTS

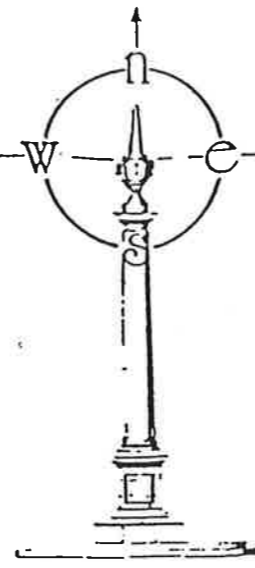
CAR TRACK DETAIL:
100x100x100mm NEW
GRANITE SETTS LAID
IN CARRIAGEWAY &
CHANNEL

CHANNEL:
GRANITE SETTS AND
BRICKS IN DISH SHAPE

YELLOW LINES SET IN BRICK
IN DRAINAGE CHANNEL



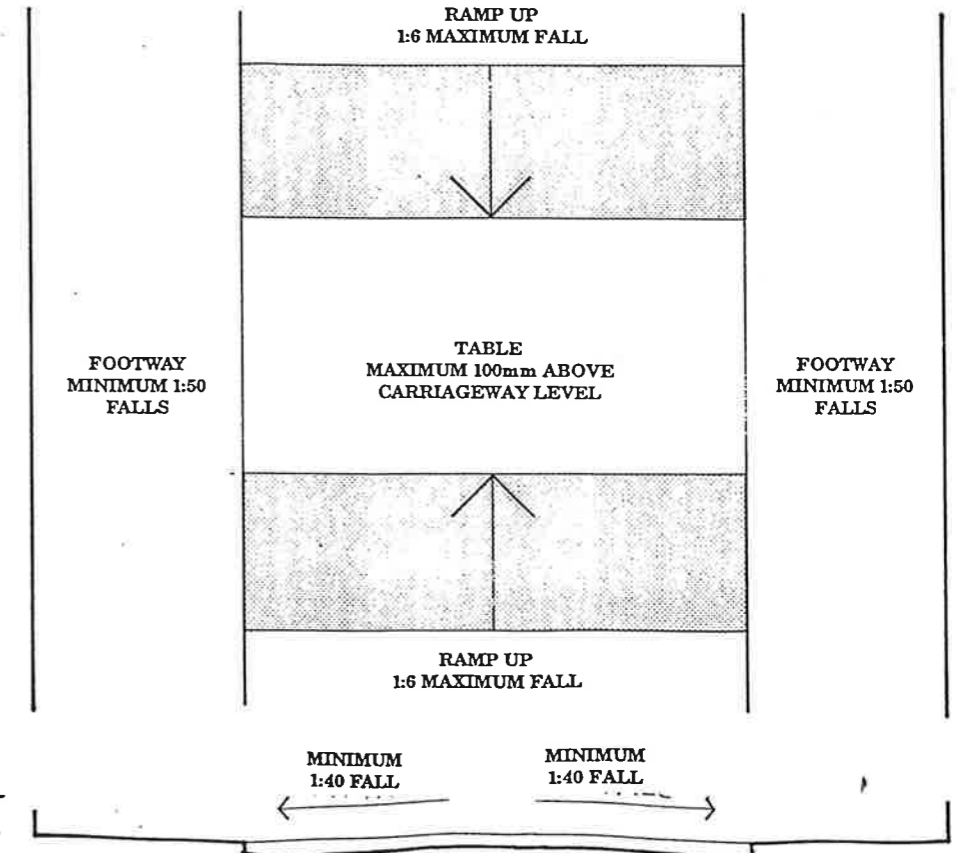
SEVEN DIALS RENAISSANCE



SPEED RAMP TYPICAL SHAPE

GRANITE SLABS ON SPEED RAMPS

PLAN



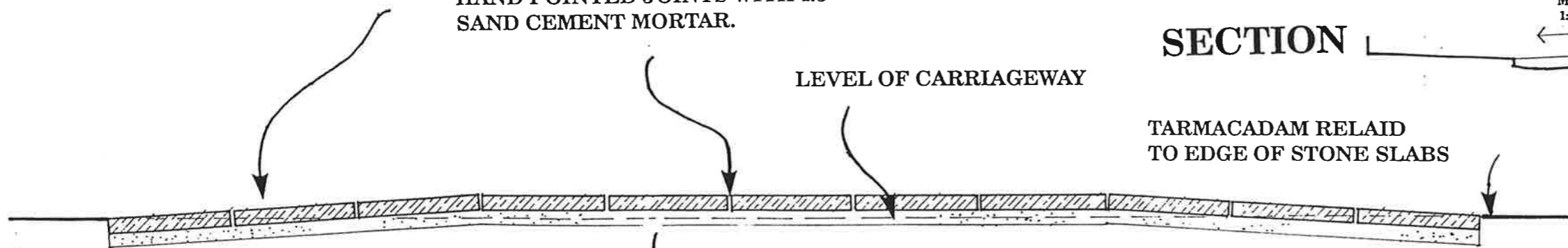
600mm WIDTH PORTUGUESE GRANITE SLABS.
75mm DEPTH FLAME TEXTURED OR DOLLY POINTED SURFACE
TREATMENT:SAWN CUT ON ALL EDGES.

SECTION

HAND POINTED JOINTS WITH 1:3
SAND CEMENT MORTAR.

LEVEL OF CARRIAGEWAY

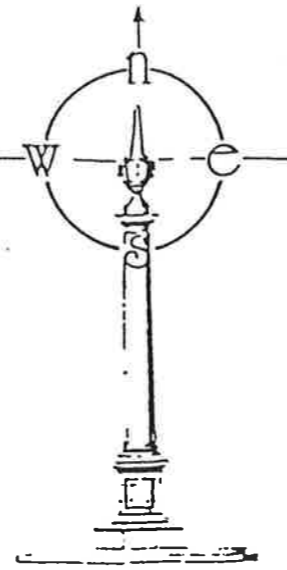
TARMACADAM RELAID
TO EDGE OF STONE SLABS



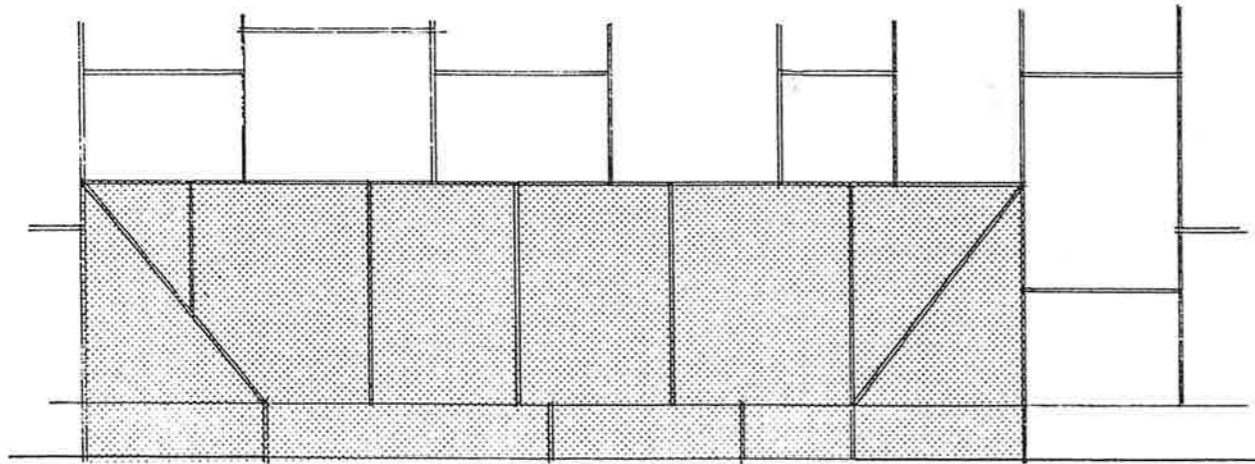
SLABS LAID ON 70mm DEPTH REGULATING
WEAK MIX CONCRETE ON EXISTING ROAD BASE.

MAXIMUM HEIGHT OF RAMP TABLE 100mm ABOVE ROAD SURFACE

SEVEN DIALS RENAISSANCE



VARIOUS DETAILS



PLAN

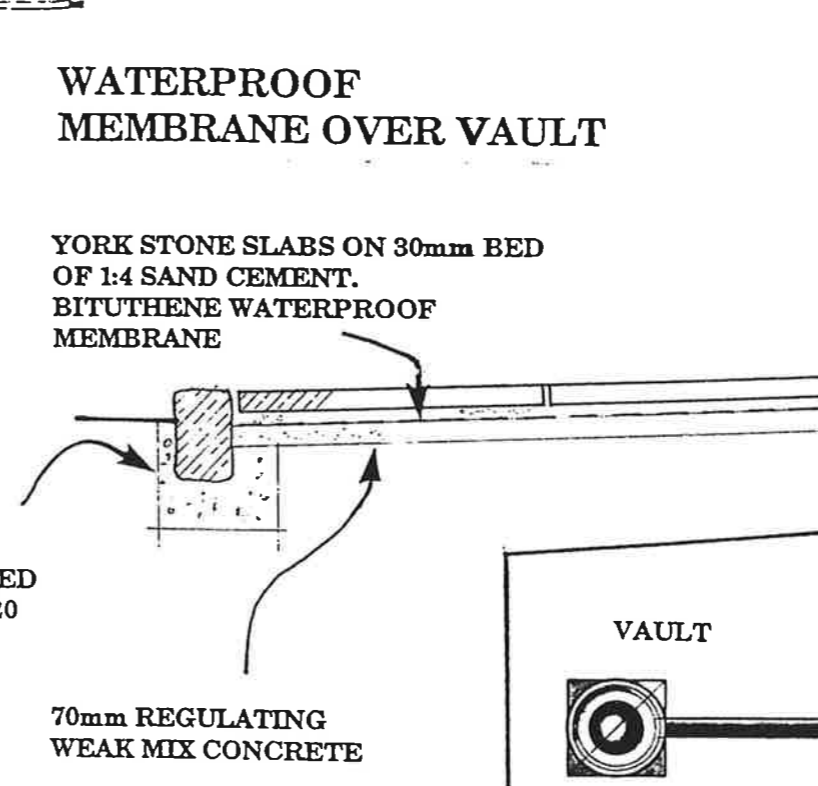


ELEVATION

DROPPED KERB

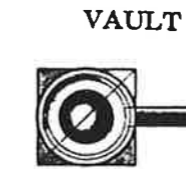
WATERPROOF MEMBRANE OVER VAULT

YORK STONE SLABS ON 30mm BED OF 1:4 SAND CEMENT. BITUTHENE WATERPROOF MEMBRANE

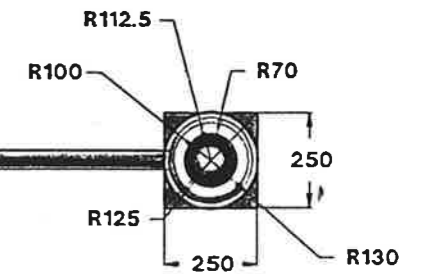


WHERE KERB REPLACED BEDDED WITH CLASS C20/20 CONCRETE

70mm REGULATING WEAK MIX CONCRETE

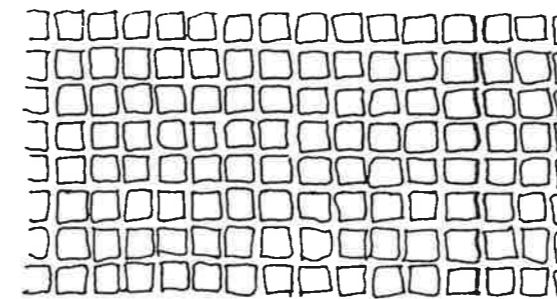


VAULT



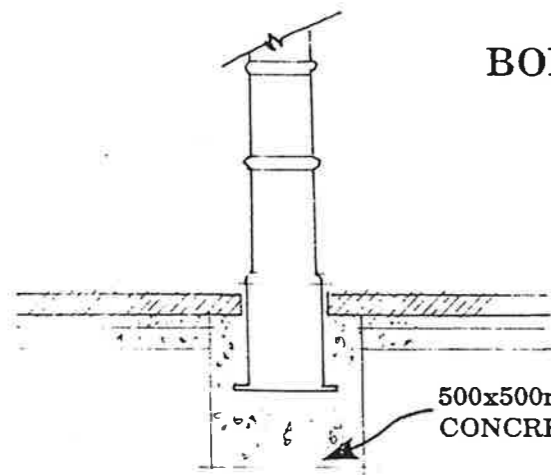
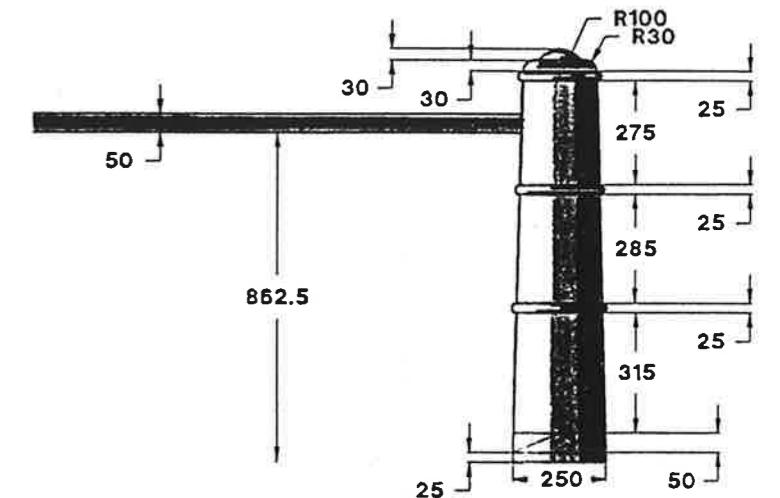
PLAN

RESISTANT PAVING



USE 100x100x100MM GRANITE SETTS ON 1:4 SAND/CEMENT BED ON REGULATING WEAK MIX CONCRETE WHERE HEAVY DUTY USE REQUIRED

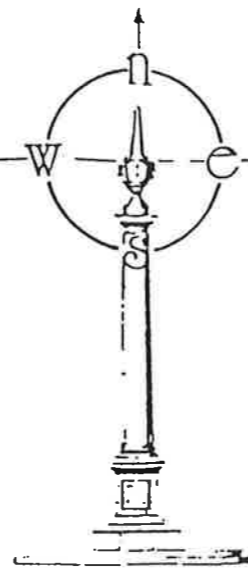
BOLLARD CONSTRUCTION



BOLLARD CONSTRUCTION

500x500mm GRADE C20/20 CONCRETE

SEVEN DIALS RENAISSANCE



6.0 Street Furniture

Cast iron street furniture is recommended for the majority of items although some will include fabricated components. For example tubular steel for lamp columns and rails and welded steel sheet for some decorative details.

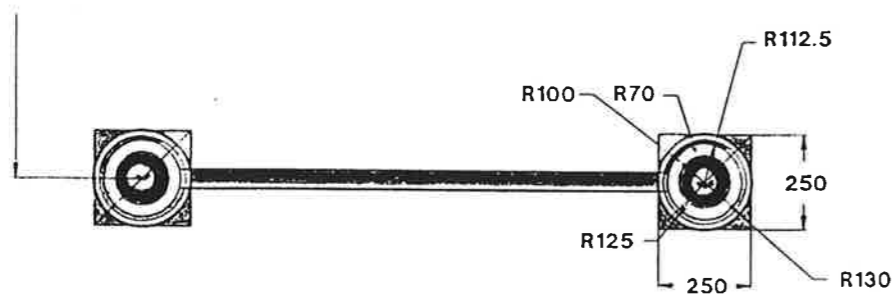
The following manufacturers are capable of producing some or all of the items:

- Dorethea
- D.W. Windsor
- Furnitubes
- Broxap and Corby
- Sugg Lighting

Street furniture will be sited in a consistent zone parallel to the kerb edge, a minimum of 450 mm from overhanging obstruction to kerb face. Square bases are used for all post and column elements to allow economic close cutting of paving. All overhanging elements like litter bins and "T" bars to columns should be parallel to the kerb edge except at gateways or where footway space allows.

At tight junctions and where pedestrian safety, buildings or their basements and signs require protection, bollards should be paired across the street to retain symmetry.

In general, elements of street furniture will be in formal groups along and across the street with regular spacing for bollards, bins etc. Lamp posts will be paired across streets and spaces at ends and principal spaces.

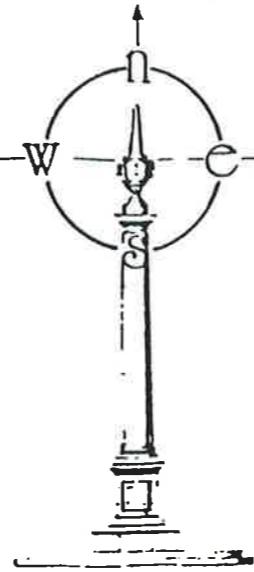


PLAN

SKETCH VIEW OF A PROPOSAL FOR A SPEED HUMP IN EARLHAM STREET
Note street furniture, like bollards, lamp columns etc should be in coordinated groups which relate to street features



SEVEN DIALS — RENAISSANCE



Proposals for street furnishing

Co-ordination

One standard base paint colour - black. This is historically correct and would create a dignified and co-ordinated appearance of high quality. Applied to decorative historic designs and modern functional elements it would unify different forms into a logical set of parts, without competing with the more important colours of buildings and street life.

A standard identity, symbol or style can add discreet interest and help to orientate visitors. These small scale elements should be in appropriate colours on a black background.

The heraldic shield device and colours of the former Borough of Holborn were red, black, white and gold, incorporating the St. Giles Parish motif of the golden hind of St. Giles. The heraldic St. Giles hind on a shield will be the approach for the Seven Dials identity.

Forms and materials for new or replacement structures like bollards, lamp posts, litter bins etc. will be based on decorative styles associated with traditional cast iron construction.

Evidence shows that a variety of styles have been used with the most practical being the late Victorian cannon-style bollard. All low posts and higher columns will use this historically correct and practical form as will more modern features like litter bins and traffic signs.

Clutter reduction

Like many areas Seven Dials has acquired its share of redundant posts, signs etc. each needed at the time of installation and rarely reviewed. This appraisal has now been carried out and many items can be removed altogether as they are no longer serving a purpose or have been repeatedly damaged. The Local Authority responsible needs the assistance of the local community to record and report such information and copies of a simple form of card are available to help administer this process.

Multipurpose use and sensitive grouping of elements is essential to meet the aims of an improved street. Several signs on a single post is a better solution than many individual posts with one sign on each.

For example every sign should make use of the rear face. The columns must sensitively accommodate the need for the Local Authority to post planning notices and other public information like rubbish collection times, dog fouling penalties local events etc. A standard A4 (portrait) panel will be provided for this need on each column.

SEVEN  DIALS
London Borough of Camden

PUBLIC INFORMATION

SEVEN  DIALS
London Borough of Camden

Do not put rubbish out until 1/2 hour before collection

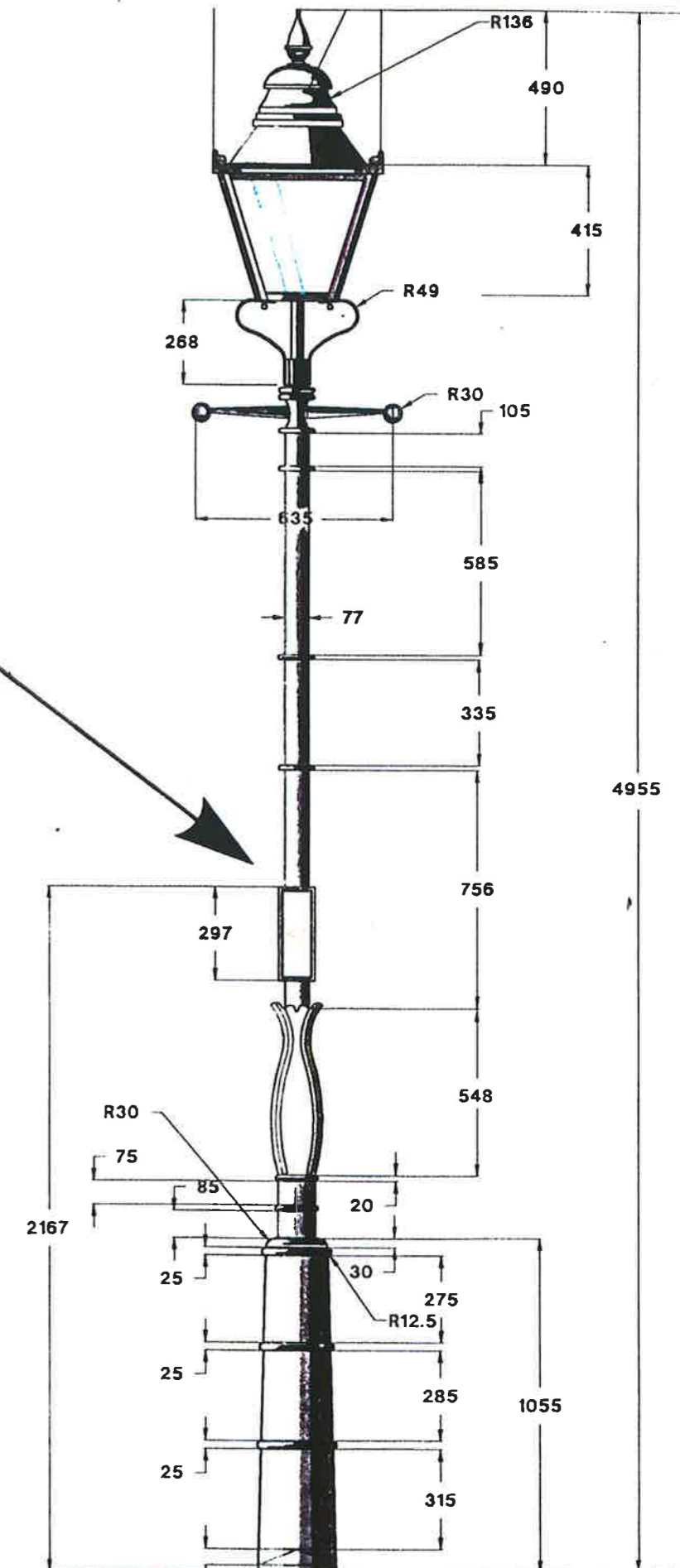
COLLECTION TIME:

MONMOUTH STREET

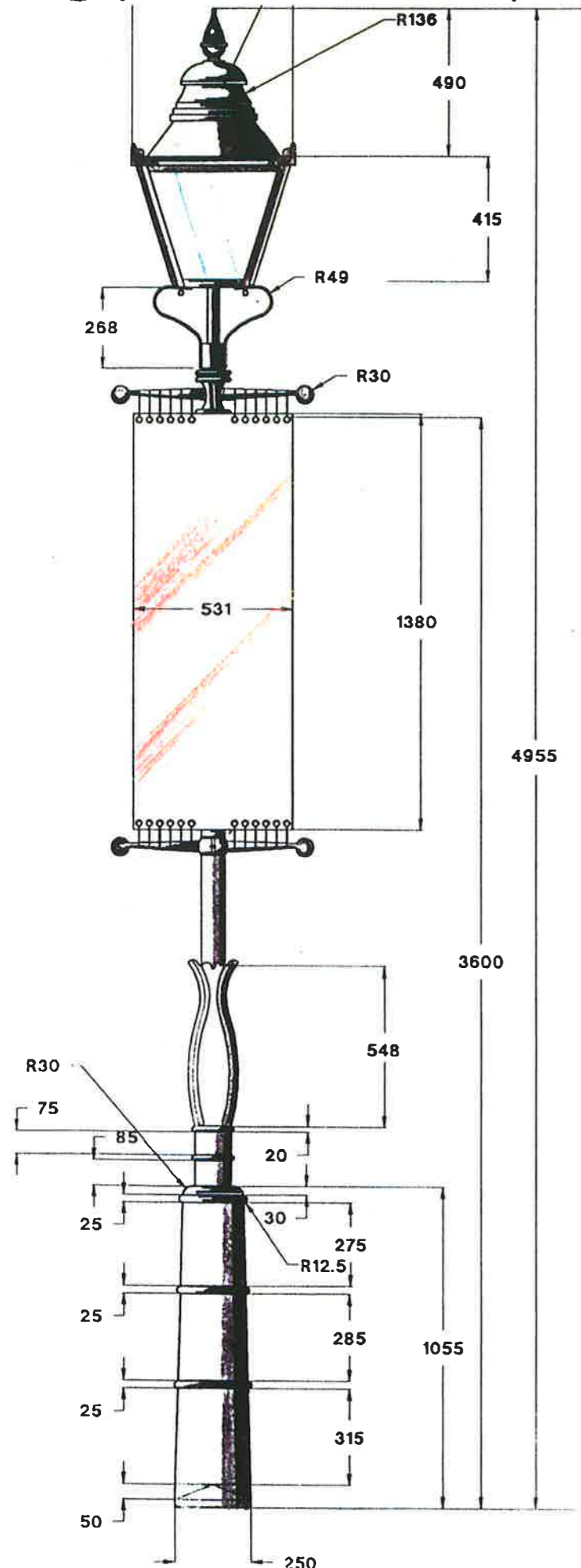
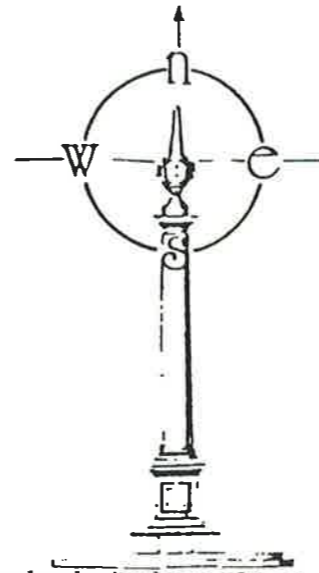
8:30 - 9:30 AM

WEEKDAYS

KEEP LITTER IN ITS PLACE



SEVEN DIALS RENAISSANCE



Changing needs and new technologies have often crept into the street scene without proper consideration. For example modern designs of telephone boxes (Mercury and British Telecom) breach most of the objectives stated above. Seven Dials has not attracted their attention so far as there are currently fewer potential customers than adjoining areas and footway widths are restricted.

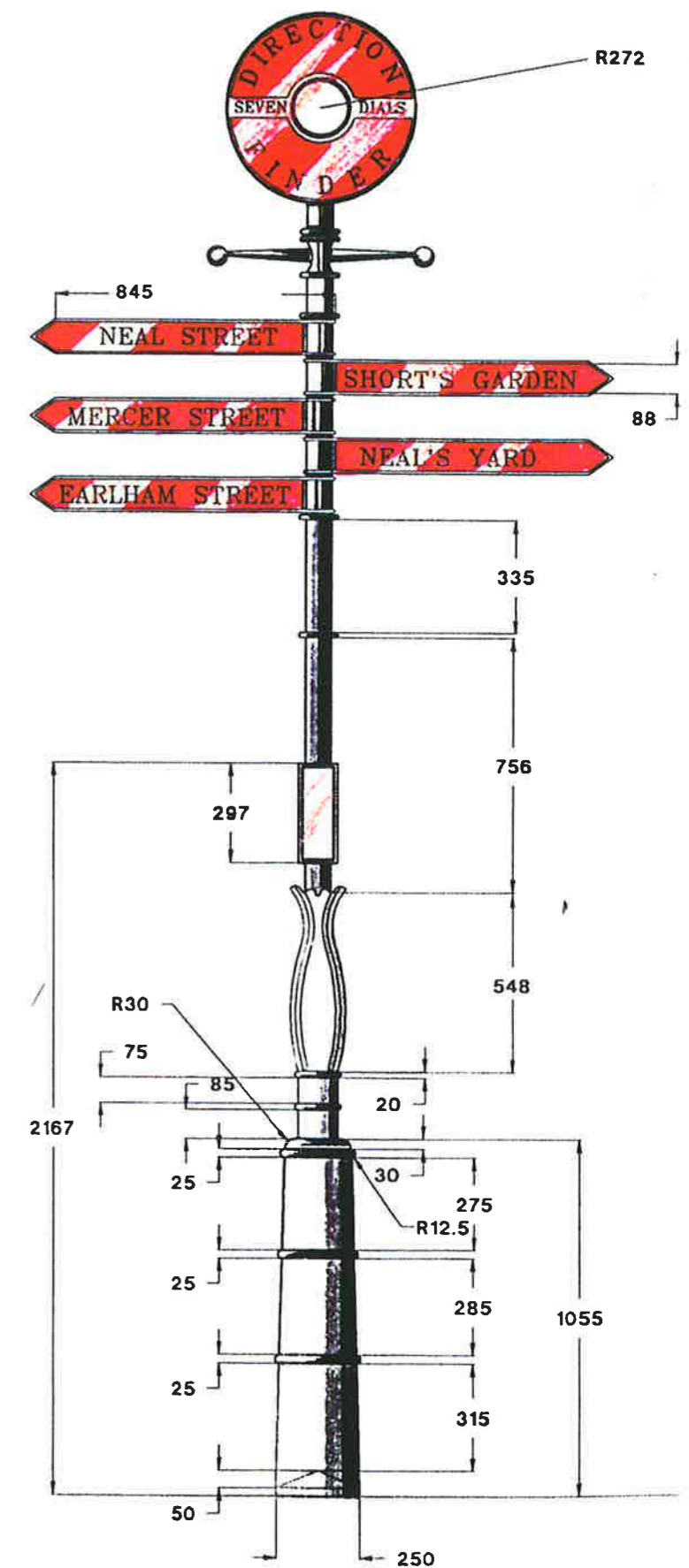
Communication facilities are best provided inside public buildings, outside, in recesses or off the main thoroughfare. Installations should be grouped and ideally use nonstandard housings, designed to co-ordinate with the black decorated colour scheme. Major public spaces like the Seven Dials Monument Circus, the Neal Street/Shelton Street junction and major "gateways" to the Seven Dials area should not be the location for such dominant forms. The need for new direction signing and in particular commercial advertising should also be carefully considered. It cannot reasonably be banned completely without the growth of illegal and undesirable solutions, such as pavement "A" boards, fly-posted posters and stickers, and temporary signs, wired to posts.

For this reason sites have been identified for adaptable sign directories (with controlled commercial content) which can perform a variety of functions within a disciplined framework. This will allow a prohibition of applications for additional sites and post fixtures as commercial premises change.

Special local street events and so-called "Festival Retailing" (occasions like Christmas and civic ceremonies) are to be encouraged on a controlled temporary basis. As part of this provision and to avoid ungainly and inappropriate fixings provision has been made for columns to have structural "T" bars for erection of banners, light fittings and special signs which look part of the co-ordinated set of parts.

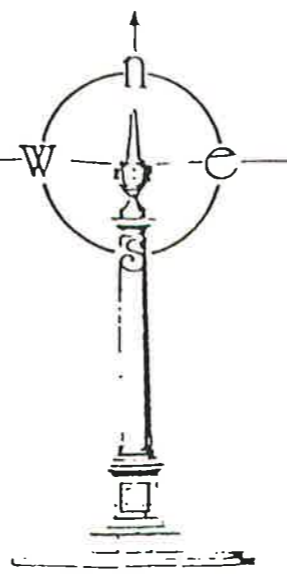
Street tree planting should be reappraised with many existing trees removed. This appears a controversial recommendation but is in the interests of protecting buildings, and pedestrian safety. Streets were originally laid out either with trees in mind or specifically excluded. Shaftesbury Avenue was planned by Victorian engineers as a wide Boulevard with wide pavements, to accommodate trees and their growth to maturity. The narrow streets and footways of Seven Dials are working spaces for people and vehicles. Many of the existing trees are of large growth species, sited too close together and too close to buildings. When mature they add to the maintenance cost of cleaning streets, block light and fine views of buildings. They also grow to create bulky obstructions to safe pedestrian movement and are vulnerable to impact from vehicles.

Pavement freestanding planters for flowers, shrubs and small trees should generally be resisted except within buildings or on set back private forecourts of buildings of poor visual appearance. Otherwise they constitute another hazard on congested pavements already constricted by essential items of street furniture.



SECTION

SEVEN DIALS — W — E — RENAISSANCE



6.1 Lamps/Lighting

The general principle for lighting is to remove the need for footway columns wherever possible. This is done by using building-fixed lamp fittings and removing the need for footway columns in order to reduce the amount of clutter at pavement level. General highway lighting can be achieved in this way as demonstrated by the approach used in Neal Street. Ground level lighting will be for decorative purposes and additional local illumination, in certain pedestrian-dominated spaces.

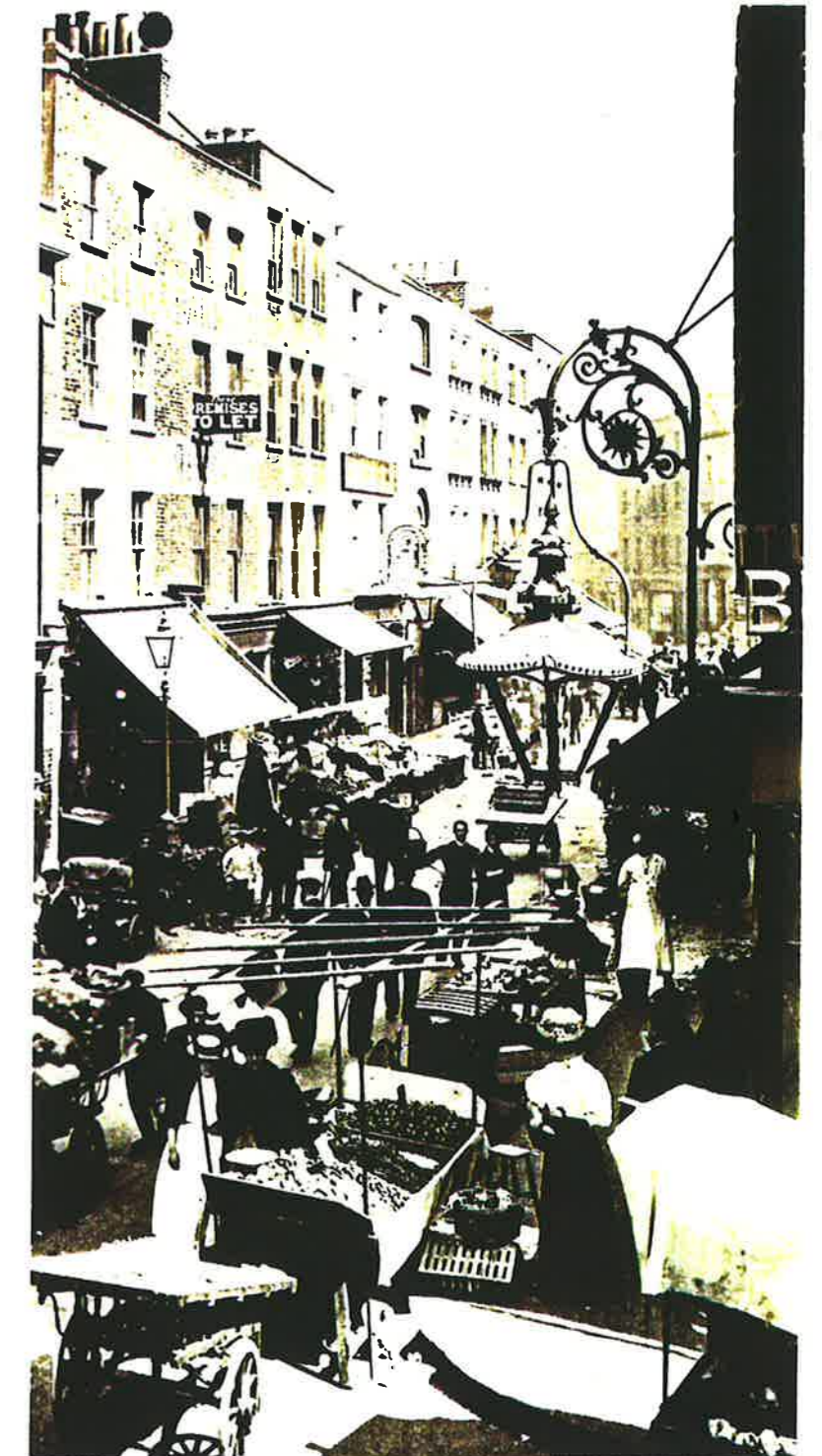
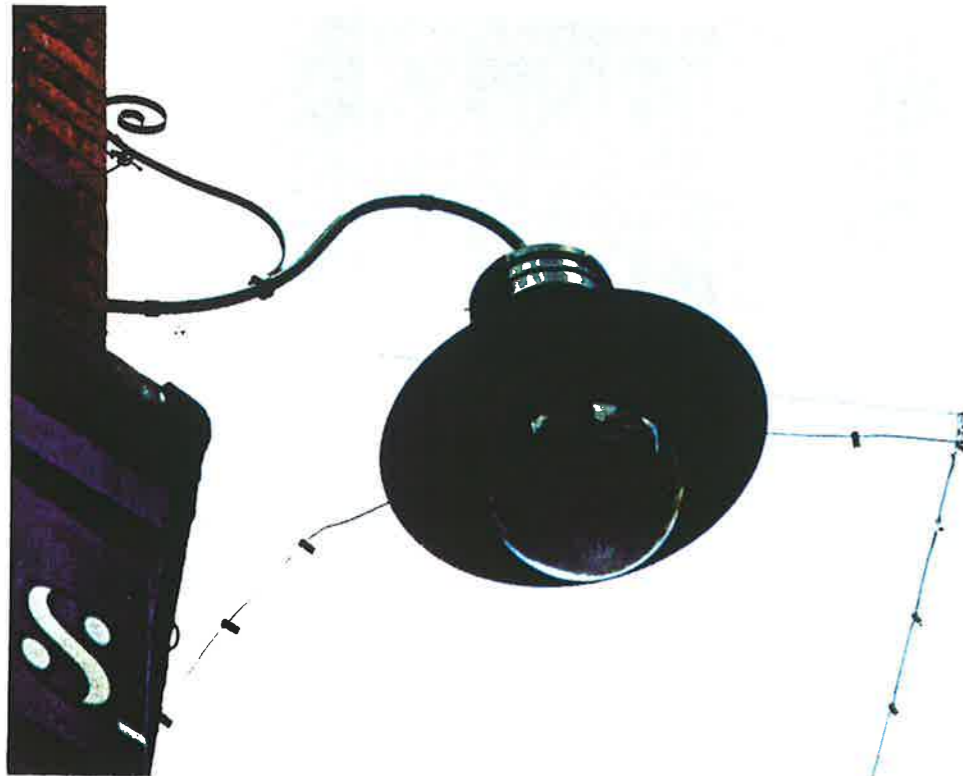
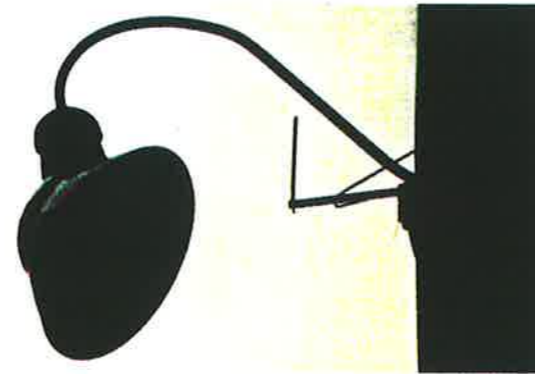
The columns will form landmarks at entry points to the Seven Dials area.

Building features and the Monument will be accentuated by a range of lighting techniques, including washes, spot and background illumination.

All building-mounted fittings will be in black casings, either in small modern designs or traditional decorated lantern form. Lights will only be located on the centrelines of symmetrical architectural elements or in appropriate panels or other features.

Light colours, intensities and quality will tend to white halide rather than artificial sodium.

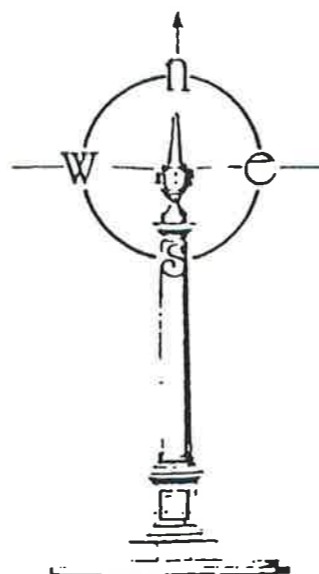
CURRENT EXAMPLES OF LAMP BRACKETS FOR HIGHWAY AND SHOP FRONT LIGHTING



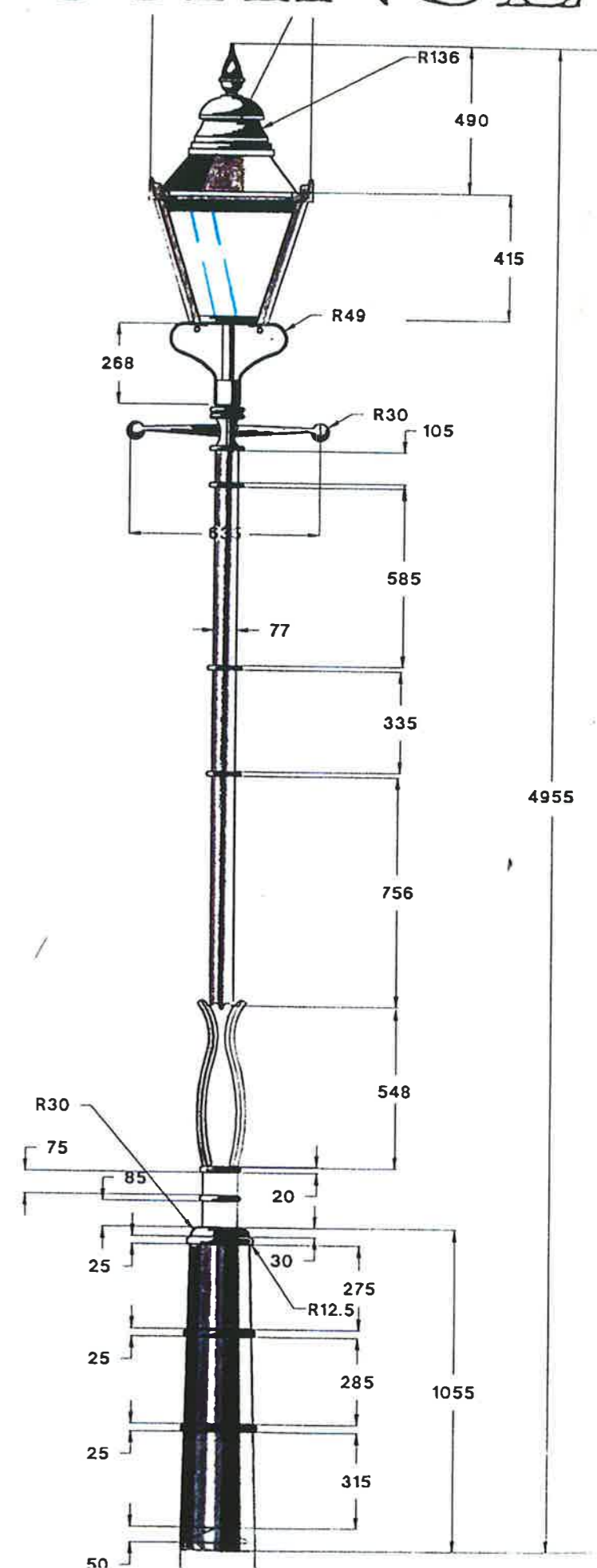
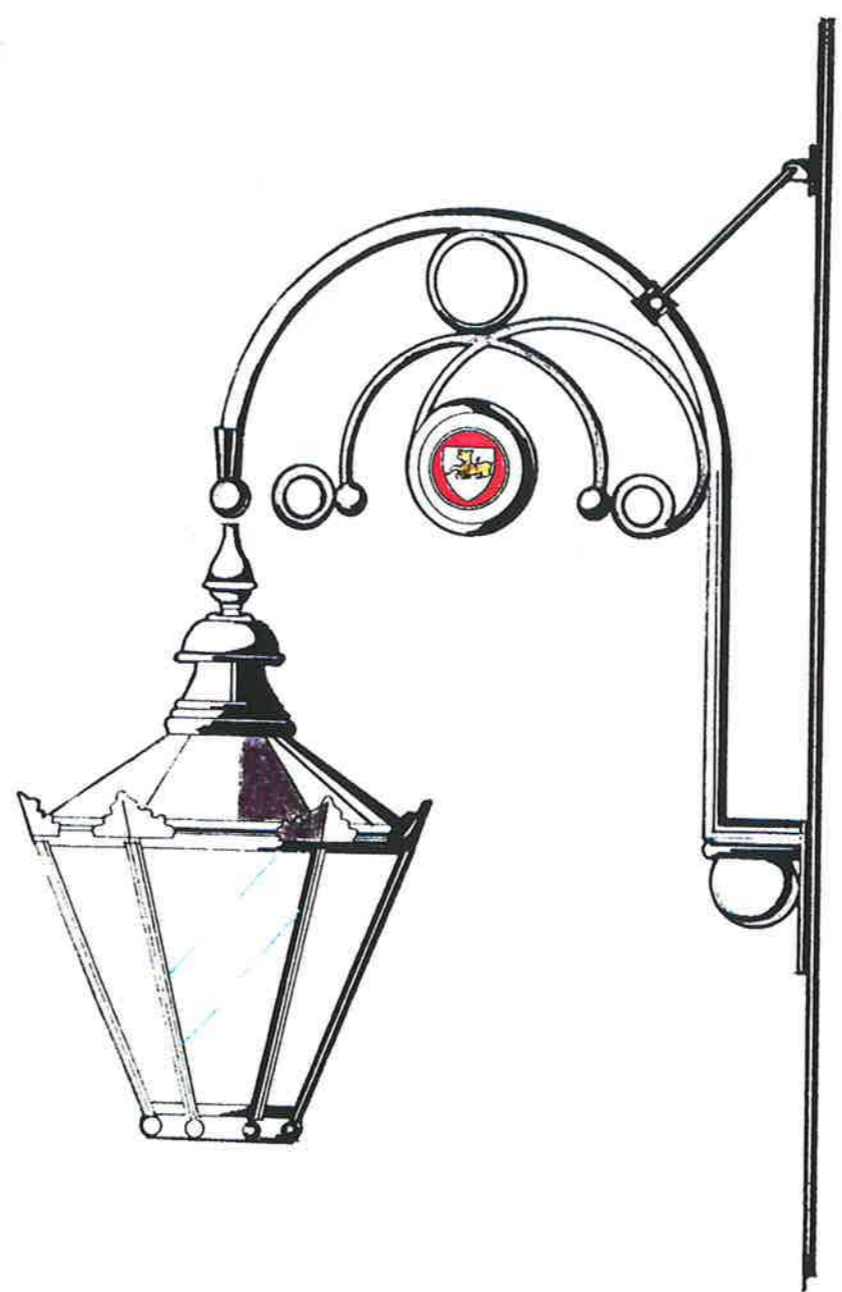
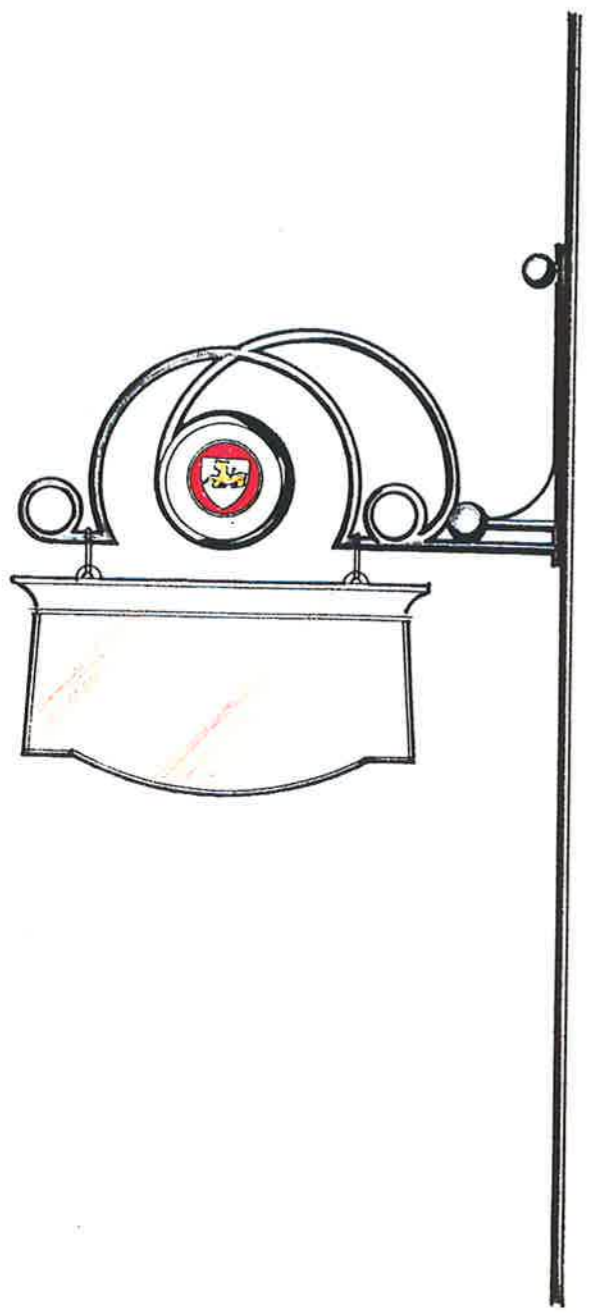
1895 DECORATIVE VICTORIAN LAMPS IN EARLHAM STREET

SEVEN

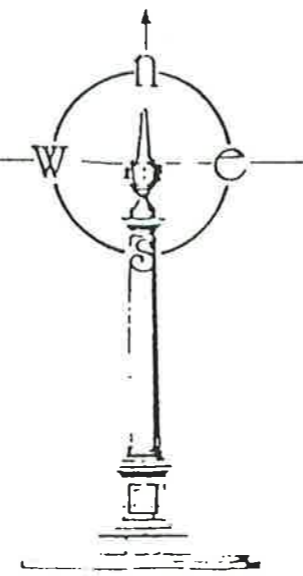
DIALS



RENAISSANCE



SEVEN DIALS RENAISSANCE



6.2 Signs

There are two broad classes of signs to consider in the street: statutory and non-statutory. Traffic signs are statutory and include regulatory and warning information. Non-statutory include street nameplates, pedestrian direction signs and commemorative or map guide information.

Most existing types of traffic sign in Seven Dials are single sheet plates, with exposed fixings strapped to posts. In addition most regulatory and warning signs are illuminated by attached bracket arms.

All proposed traffic signs will be internally illuminated acrylic boxes with a front and rear face and sealed edges. Provided these new signs are located where they are free from vehicle impact damage the additional maintenance costs normally associated with this form of sign should not be incurred.

All street nameplates will be in cast material enamel faced, with upstand moulded borders to prevent weather pattern staining.

All map guide locaters and historic information panels will be in plastic coated photo-etched aluminium, gold anodised, reversed out of black.

The specially designed Seven Dials "corporate identity" based on the St. Giles crest will be used to co-ordinate directional and other non-statutory signs.

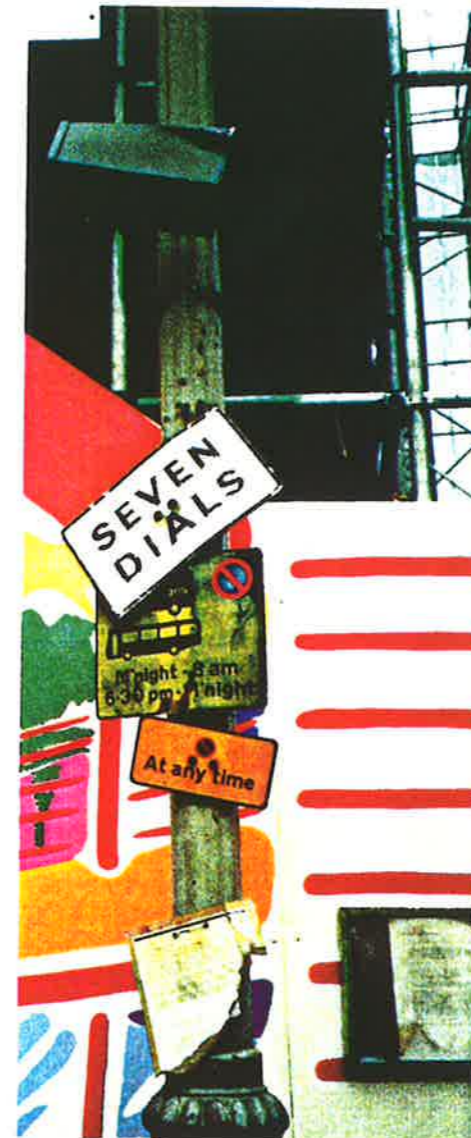
EXAMPLES OF SIGN CLUTTER IN THE SEVEN DIALS AREA



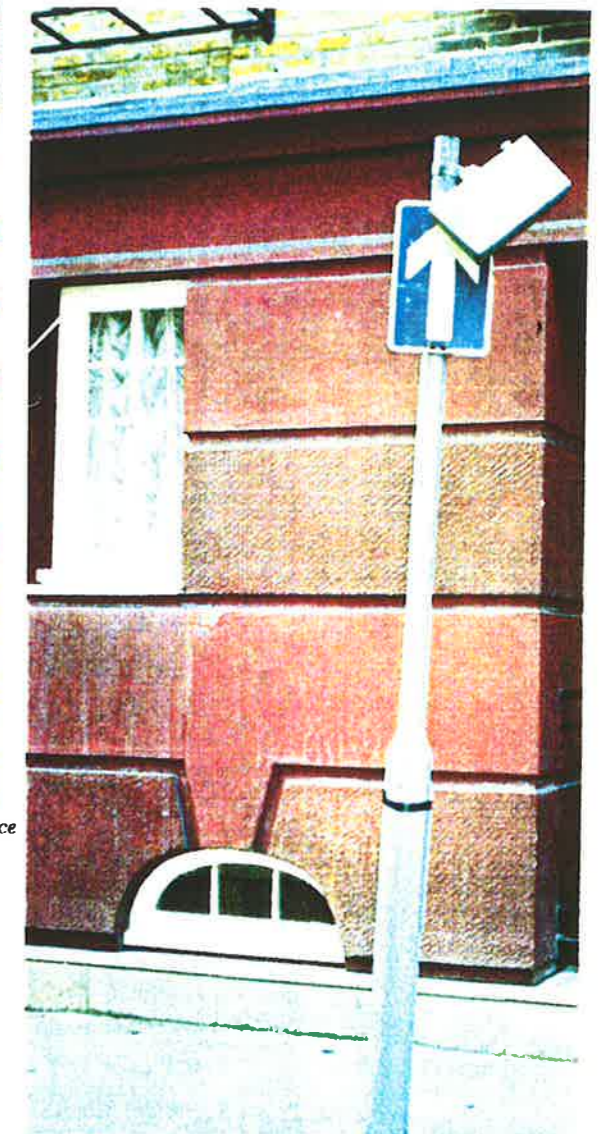
The backs of plate signs are ugly and need to be co-ordinated



An internally illuminated sign using both faces. Its a pity its size and siting means vehicles can hit it.

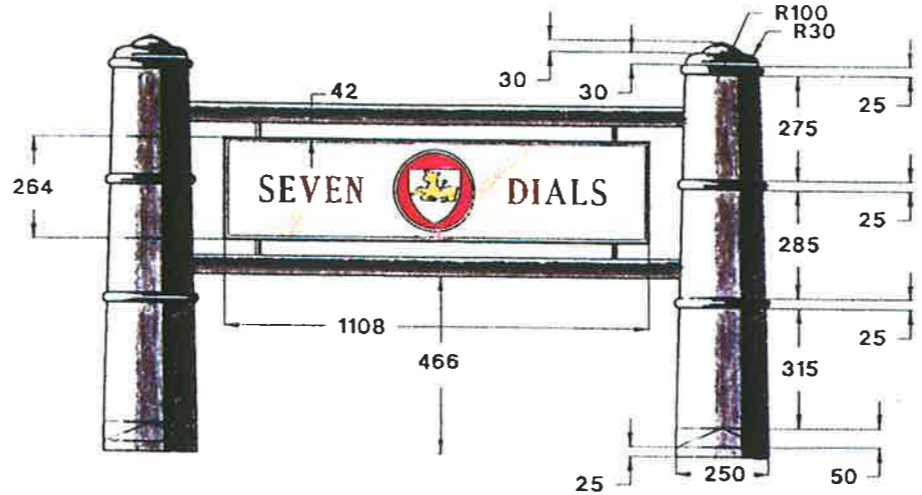
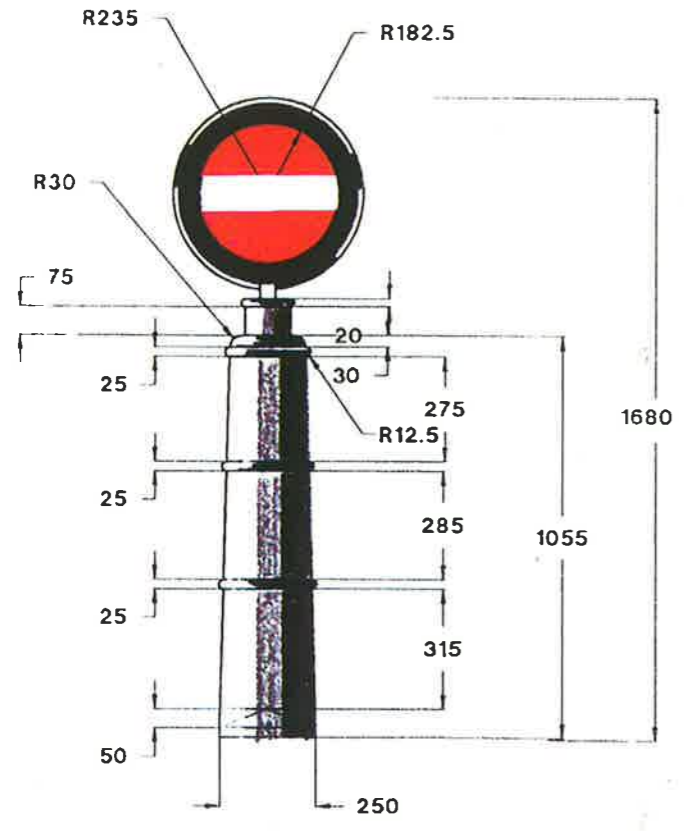
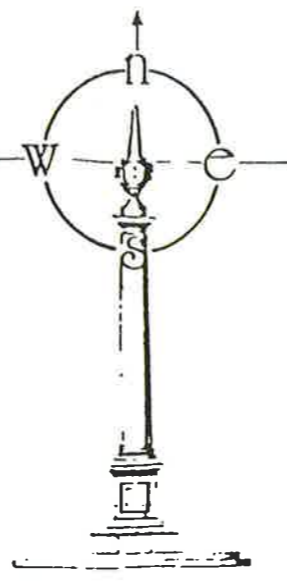


Multiple signs without co-ordination or maintenance

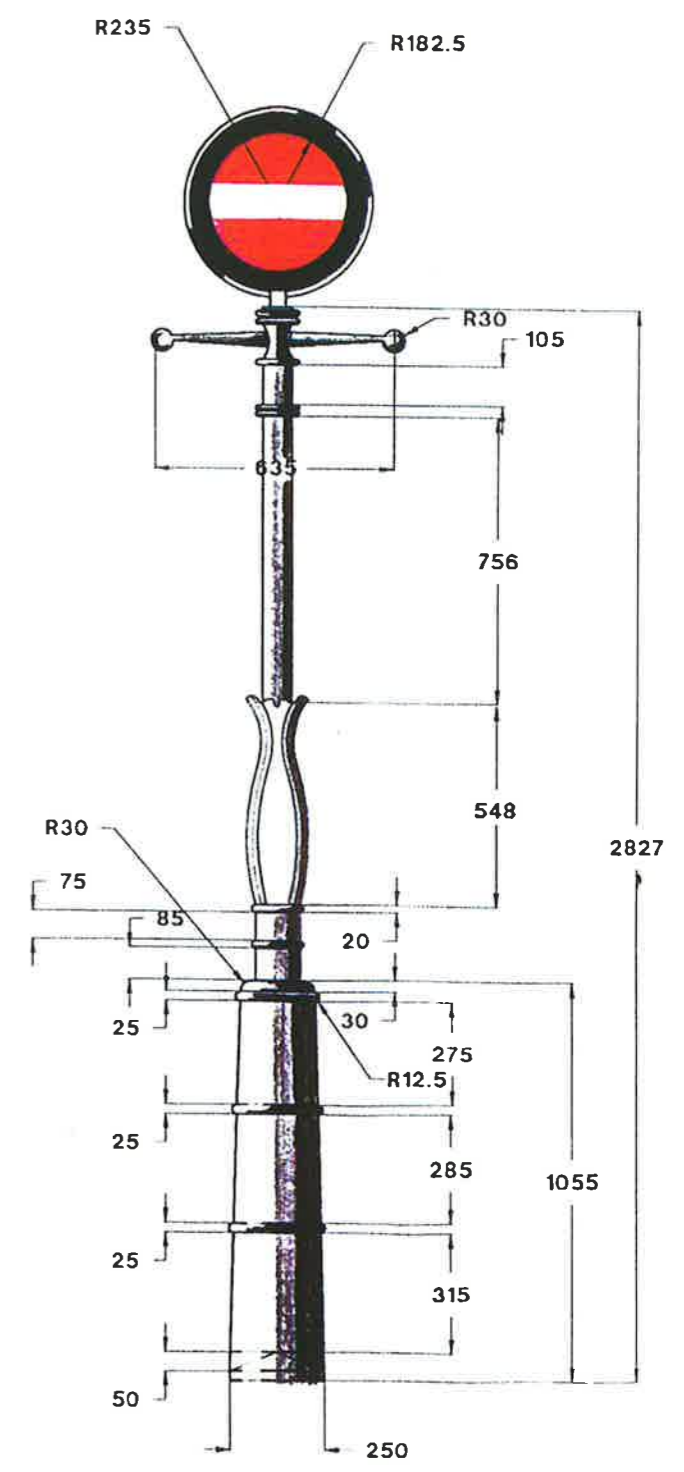


Standard traffic plate sign with damaged bracket lamp

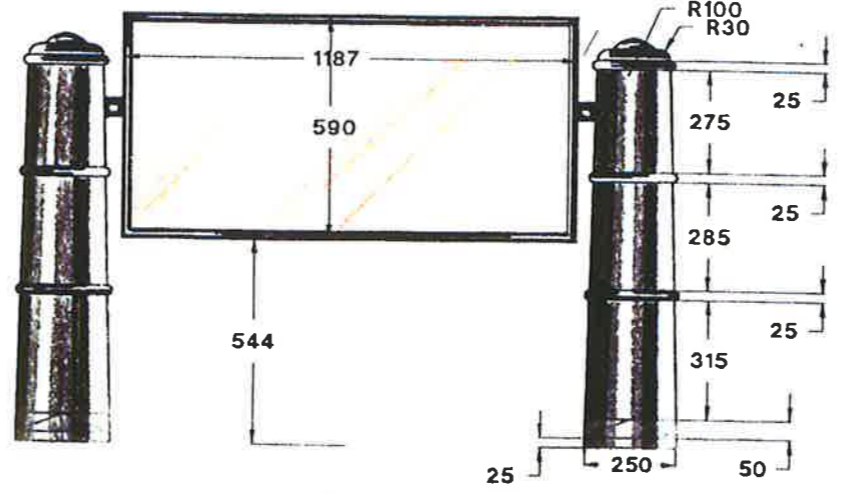
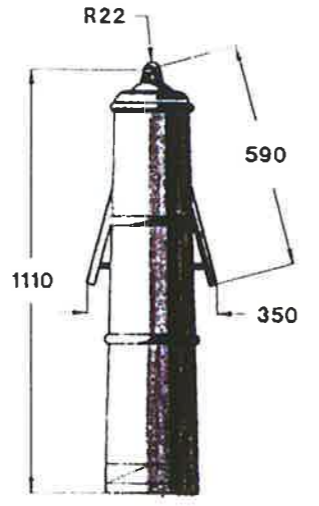
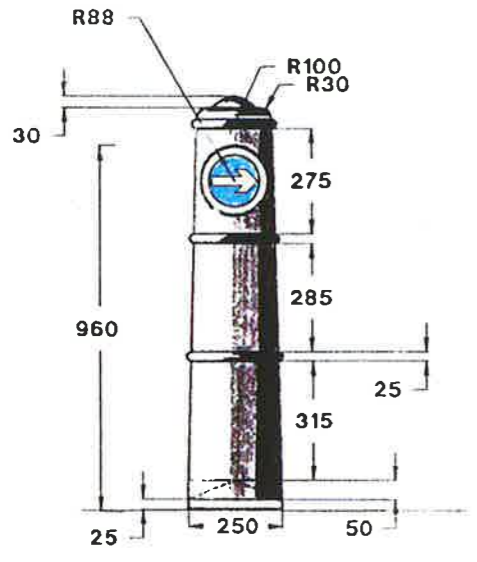
SEVEN DIALS — RENAISSANCE



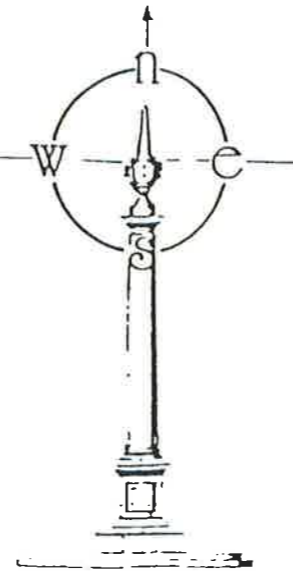
SECTION



SECTION



SEVEN DIALS RENAISSANCE



6.3 Bollards

Bollards are often criticised as examples of modern street clutter. In fact their use in the Seven Dials area dates back to its original layout in the 17th. century. Stone bollards are shown on Edward Pierce's original design drawing protecting the Sundial Pillar. The traditional use of bollards was much the same as today - segregating vehicles, both horse and manpowered, from buildings, structures and people. Just as today, designers often made an asset of their functional necessity and laid them out to contribute to the pattern and arrangement of buildings and spaces.

The original materials used were stone and timber, progressively replaced by cast iron in the 18th and 19th centuries, and often in elaborate local decorative designs.

The Seven Dials area in the Parish of St. Giles, had its own special bollard probably dating from the mid to late 19th century. Photographs and drawings thought to date from 1888, show this type of bollard and one remaining example has been found in Swanage, Dorset. The lettering "St. Giles Parish" appears cast into the surface of the bollard. This attractive cannon form is to be recast and used as the standard, replacing the six different, modern designs currently in use the area.

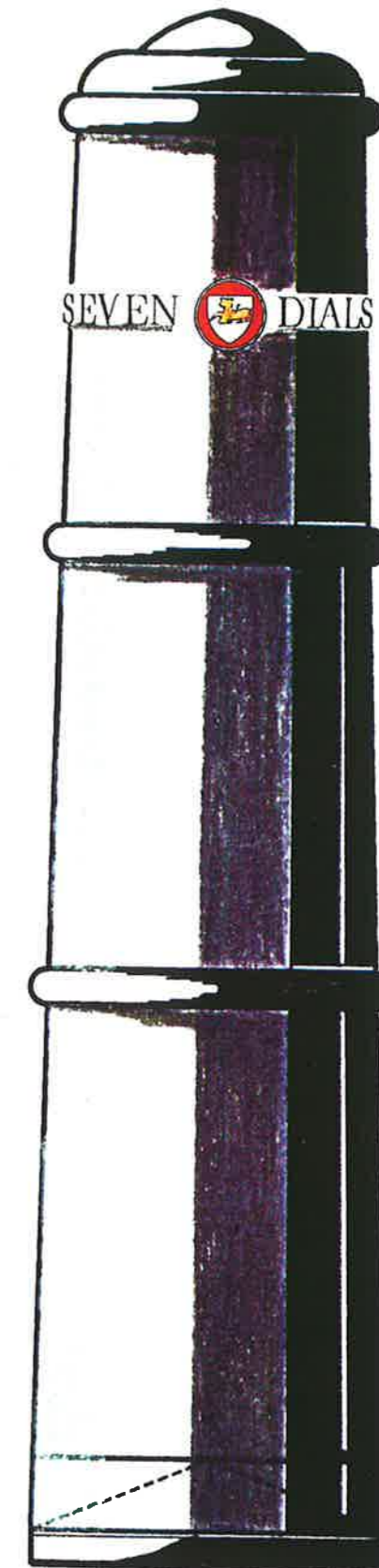
These redundant bollards can be economically reused in more appropriate locations by the London Borough of Camden. Instead of using the wording, St. Giles Parish, the "corporate identity" device is proposed for bollards.

Several variations of the standard form of bollard are required. A feeder pillar version with side hung opening door, for safe, metered power connections to street trading stalls in Earlham Street.

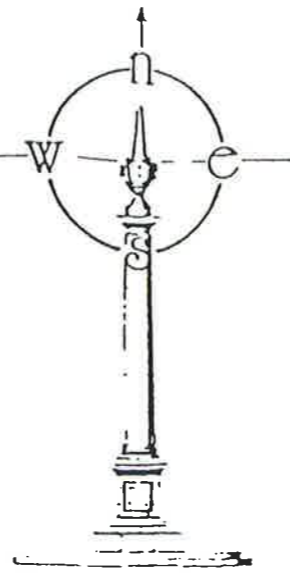
A socketted lightweight version for removal to allow passage by large or emergency vehicles at critical points.



*THE VICTORIAN ST. GILES BOLLARD IN SWANAGE, DORSET
Another example can be seen in Southampton Place, Holborn*



SEVEN DIALS RENAISSANCE



6.4 Post and Rail

Posts and rails are used in Seven Dials for two legitimate purposes:

- To direct pedestrians to safe areas for movement and crossing.
- To deter motorcyclist and bicyclists from illegally using footways.

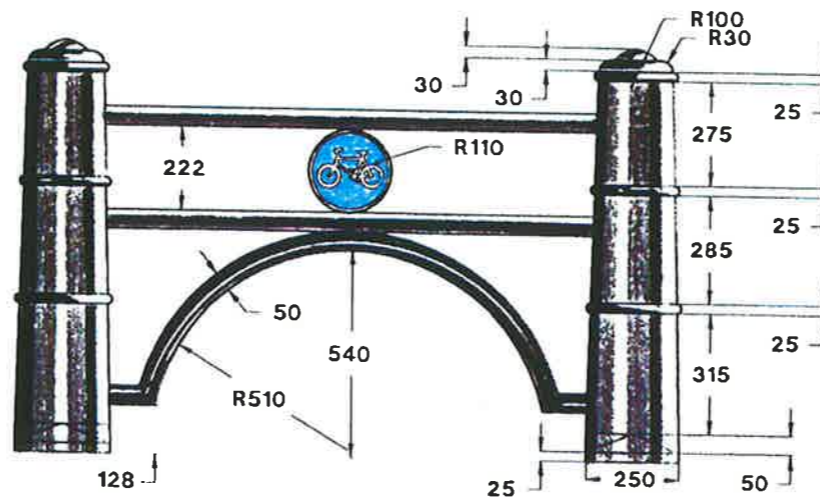
In addition posts and rails perform two incidental functions. They are very convenient, safe and attractive places for people to lean, rest and recover. This function is to be encouraged as it replaces part of the need to provide bench seating which unfortunately attracts antisocial use and can become a focal point for antisocial behaviour.

The other incidental use is the securing of cycles which is to be discouraged. Cycles secured to posts adjacent congested or constricted footways are a hazard to all footway users. Adequate cycle racks should be provided to meet this demand, at locations convenient to cyclists to encourage legal use. All posts and rails, currently known to attract illegal use should include a sign reminding cyclists of their obligations to pedestrian safety and directing them to legal cycle racks. "No cycles. It is illegal to obstruct this footway. Nearest racks Neal's Yard."

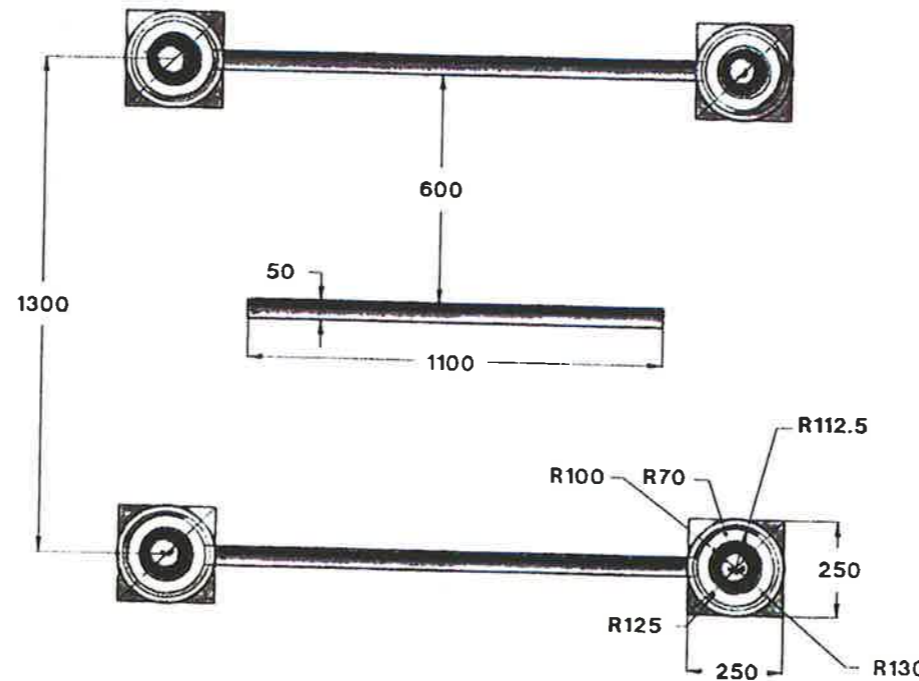
The existing provision for post and rail provision in the area is:

- in timber in Neal Street.
- sections of galvanised guardrail in Tower Court and Tower Street.
- Vertical cycle racks in Neal's Yard.

Cycle racks of appropriate design and clear labelling should be identified on the map locaters and sign directories with appropriate warnings about illegal footway obstruction.



SECTION



PLAN

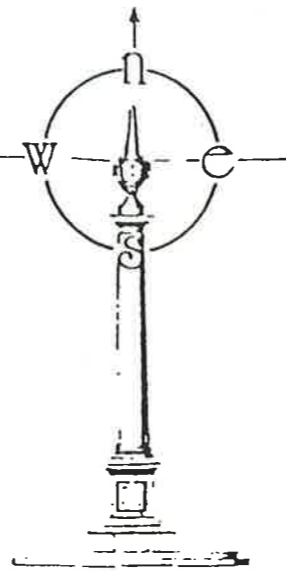


SEVEN  DIALS
London Borough of Camden

**IT IS ILLEGAL
TO OBSTRUCT
THIS FOOTWAY**

**NEAREST CYCLE RACKS:
NEAL'S YARD**

SEVEN DIALS — RENAISSANCE



6.5 Litter Bins, Rubbish Collection and Cleansing

The problems of litter and cleansing in the intensively used areas of Covent Garden has become a matter of major public concern. The scale of the problem in this area is a result of a variety of factors:

- large volumes of pedestrians using streets for eating and drinking as well as movement.
- High proportion of shops and business premises where throw away packaging is inevitable.
- Mixed use including conventional residential rubbish disposal needs.
- High proportion of small business and shop units without proper service bay or on-site rubbish storage and compaction.
- High proportion of street trading.
- Poor record of Local Authority presence and provision of facilities and services to deal with the volume of pedestrian generated and commercial rubbish and dirt.
- Casual attitudes of visitors concerning personal responsibility for litter.
- Uncoordinated initiatives by local private commercial organisations to manage litter and cleansing problem.
- A general lack of proper facilities, guidance and warnings.

Seven Dials has recently been provided with a large number of new freestanding green plastic litter bins. This initiative is a well intentioned but misdirected, attempt to resolve the problems of litter and will not solve commercial rubbish problems.



BINS ATTRACT PILES OF RUBBISH IF PEOPLE ARE NOT ADVISED WHEN TO PUT RUBBISH OUT

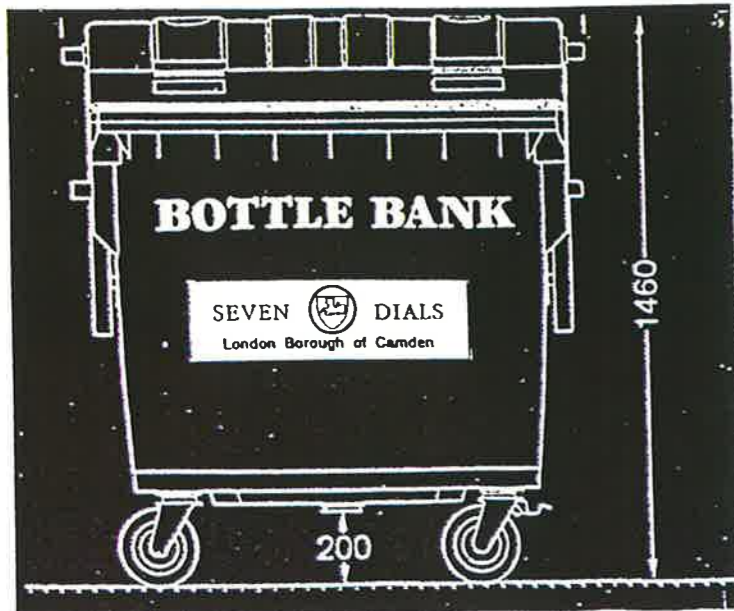
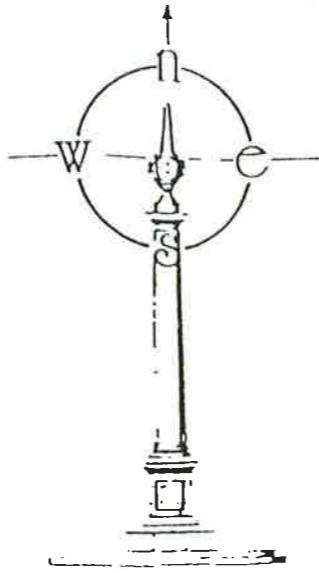


BIN AND BOLLARD. WHY NOT JUST ONE ELEMENT?



UNFIXED BINS OF DIFFERENT DESIGNS ADD VISUAL AND PHYSICAL CLUTTER TO HISTORIC STREETS

SEVEN DIALS RENAISSANCE



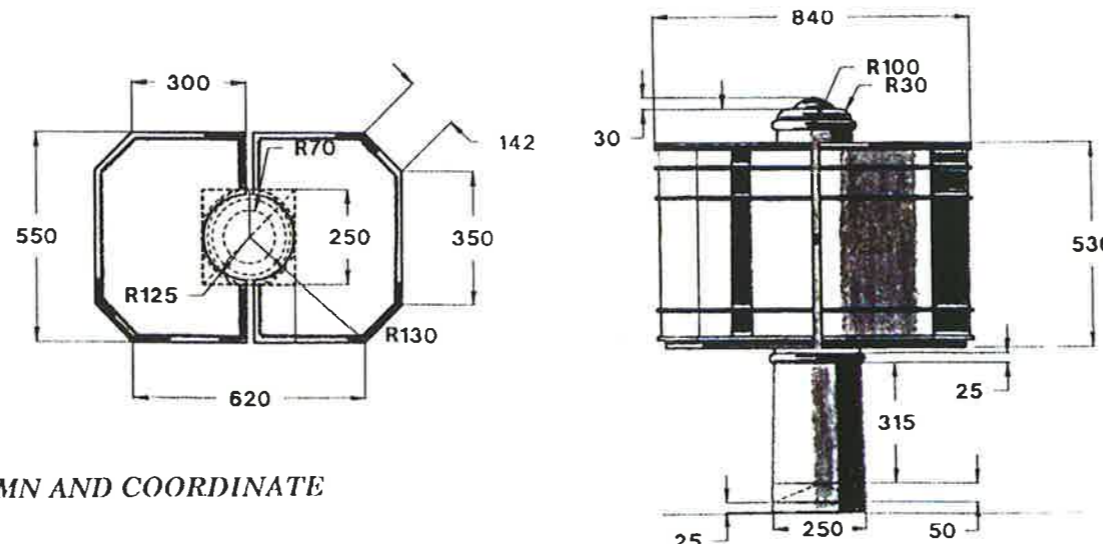
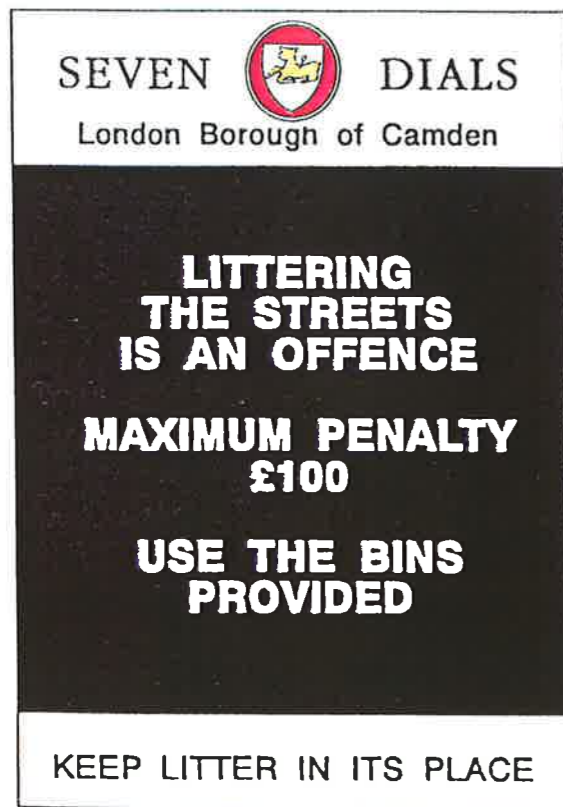
These proposals urge a 6 point plan to reduce the visual and functional intrusion of littered streets in Seven Dials.

- 1) A limited number of appropriately designed litter bins, post or column fixed at points of known demand in a visually co-ordinated framework.
- 2) Bulk rubbish containers (Black Euro-bins) at central points of known demand.
- 3) Privately managed sorting of waste and running of a Seven Dials mini recycling centre in a convenient off-street donated site. (Glass, metal, paper, fabric.) Aluminium cans valued at approximately £500/ton is most economic.
- 4) Rubbish compacters off-street and in commercial premises for privately managed handling of commercial/bulk rubbish.
- 5) Private forecourt sweeping and litter collection to supplement Local Authority service with voluntary litter wardens.
- 6) Awareness campaign including: on-street post mounted notices advertising Local Authority rubbish collection times, penalty notices for litter and dog-fouling. Local private promotional ant-litter activities.

The approach to cleansing is based on the ability of the Local Authority (or private local management) to wash down the streets regularly. This means repaving schemes must allow for hydrants at appropriate regular intervals. Paving materials must be bedded on concrete, not sand and have a high resistance to high pressure hosing and frost damage.



Dog fouling signs should be clear and attractive but ideally should co-ordinate with all public information that is column mounted who will read these notices crudely applied to a decorative column.



PROPOSED SIGN PLATE DESIGNED TO FIT A COLUMN AND COORDINATE WITH OTHER INFORMATION SIGNS

SEVEN DIALS RENAISSANCE

6.6 Other Furniture

There are many other items of street furniture which the Seven Dials area may have to accommodate or attempt to resist. The following list indicates a general approach which coordinates with the general principles of this handbook.

Street Automatic Toilets

The French Company J.C. Decaux which brought these low maintenance but ugly items to London's streets have now produced an attractive column design. Subject to the views of the Local Planning Authority these may be suitable for use in Seven Dials.

Benches and Seating

Benches are very unpopular but do give those with a genuine need a place to rest and recover. In the Seven Dials area only leaning rails or minimum width benches are recommended to deter long stay users. Supervised seating, related to food or drink frontage uses should be of a high quality design not the conventional plastic garden centre types.

Tree Grilles

These attractive cast iron features have one disadvantage. With inadequate maintenance litter can collect and become an eyesore. The existing standard form can be continued for those trees retained although a loose laid small sett surround would be a lower maintenance solution.

Planters

Large street planters are not a traditional feature of London streets and should be resisted. Some existing forecourt designs in Seven Dials are acceptable although they are a potential hazard to the partially sighted on congested pavements.

Street Junction Boxes

Both British Telecom and London Electricity claim an operational need to have the convenience of above pavement level junction boxes. These large obstructions to the footway should be resisted if possible in favour of manhole provision. Above ground, they should be sited with great care so as not to create litter traps, visual or physical intrusion. They are usually painted olive green but should conform to the standard black policy for Seven Dials.

Small Plate Signs

These include traffic waiting and residents permit regulations. Conventionally, these are fixed to individual grey posts or the nearest lamp or sign post. A better policy would be to fix them at low level on the posts like bollards which are more numerous. Alternatively they should be mounted in the new column sign frame. Plate signs that have to be column fixed should have a black rear face to coordinate with the base street furniture colour and reduce their visual intrusion.



A BENCH THAT IS TOO COMFORTABLE TO SLEEP ON!

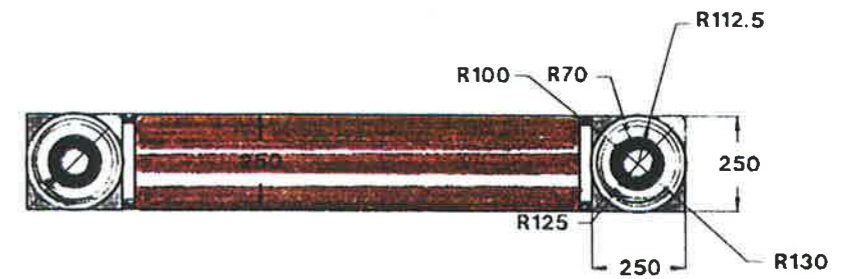
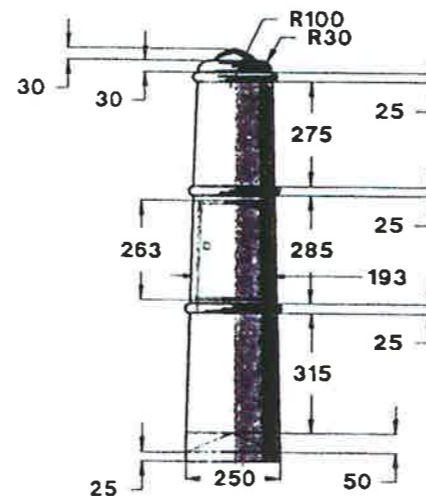
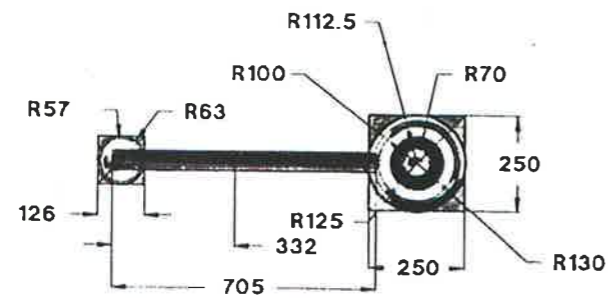
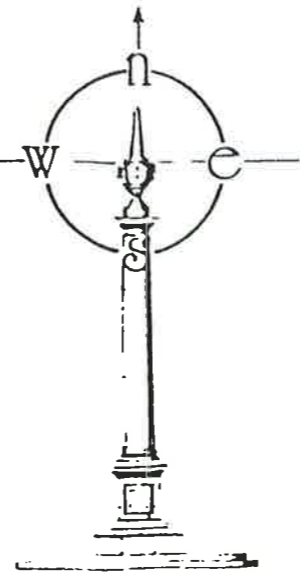


ATTRACTIVE PLANTER, BUT A HAZARD TO PEDESTRIANS

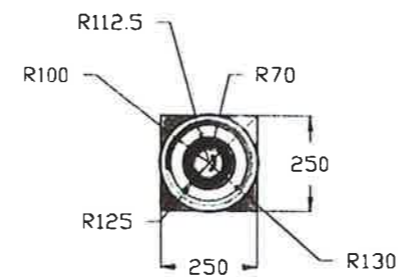
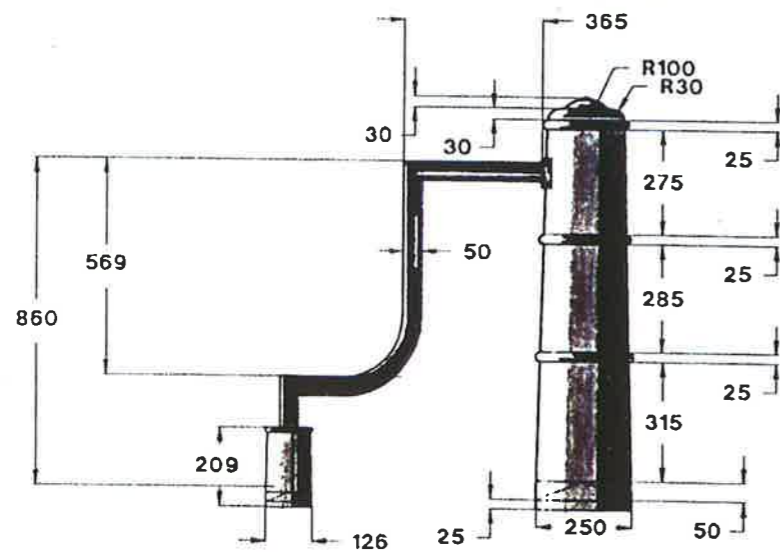


NEW COMMERCIALLY AVAILABLE STREET TOILET with advertising space

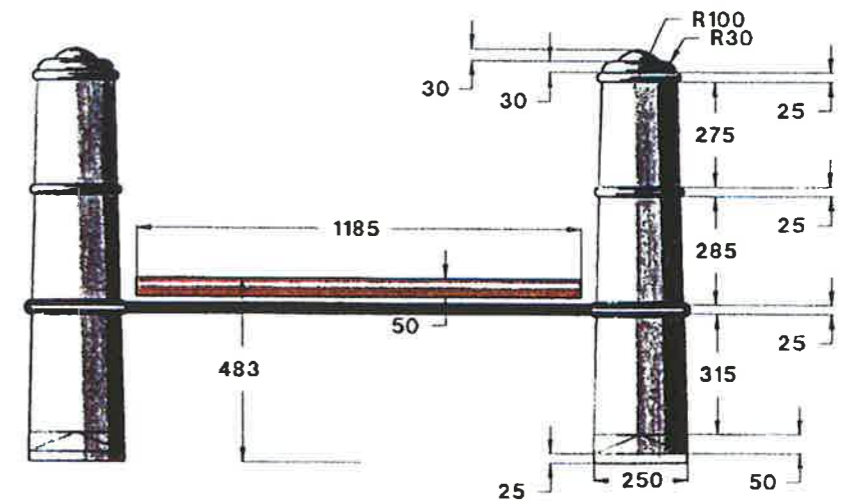
SEVEN DIALS — RENAISSANCE



PLAN

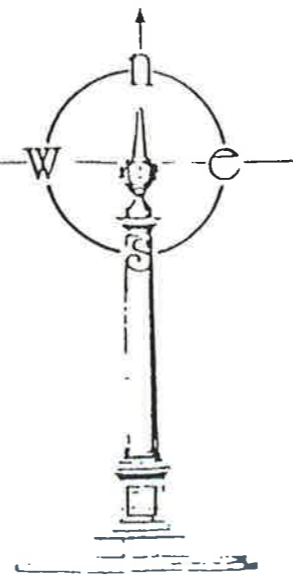


PLAN



SECTION

SEVEN DIALS RENAISSANCE



7.0 Street Signs

The wide range of typefaces and sign systems available today together with the ease of application have meant a boom in visual clutter particularly in a commercial area like Seven Dials. The concept of controlled advertising applies equally to graphics in the street, like logos, company and product names etc. Too much strident individuality is counterproductive to the attraction of a street as a place customers want to visit.

However general public information requires an identifiable, clear and consistent graphic approach and this is proposed as a Corporate identity based on an appropriate Seven Dials logo.

7.1 General Principles

The words Seven Dials (formally referring only to the Monument Circus as a postal reference) are chosen as the graphic identification of the whole area as the Monument and the circus are at the heart of the seven street blocks. To give an historical continuity and dignity, the logo associates the St. Giles Parish with the area and has reinstated the heraldic crest of this former administrative and community Parish designation. The Borough of Holborn (replaced by the London Borough of Camden) has been rejected as a relevant historical inspiration as it has less modern significance than the nearby Parish Church.

To make visual sense of these two elements the heraldic shield has been placed within a circular motif to emphasise the relationship with the circus. This logo should be used in the area and to promote the area without variation in proportion, relationship, typefaces and ideally, the three colours. Its application should in all cases be symmetrically centred and located as a heading. The logo has been designed to read clearly in one colour if required or relief moulded for application to objects such as bollards.

All other graphics should be in clear, classic typefaces with "Helvetica" for information and serified "Times Roman" for street identification.

7.2 Street Nameplates

Street nameplates are essential for casual visitors to any area as well as normal identification for deliveries etc. They must be clear to read, easily visible, beyond the reach of vandals and easy to clean and maintain.

In Seven Dials it is proposed that these signs also add to the special identity of the area and are an attractive element in their own right.

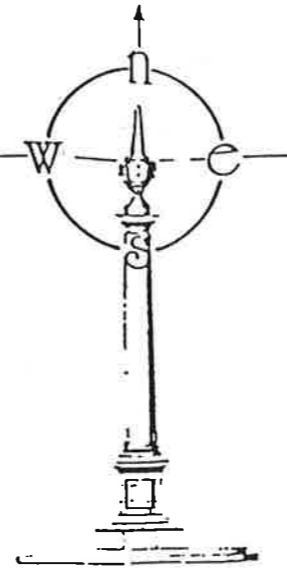
When sited on buildings, signs must relate to architectural features.

The following information describes the standard set of proposed Seven Dials signs.



An attractive old traffic sign column has been cluttered up by commercial direction signing.

SEVEN DIALS RENAISSANCE



8.0 The Future of Seven Dials

The character of the Seven Dials area has been changing rapidly since the saving and restoration of the Covent Garden Market buildings and Piazza, opened in 1980 as a speciality shopping centre. The number of visitors to the area is increasing, with current and proposed developments likely to attract still more.

Without a rethink of the management of the public realm this sort of increasing pressure will worsen existing problems in the area as they have in Covent Garden generally. Matters of local concern, like the priority of people on foot over vehicles, the volume of litter and dirt, the wear and tear on paving, street furnishings and buildings and the intrusion on and disturbance of the Seven Dials community all need addressing.

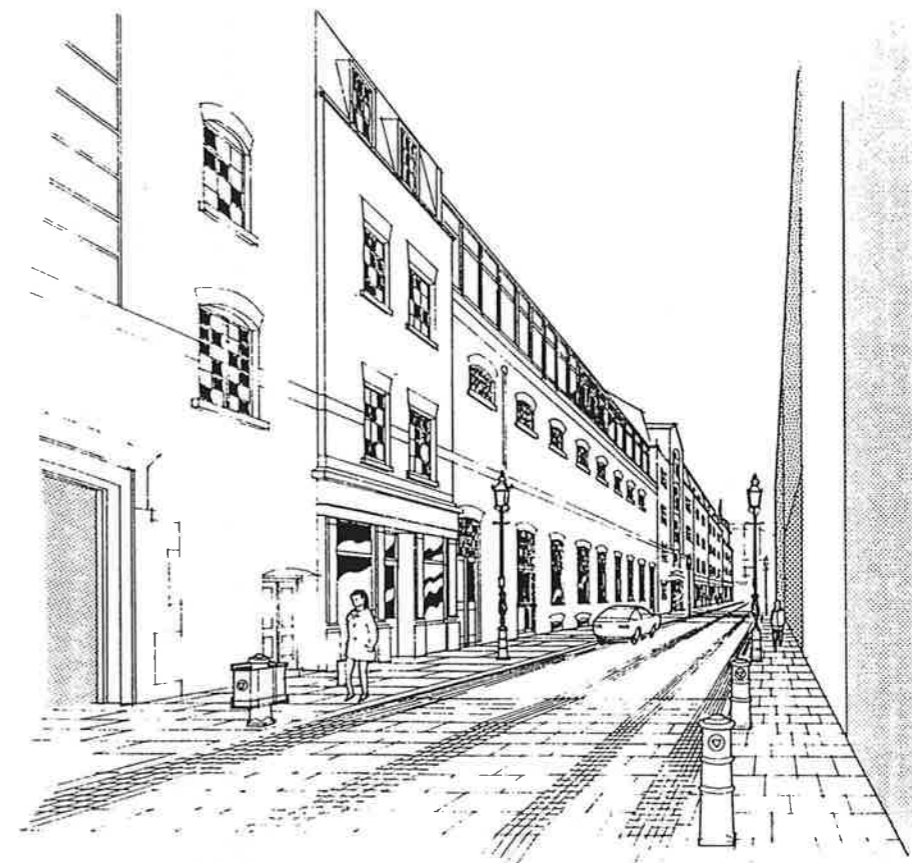
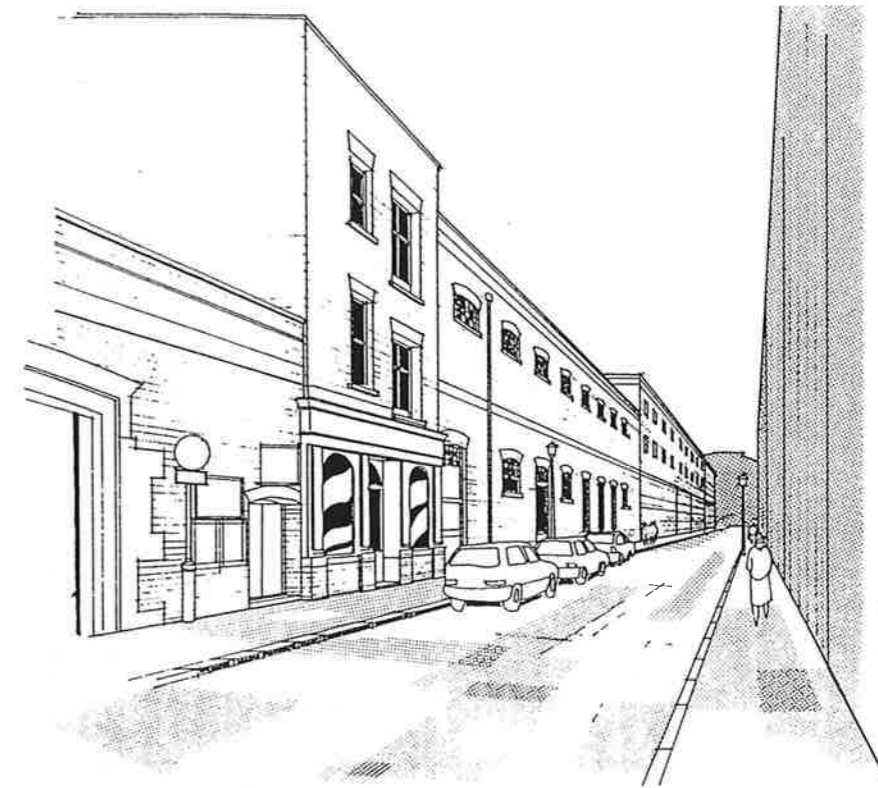
If the Seven Dials streets were within a private estate and were not public highways this pressure could be locally managed and controlled. But it would mean appearing to turn the area from a living piece of city into a sort of museum.

An example of a visitor attraction like this is the pedestrian only Portmeirion village in North Wales. This architectural folly regulated the number of visitors down to an acceptable maximum by a sliding scale of increasing gate entry charges. The charges go towards the maintenance of the village. This system kept vehicles under control in designated parking areas and safeguarded the character of the village. Many pressured historic areas would benefit from such an approach which is currently reserved for private theme parks and heritage museums. Such a solution is likely to be too controversial for application in Seven Dials in the foreseeable future.

So what can be achieved in practice. This handbook makes recommendations for improvements to cleansing, litter and rubbish collection services and low maintenance, long term solutions to streets. It would benefit pedestrians and the character of the area if the domination of vehicle needs could be overcome. Perhaps, one day Seven Dials will not be used as a through route for "rat-running" traffic and at weekends, all vehicles will be excluded, except permit-holding residents and delivery vehicles at controlled times. Think how much more attractive the Monument Circus would be if it were a pedestrian only space.

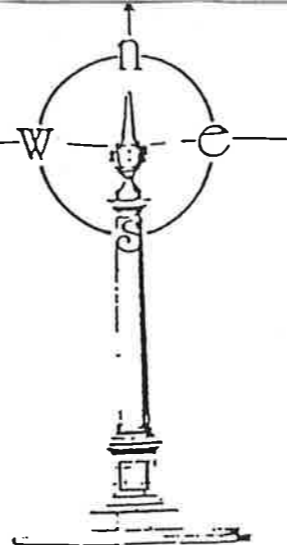
Other historic parts of Covent Garden, Central London and provincial towns have achieved these humane conditions for pedestrians, often in the face of initial opposition from highways experts and local businesses.

Why not Seven Dials?



SKETCH VIEW SHOWING PROPOSED STREET IMPROVEMENTS

SEVEN DIALS RENAISSANCE



8.1 Phasing

This handbook proposes general principles and specific improvements that when implemented, will be applicable for a minimum of 50 years. This reflects the design life of the streetscape materials and anticipates the continuance of basic conservation policies and attitudes.

The Seven Dials Monument Charity recognises the improvements proposed in this handbook will take approximately five years to implement in totality. This period is needed operationally to keep the area functioning during the disturbance of implementing the works. The actual quantity of works that can be implemented depends on the co-operation of the London Borough of Camden and the availability of finance. As a guide the proposals involve a proximately £1.5 million pounds of expenditure over 5 years and it is recognised that these funds must be contributed by the private sector. For these reasons a phasing plan is recommended to develop a programme of priorities. The following outline explains a possible approach with explanation of the basis for selection.

To make a success of a project of this scale and complexity requires long term commitment, enthusiasm and clarity of purpose. The best means of achieving these aims is the rapid implementation of at least one complete demonstration street or area, featuring the whole range of elements. Fortunately this possibility exists with the financial support of the Langbourn Property Group who wish to adopt and implement the proposals recommended for Short's Gardens and Earlham Street early in 1991. To ensure long term economies some street furniture elements should be produced in quantity to offset the cost of tooling, moulding and small orders. This applies to all posts columns and most special signs. It is hoped that building improvements by owners will be commenced immediately, funded by responsible freeholders.

THE PRIORITIES

General Elements

Some parts of the proposals will have a rapid impact and achieve the principal aim of unifying the identity of the whole Seven Dials area at low cost:

- Street nameplates with new identity at approximately £250 each, supplied and fixed.
- "Gateway" sign directories/map locaters at each entry point and at the circus at approximately £1,500 each supplied and installed.
- Gateway lamp columns at approximately £2,000 each supplied and installed.
- St.Giles bollards with Seven Dials logo at approximately £250 each supplied and installed.
- Post and column mounted double litter bins at approximately £200 a pair supplied and fixed.

Streets

The most important streets to follow from Shorts Gardens - Street 1, and Earlham Street (east) - Street 2 (cart track paving pattern), are the completion of the diagonals and cross routes. An ideal sequence would be:

- Street 3 - Earlham Street (west) - cart track paving pattern
- Street 4 - Monmouth Street (south) - cart track paving pattern
- Street 5 - Monmouth Street (north) - cart track paving pattern
- Street 6 - Mercer Street (south) - footways only
- Street 7 - Mercer Street (north)

The next most important areas are the existing pedestrian spaces:

- Tower Court (north)
- Tower Court (south)
- Neal's Yard
- Nottingham Court

The remaining unimproved streets:

- Tower Street
- Shaftesbury Avenue (footways only)

With the co-operation of the City of Westminster:

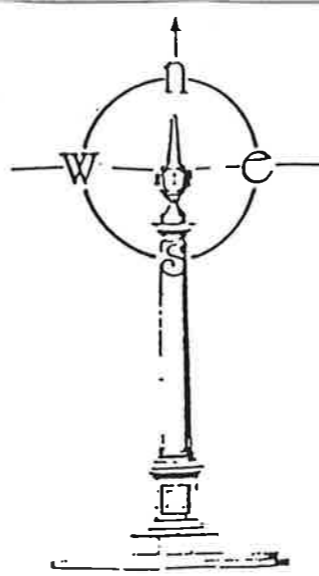
- Shelton Street
- West Street
- Cambridge Circus/Shaftesbury Avenue

The remaining previously improved streets and spaces:

- The Monument Circus
- Neal Street
- Short's Gardens
- Tower court (north), northern sections.

The above sequence is for indicative purposes only. If funds or development activity or other local circumstances dictate the order of work should be amended. Although the Monument Circus is low on the list the street furniture elements of the proposals should be incorporated as soon as possible, the circus being the location of greatest visual impact.

SEVEN DIALS — RENAISSANCE



8.2 Future funding

Every individual or organisation reading this handbook should think carefully about how they too can contribute to the improvement of Seven Dials. All owners of buildings should see that their own direct interests are served by maintaining, restoring and improving public and private property in Seven Dials. It is hoped that this document will inspire people to see that the care and appearance of streets and spaces also serve these interests as well as those of the whole community.

The implementation of the proposals in this handbook will only be achieved if all those with an interest in the area lobby for resources from:

- the London Borough of Camden
- developers, freeholders or occupiers in the area
- responsible sponsors wishing for an association with a high quality project

The funding of the first two streets will be provided by a freeholder/developer (the Langbourn Property Group) through a legal agreement with the London Borough of Camden (a Section 52 agreement - for planning gain).

Many Local Authorities now require developers to fund footway improvements, rather than reinstatement of existing materials. This should be seen as a minimum compensation for the disturbance and costs to the public realm with footways often closed as long as 18 months during building works.

This policy should be applied to the Seven Dials area for all developments.

Sponsors will be approached to play their part in the continuing improvement programme which started with private donations for the Sundial Pillar. Association with the name Seven Dials is not just worth money to a corporate body as a place to market its products. It is also an opportunity to demonstrate a caring public image which in Seven Dials is a far more enduring form of advertising than a one-off poster campaign.

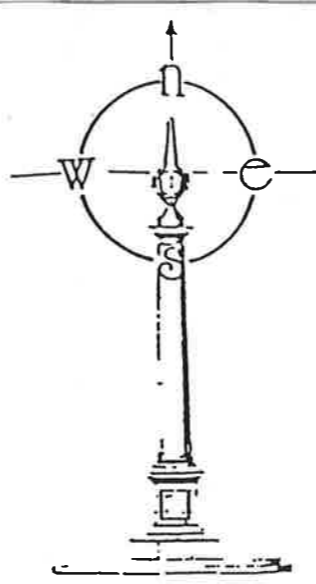
There are a range of permanent features which can be integrated within the proposals to record all sponsorship contributions. The Seven Dials Monument Charity will be pleased to provide further information.

Certain specific aspects of the proposals are best carried out as a direct contribution "in kind" by building owners and occupiers:

- Allowing the fixing of building-fixed lamp brackets and sensitively run cables.
- Paying for the cost of such street lighting as a financial contribution.
- Making resources and time available to help clear litter and hose down pavements to raise the standard set by the local authority.
- Sorting and taking rubbish to recycling centres and making sure bagged or bulk rubbish is only put out just before collection.

These type of contributions used to be known as matters of civic pride. Perhaps Seven Dials can be the first area in London to demonstrate the benefits of restoring this lost concept.

SEVEN DIALS RENAISSANCE



9.0 Glossary

Action Area - An area selected for comprehensive treatment by development, redevelopment, or improvement in accordance with a local plan over a period of about 10 years. (E.g. Covent Garden).

Architrave - The word is loosely applied to any decorative moulding around internal and external openings.

Beading - Decorative small moulding strip, usually in timber defining panels.

Bollard - A low street post used to protect buildings and pavements from vehicles.

Capital - A decorative ornament at the top of a column. Each of the five Classical Orders has its appropriate Capital.

Cill - The horizontal member at the base of openings in buildings.

Conservation Area - An area declared by a local planning authority (under Section 1 of the Town and Country Amenities Act 1974) as being of special architectural or historical interest, the character and appearance of which is desirable to preserve or enhance. The Council has additional planning powers and policies to guide and control development.

Console bracket - A decorative S-shaped bracket used to visually support projecting parts of buildings.

Cornice - Horizontal decorative moulding at top of the entablature or junctions between different levels externally and at wall and ceiling junctions internally.

Dado - Decorative horizontal moulding used internally to define junction of low panelling on walls.

Dentil - Small, often square decorative brackets supporting a cornice.

Dormer window - Projecting window from pitched roof slopes.

Entablature - The whole assemblage of parts supported by a Classical column, comprising Architrave, Frieze and Cornice. In Georgian and Victorian shop front design the frieze is deepened to form the fascia.

Euro-bin - Large enclosed rubbish container on wheels with sliding opening top.

Faience - A form of decorative glazed tilework popular in the Art Deco period.

Egg and Dart - A decorative form of "egg-like" moulding usually under a cornice.

Fanlight - Glazed opening above doors or windows.

Fascia - The vertical panel above a shop front window.

Finial - Ornament finishing off the apex of a roof, gable, pediment, pinnacle, newel, canopy, etc.

Flute - Vertical channelling in the shaft of a column or pilaster.

Frieze - The middle of the three primary divisions of the Entablature. It can be a plain horizontal band or carry decoration.

Gauged Arch - Arch over door or window openings in tapered elements, often rubbed or shaped soft bricks.

Glazing bar - Structural and decorative divisions in glazing.

Granite sett - Stone block used for paving.

Guard rail - Post and railed panel to direct and protect pedestrians.

Lintel - The horizontal beam or support spanning an opening.

Listed Building - A building contained in a list of buildings of special architectural or historic interest prepared by the Secretary of State for the Environment (under Section 54 of the Town and Country Planning Act 1971) for which planning permission is required for demolition, alterations or extensions. The listing applies to internal and external fixtures of the building and sometimes applies to internal and external colours.

Local Area Plan - Unlike Local Plan - The Local Plan is defined (in Section 11 of the 1971 Town and Country Planning Act) as consisting of a map and written statement formulating the local planning authorities proposals for the development and other use of land, in particular parts of its area. The Borough Plan is the local plan for Camden. (With the exception of Covent Garden).

Local Roads - All roads in the Borough which are not secondary or district roads. These roads should provide local access only and not be used by through traffic.

Mutules - Blocks attached conventionally under Doric cornices.

Pediment - The triangular feature in classical architecture which resembles a gable over porticoes, windows and doors.

Pilaster - Half column, vertical decorative device applied to buildings.

Quoins - Decorative corner or edge detailing of staggered rectangular form.

Rubbish compacter - A sealed container with mechanical equipment to crush rubbish.

Rustication - A treatment of masonry or rendering with sunken emphasised joints.

Sash window - Vertical sliding counterbalanced window in two halves.

Stall riser - The vertical panel between ground level and cill below shop front window.

String course - A decorative moulding or projecting course set horizontally along the elevation of a building.

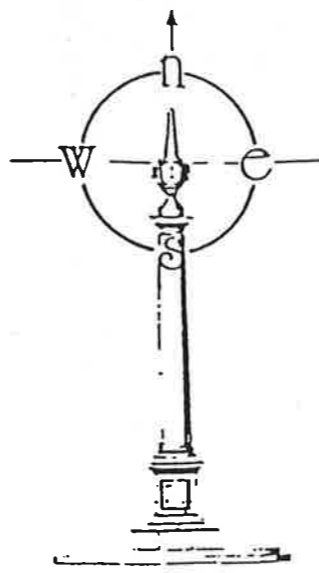
Tuck Pointing - A characteristic early 1700's form of emphasising brickwork joints by inserting a thin, bright white hard mortar with regular edges between ordinary wide mortar joints.

Stucco - A plaster used for coating wall surfaces or moulding into architectural decoration or relief sculpture.

Verre Eglomisé - A form of glass etched and painted sign typical of the late Victorian shop front.

York stone - Natural yellow/grey coloured sandstone used for paving and buildings.

SEVEN DIALS — RENAISSANCE



NOTES

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Patents - Many of the products, fittings and services in this handbook are covered by patents, Patent Applications and/or Design Registrations.

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