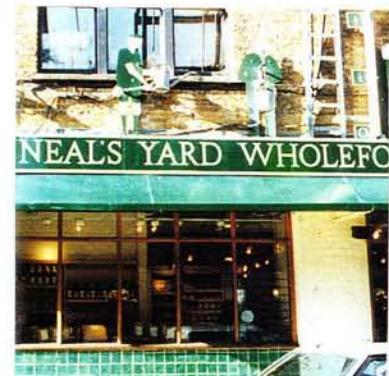
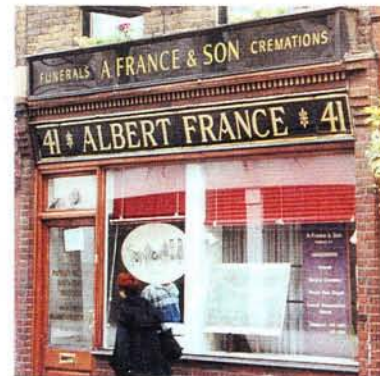
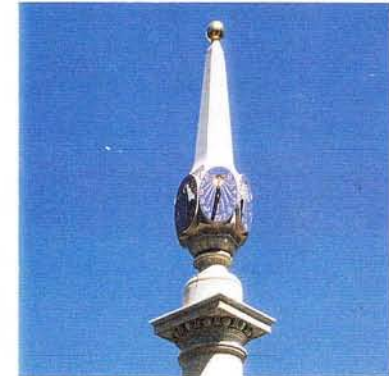
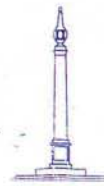


# SEVEN DIALS | RENAISSANCE





# SEVEN DIALS | RENAISSANCE

## SEVEN DIALS IN COVENT GARDEN



## The Environmental Handbook How to Look After an Historic Area

Published by the Seven Dials Monument Charity

With generous assistance from the Department for Culture, Media and Sport,  
the Foundation for Sport and the Arts, and the  
Kleinwort Benson Property Fund.

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

I welcome the publication of the Environmental Handbook for the Seven Dials Conservation Area in Covent Garden. I am delighted that my Department was able to contribute funding, through the Heritage Grant Fund, towards the publication and dissemination of the study. Its aim is to set out a coherent approach for the maintenance and enhancement of complex historic city areas, as an example for others to follow.

The project, initiated through the voluntary sector, has involved the local authority, residents and local businesses. It sets an excellent example of co-operation, providing a framework which can encourage major owners to contribute to the wider community, and setting the tone for a conservation-minded approach.

This Handbook deals with the problems facing a historic area with a high level of economic activity. It makes the case that our historic buildings are an integral part of our living and working environment, a material asset that makes a positive contribution to economic prosperity and our overall quality of life. It has been welcomed by the local authority, residents and businesses alike. I was pleased to learn that the recommendations have already had a positive impact on the planning process, and that major environmental improvements have been carried out with private funding as a result of the Study.

Covent Garden has achieved notable success in bringing about economic regeneration through active conservation of the built heritage. I hope this publication will further that process and encourage others to follow.

**THE RT HON CHRIS SMITH MP**  
Secretary of State  
for Culture, Media and Sport



Seven Dials is a delightful and historic part of our capital. I am therefore very pleased to welcome this excellent technical reference for those who care about Seven Dials. It serves to create a strategy for conservation and regeneration.

The handbook has taken on board the views of residents, businesses and the complex mixture of interests that co-exist in this unique part of central London. Everyone involved in the development process will benefit from the Handbook, not least because the material is so clearly presented and “user-friendly”. Ever since the draft Handbook was first published in 1990, it has been of great value as a reference and very effective as an instrument for guiding development control decisions. Clearly it will continue to shape the future of Seven Dials. Our thanks are due to all those who have worked so hard to produce this excellent document.

I commend the Renaissance Document to all those who care about Seven Dials.

**COUNCILLOR RICHARD ARTHUR**  
Leader of the Council  
London Borough of Camden



*“... if the proposals for the Seven Dials area were carried out they would lead to a national show-piece and something to which many could turn as a source for guidance ...”*

**Royal Town Planning Institute,  
Chairman of Planning Policy/Conservation in the Built Environment.**

*“... this is the first time an holistic approach has been adopted to provide a detailed framework for the development of the total environment of an historic district of London ... English Heritage fully endorses the aim and purpose of the Study which provides an admirable example for others to follow ...”*

**English Heritage,  
Regional Director, London Region.**



# SEVEN DIALS RENAISSANCE

## Foreword

### Seven Dials - The Way Ahead for Conservation Areas

The Seven Dials Study (of which this Handbook is one part) is about looking after where we live, where we work and where we visit. Seven Dials is just one of 9,000 Conservation Areas in the UK. City centre and inner city Conservation Areas are subject to many conflicting pressures. This work sets out a model for resolving these seemingly conflicting interests by presenting an overall analysis of an area, with recommendations and guidelines for actions to benefit all sections of the community. It is a more comprehensive approach than is common in current town planning in the UK and has been welcomed by the national bodies consulted, as a national exemplar for city Conservation Area. It can constitute a formal Conservation Area Plan, or act as Supplementary Planning Guidance to a related, but shorter Conservation Area Statement.

Town Planning in the U.K. tends to be re-active rather than pro-active, and such plans as exist for Conservation and other Areas do not provide a detailed and related enhancement framework for streets, facades, spaces between buildings and traffic management. Thus opportunities for different interests to contribute (with enthusiasm and finance) towards an overall objective are lost and with that - major opportunities to improve the city remain unrealised. On the other hand, as we have seen in Covent Garden over 25 years, entirely inappropriate proposals are often agreed, since the development control process is relying on inadequate plans.

This Handbook is intended to draw on collective experience in Covent Garden over more than 20 years so as to provide a model for the future. We have learnt that we need to go beyond the numerous statutory 'protections' - Housing Action Areas, Comprehensive Development Areas, Conservation Areas, etc.

None of these provided a satisfactory framework for all the interests involved in the built environment by way of: acting as a detailed tool for development control, providing an appropriate 'conservation climate', encouraging appropriate facade restoration and other building work, encouraging freeholders to invest in street improvements and other area enhancements, developing traffic management proposals which satisfy residents, businesses and others, etc.

The model we are developing must involve all interests - residents, businesses, property owners, the local authority and local associations and it must unify often disparate professional boundaries (the approach is set out on page 16).

The Seven Dials Study has already, before its final publication, proved these points. Here are some examples:

1. The Kleinwort Benson Property Fund sponsored the initial Study following their acquisition of one of the Seven Dials 'triangles' (the Thomas Neal's site). Before carrying out their development they agreed a Section 106 Agreement with the London Borough of Camden, to re-instate the surrounding streets and pavements and following completion of the draft Study increased their funding from £100,000 to £500,000.
2. The Study and representations from the Seven Dials Monument Charity and the Covent Garden Community Association were instrumental in preventing P & O Properties from demolishing the south western section of Monmouth Street and the north western section of Earham Street. The latter proposal was recommended by Camden planning officers and English Heritage, but rejected by the planning committee following a delegation by the Charity and the Covent Garden Community Association. The Council's decision was upheld at an Appeal. P & O then sold their holdings to Shaftesbury PLC.



# SEVEN DIALS RENAISSANCE

3. Shaftesbury PLC are investing over £1 million on facade and street improvements, all based upon the recommendations in the Environmental Handbook. No buildings are to be demolished.

4. The London Borough of Camden are resurfacing the northern section of Monmouth Street via a Section 106 Agreement and with traditional granite setts, accumulated for this project.

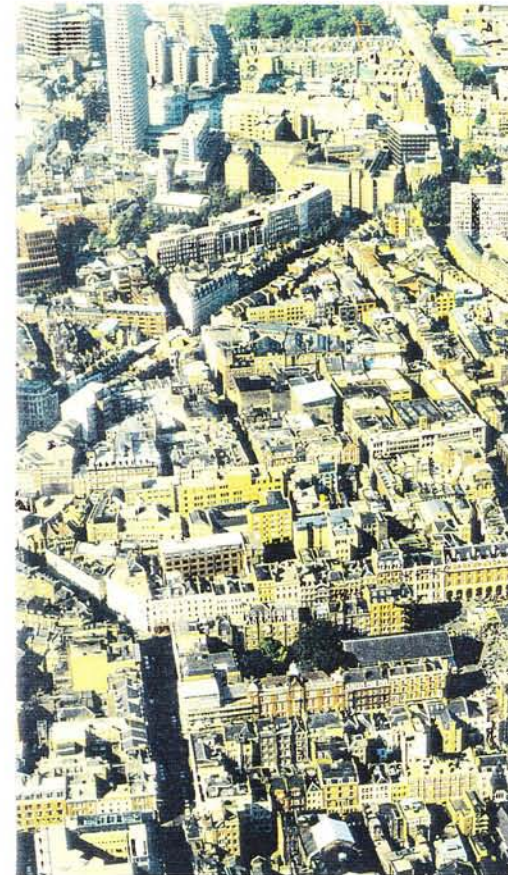
5. Both Camden's planning department and the Covent Garden Community Association use the Handbook as the reference manual for development control in the area.

6. Following completion of the draft Handbook, the Department of National Heritage supported the project over 3 years via the Heritage Grant Fund, the first grant of its kind awarded in Camden.

We dedicate this work to the memory of the late Sir John Summerson, who was a Founder Trustee of the Charity. John Summerson was closely involved in all the many details of reconstructing the Sundial Pillar, and in the preparatory work for this Study. We were delighted that such an eminent scholar agreed to join us in this practical project. His wisdom, knowledge and good humour made him an agreeable and inspiring colleague.

The Charity would like to thank Francis Golding for chairing the Environmental Subcommittee between 1993 - 1997 and bringing this project to a successful conclusion.

David Bieda  
**Chair Seven Dials Monument Charity**



*Aerial view of Covent Garden area with the market buildings foreground right, and Seven Dials below Centre Point tower towards top of picture.*



# SEVEN DIALS RENAISSANCE

## RESPONSES TO THE DRAFT STUDY

*"English Heritage fully endorses the aim and purpose of the Study which provides an admirable example for others to follow...this is the first time an holistic approach has been adopted to provide a detailed framework for the development of the total environment of an historic district of London. It is an impressive start...All too often it is common for the building fabric to be preserved, only for the spaces between buildings to be ruined by misguided environmental improvements which debase the very character of the area they are intended to enhance. In this case it is refreshing to see that the historical development of the area has been analysed to identify those elements which have created such a unique sense of place and that these are to provide the model framework for the future...it might also be used as an instrument in the local planning and development control process..."*

**English Heritage,  
Regional Director, London Region.**

*"...This initiative by a Community based group to seek local support to finance a professional assessment of its conservation area and to put forward proposals for enhancement is a first for Camden and I believe possibly for Greater London as a whole...I am authorised to formally communicate the Officers support in principle for the broad aims contained in the draft 'Environmental Handbook'. Officers find this a very informative and helpful reference document that assists us in considering planning applications for the area. The design guidance it contains has been adopted by the Council for the purposes of controlling development in the area..."*

**London Borough of Camden  
Head of Planning, Transport & Employment Services.**

*"...it is an enterprising project that represents the very model that the City Council is seeking under its Streetscape Initiative...I look forward to its implementation and shall be looking at any implications for the design of streets in Westminster..."*

**Westminster City Council  
Director Planning & Transportation.**

*"...the Study and resulting material will serve as a national exemplar for other conservation area enhancement programmes...the research and resulting Environmental Handbook will be of real practical value both locally and nationally. I can say that it represents the best piece of work of its kind I have seen so far..."*

**Civic Trust - Assistant Director - Policy.**

*"...it may be that your Study will show the way for other areas and inspire them to carry out detailed and objective studies and, thereafter, implement them in the interest of sound conservation..."*

**Covent Garden Area Trust Lord Rippon.  
First Chairman of the Trust 1988 - 1992.**

The Covent Garden Area Trust subsequently commissioned a parallel Study which it has funded together with Westminster City Council, English Heritage and Guardian Properties.

*"...It is a commendable design study that deserves national acclaim. The project represents an outstanding example of local initiative harnessing the efforts of the local community as well as private/public sectors and other funding bodies...The Study should be seen as a catalyst - fostering the improvement and quality of the built environment throughout London..."*

**Royal Institute of British Architects  
Chairman London Region.**



# SEVEN DIALS



# RENAISSANCE

*"...I cannot think of any study, and one which could immediately form an enhancement of policy for the area, which has been done so thoroughly. I welcome the attention to detail and the fundamental principles of urban design...the general methodology in analysing the area, the systematic survey, not least in respect of traffic, and the continuing underlying reference to historic origins, is a model of its kind...if the proposals for the Seven Dials area were carried out they would lead to a national show-piece and something to which many could turn as a source for guidance..."*

**Royal Town Planning Institute, Chairman of Planning Policy/Conservation in the Built Environment.**

*"...The study has proved very useful as a reference point for the maintenance and refurbishment of our property holdings in Seven Dials. All members of our Design Team have been issued with a copy of the study, which helps to maintain a consistent and complementary approach to design in this important conservation area..."*

**Shaftesbury PLC.**

*"...The results of the Study which we agreed to sponsor are tremendous, and I believe may act as a model for other areas showing the way forward to community based conservation area projects...the Property Fund is committed to spend £100,000 on environmental improvements, and I am pleased to tell you that we are currently considering spending approximately £400,000 in order to realise more completely the Study's purpose around our development and beyond..."*

**Langbourn Property Investment Services  
(Part of the Kleinwort Benson Group).**

*"...The CGCA welcomes the Study which we frequently refer to and we look forward to its full implementation...the CGCA fully supports and embraces the Charity's traffic management proposals for Seven Dials and hopes that they will be implemented, bringing positive benefit to the community..."*

**Covent Garden Community Association, Chairman.**

*"...The impressive studies for which you and your colleagues obtained considerable private sector funding should have wide application and lead the Council to give a much greater priority to detailed enhancement of sensitive areas..."*

**Bloomsbury Conservation Area,  
Advisory Committee, Chairman.**

*"...We shall be talking to the charity about ways in which we can help. English Heritage is extremely impressed by what the charity is doing and believes it is setting an example which others may wish to follow...I believe the charity has done a remarkably good job..."*

**House of Lords Debate - Baroness Blatch, Minister of State for the Environment in answering Questions.**

The Department subsequently made the charity a 3 year grant under the Heritage Grant Fund, to modify the Study as a national exemplar and publish it, modify and enlarge the Seven Dials Exhibition, with an Education Slide Pack.

The Seven Dials Monument Charity will also be pleased to assist with the supply of other resources and background material about the area.

For further details please contact :

The Seven Dials Monument Charity,  
68 Dean Street,  
Soho, London W1V 5HD

Tel : 0171 437 5512

Fax : 0171 437 6612



# SEVEN DIALS | RENAISSANCE



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SEE OVERLEAF FOR :

Supplementary Volume Contents  
 Scale Model of Seven Dials  
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 Seven Dials Appeal Information  
 'Architecture, History, Horology' -  
 The Seven Dials Exhibition (\*)  
 Education Slide Pack Contents  
 Limited Edition Lithos

The above project elements are available for loan by arrangement with the Charity.

The Charity acknowledges the support of English Heritage towards the Exhibition (\*).





# SEVEN DIALS



# RENAISSANCE

## SUPPLEMENTARY VOLUME CONTENTS

This A3 volume contains an history of the area, traffic management research and proposals and other research material gathered in the course of carrying out the Study.

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If you wish to purchase copies of the handbook and/or Supplementary Volume, please contact the Charity. Proceeds of these sales make a net contribution to the Charity. Other information available:

### SCALE (1:200) MODEL OF SEVEN DIALS :

Made by IDM modelmakers in association with Civic Design Partnership. (Size : 3ft 5" x 4ft 6").

### THE SEVEN DIALS

52pp monochrome with articles including: Seven Dials & the Missing Monument. Designing the Pillar & Foundations. Trainees Making the Monument. Gnomonics: The Construction of Sundials. Thomas Neale 1631-1699. Thomas Neale & Seven Dials. Edward Pierce 1630-1695. Sundial Pillars.

### SEVEN DIALS APPEAL INFORMATION

6 page colour leaflet plus information on our various forms of sponsorship.

### EXHIBITION : 'Architecture, History, Horology' :

SECTION 1. Thomas Neale and Edward Pierce
1. A Monumental Success
2. People that made the Place
SECTION 2. Seven Dials and its history
3. Change and Continuity
4. A Brief History Lesson
5. A Quick look Back
6. Voices from the Past
7. Voices from the Past
SECTION 3. Sundial Pillars
8. A Time for Sundials
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10. Orientating for Sundial Time
SECTION 6. Carving and gilding
11. Carving and Craftsmanship
12. All that Glitters is Gold
SECTION 7. Foundations
13. A Firm Foundation
SECTION 8. The trainee masons : masons and erection
14. Carving their Work with Pride
15. Raising the Column
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17. Landmark Events
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19. How to Look After a Conservation Area
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2. Location of Seven Dials
3. Aims of Talk
4. The Seven Dials Project Brief
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6. Background of the Seven Dials Monument Charity
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8. History
9. What comprises an Environmental Study?
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11. The Core of the Study
12. Street Clutter
13. Coordination of Furnishings
14. Building Details
15. A Format for Building Facade Studies
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32. Administrative Limitations
33. Resource Limitations
34. Importance of Communications
35. A New Model for Funding
36. Management Problems
37. Maintenance Problems
38. Rubbish Problems
39. Summary of the Vision
40. Past and Present Problems
41. A Place to Enjoy?
42. Summary of how to care for an Historic Area

### LIMITED EDITION LITHOS

David Gentleman: Seven Dials & the Sundial Pillar (150cd.£95.) Paul Draper: Seven Dials c.1750 (£300 available to Year Donors only).





### Covent Garden and Post War Planning

The Seven Dials Area was laid out by Thomas Neale in the early 1690s and was completed in 1714. It is a unique piece of mixed townscape with a radial, seven street layout, virtually unchanged for 300 years. An elegant 17th century Sundial Pillar stood as the centrepiece until 1773, when it was dismantled by the Street Commissioners.

The area today is characterised by the survival of many fine small houses, on the original small 1690s plots, and substantial early 19th century warehouses mostly built for the brewery trade.

In 1971 this area, like the rest of Covent Garden, was saved from comprehensive redevelopment (wholesale knocking down) as a result of a widely supported popular protest, in the findings of a major public inquiry, and by the statutory "listing" of a large number of historic buildings by the then Secretary of State for the Environment, Geoffrey Rippon.

This inquiry turned the postwar tide away from wholesale demolition-redevelopment in favour of a more sympathetic approach to our inner cities. Similar proposals for the British Library would have involved wholesale demolition in Bloomsbury. Today this willingness to butcher entire neighbourhoods seems inconceivable.

These events started a process by which Covent Garden has become a national and international example of the success of economic regeneration through active conservation of the heritage.

### Seven Dials and the Model

The Seven Dials Monument Charity was established in 1984 to commemorate the success of conservation in Covent Garden, and to continue promoting environmental improvements after our Housing Action Area status expired.

Our first task was the reconstruction of the 'great public ornament' and centrepiece of Neale's development - The Sundial Pillar, which was unveiled by HM Queen Beatrix of the Netherlands in 1989. Outstanding works will be completed in 1997. Next we turned our attention to environmental improvements. Existing Town Planning and Conservation legislation protects individual buildings from harmful alterations. It also encourages the preparation of detailed enhancement plans, but as in the case of almost all UK Conservation Areas, no such plan had been prepared for Seven Dials. Because of our experience over 20 years with the various mechanisms available for promoting improvements, the Charity decided to explore the possibility of a more comprehensive mechanism for encouraging all the property owners and authorities to cooperate in works which will be historically appropriate and will enhance the character of the area as a whole.

The Charity was concerned that there are many examples of misguided or inadequate attempts to enhance the Conservation Areas with piecemeal improvement programmes, based on too little research, survey and analysis.

In 1990 as a first step in bringing this about in Seven Dials, the Charity commissioned an Environmental Study based on careful historic and architectural analysis of the area, and taking into account the views of the residents and businesses. Substantial sponsorship was obtained from the Kleinwort Benson Property Fund, who have significant holdings in the area.



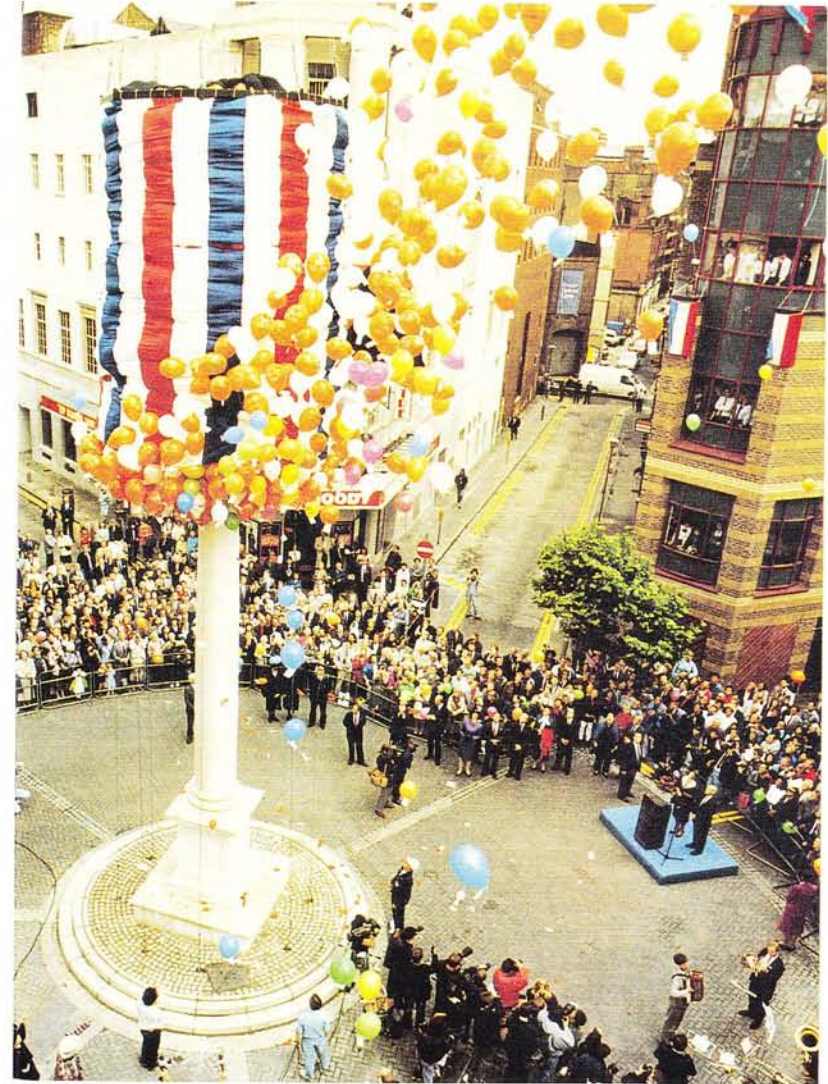
# SEVEN DIALS RENAISSANCE

The Charity's plan for this Study evolved into a three stage process, intended to lead to long term improvements with the active support of local interests and the Local Authority. This is set out on page 1.

Consultation with national bodies such as the Civic Trust, the RIBA, the Royal Town Planning Institute, and English Heritage indicated that this was the first work of its kind in the UK. It was adopted by Camden Council in 1991. The final Handbook has now been completed, over a three year period, with generous from the Department of National Heritage, the Foundation for Sport and the Arts and English Heritage. Some of the revisions are intended to make the project more useful as a national exemplar for city centre Conservation Areas, as intended by the grant from the Department.

This project was carried out for the Charity by Civic Design Partnership in association with Historic Buildings Consultants, under the direction of the Charity's Environmental Subcommittee including : David Bieda (chair 1990 - 93), Janet Baker, Paul Draper, Christina Smith; Co-opted members : Francis Golding (chair 1993 - 97), Derek Brown, Norman Taylor, Jo Weir, Nigel Wiggins.

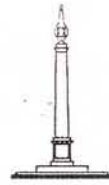
The Charity particularly wishes to acknowledge the decision by Kleinwort Benson, during the interview process of tenders for the Study, to greatly increase their sponsorship to enable us to employ jointly two of the competitors. This early decision shaped the project though the development of an unusual range of professional skills - town planning, architecture, product and urban design, together with architectural history. This project has evolved as an exercise in uniting professions which should be related, working with all the interests of a neighbourhood to enhance our shared built environment.



*The unveiling, by Her Majesty Queen Beatrix of the Netherlands, of the Sundial Pillar at Seven Dials, Covent Garden, 29 June 1989.*



# SEVEN DIALS | RENAISSANCE



## How to use this handbook

This handbook has been produced as a technical reference for local use and by all those interested in the conservation of heritage. It is specifically intended to be of value 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

The document is laid out in a format that has received universal support from professional and heritage organisations. It is intended to form a model for any study of an historic area.



*This view of the southern approach to Seven Dials illustrates the erosion of the street scene. To find out how to enhance the look of streets in the area turn to page 17 in Section 3 - Street Improvements.*



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

*Modern buildings like this office development on the corner of Shaftesbury Avenue and Mercer Street seriously undermine the Conservation Area. Inappropriate modifications to historic buildings can have a similar impact. Turn to page 27 in Section 4 - Building Improvements for sympathetic approaches.*



The handbook is based on a series of sheets detailing the major aspects that affect the physical appearance of buildings and streets. The handbook has been designed so that sheets can be added and existing sheets updated. There are general sections which give a summary of the history of Seven Dials and matters that affect the area. In addition there are sections on design principles for streets, street furniture, lighting, and looking after and improving old buildings. Much of this information will be of value in other historic areas, although there are no universal solutions and professional advice should always be sought for specific local problems.



# SEVEN DIALS RENAISSANCE



## Purpose of the Handbook

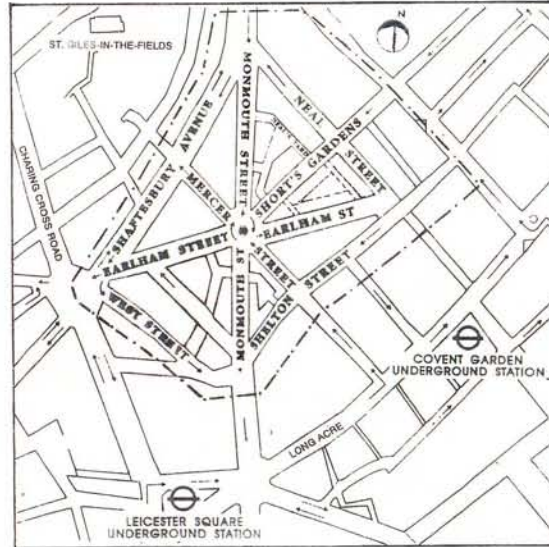
These proposals have been produced after a detailed investigation of the history and fabric of Seven Dials. Now that this handbook has been endorsed by the Local Planning Authority, all future traffic/building/street/management improvements or related activity planned for the area should review and take on board 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.

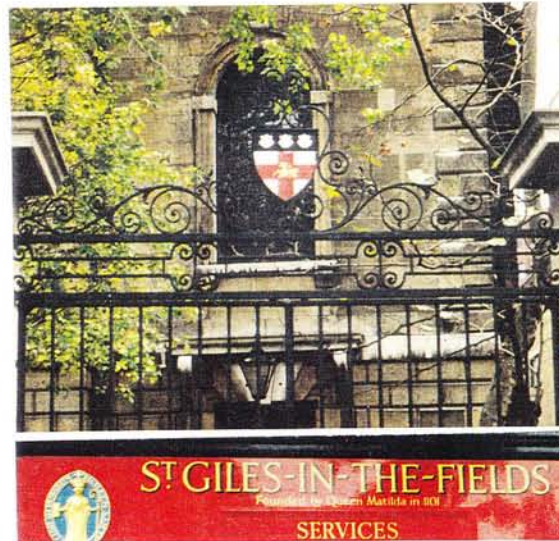
The aim is to preserve and improve the most important features of the historic fabric of the area in a form that is practical and will ensure a viable future for Seven Dials.

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 which respects and draws inspiration from Seven Dials' past.



*Location map showing the principal streets of Seven Dials within the St. Giles-in-the-Fields Parish, London Borough of Camden.*



The principles include:

- Retention of the 1690s street plan and the scale, fabric, form and detail of the historic buildings and structures.
- Maintaining the variety of mixed uses and the residential community.
- Efforts to reduce the dominance and impact of vehicle requirements and use in streets not designed for modern traffic.
- 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 the St. Giles Parish for identification of the major parts of the original Seven Dials area.

Some recent developments have respected these principles although certain buildings have been too high (at the Seven Dials Monument Circus), and many have poor proportions, materials and detail. Most developments have maintained building lines and mixed use. Sympathetic developments have respected the narrow frontages of the original building plots. This study provides a detailed and illustrated commentary on the characteristics of existing streets and buildings, in order to raise the standards of all new works in the area.



# SEVEN DIALS | RENAISSANCE

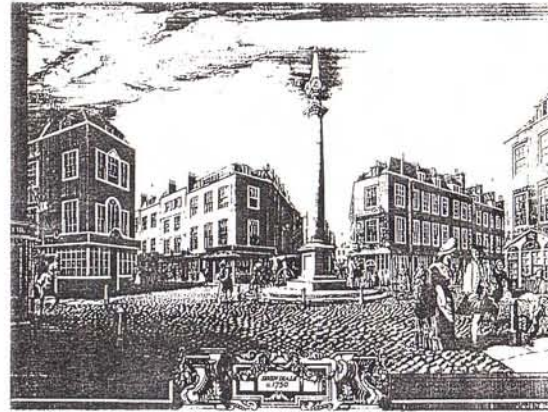


## Buildings

The aim has been to analyse the historic fabric which survives and to give guidelines for the future treatment and restoration of those buildings, streets and spaces which make a significant contribution to the character of the Conservation Area.

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 grassland once known as Elm Field.



*The drawing above, by the Architectural Artist Paul Draper of the Seven Dials Monument Charity, shows Seven Dials as it appeared in the mid eighteenth century. It is based on the 1776 painting by William Hodges (below) after the column had been removed.*



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.

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.

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.



# SEVEN DIALS | RENAISSANCE

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 and 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.



*P & O Properties' proposed elevation for Earlam Street considered unacceptable due to increased height and new elevations, replacing traditional buildings, since restora*



*Properties in Earlam Street were threatened with redevelopment. The guidance in the draft version of this document helped ensure a scheme of sympathetic improvement.*



*Shelton Street in the 1960s.*



# SEVEN DIALS | RENAISSANCE

## Streets

The appearance of the streets has not been carefully considered 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.

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. Everything in the public realm should be attractive, durable, require little maintenance, be 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 coordinated approach. It seeks to reduce the impediment to pedestrians of unnecessary obstacles in the street and to reduce the visual intrusion of clutter and to minimise through traffic in the long term as outlined via the proposals in the Supplementary Volume.



*Earham Street West in about 1895 showing elegant street furniture, traditional shopfronts and lively streetscene.*



# SEVEN DIALS | RENAISSANCE



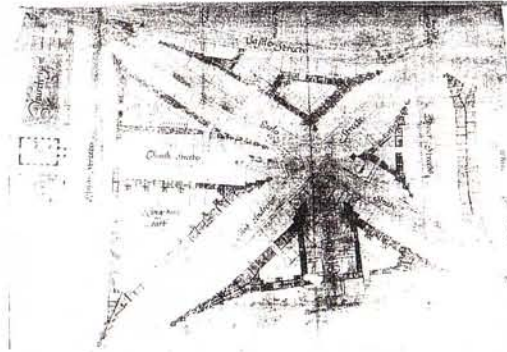
## History

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 buildings 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. By adopting a star shaped plan with six radiating streets (subsequently seven were laid out), he dramatically increased the total site frontages and number of plots to be let for building, and thus greatly enhanced the overall site value.

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 Pierce (reconstructed in 1989 by the Seven Dials Monument Charity). The Pillar was topped by six sundial faces (the seventh "style" being the column itself).

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.



*Parchment map 1691 showing 6 streets and Estate Church (never built) - probably Neale's original submission to Sir Christopher Wren, Surveyor-General. Courtesy of the Local History Library, London Borough of Camden.*



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

Neale himself soon sold his interest in the estate in 1695, 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 freeholder, 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 before 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 removal of the column by the Paving Commissioners in 1773 was that it acted as a magnet attracting undesirables.

In the 1790s there was considerable re-facing or reconstruction as leases were renewed, and the facades 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.



# SEVEN DIALS

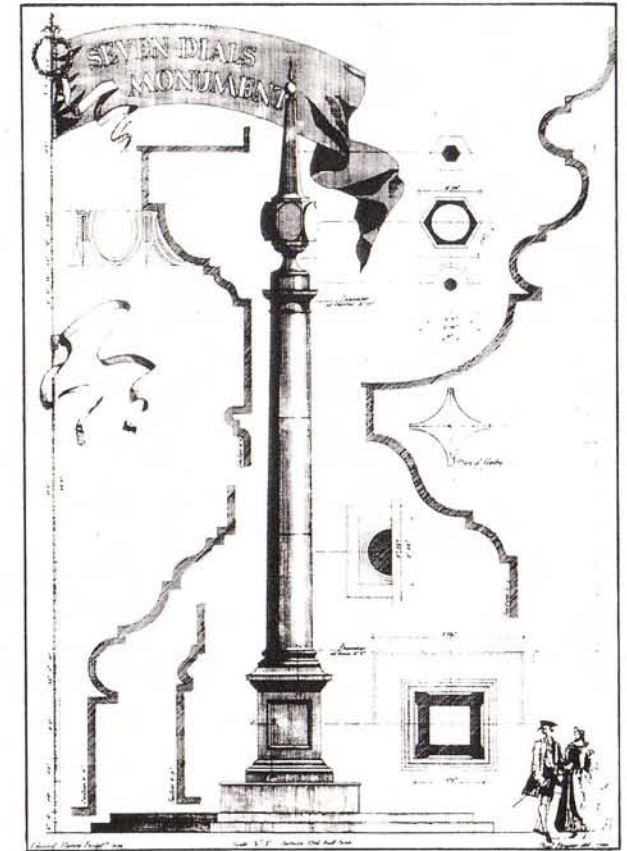
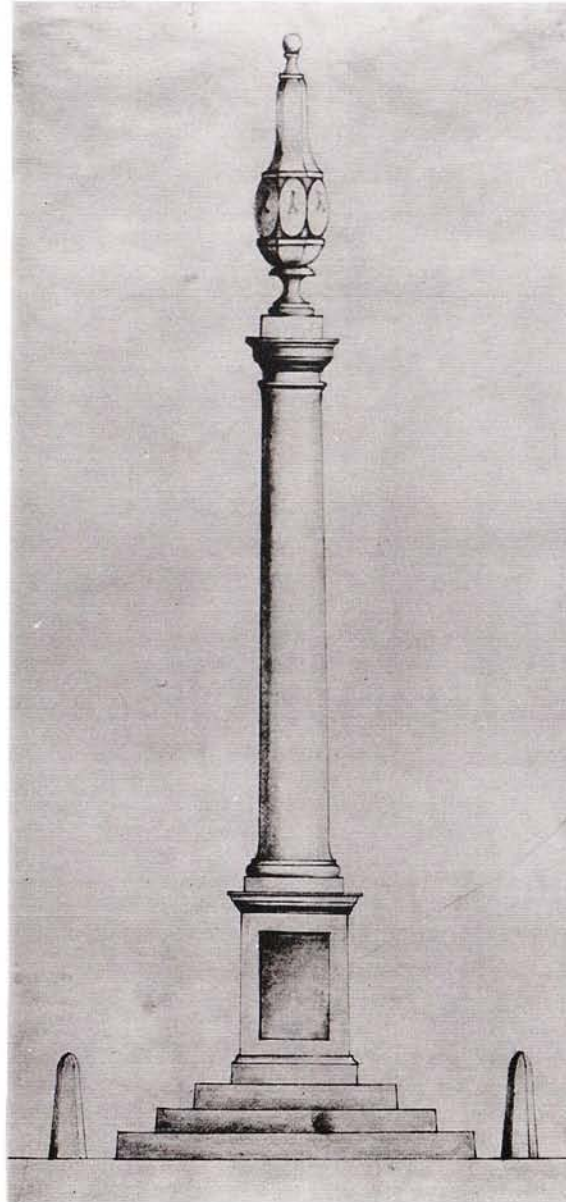


# RENAISSANCE

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 use. Seven Dials was declared a Conservation Area in 1974 and was also a Housing Action Area. Since the mid-1970s much restoration has been carried out within the parameters of the former 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 stonemason, was taken down by the Pavement Commissioners in 1773 (and later partially 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 and the Weybridge Remains) 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.



*Paul Draper's first drawing (above) of the Sundial Pillar (October 1984) before Whitfield Partners (Architects to the Charity) had established the Pillar's exact dimensions.*

*The 1870 copy (by Garner) of an original drawing made shortly before demolition of the Sundial Pillar, shows stone bollards surrounding its base.*



# SEVEN DIALS

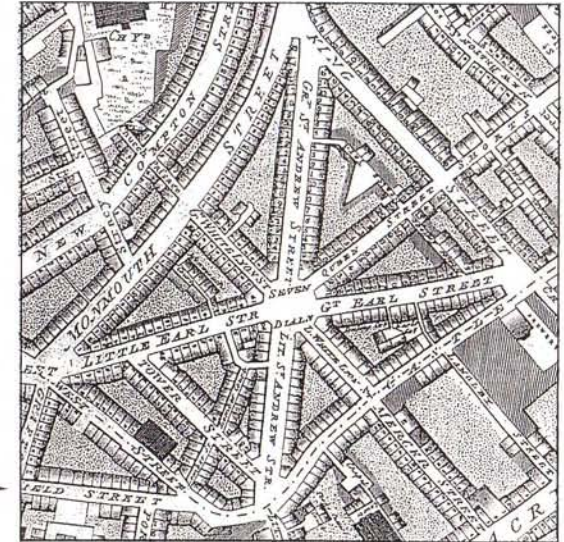


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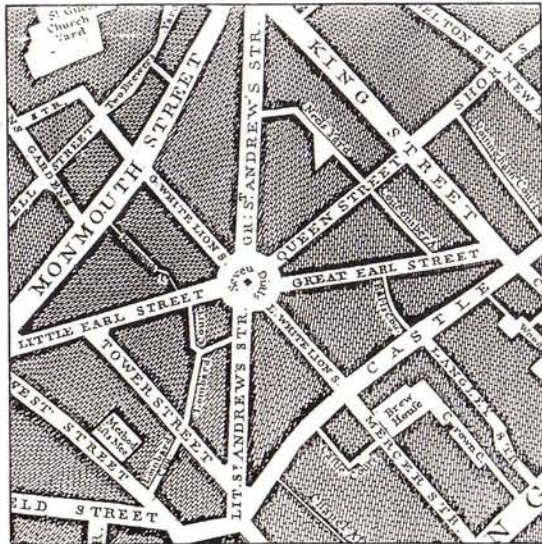
## Evolution of the Area



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



1799 (Horwood) the Sundial Pillar has gone and Lombard Court has become Tower Court (now Tower Court).



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



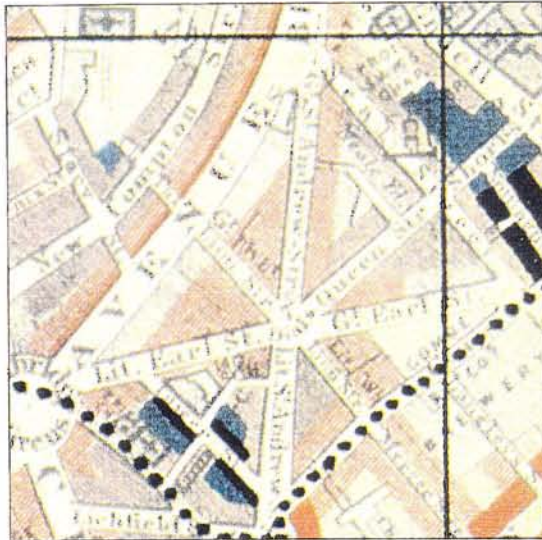
1874 (OS) A public street urinal at Seven Dials and Lombard Court has become Lumber Court.









# SEVEN DIALS

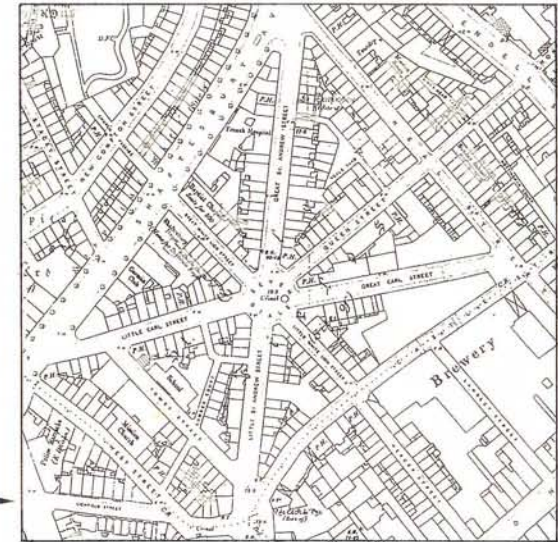


# RENAISSANCE

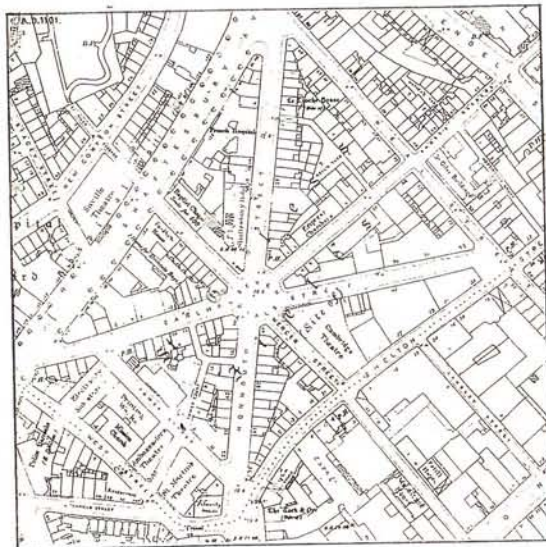


1889 Booth's Poverty Map (see key below). Note the stark variation between the black designation of Nottingham Court (thought by some commentators to be a base of prostitution) and the well-to-do fringe of Upper St. Martin's Lane and Shaftesbury Avenue.

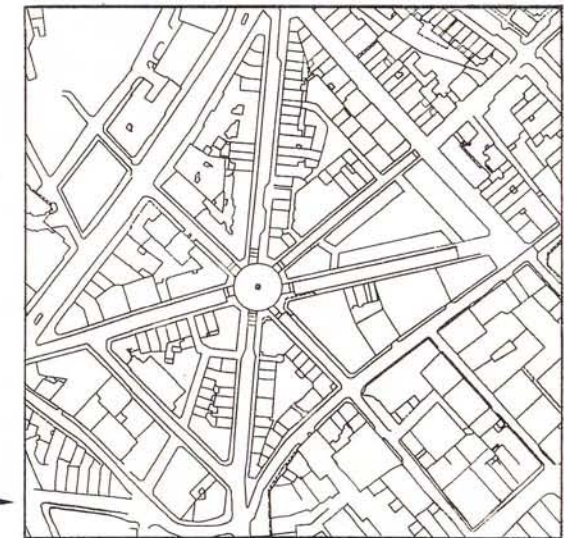
-  Lowest class. Semi-criminal
-  Very Poor. Chronic want.
-  Poor. 18s. per week a family.
-  Mixed. Comfortable / poor.
-  Fairly comfortable.
-  Middle class. Well-to-do.



1894 (OS) shows details of the new Shaftesbury Avenue widening the former Dudley Street (compare with 1874 plan) and clearing Seven Dials slums.



1910 (OS) shows more street name changes (Tower Court and Mercer Street) and the disappearance of the urinal.



1990s Seven Dials today showing much of the original street plan, the restoration of the 1690s Sundial Pillar and traffic management features.



# SEVEN DIALS RENAISSANCE

## Planning

Seven Dials was designated an Outstanding Conservation area in 1974, but no formal enhancement scheme has been prepared to date. This Handbook was conceived to fill this gap and in July 1991 the London Borough of Camden endorsed a resolution supporting the principles of the Environmental Study.

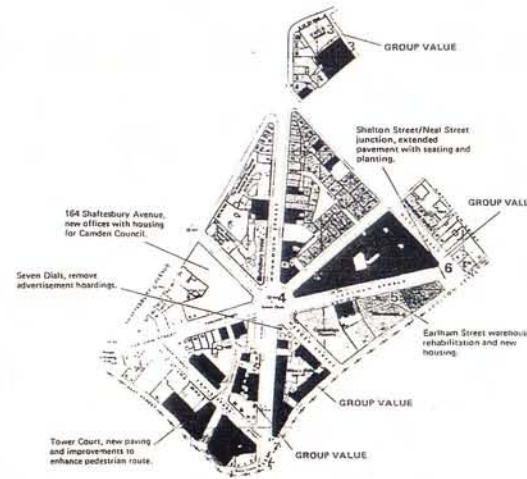
Seven Dials is situated on the southern edge of the London Borough of Camden (formerly the Borough of Holborn). Shelton Street and West Street form the junction with the City of Westminster.

The London Borough of Camden currently applies planning policies in the area 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. Camden's Unitary Development Plan has replaced the former Borough Plan and this Handbook is a part of Camden's Supplementary Design Guidance.

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.



View of Shelton Street (above) at the junction between the London Borough of Camden and the City of Westminster.



Sub Area 4 B14/6

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.

Plan of the Conservation Area from the 1976 Action Area Plan with current listed buildings in black.



# SEVEN DIALS



# RENAISSANCE

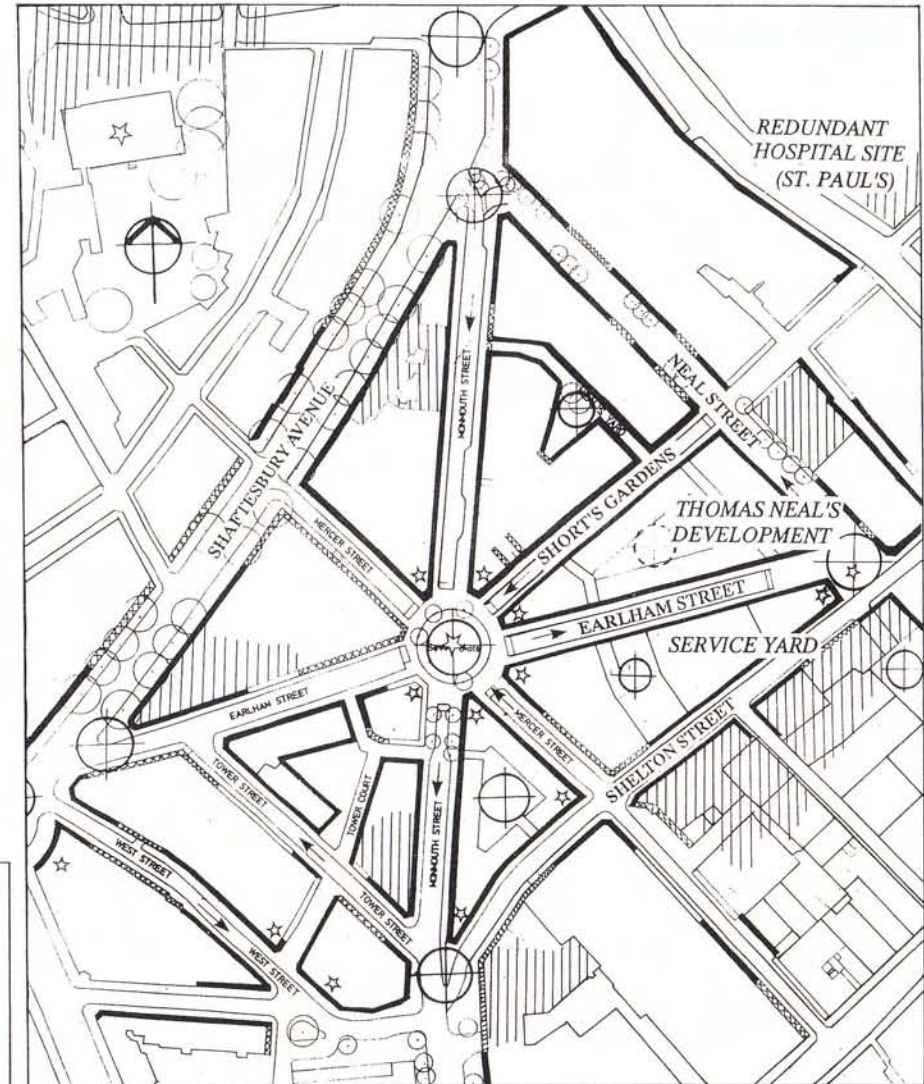
## The Future of Seven Dials

### Introduction

Most of this Handbook is concerned with detail. If implemented its recommendations will greatly improve the appearance of the Conservation Area over a period of years. Taken together however they also represent a coordinated strategy for dealing with pressures of three kinds - development pressures, environmental pressures and traffic pressures. We believe the Handbook shows how these pressures can be accommodated or overcome. Here, as in the approach it takes to individual buildings, there are lessons to offer to any Conservation area in the country.

The original Covent Garden Plan was drawn up to contain and channel the pressures of large scale development schemes, traffic, greatly increased pedestrian flows and the many other factors which would come into play in this small area of Central London, once the fruit and vegetable market moved to Nine Elms.

These pressures still exist in Seven Dials and one central purpose of this Handbook is to offer guidelines which may resolve conflicts of interest. These conflicts apply to any city centre Conservation Area, and the model we propose also applies.



K E Y		FACADES WHICH FORM IMPORTANT URBAN FEATURES
		POOR FACADE
		IMPORTANT URBAN DESIGN FEATURE
		IMPORTANT URBAN DESIGN SPACE
		EXISTING TREES
		POTENTIAL OR EXISTING DEVELOPMENT PROPOSALS
		NEW INTERIOR SPACE
		ONE WAY STREETS



# SEVEN DIALS | RENAISSANCE



## Development Pressures

Surprisingly, the Conservation Area still faces large scale redevelopment on existing sites (as can be seen, there are no vacant sites left in the area). The Handbook is intended to set standards for such future developments to ensure that they enhance the Conservation Area. The draft study has already been used successfully by Camden Council in the first major Planning Appeal in the area for many years.

A second objective is to ensure that all future development contributes towards street improvements. This has already been achieved in Tower Court (funded by Stanhope Properties) and in Short's Gardens and Earlam Street (funded by the Kleinwort Benson Property Fund). They contributed almost £500,000 in funding these improvements based on the recommendations set out in this handbook. If these examples were followed by P & O Properties and other major interests, the Conservation Area would be transformed to the benefit of all involved.



*Sketch view (above) showing possible application of street improvements to Mercer Street comprising improved quality paving and furnishing.*

*Sketch view (left) of Earlam Street (West) with possible improvements to the street and footway including upgrading the existing market stall accommodation.*

## Environmental Pressures

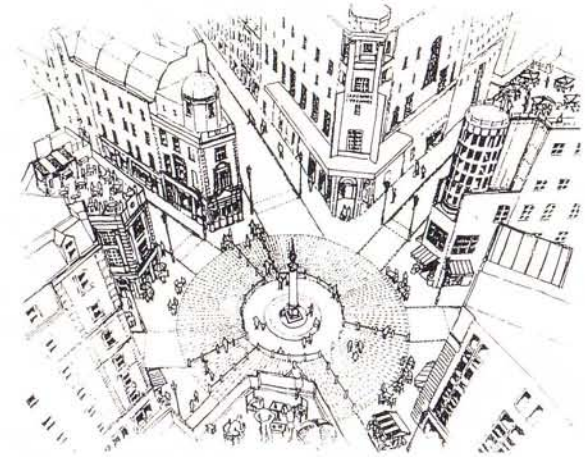
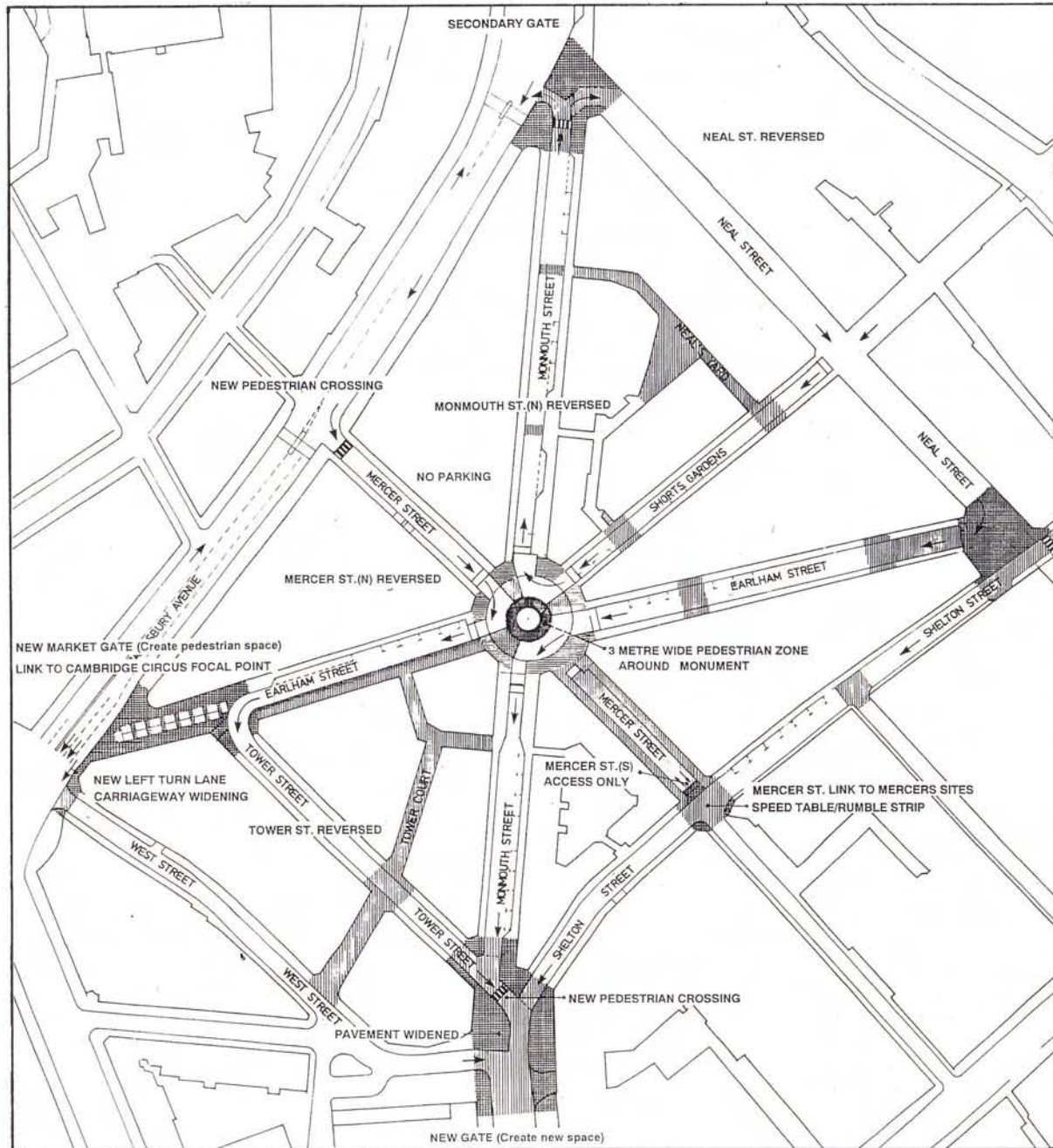
Since the restoration of the former Covent Garden market buildings as a speciality shopping centre, the number of visitors to the area has increased with current and proposed developments likely to attract more. The number of residents has also doubled since the 1970s bringing additional environmental pressures.

Matters of local concern, like the priority of people on foot, rather than vehicle users, the volume of litter and dirt, wear and tear on the paving, street furnishings and buildings and the disturbance of the Seven Dials have guided the environmental improvements. This Handbook makes recommendations for improvements to street and buildings. From cleansing, litter and rubbish collection to low maintenance, long term and practical solutions to the design and use of the area as a whole.

Future developments can enhance that streets if they include the improvements set out in this Handbook, which can also be to the benefit of landowners by increasing property values.



# SEVEN DIALS RENAISSANCE



Sketch view (above) of a proposed improved traffic management solution at the Monument Circus, converting the roundabout into a series of segregated one way loops.

The principal problem in the Seven Dials Conservation Area is through vehicle traffic, particularly along Monmouth Street southbound (refer to the existing traffic pattern on page 11).

The outline traffic plan illustrated on this page is a relatively low cost and practical interim solution, that would bring significant benefits to the area by small changes in vehicle routes.

The plan is widely supported locally and by the Metropolitan Police, although at present the two Highways Authorities have given no formal responses.

The main advantage of the plan is that it does not require radical pedestrianisation (however desirable at a later date) to achieve improved conditions. Vehicle access to mixed use areas is important for the viability and vitality of local residential and business communities.

The aim is to discourage through traffic by improving the attraction and functional capacity of the wide roads - Shaftesbury Avenue and Charing Cross Road - for southbound traffic. A more convoluted, traffic calmed alternative southbound route through the narrow Seven Dials streets (Mercer Street, north, Earlham Street west and Tower Street) would still be available at times of peak capacity. The route would be designed to reduce vehicle speeds and for most of the day the total volume of traffic in the area.



# SEVEN DIALS | RENAISSANCE



## Traffic Pressures

The streets in Seven Dials were not built to accommodate today's uses, but are an essential component of the historic character of the area. It would benefit visitors, and especially pedestrians and the local community, if the domination caused by vehicle needs could be overcome.

At present, the London Borough of Camden has no published committed road or traffic management schemes for the Conservation Area. This Study, via public consultation, has identified substantial opportunities for reducing through traffic, which are supported locally and by the police authorities.

The City of Westminster has a five year rolling programme for traffic management in Covent Garden and small schemes may be proposed for streets, like Upper St. Martin's Lane and Cambridge Circus, bordering the area.

A major objective of this study is to implement traffic management measures to prevent the area's continued use for "rat-running" traffic. These proposals have the support of the police and reflect the views expressed by both residents and businesses. This could be achieved by, for example, changing the Seven Dials roundabout into a series of one way, segregated loops. This would enable pedestrians to cross, free from traffic, via the base of the Sundial Pillar. It would also encourage the current through traffic to use more convenient and larger boundary roads of Shaftesbury Avenue and Charing Cross Road, while maintaining local roads for service vehicle and residential use.



*Sketch view (below) of possible street improvements to one of the Seven Dials "Gateway" entrances, currently a complex road junction (above).*



Ultimately, it should be possible at particular periods, perhaps during off peak times at weekends, to close the area to all vehicles, except permit-holding residents and delivery vehicles.

The benefits to pedestrians would need to be accompanied by tight control of potential illegal street trading, busking, etc., which has turned Neal Street and parts of the Covent Garden Piazza into an unmanaged mess.

The Seven Dials Monument Charity believes the Conservation Area needs traffic management improvements in combination with the implementation of all the other Handbook proposals for streets and buildings.

The Charity's outline traffic plan is currently under consideration by the Local Highways Authority, the London Borough of Camden, and the Metropolitan Police and emergency services. It will need the support of all those in the area to succeed and the Charity asks that those reading this Handbook ask for more details and write to the London Borough of Camden with their views.



# SEVEN DIALS | RENAISSANCE

## 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:

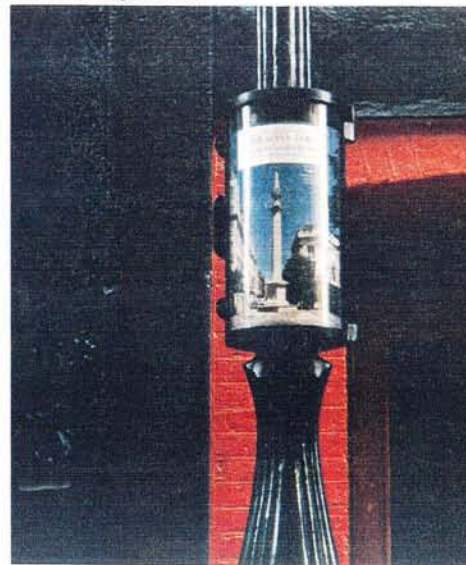
- the London Borough of Camden and City of Westminster
- developers, freeholders or occupiers in the area
- responsible sponsors wishing for an association with a high quality project

The funding of the first two street improvements was provided by a freeholder/developer (the Kleinwort Benson Property Fund) through a legal agreement with the London Borough of Camden (a Section 106 agreement - for planning gain). Many Local Authorities now require developers to fund footway improvements, rather than reinstatement of existing materials. Some believe this is 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 future developments.

*One innovative approach to informing local people and potential sponsors is directly on the street. This multi-purpose signholder (right) carries information about the Charity in a carefully integrated design.*



*Part of a major exhibition (above) about the history of the area and the improvement project. Such material is essential to help publicise and promote the area to potential funding bodies.*



Sponsors should 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 number of permanent forms of recognition 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 siting of building-fixed hanging signs, 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.

Making such contributions used to be known as a matter of civic pride. Seven Dials may be the first area in London to demonstrate the benefits of restoring this lost concept.



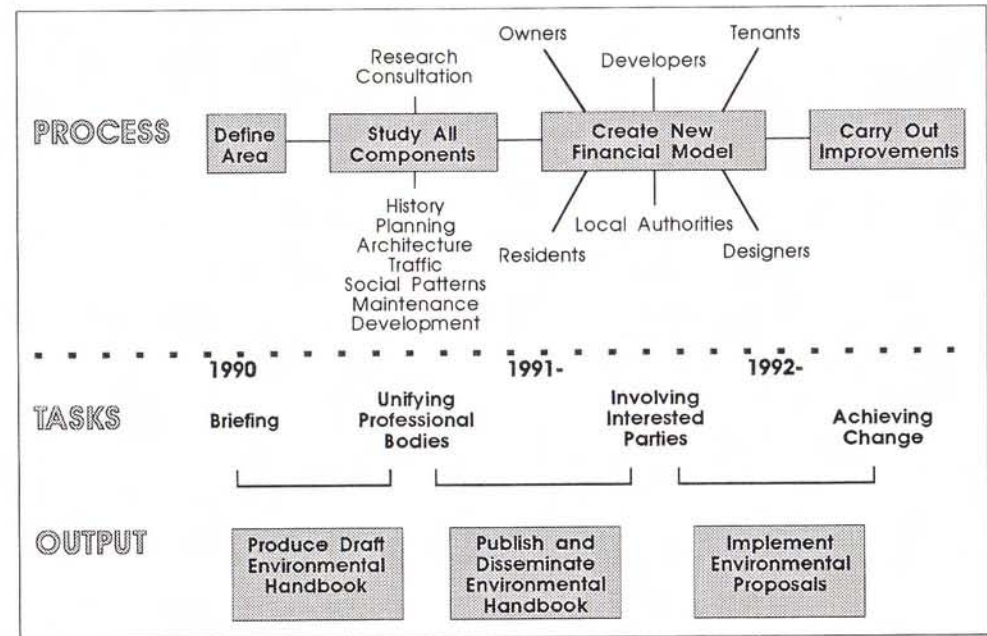
# SEVEN DIALS RENAISSANCE

## Grants

There are several types of grants for listed buildings in England. English Heritage administers a system of grants which covers three types of buildings : Outstanding buildings (under Section 3A of the Historic Buildings and Ancient Monument Act 1953), Conservation Area Grants (under Section 77 of the Planning Act 1990), and London Grants (under the Local Government Act 1985).

The London Grants scheme, however, is designed to assist the repair of any neglected building in poor condition within the Greater London Area which is not eligible for grants under either of the other two schemes. The grants are normally offered in cases where the cost of the eligible work amounts to over £4,000. Using this handbook for information, and as an illustration of the standard of work to be carried out, will help an application to English Heritage for grant-aid. English Heritage always require that grant-aided work is carried out to a high standard, and that an application is made before any work is begun on site. Grants are not available for routine repairs.

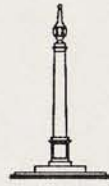
For further information about the London Grant System apply to :  
 English Heritage,  
 Fortress House, 23 Savile Row, London W1.  
 Telephone : 0171 973-3175 Fax : 0171 973-3792.



*A diagram illustrating the process for the Seven Dials environmental improvement project. The principles already identified for success include focusing diverse interests and the creation of a new financial model or Environmental Fund. These elements appear to be the key to maintaining the process in the future.*



SEVEN DIALS | RENAISSANCE



**Street Improvements**



# SEVEN DIALS | RENAISSANCE



## General Specifications for Streets

This handbook recommends that street materials in Seven Dials are designed to accommodate modern traffic, but using appropriate traditional materials and construction.

Picture research has shown that streets in Seven Dials 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 the Environment recommends that natural stone is used for paving in Conservation Areas. (DOE Circular 8/87).

York stone and granite setts have 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 creates 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 1980s development boom resulted in seemingly endless street excavations. For the Seven Dials area everything possible has been incorporated in the proposals to manage what often 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 coordinate 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.



*This view of Earlam Street illustrates the form of improvements proposed for all streets, in the area. Traditional paving materials and furnishings compliment the setting of restored historic buildings.*

- The proposed construction and materials are especially strong and reusable after any excavation work. (Even broken pieces of York stone, the weaker of the two materials, are 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. 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.



# SEVEN DIALS RENAISSANCE

## 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 allow 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. Post-textured surfaces are also available to enhance the slip resistance and traditional rough cut appearance. 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 help act as a moisture barrier to freeholders' vaults. Bituthene sheeting (lapped and sealed) below the York stone bedding can act as a water barrier from surface water.

Vaults remain the responsibility of private owners and not the Local Authority. However, the Highway Authority will help advise owners on the implications of street works and will always attempt to coordinate improvements to vaults at the time of excavation. Professional advice on vault damp proofing and structural condition should always be sought, well in advance of street works.



*Failures in 1980s block paving of highways.*



*York stone footways and granite sett carriageways.*

## 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 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 general the laying pattern will be in stretcher courses across the line of vehicle traffic as used in Mercer Street (south), Earlham Street (east) and Short's Gardens. However some special areas, such as points of arrival may have individual treatments (see below).

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



# SEVEN DIALS



# RENAISSANCE

## Street Furniture

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 street ends and grouped in principal spaces.

Cast metal street furniture is recommended for the majority of items although some will include fabricated components.

Street furniture will be sited in a consistent zone parallel to the kerb edge, well clear from any overhanging vehicle obstruction beyond the kerb face. Square bases are used for all post and column elements to allow economic close cutting of paving.

All overhanging elements and "T" bars to columns should be parallel to the kerb edge except at an entrance to a street or area where footway space allows.

Where pedestrian safety, buildings or their basements and signs require protection, bollards should be used, ideally paired across the street to retain symmetry.

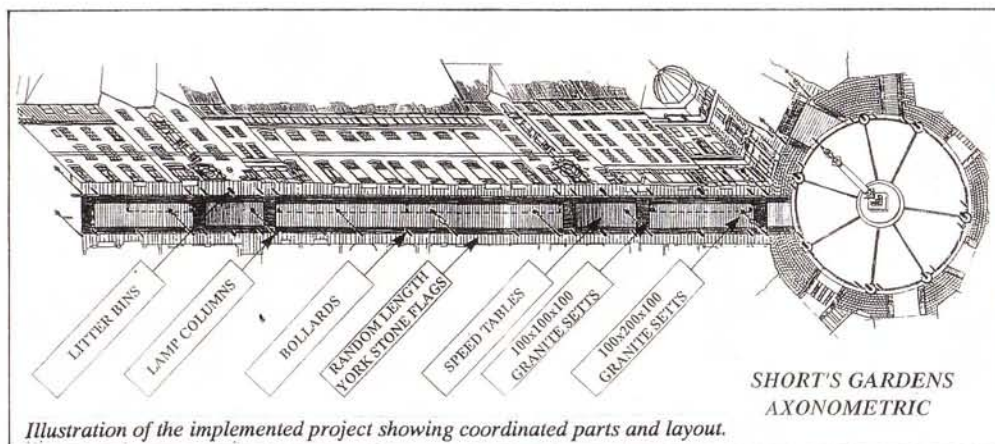
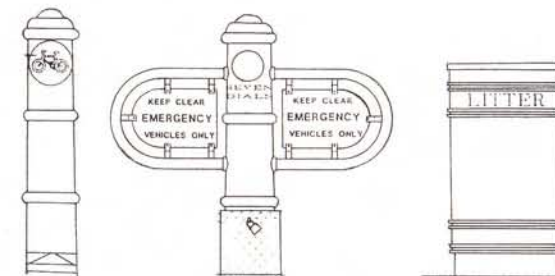
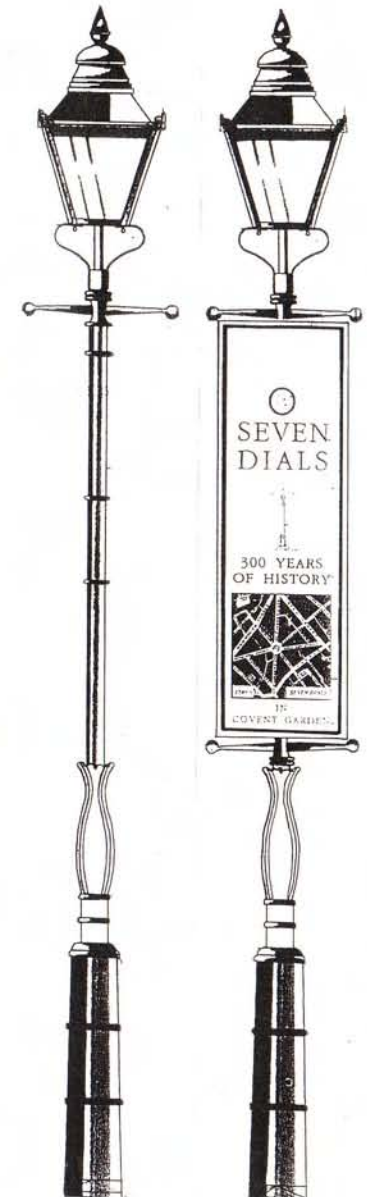


Illustration of the implemented project showing coordinated parts and layout.



The components of the coordinated set of street furniture for Seven Dials.



# SEVEN DIALS RENAISSANCE



## Proposals for street furnishing

### Coordination

One standard base paint colour helps coordination of diverse street furniture parts. Black, a traditional colour, creates a dignified and coordinated appearance of high quality. Applied to decorative historic designs and modern functional elements it unifies 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 parish motif of the golden hind of St. Giles. The heraldic St. Giles hind on a disc 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.



*Before (above) and after (below) view of Neal Street shows the adopted paving approach.*



### Reduction of clutter

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 to help administer this process are available on request.

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. Standard A4 (portrait) panels will be provided for this need on each column in a purpose designed cylindrical sign holder (see page 16).

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 in as far as there are currently fewer potential customers than adjoining areas and footway widths are restricted. Communications 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 coordinate with the black decorated colour scheme.



# SEVEN DIALS RENAISSANCE

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 dominant modern street furniture 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 it is desirable to identify sites 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. The corner ‘gateways’ into Seven Dials are the only opportunity for such directories.

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 fit the coordinated set of parts.

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.



*Colourful temporary banners and appropriate planting should be carefully designed to suit the building (Thomas Neal's Earham Street). On listed buildings they all require planning consent.*



*Illustration showing one restrained approach to temporary banners on lamp columns and window box planting at first floor level.*



# SEVEN DIALS RENAISSANCE



## Lamps/Lighting

In streets with narrow footways a good general principle for lighting is to remove the need for columns wherever possible. This can be achieved by using building-fixed lamp fittings, demonstrated by the approach used in Neal Street. Column lamps can create a strong visual framework as well as consistent lighting, appropriate for the principal radiating streets and at 'gateways'.

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

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

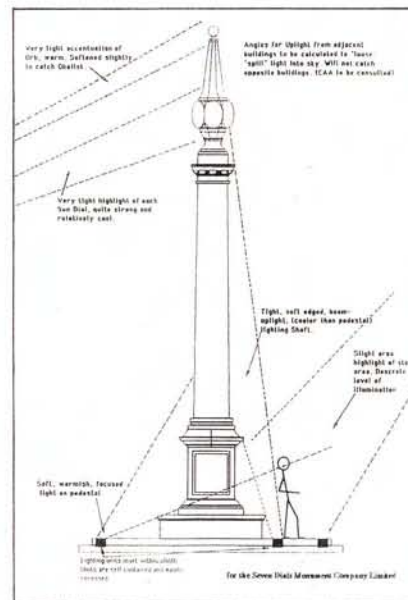
Light colours, intensities and quality will tend to white metal halide rather than yellow sodium types.



*Example of a building fixed bracket lamp (left) to illuminate the highway in Neal Street, allowing the removal of the clutter of street columns.*



*Traditional decorative form of building fixed lamps (above).*



*An approach to lighting the Sundial Pillar (left).*

## 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 should be internally illuminated acrylic boxes with a front and rear face, and sealed and framed 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 be minimised.

All street nameplates should be in durable vitreous enamel, with upstand moulded frames to prevent weather pattern staining.

All map guide locaters and historic information panels should be in plastic coated photo-etched or routed aluminium.

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.



# SEVEN DIALS | RENAISSANCE



## Bollards

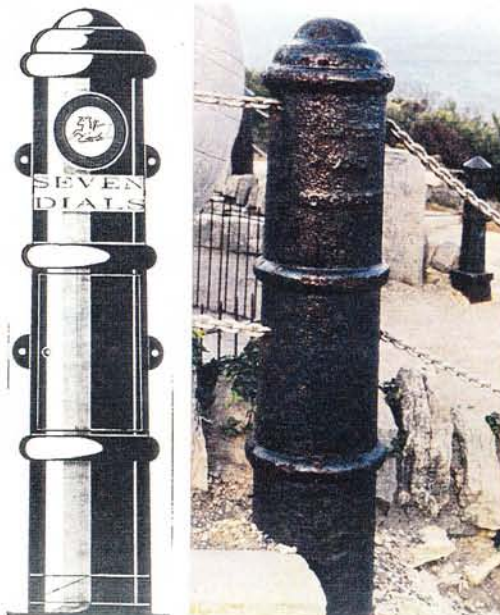
Bollards are often criticised as examples of modern street clutter. In fact their use in the Seven Dials and Covent Garden area dates back to its original layout in the seventeenth century. Stone bollards are shown on Edward Pierce's original design drawing protecting the Sundial Pillar and around the Covent Garden piazza. 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 eighteenth and nineteenth 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 there are two remaining examples; one has been found relocated in Swanage, Dorset and one in Holborn. The lettering "St. Giles Parish" appears cast into the surface of the bollard. This attractive cannon form has been recast and used as the standard, replacing the six different, modern designs previously used in 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. For example, a feeder pillar version with opening door, for safe, metered power connections and a socketted lightweight version for removal to allow passage by large or emergency vehicles at critical points.



*View of Neal/Earlham Street junction showing new layout of bollards and street furniture incorporating the "corporate identity" device of the Seven Dials area.*



## 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 may create a hazard. Adequate cycle racks should be provided to meet this demand, at locations convenient to cyclists (- refer to Supplementary Volume).

All posts and railings, currently known to attract illegal use, should include signs reminding cyclists of their obligations to pedestrian safety and directing them to legal cycle racks.

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

*The original Victorian St. Giles bollard in Swanage, Dorset.*



# SEVEN DIALS RENAISSANCE



## Litter Bins, Rubbish 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.



*Unsympathetic litter bin designs and the continuing build-up of rubbish on the street are a problem of major concern.*



These proposals urge a 6 point plan to reduce the visual and functional intrusion of littered streets in Seven Dials, **in addition** to regular, frequent bin emptying.

1. A limited number of appropriately designed litter bins fixed at points of known demand in a visually coordinated framework.
2. Bulk rubbish containers (Black Euro-bins) at central points of known demand, ideally off-street.
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).
4. Rubbish compactors 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 lamp column mounted notices advertising Local Authority rubbish collection times, penalty notices for litter and dog-fouling and local private promotional anti-litter activities.

Street cleansing should be based on the ability of the Local Authority (or private local management) to wash down the streets regularly. This means paving materials must be bedded on concrete, not sand and have a high resistance to high pressure hosing and frost damage.



# SEVEN DIALS RENAISSANCE

## 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 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.



*Small scale planting initiatives can be effective on private forecourts.*



*Experimental traffic plate sign integrated with coordinated street furnishing.*

## 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. All statutory utilities should ensure manhole or service covers are neatly set, flush within paving.

## 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 bollards which are more numerous. Alternatively they should be mounted in the new column sign frame or on buildings. Plate signs that have to be column fixed should have a black rear face to coordinate with the base street furniture colour so reducing their visual intrusion.



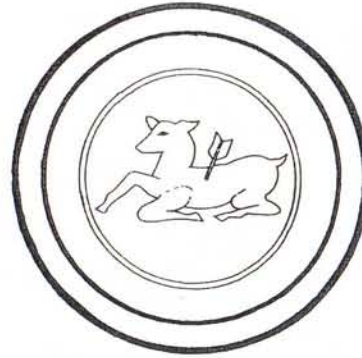
# SEVEN DIALS RENAISSANCE

## 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 counter-productive 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.

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 focused on the Monument. To give an historical continuity and dignity, the logo has reinstated the heraldic crest formerly associated with the St. Giles Parish, 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.



*The wounded hind device for use on street furnishings.*



*Mock up application of the St. Giles Parish device in combination with "Seven Dials" on new street nameplates in 'Garamond' (a serified typeface).*

## 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 informative element in their own right. This is achieved by including the former eighteenth century names for interest. When sited on buildings, signs must relate to architectural features.



*The Seven Dials street nameplate incorporated into the recent street improvements.*



SEVEN DIALS | RENAISSANCE



**Building Improvements**

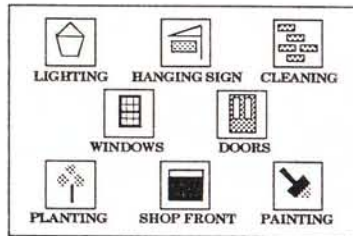


# SEVEN DIALS | RENAISSANCE

## Guidance

This section of the Handbook includes a series of specifications for the treatment of key elements of the buildings in the Conservation Area, such as brickwork, shopfronts, door and window joinery, signs and paintwork. The treatment of quite small details of this type can have a serious effect on the appearance of the building elevations and streets which make up the Conservation Area, and great care is needed to achieve historically accurate results.

Symbols at the heading of each aspect are given for quick reference. These are used in the detailed proposals for individual buildings in Section 4 of the Handbook.



## Routine Maintenance

It is not enough to 'protect' an historic building from demolition or unsuitable alteration; what is needed is a sustained programme of continuous care.

The principal rule in maintaining an old building is to tackle problems at the beginning before they cause serious (and expensive) damage: for instance, it is easier and cheaper to mend a broken downpipe than to remedy an outbreak of dry rot. Regular examination of a building for defects is strongly recommended. In a damp country like England the prime concern should be to keep a building weather-proof.



*An example of a well restored and maintained historic building in the Comyn Ching triangle development by Terry Farrell, Architect for Comyn Ching & Co.*

## Roofs and Rainwater Disposal

Gutters and downpipes keep a building in good condition by taking rainwater away safely. If they become blocked or broken, damage to the building can occur quickly. It is vital that gutters are checked and cleaned every six months, preferably after the autumn leaves have fallen and in the early summer. Drainage channels and flat roofs also need to be kept clear. A routine arrangement with a local builder is a good idea. While clearing gutters, a check should be made of the roof tiles or slates to ensure that none have slipped and to replace those that have.

## Walls

Take note of any areas of pointing which need attention. In old buildings repointing should be done with a lime/sand or lime/sand and cement mix and not with cement/sand mortar which is too hard and can damage the brickwork. Brickwork repairs and pointing are definitely not a job for a 'handyman'. Proper professional builders should be used. It is cheaper in the long run (see Brickwork Section).

## Doors and Windows

A detailed inspection for defects should ideally be made annually, or at least as often as re-decoration. External joinery should be regularly repainted, to prevent rot and decay. This should be done at the very least every five years, but with modern paints every three years is a more practical programme. Minor joinery repairs and replacement of loose putty in the windows should be done at the same time. Iron rainwater pipes and gutters or metal grilles will also require regular painting to prevent rust.



# SEVEN DIALS



# RENAISSANCE

## 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.

## Cleaning



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.



Examples of some of the many types of brickwork in Seven Dials.

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.

## Pointing



It is easy to damage old brickwork by inappropriate pointing. It is also 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 various sources. 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.



# SEVEN DIALS | RENAISSANCE



## Shop Signs, Blinds and Security

### Fascia 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. Standard internally illuminated perspex fascias are inappropriate in a Conservation Area.

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. In an area of this kind we believe that good classic type-faces are preferable to more transient 'graphics' but such details need to be treated on their own individual merits.



*Some examples of the types of fascia and hanging sign recommended for use in Seven Dials.*



### Hanging Signs



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.





# SEVEN DIALS | RENAISSANCE



## 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.

The leading purveyors of traditional shop blinds in London are Deans Blinds (Putney), Unit 4, Haslemere Industrial Estate, Ravensbury Terrace, London SW18 4RL.  
Tel : 0181 947 8931 Fax : 0181 947 8336

*Some examples of blinds and shop security measures currently in use in Seven Dials.*



## 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.

An alternative means of protection for shop fronts is Security Film which forms a low profile system almost invisible after installation. It has been specially developed in various thicknesses up to 7 (thou). It has considerable flexibility and elasticity and the combined strength of the film and glass considerably reduces the chance of the glass breaking during an attack. (Pro-Tech Window Films Tel: 01962 735700).



# SEVEN DIALS



# RENAISSANCE

## Paintwork



Paint as a mean of protection, and to a lesser extent of identification, has been in general use since the introduction of softwood in exterior joinery, in the mid-seventeenth century.

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 the 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 variety of colours, the finer houses perhaps having blue, while the majority would have had grey or stone colour. Green, particularly that resembling patinated bronze, became popular at the end of the century, and remained a favourite for a number of years. The late nineteenth century saw the widespread use of a purple-brown colour which gradually gave way to the black, which is still the convention today.

Georgian window frames and sashes were usually painted white, but darker colours, even black, were also common at the end of that period. Reds, browns and greens were found on doors and shop fronts, though the latter tended often to be more brightly painted to draw attention to the goods on display. Rich, dark, strong colours are preferable to paler ones for the 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.



*Some examples of paintwork in the Seven Dials area.*



# SEVEN DIALS | RENAISSANCE

## Colours for External Doors and Shop Fronts

### Historic Paints



Traditional paints were based on white lead and linseed oil, tinted with pigments from a number of sources, some as found in the ground, but most the result of developments in the manufacturing processes brought about by the Industrial Revolution. Lead paints have a specific inimitable appearance. They are the ideal material for the authentic repainting of historic buildings. Under the new Common Market regulations (June 1991) lead paints can only be used for the painting of historic buildings (and works of art), and their application is subject to particular health and safety regulations. They also have practical disadvantages, and so are best restricted to particular cases of authentic restoration. Genuine lead paints for the restoration of listed buildings are still manufactured by Craig & Rose Plc, 172 Leith Walk, Edinburgh EH6 5EB. (Tel: 0131 554 1131 Fax: 0131 553 3250).

A wide range of traditional-type paints in conventional alkyd gloss can be obtained from 'Papers and Paints', 4 Park Walk, London SW10 OAD. (Tel: 0171 352 8628). J T Keep & Son, 15 Theobalds Road, London WC1X 8SL. (Tel: 0171 242 7578) and John Oliver, 33 Pembridge Road, London W11 3HG, also stock a wide range of suitable paints and varnishes. ICI issued, in 1994, a new range of "Heritage Colours", available through the Colour Dimension System at trade outlets.

Some Georgian and Victorian colours are: White, Buff, Stone, Cream, Dark Blue, Lead Grey, Slate, Drab, Olive, Brick Red, Spanish Red, Chocolate, Purple Brown, Bronze Green, Invisible Green, Black.



Restored shopfront in Monmouth Street.



Restored shopfronts in appropriate colours in Shelton Street.





# SEVEN DIALS



# RENAISSANCE

## Modern Paints in Appropriate Colours



<b>REDS</b>		<b>GREEN-BLUE</b>		<b>GREY</b>	
BS 04 D 45	British Standard Colour	BS 16 D45	British Standard Colour	BS 00 A 05	British Standard Colour
BS 04 C 39	British Standard Colour	BS 16 C37	British Standard Colour	BS 00 A 09	British Standard Colour
ROYAL MAROON	Crown			BS 00 A 13	British Standard Colour
CHERRY RED	Craig & Rose (Edinburgh & Dartford)	<b>GREENS</b>		BS 10 A 07	British Standard Colour
		BS 12 B 25	British Standard Colour	BS 10 A 11	British Standard Colour
MAHOGANY	Crown C3-70	BS 12 B 21	British Standard Colour	OZARK GREY	Crown M4-65
GRAND CANYON	Crown C3-30	BS 10 B 29	British Standard Colour	SMOKEY PINE	Crown X3-40
WALRUS	Crown C2-100	BS 12 C 39	British Standard Colour	OLD PEWTER	Crown X2-90
BROWN SUGAR	Crown C3-25	BS 12 B 29	British Standard Colour	MAUNA LOA	Crown U3-110
CRIMSON	Mathew Maclay & Manson Ltd. (Glasgow)	BS 14 C 40	British Standard Colour	CHIMNEY SWEEP	Crown X3-1
		AMAZONIAN	Crown N3-60	LEAD	Papers & Paints (London) SC423
CHESTNUT RED	Mathew Maclay & Manson Ltd. (Glasgow)	BANGKOK GREEN	Crown N3-40		
		ARMY GREEN	Crown Colour Cue N3-90	<b>GREEN-YELLOW</b>	
MONARCH	Dulux BS 04D45	PINE CONE	Crown M3-140	BS 10 D 45	British Standard Colour
		SWEET PEA	Crown N3-85		
<b>BLUES</b>		AVOCADO FERN	Crown R5-135	<b>YELLOW-REDS</b>	
BS 20 C 40	British Standard Colour	RURAL GREEN	Cover Plus	BS 08 B 21	British Standard Colour
BS 18 C 39	British Standard Colour	ARMY GREEN	Crown N3-90	BS 08 C 37	British Standard Colour
BS 18 B 29	British Standard Colour	DARK BRONZE		BS 08 C 35	British Standard Colour
BS 18 B 25	British Standard Colour	GREEN	Papers & Paints (London) SC721	BS 08 C 39	British Standard Colour
CHIAROSCURO	Crown X3-50	AMSTERDAM GREEN	Papers & Paints (London) SC723	CHICO	British Standard Colour
OXFORD GREY	Crown T3-80	SHOPFRONT GREEN	Papers & Paints (London) SC722	MOCA CHIP	Crown A3-54
CAROLINA STONE	Crown X3-70	INVISIBLE GREEN	Papers & Paints (London) SC420	MOONLILLY	Crown J3-80
SLATE	Crown X3-60	LIGHT BRUNSWICK		KING FISH	Crown A3-08
LODESTONE	Crown U3-105	GREEN	Papers & Paints (London) SC424	PEPPER CORN	Crown A3-25
STROMBOLI	Crown X2-110	MID BRUNCSWICK		SPICE	Dulux C.D 3723-Y43R
HIMALAYA	Crown X2-120	GREEN	Papers & Paints (London) SC426	CONKER	Dulux C.D 5727-Y51R
CATALINA GREY	Crown X2-140	<b>BLACK</b>			Dulux C.D 7708-Y45R
NAVY BLUE	Crown (Formerly Berger)	BS 00 E 53	British Standard Colour	<b>BROWN</b>	
OXFORD BLUE	Dulux CD 5340-R8IB	<b>WHITE</b>		BS 06 C 39	British Standard Colour
MURKY BLUE	Papers & Paints (London) SC726	BS 00 E 55	British Standard Colour	BS 08 B 25	British Standard Colour
SHOPFRONT BLUE	Papers & Paints (London) SC724			BS 08 B 29	British Standard Colour
PRUSSIAN BLUE	Papers & Paints (London) SC427			PURPLE BROWN	Papers and Paints (London) SC425



# SEVEN DIALS | RENAISSANCE

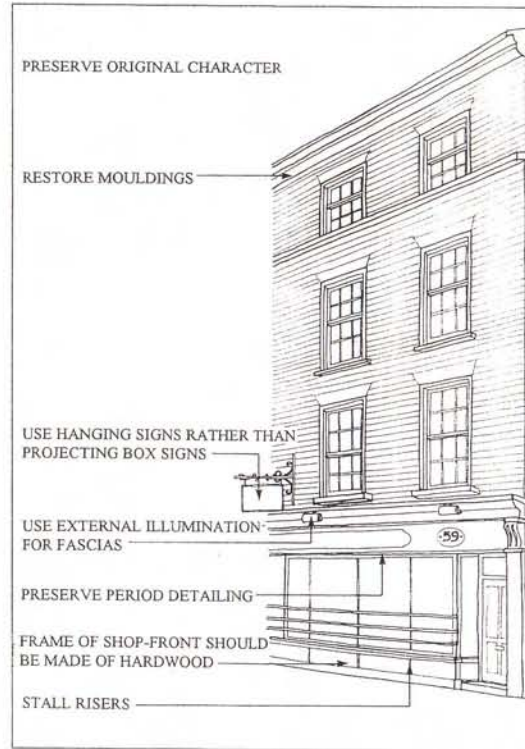


## Shopfronts



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 are accurately restored using good quality joinery and appropriate Georgian or Victorian colours. Some poor quality recent shopfronts have been installed without consent. Enforcement and action should be taken against these by the planning authority.

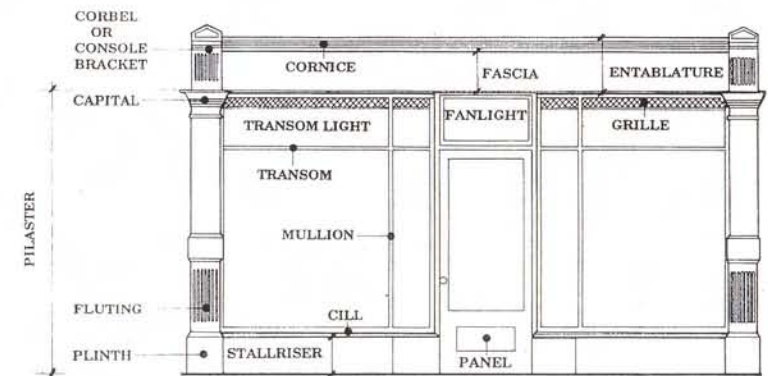
Well-maintained traditional shopfronts or imaginatively designed new ones are important not just for the preservation of the character of the buildings but for the attractive overall appearance of the shopping streets and their commercial success. Scale, detailed design, the use of correct materials and 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.



*Checklist of important shop features to be designed and specified with care, in order to maintain the character of a Conservation Area.*

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. Great care is needed in the selection of materials and colours for shop fronts on listed buildings and in a Conservation Area.

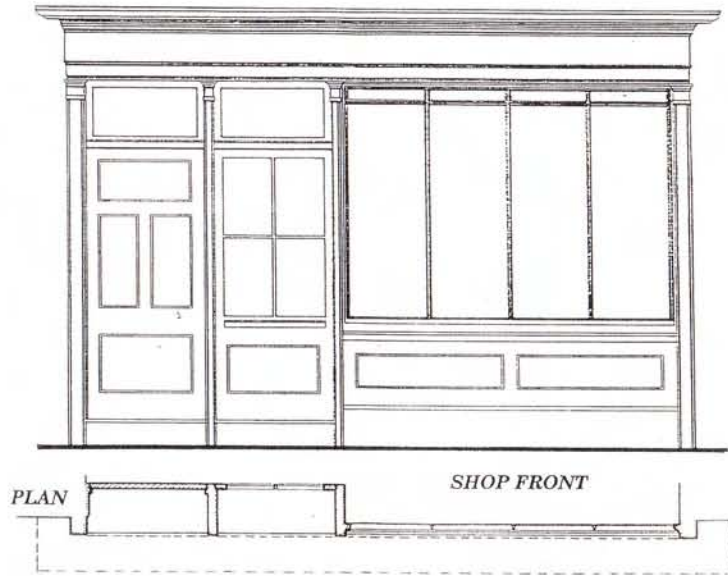


*The principal components of a traditional shopfront.*

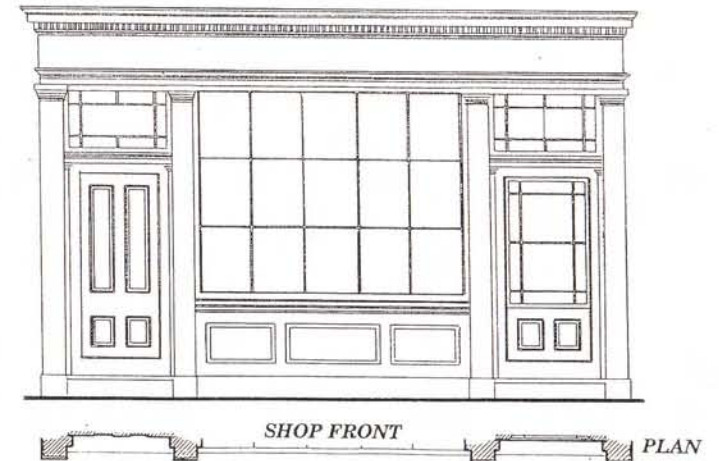
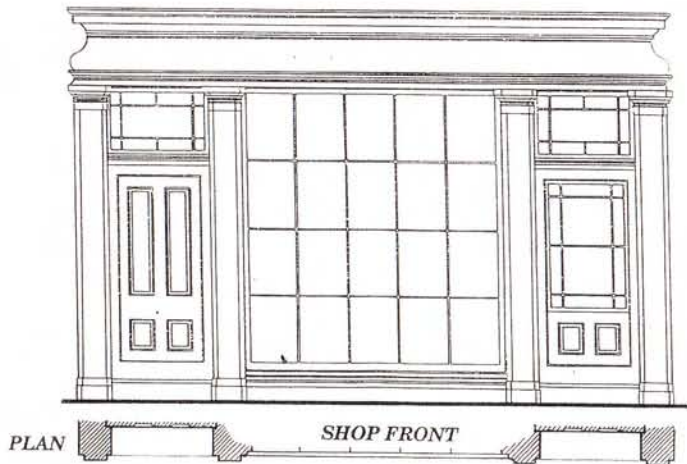
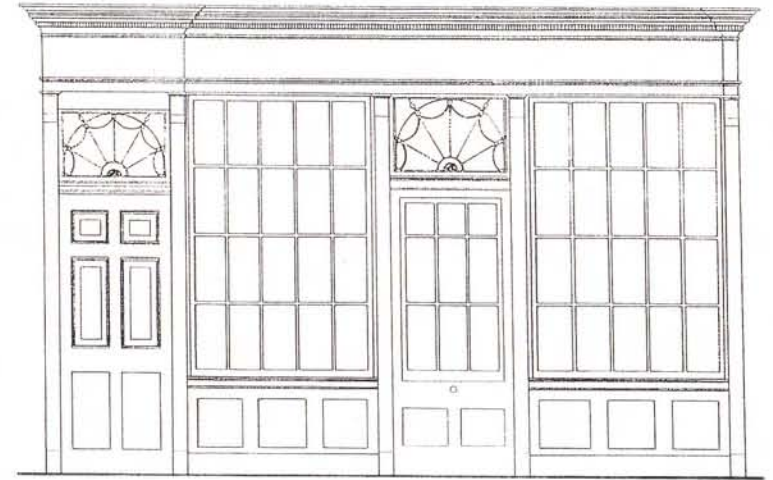
*Some examples of planting approaches in Seven Dials.*



# SEVEN DIALS | RENAISSANCE



*Some examples of authentic London shopfronts appropriate for Seven Dials. Note that exact copying of parts may not always guarantee a successful restoration. Specialist advice should always be sought.*



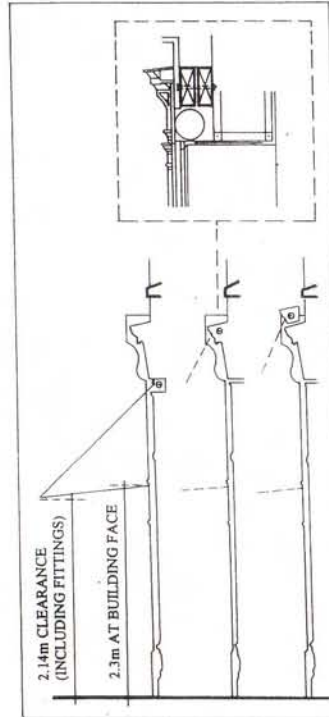
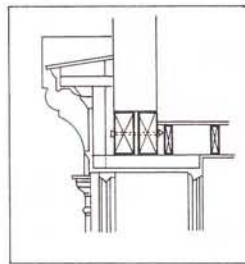
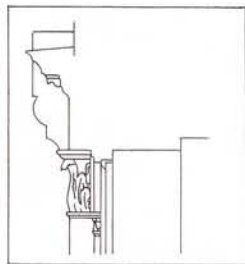
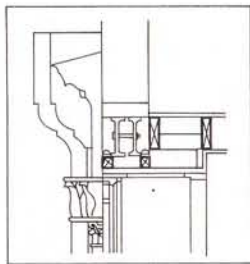


# SEVEN DIALS | RENAISSANCE

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: 0171-973 3000). A number of joinery firms specialize in work of this type, and their names are listed opposite.



## Restoration of Shopfronts : Some Specialist Joiners

A. C. Harding & Son  
(Restored Liberty's Workshop front)  
Cobb Fenn, Lamb Lane  
Sible Hedingham,  
Essex CO9 1RN  
Tel: 01787 61348  
Fax: 01787 62522

Falkus Construction Ltd.  
(Did Peeler's at Covent Garden)  
14 Anning Street  
London EC2A 3LQ  
Tel: 0181-729 2424

J. W. Falkner & Sons Ltd.  
(Have own joinery shop.)  
24 Ossory Road  
London SE1 5AP  
Tel: 0171-237 8101

Taylor Made Joinery, Bildeston Ltd.  
Manor Wood, Ipswich Road  
Bildeston, Ipswich,  
Suffolk IP7 7BH  
Tel: 01449 740351

James Longley Joinery  
East Park, Crawley  
West Sussex  
RH10 6AP  
Tel: 01293 561212  
Fax: 01293 564564

Downham Builders Ltd.  
706 Pagden Street  
London SW8 4AT  
Tel: 0171-622 0546

Ashby & Horner (Joinery)  
795 London Road  
West Thurrock,  
Essex RM6 1LH  
Tel: 01708 866841

Harry Venables Ltd.  
(Accurate timber sections)  
Components Division  
Doxey Road  
Stafford ST16 2EN  
Tel: 01785 59131  
Fax: 01785 215087

W. H. Newson & Son Ltd.,  
Timber Merchants  
(Victorian/Edwardian mouldings)  
61 Pimlico Road  
London SW1 8NF  
Tel: 0171-730 6262

Some examples of traditional London shopfront details.



# SEVEN DIALS | RENAISSANCE



## Door and Window Joinery

### Doors

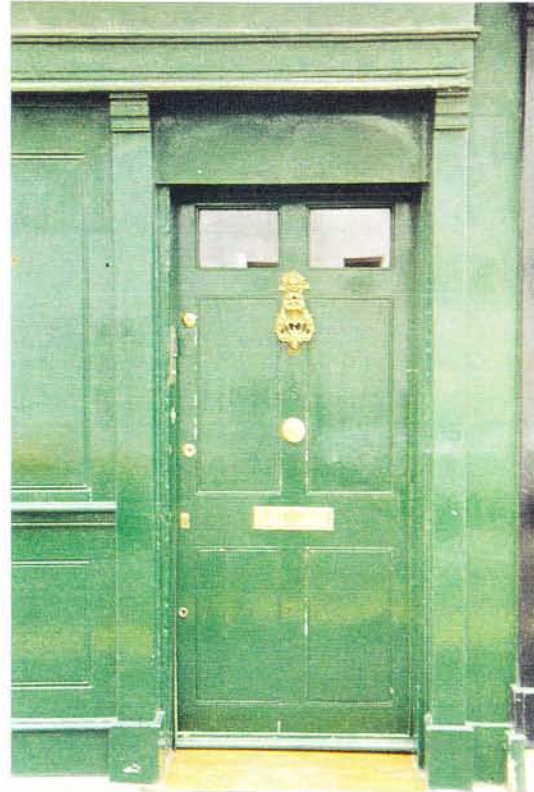


Increasing numbers of Victorian and Georgian houses are being defaced by the replacement of original doors and windows by inappropriate modern products which, however 'authentic' they pretend to be, help to ruin both the proportions and aesthetic appearance of a building and also reduce its sale value. Typical off-the-peg replacement doors have integrated fanlights and are constructed of varnished Filipino 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, because it has characteristics that are almost impossible to reproduce and the wood is better seasoned than any reproduction can be.

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



Restored door in Mercer Street  
(Comyn Ching Development).

lifeless reproduction.

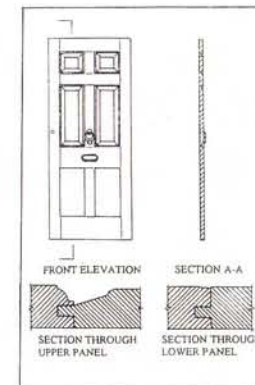
Victorian panelled doors, unlike Georgian ones, usually have only four raised and fielded panels, sometimes with a flush bead mould in the centre of the door to give the impression that it is composed of two leaves.

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.

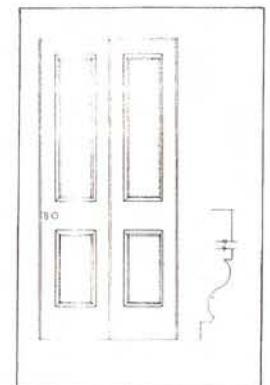
A good range of doors properly made to Georgian, Victorian and other patterns can be ordered to fit from Marston & Langinger Ltd, 192 Ebury Street, SW1V 8UP. (Tel: 0171 823 9829, Fax: 0171 824 8757).

A similar approach should be applied 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 (Tel: 01797 252615).

Typical 18th century door.



Typical 19th century door.





# SEVEN DIALS



# RENAISSANCE

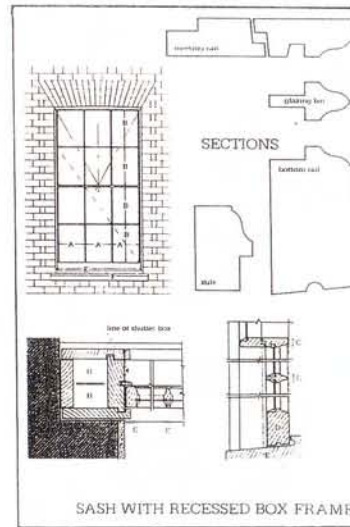


## Windows

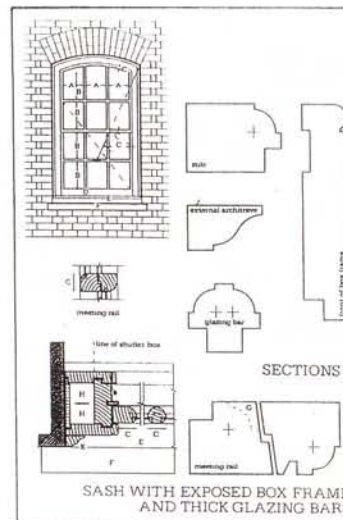
Double-hung timber sash windows first appeared in London in about 1670. They were an English invention and proved the most popular form of window for over two centuries. In the eighteenth century the usual arrangement comprised six panes over six panes, whereas in the mid-nineteenth century it comprised two large panes over two. During the eighteenth century glazing bars became ever thinner. 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, Fortress House, 23 Savile Row, London W1. (Tel. 0171 973 3000).



*Some examples of traditional window joinery details.*



Crown glass can be obtained from The London Crown Glass Company., Pyghtle House, Misburne Avenue, Gerrards Cross, Buckinghamshire SL9 0PD. (Tel: 01494 871 966 Fax: 01494 871 966).

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 GU22 0PP. (Tel. 014862 24854 Fax: 014862 20064).

Iron framed 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 Restorations Ltd., New Road. Whaley Bridge, Stockport, Cheshire SK12 7JQ. (Tel: 01663 733544 Fax: 01663 734 521).





# SEVEN DIALS | RENAISSANCE



## 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.

### Private : The Mercers' Company

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 Mercer's Company are:

Shield:

'Gules issuant from a bank of clouds a figure of the Virgin couped at the shoulders proper crested 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 of the first and crowned with a celestial crown 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.



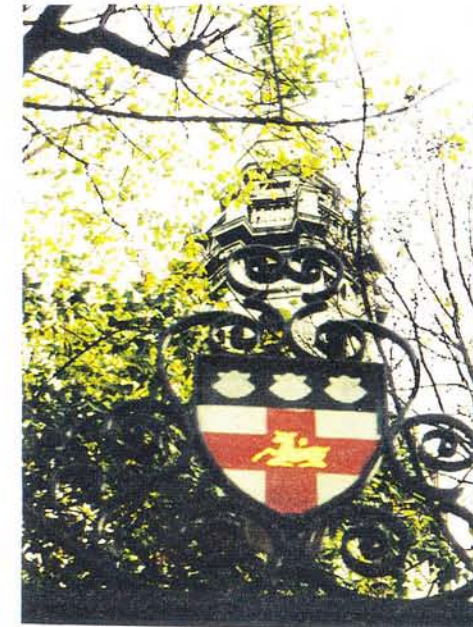
*Mercers' Company crest.*

*A Mercers' bust in Shelton Street  
(Former Mercers' Arms Public House).*



### Public : Parish and Borough Arms

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.



*Borough of Holborn Arms  
(with St. Giles Golden Hind).*



# SEVEN DIALS | RENAISSANCE



## Planting



A commentator in 1842 described Monmouth Street as the 'Hanging Gardens of Babylon.' 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. 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.

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. It is recommended that no more trees be planted in Seven Dials, and that the uncoordinated tree-planting introduced in recent years be phased out as specimens die or need treatment. Except 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.





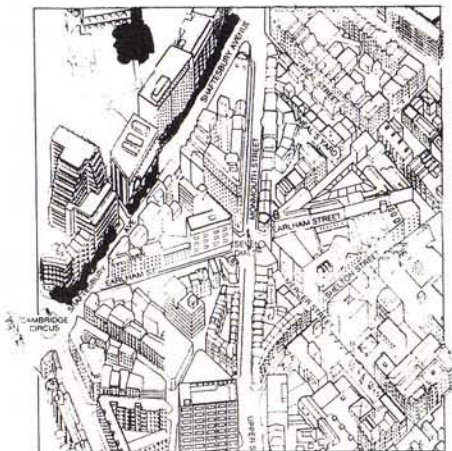
# SEVEN DIALS RENAISSANCE



## Seven Dials Building by Building

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 so as to 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.

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.



**BUILDING NUMBERS**  
Numbers for easy location of existing buildings.

**FACADE**  
Existing street elevation with coloured section indicating area of description.

**SCALE BAR**  
Gives a rough scale of the elevational drawing (metric).

**MAP**  
Location map (with north at the top) shows with a thick line which street or section of street is illustrated.

**DESCRIPTION/PROPOSALS**  
Historical notes and descriptions include recommendations for improvement.

**KEY**  
Symbols highlight improvement recommendations.

**SYMBOLS**  
Improvement recommendations relating back to the key.

**ILLUSTRATIONS**  
Where relevant illustrations show the history or detail of particular buildings.

**PHOTOGRAPH**  
One general view shows the context of the whole street.

**CONTACT ADDRESS**  
Each Sheet carries the 'Seven Dials Monument Charity' address and telephone number for further information.

**SHEET**  
Each elevation is on its own Sheet No. for easy reference.

**MAP**  
Location map (with north at the top) shows with a thick line which street or section of street is illustrated.





### Nos. 45 - 51.

These form part of the Comyn Ching Triangle which was reconstructed to the design of Terry Farrell & Partners in 1980-84. 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 19th century. The interior of No. 53 contains late 17th 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.



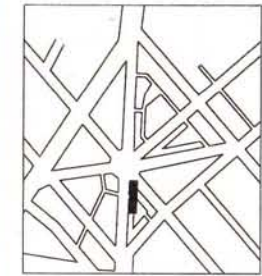
### Nos. 57 - 59.

These, too, date from the early 18th century but were re-fronted in the early 19th 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 18th century and comparison with No. 61 shows how the houses were modernised when the leases were renewed in the 1790s. Both Nos. 61 and 63 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.



**SHEET 1**

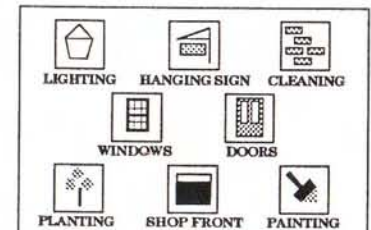
## MONMOUTH STREET South Section - East Side

This part of Monmouth Street was originally called Little St. Andrew(s) Street up to the 1930s. The north and south blocks were replaced with completely new buildings in the 1990s, like book-ends, whereas the listed buildings in between were carefully restored, all by Terry Farrell and Partners, Architects; 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.

**FACADE**

**DESCRIPTION**

**PROPOSALS**



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**Nos. 65 - 67.**

These are early 18th century houses but heightened a storey, refaced, and new shop fronts added in the early 19th 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 18th century houses but were heightened and refaced in the 19th 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 19th 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.



**No. 75.**

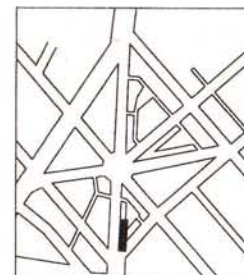
This is a new building to Farrell's design. The ingenious treatment of the corner forms a good entrance to the Seven Dials area when approached from the south. The bands of blue brickwork introduce an attractive polychrome effect. The treatment of the fenestration is sympathetically handled to relate to 18th 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.



**FACADE**

**DESCRIPTION**

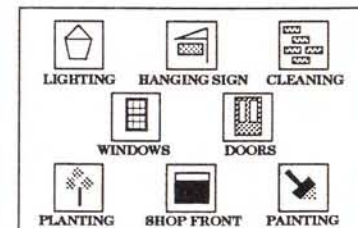
**PROPOSALS**



**7 DIALS SHEET 2**

**MONMOUTH STREET South Section - East Side**

Street Improvements for all of Monmouth Street, should include York stone footways, speed tables, granite sett carriageways and coordinated furnishings. The widened footway at the junction with Shelton Street should be redesigned as part of traffic management proposals and would help achieve a better 'gateway' to the Seven Dials area.

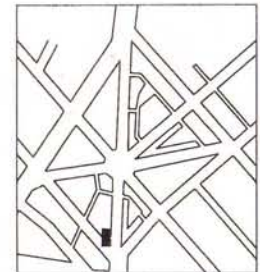


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**FACADE**



**SHEET 3**

**MONMOUTH STREET  
South Section - West Side**

**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].

This building and adjoining site has been the subject of recent unacceptable redevelopment proposals.

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 19th 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 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.



**Street Improvements.**

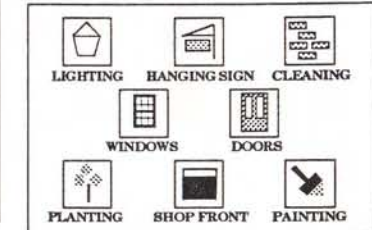
The junction of Monmouth Street and Tower Street could be improved with further traffic management proposals. Coordinated street furniture should replace existing inappropriate rail, sign and bollard clutter.



**DESCRIPTION**

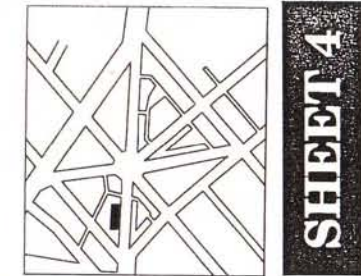
These form a group of houses mostly two bays wide and three storeys high, plus attics and basements. They occupy the site of part of the Seven Dials development begun by Thomas Neale in the 1690s, but none of the buildings left today is of that date. However, they form an important part of the architectural character of the area and with some careful restoration could be considerably enhanced.

**PROPOSALS**



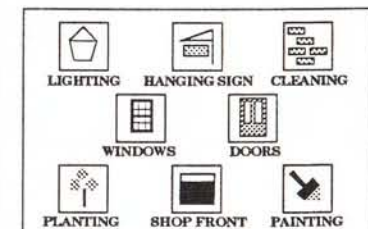
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## MONMOUTH STREET South Section - West Side

Nos. 42 - 48 were rebuilt in the 1790s, on the original plots. Threatened with demolition they were spot-listed Grade II in 1990. It is possible that grant-aid from English Heritage might be available for a scheme of restoration of these frontages. In our opinion it would improve the appearance of this whole terrace if the original sashes were restored throughout Nos. 42 - 48.



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FACADE

DESCRIPTION

PROPOSALS

### 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. 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 1:10 mix of black weather shield 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 18th century design - the glazing bars of lambs' tongue section. The Victorian shop front 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.



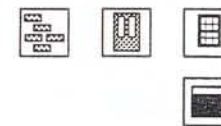
### No. 44.

This late 18th 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 18th 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 surround 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.







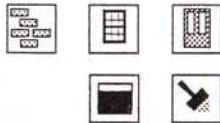
**No. 40 The Two Brewers.**

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 is 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 throughout Monmouth Street.



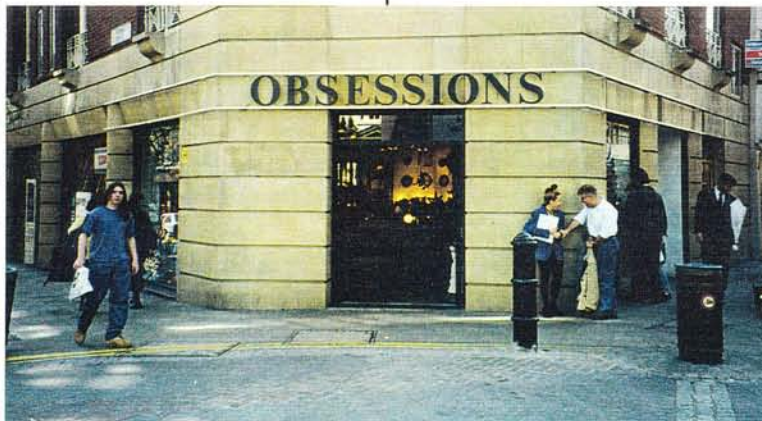
**No. 38.**

This is a poor post-war rebuilding (1958) of a late 18th 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).



**Fielding Court.**

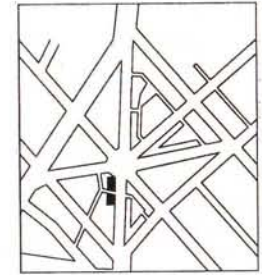
Fielding Court is a late 1980s design. Due to inappropriate details it undermines the quality of surrounding groups of urban buildings. The shop fronts so far executed are far from ideal. 'Sandwich Matters' should have painted window joinery. The simple form of the corner unit comprising "Obsessions" show that there is scope here for good modern design of a bold form.



**FACADE**

**DESCRIPTION**

**PROPOSALS**



**SHEET 5**

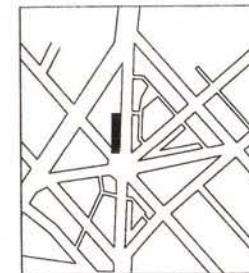
**MONMOUTH STREET  
South Section - West Side**

This section includes an important junction with Tower Court. This pleasant alleyway could easily be improved, with inappropriate railings, bollards and lamp columns replaced with coordinated street furniture.



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**SHEET 6**

**MONMOUTH STREET  
North Section - West Side**

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.



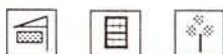
**FACADE ■ DESCRIPTION ■ PROPOSALS**

**The Mountbatten Hotel.**

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.



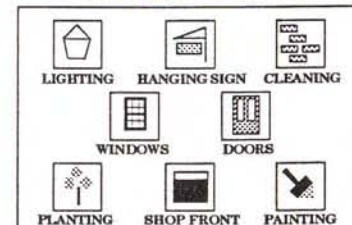
More could be made of the entrance where the new canopy is rather simple. Victorian or Edwardian hotels often had elaborate glass and wrought iron canopies incorporating the hotel name, and such a treatment would be effective and appropriate here. The new canopy over the entrance of the Piccadilly Hotel 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 17th century development of Seven Dials by Thomas Neale. Begun in 1694, they were remodelled in the mid-to-late 18th 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 UPVC windows. Camden Council and English Heritage should always take enforcement action against this type of illegal alteration.

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.

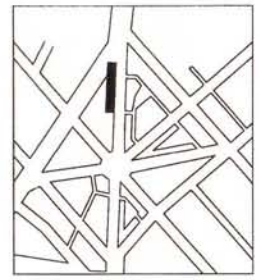
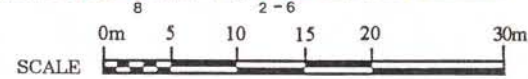


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10 - 12



SHEET 7

**MONMOUTH STREET  
North Section - West Side**

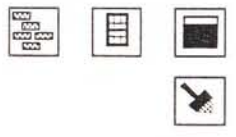
**Nos. 10-12 French Hospital.**

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. The facades make a positive 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 regardless of the new use.



**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 has been mutilated. It should be restored. 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.**

A Victorian red brick four-storeyed block circa 1890 forming part of the Shaftesbury Avenue development. 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. The footway clutter of posts and rails should be removed in favour of coordinated street furniture.



FACADE

DESCRIPTION

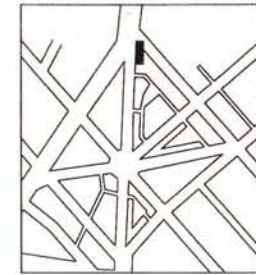
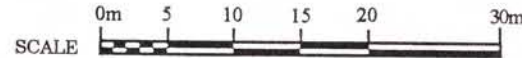
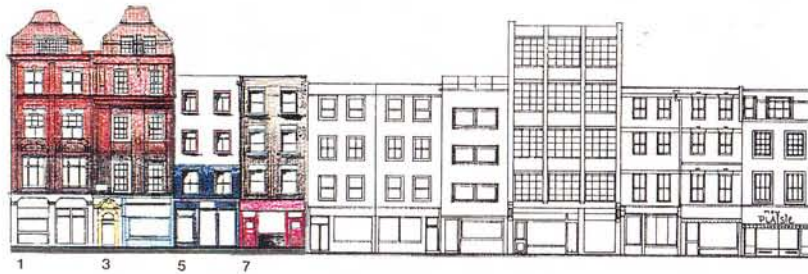
PROPOSALS

Traffic management measures should be introduced throughout Monmouth Street to reduce the intrusion of vehicles, especially fast moving taxis. One uncontroversial measure would be the use of raised speed tables. Taxi access to the hotel should be maintained.



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**SHEET 8**

**MONMOUTH STREET  
North Section - East Side**

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 17th or early 18th century fabric while other buildings are 19th century reconstructions, and there is some 20th century infill. Nos. 21, 27, 35, 37, 39 and 43 are all listed Grade II.



**FACADE**

**DESCRIPTION**

**PROPOSALS**

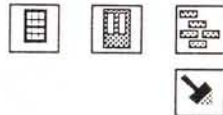
**No. 1.**

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 19th 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.



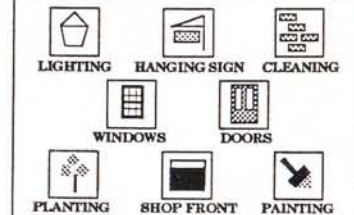
**No. 5.**

An early 19th 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.



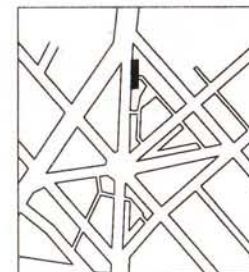
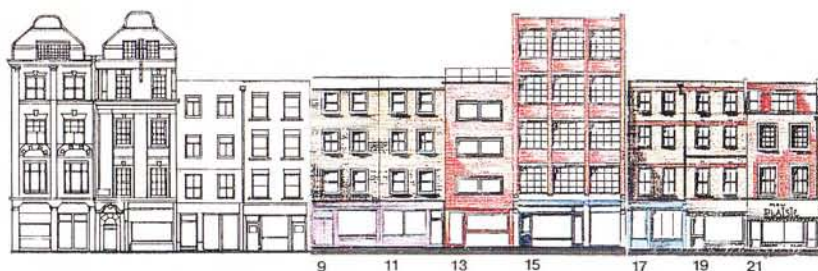
**No. 3 & No. 7 N. Mann.**

This picture frame maker is the oldest established business surviving in Monmouth Street. This building was refronted in the early 19th 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.



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**SHEET 9**

**MONMOUTH STREET  
North Section - East Side**

This section of Monmouth Street has widened sections of footway with angled kerbs. Trees and other street furniture have added a cluttered appearance and they should be removed or rearranged.



**FACADE**

**DESCRIPTION**

**PROPOSALS**

**Nos. 9 - 11 Mysteries.**

An early 19th 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. 13 Kemp & Hawley.**

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. 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 Neal'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.



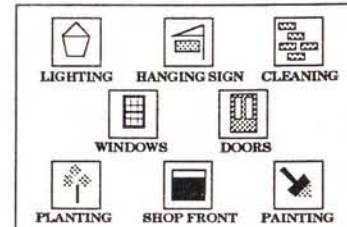
**No. 19.**

A four-storeyed building refaced in the late 19th 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.



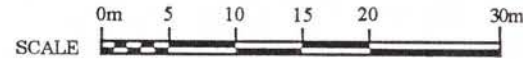
**No. 21 Mon Plaisir.**

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 18th century panelled door. The restaurant shop front dates from the early 19th century. The white canvas roller blind is appropriate to this type of shop front. Mon Plaisir has featured 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.



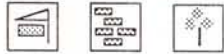
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### No. 23 Russell & Chapple.

The early 20th 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 19th 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 moulded decoration on the flanking console brackets needs restoring.



### No. 27 Coffee House.

This is basically a three-storeyed late 17th century house with flush-framed sashes. Until recent years it was one of only three houses in Seven Dials to retain an original 17th 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 17th 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.

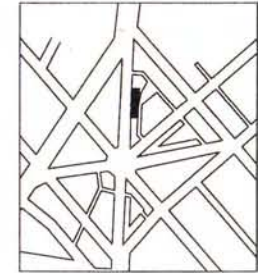
These were rebuilt to the design of Levitt Bernstein Architects in 1983 in connection with the Neal's Yard development behind. They are a successful piece of Neo-Georgian design which adequately fills an old gap in the street. There is scope for more window boxes and planting in the iron window guards on the upper storeys. The two shops would also benefit from hanging signs at first floor level.



FACADE

DESCRIPTION

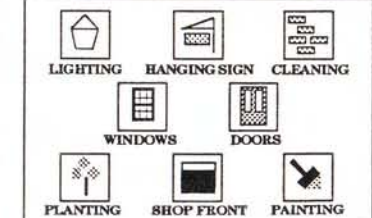
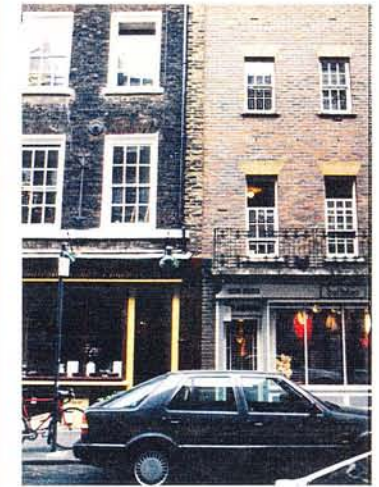
PROPOSALS



SHEET 10

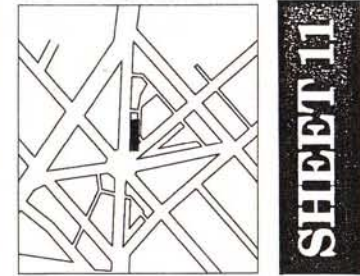
## MONMOUTH STREET North Section - East Side

There is scope for increasing residents, metered and loading parking bays on both sides. Although this would narrow the existing carriageway, with less through traffic and slower vehicle speeds this may achieve wider benefits.



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## MONMOUTH STREET North Section - East Side

### No. 35.

An early 18th century house, heightened, refaced and a shop front installed in the early 19th century. It was restored circa 1983, and is satisfactory in its present condition.

### No. 37 Dry Cleaners.

An original early 18th century house which was heightened a storey and refaced in the early 19th 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 18th century but refaced and a shop front added in the early 19th 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 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 eglomise 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'.

This is the most distinguished building facing Seven Dials. The stucco is handsomely painted in cream, and the existing signs are good. 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 19th 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 Brewers'. The tree outside is in urgent need of pruning and or replacement, together with removal of the redundant lamp column.

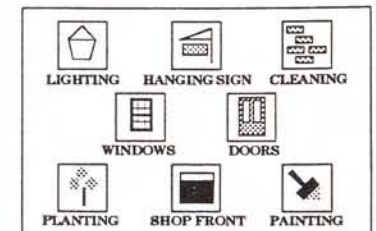


FACADE

DESCRIPTION

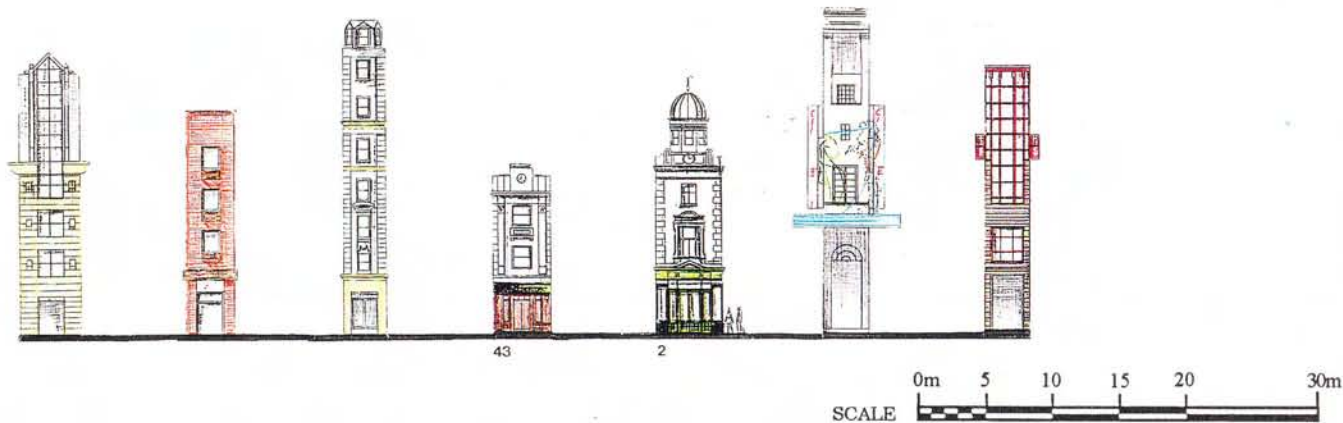
PROPOSALS

With traffic management measures that reduce through traffic, the pedestrian crossing adjacent the Crown could be revised in favour of a speed table, reducing visual clutter.



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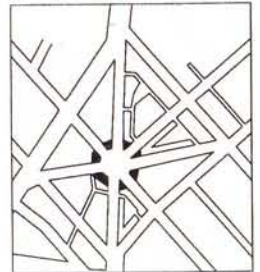




FACADE

DESCRIPTION

PROPOSALS



SHHEET 12

SEVEN DIALS CIRCUS

This, the most important space of the area, is currently dominated by its function as a traffic roundabout. It is also a pity that the general public are not encouraged to linger at ground level or at high level in any of the adjacent buildings to enjoy the quality of this space. Changing the roundabout into one-way 'loops' may be a solution as illustrated on page 14.



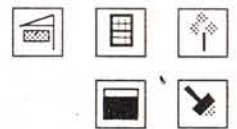
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Fielding Court.

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 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. At ground floor the hotel could provide another attractive facility of tables and chairs overlooking the monument.



No. 43 'The Crown'.

There have been licensed premises on this site since the beginning of the 18th 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 19th century, and was designed by W. F. Hill and E. L. Paraire. This is currently the only building which provides forecourt seating.



No. 2 Short's Gardens.

It was the Grapes Public House in the 19th 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. It has been restored, and a crowning dome and clock added on the Seven Dials corner to create an imaginative new feature. The external stucco is painted cream to match the Crown.

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'.



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.







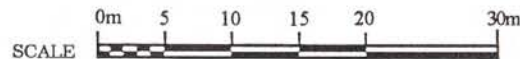
1



5-11

13

15



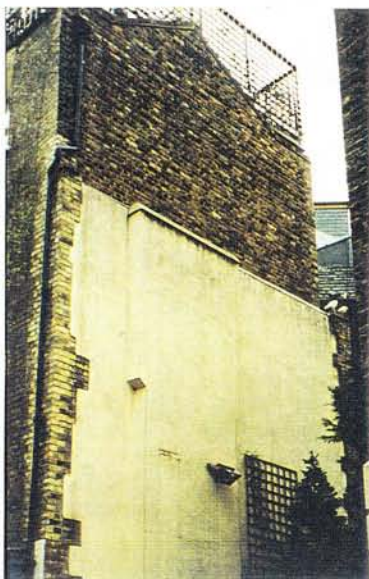
**No. 1.**

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 19th 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 has been 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 5 is unsightly.



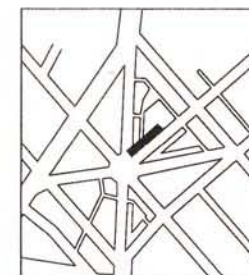
**Nos. 5 - 13.**

A plain late 19th 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 19th 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.

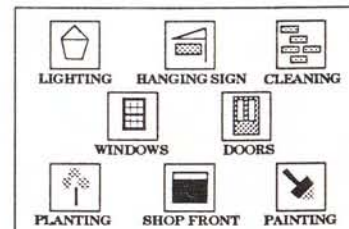


**SHEET 13**

**SHORT'S GARDENS  
North Side**

Originally called Queen Street, this is now largely 19th 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 19th 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 17th century building plots.

**PROPOSALS ■ DESCRIPTION ■ FACADE**



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**Nos. 17 and 19.**

These form a pair of four storeyed brick warehouse buildings with slated mansard roofs. They are typical examples of 19th 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. The new hanging cheese sign at No. 17 is highly appropriate.

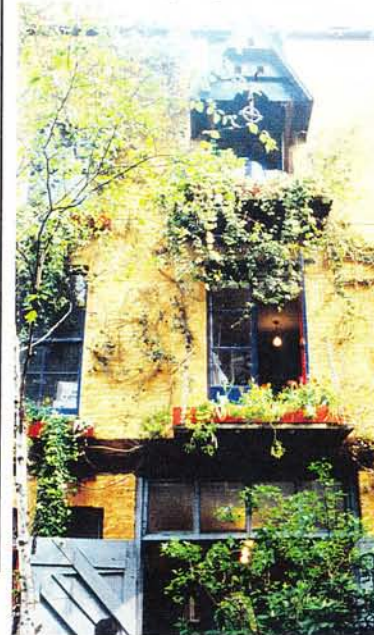


**No. 21 Wholefood Warehouse.**

A decent four storeyed late 19th 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.**

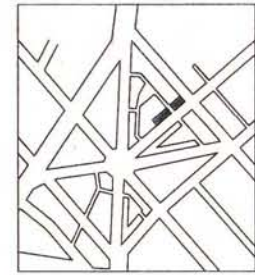
Although in urgent need of repaving, with its plants, home-made street furniture (coloured oil drums, etc.) and an air of dedicated wholefoodery, this is a very successful and popular space and should be left much as it is. The Monty Python team had an office base in Neal's Yard recently commemorated with a wall plaque.



**FACADE**

**DESCRIPTION**

**PROPOSALS**



**SHEET 14**

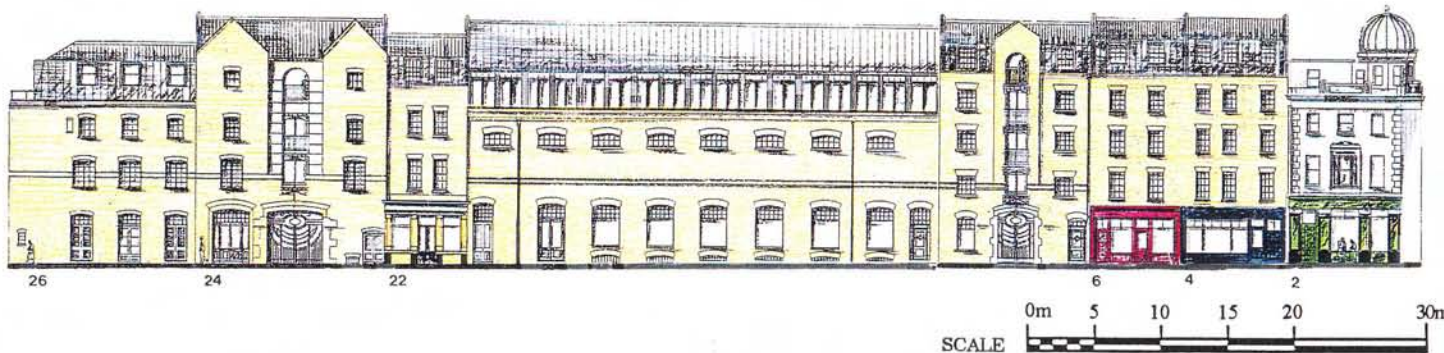
**SHORT'S GARDENS North Side**

Short's Gardens has been repaved from funding secured as part of the Thomas Neal's development by the Kleinwort Benson Property Fund. As with Monmouth Street, further traffic management measures should be introduced to reduce the volume of through traffic.

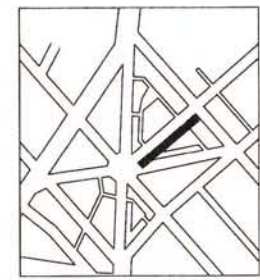


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FACADE



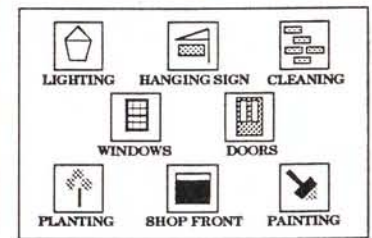
SHEET 15

**SHORT'S GARDENS**  
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. This whole block has been spot listed Grade II. It has all been redeveloped by the Kleinwort Benson Property Fund as Thomas Neal's (opened in 1992).



PROPOSALS ■ DESCRIPTION



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**No. 26.**

Is a plain 19th century stock brick warehouse on the corner of Neal Street. The fenestration has been sympathetically restored and the ground floor converted to a restaurant. The stock brickwork should not have been cleaned, but toned down in the traditional way, and the joinery painted a colour from the recommended list.



**No. 24.**

Has been rebuilt to the design of the Renton Howard Ward Levin Partnership, who are the architects for the whole of the Kleinwort Benson Property Fund development between Short's Gardens and Earlham Street. It comprises a glazed roofed mall with two storeys of shops round the central space, with offices and residential above. The shop fronts have oak frames with 'Art Nouveau' decoration. The floors are embellished with mosaics by Hamilton Smith Associates, and the whole makes an interesting new space, restoring the original route of the 18th century Cucumber Alley as an enclosed shopping arcade.

**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.

**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. An additional, largely glazed, upper storey has been added. As with other 19th century industrial buildings of this type, the stock brickwork was better not cleaned.



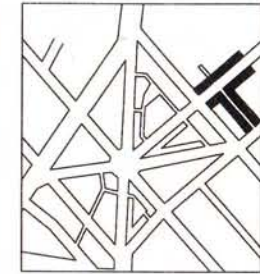
**Nos. 4 and 6.**

Are survivors of the original domestic character of Seven Dials and are both listed Grade II. Occupying the 17th century building plots, they are early 19th century reconstructions of the original houses, four storeys high with restored contemporary shop fronts, the entablatures flanked by carved console brackets. These frontages have been restored

**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.

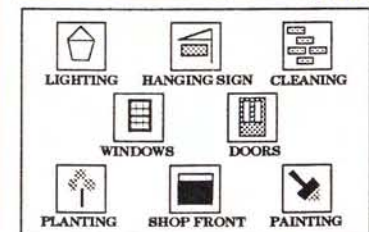




**SHEET 16**

**SHORT'S GARDENS  
Northern Section**

This part of the street contains no listed buildings but is appropriately scaled and forms part of the Conservation Area. The 1986 street improvements include inappropriate concrete blocks and cluttered street furniture, and should be replaced.



**PROPOSALS ■ DESCRIPTION ■ FACADE**

**Nos. 37 - 39.**

These buildings are a characterful Modern development four storeys high, of yellow stock brick with red brick dressings. The shop fronts are neatly inserted into segmental arches.

**No.49**

This is a four-storeyed stucco house, appropriately painted cream and with a modern timber shop front.



**Nos. 45 - 47.**

These buildings are a four-storeyed 19th century commercial building of yellow stock brick. These have a pair of good Post Modern classical timber shop fronts which are appropriately painted in dark colours. No. 45 is currently the office of the Covent Garden Community Association.



**The South Side.**

This part of the street contains the flank elevation of Nottingham House, and a modern block of flats which is not included in this Conservation Area. Opening off here is Nottingham Court



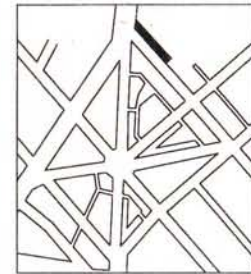
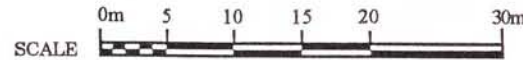
**Nottingham Court.**

This pedestrian alley has great potential but is currently neglected. It is lined with four storeyed stock brick warehouse buildings. Those on the west side have blocked shop fronts on the ground floor; it would be a great improvement if these were restored as shop fronts, thus giving life back to a gloomy alley.



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**SHEET 17**

**NEAL STREET  
East Side**

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.



**PROPOSALS ■ DESCRIPTION ■ FACADE**

**Nos. 80 - 82.**

No. 82 has been reconstructed and is not listed, but No. 80 is listed Grade II and dates from the early 18th 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 new blind is however poorly positioned against the fascia. It should be a canvas finish roller blind placed on top of the fascia in traditional box. The upper part of the front still needs some attention 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 17th century survival, and listed Grade II. The mid 19th century stucco shop front is very well preserved.

**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 uPVC. Ideally the original pattern of steel Crittall windows should be restored so as to preserve the integrity of the design.

**Nos. 70 - 74.**

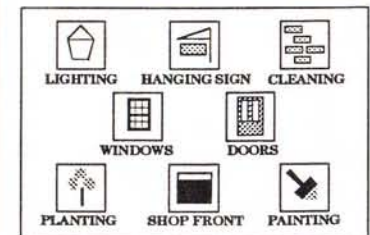
Form an infill block in somewhat restless 'Conservation Area' style.

**No. 68.**

Not at present listed, this occupies the 17th century plot and is an early 19th 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 new traditional painted timber shop front is a great improvement. This is a building which might be considered for listing for Group Value.

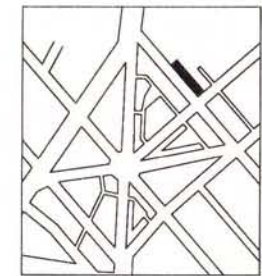
**No. 66.**

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.



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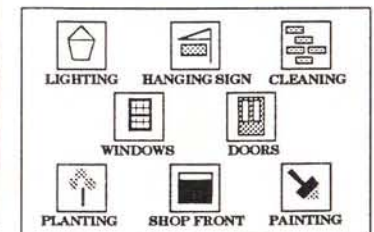




81 SHEET 18

**NEAL STREET  
East Side**

Neal Street marks the eastern boundary of Marshland Close and today defines part of the eastern edge of the Conservation Area. Much of the scale and character, as well as several of the original 17th or early 18th century three-storeyed houses, survive and there are a number of good late Georgian shop fronts.



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FACADE

DESCRIPTION

PROPOSALS

**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 19th 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 19th 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 19th 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, with a painted timber shop front.

**No. 60.**

This house occupies the original plot size and retains its scale and character, but was reconstructed in the early 19th 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 seem appropriate. They should be replaced with timber designed shop fronts painted in colours from the recommended list.



**No. 52 Frank's Café.**

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. 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.**

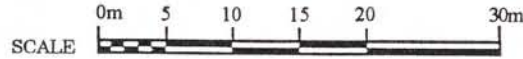
Currently unlisted, this is an early 19th century reconstruction of the original late 17th century building and retains an early 19th century shop front with pilasters and decorative console brackets flanking the fascia. The pilasters have lost simple bases and moulded capitals which could easily be added. It is well painted in blue. This building should be considered for listing.







32 30 28 26 24



### 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'oeil, or at least restoring the fenestration to the original pattern.



### "Crown & Anchor"

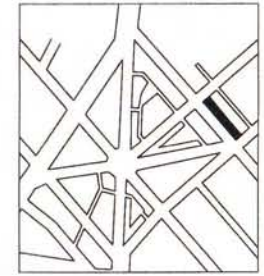
Built in 1904, this is a good Art Nouveau pub and the frontage is well preserved. The glazed ceramic facing of the ground floor has been painted over. This paint ought to be cleaned off to reveal the original surface. The 1992 street improvements have created the opportunity for an outdoor tables and chairs area next to the pub, which could be an attractive facility.



FACADE

DESCRIPTION

PROPOSALS



SHEET 19

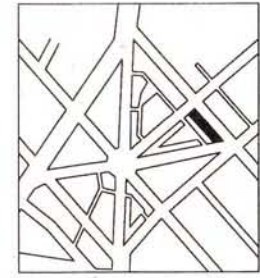
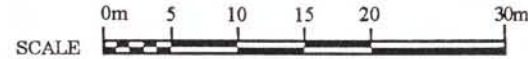
### NEAL STREET East Side

Neal Street was repaved in 1986 as a shared wall-to-wall surface. The concrete block paving in herringbone pattern is not considered by English Heritage to be appropriate treatment for Conservation Areas. The surface should be repaved in York stone and granite setts.



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**SHEET 20**

**NEAL STREET  
West Side**

Nos. 27 -37 are listed Grade II and are a substantial remnant of the original late 17th century development of Seven Dials, though they were remodelled externally in the late 18th and early 19th centuries. They retain some panelled interiors and original dog-leg staircases.



**PROPOSALS** ■ **DESCRIPTION** ■ **FACADE**

**No. 43 Earlham Street.**

The first building is the return elevation of No. 43 Earlham Street. This is listed Grade II and is a handsome example of 19th 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 headed 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.



**No. 27.**

The early 19th 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 shop front, designed in 1972 by Max Clendinning, has been removed and replaced by an inappropriate aluminium framed shop front; Listed Building Enforcement should be taken against this.



**No. 31.**

Fragments survive of an elegant late 18th 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.



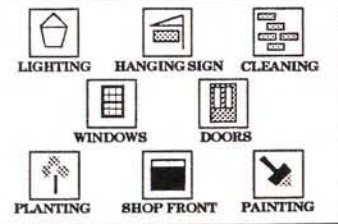
**No. 33 Red or Dead.**

The gothic frieze, and surround of the late 18th 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.



**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.



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**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.

**Nos. 41 - 45.**

An unsympathetic 1950s development with simple modern shop fronts. This block could be redeveloped.

**No. 47.**

A handsome three-storeyed late 19th 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 recommend its removal so as to reveal the fascia and cornice. The lettering could be painted onto the fascia. The whole shop front would also benefit from being painted in a richer recommended shade.



**Nos. 51 - 53.**

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 19th 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 has been painted a discordant shade of lavender. Repainting should always be in a colour from the Recommended list.



**No. 63 Cafe Opéra.**

A 19th century reconstruction in stock brick of the original, but retaining the 17th 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.**

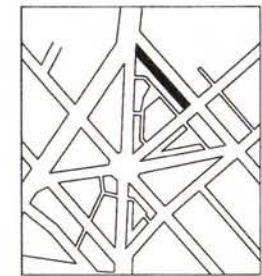
A four-storeyed late 19th century building, given distinction by the scalloped parapet. The shop front is a very well preserved Victorian design, and should be kept as it is.



**FACADE**

**DESCRIPTION**

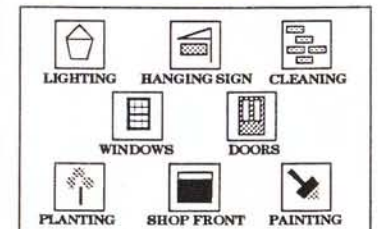
**PROPOSALS**



**SHEET 21**

**NEAL STREET  
West Side**

The removal of traditional kerbs in Neal Street and introduction of trees in buildouts has significantly changed the historic character of the street, and without traffic management has created a potential safety hazard.



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204 200 196 194 192 190



### Nos. 190 - 204.

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. 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 seemingly 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.

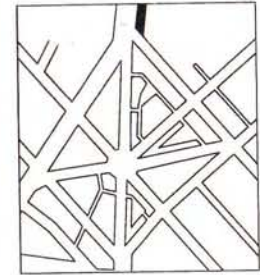
Otherwise the whole of the ground-floor frontage of this terrace would benefit from the restoration of a uniform series of classical painted timber shop fronts. Some of the stucco entablatures and cornices over the first floor windows are missing and require reinstatement. Not currently listed, this 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. The street clutter of posts and rails should be removed and repaved with the coordinated street furniture. The BT telephone boxes are badly sited and an inappropriate design for the Conservation Area. Block and sett paving should be replaced with York stone, and levels adjusted.



FACADE

DESCRIPTION

PROPOSALS



SHEET 22

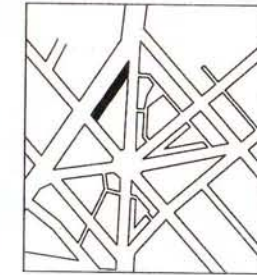
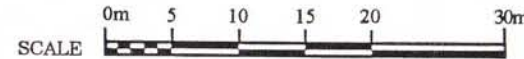
### SHAFTESBURY AVENUE

Was formed by the Metropolitan Board of Works under powers granted by the Metropolitan Street Improvements Act, 1877. Opened in 1886-7, the North East section was the first to be completed.



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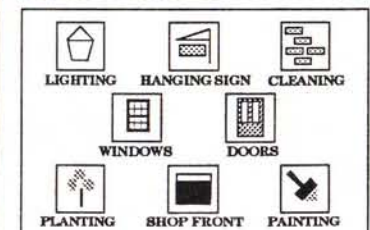




**SHEET 23**

**SHAFTESBURY AVENUE**

The line of the new street was drawn up by the Metropolitan Board of Works' superintending architect George Vulliamy and its engineer Sir Joseph Bazalgette. It was skilfully devised to make economical use of existing streets by merely widening them. The opportunity was also taken to carry out various long overdue social improvements as part of the process.



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**FACADE**

**DESCRIPTION**

**PROPOSALS**

**Nos. 180 and 182.**

Form a similar pair of routine Shaftesbury Avenue buildings of red brick. They retain their original painted timber shop fronts but could be improved by the removal of modern fascias and lettering and the restoration of more appropriate painted signs.



**Nos. 172 - 178.**

These buildings originally comprised the French Hospital and were designed by Thomas Verity in 1899. Built of red brick with red dressings it is an example of French early Renaissance style, with well-moulded decoration and good iron railings. The building is no longer in use as a hospital and is currently being converted to a hotel. It is of some architectural quality, and in our opinion should be considered for adding to the statutory list.

**Nos. 166 - 170.**

A run-of-the-mill five storeyed Shaftesbury Avenue block of red brick. The original ground floor frontages survive and should be retained and the shop fronts painted in a recommended colour.

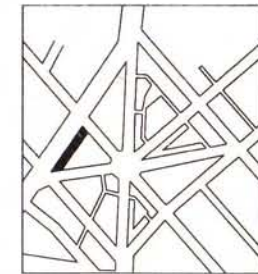


**Gower Street Chapel.**

Founded in 1820 this Baptist Chapel was moved to the present site in 1917. It is a somewhat gloomy gabled red brick and pink terracotta building : Gothic with a Hanseatic flavour.







**SHEET 24**

**SHAFTESBURY AVENUE**

The new buildings along the street were by a variety of commercial architects and are largely mediocre. But the stretch of buildings between Nos. 146 and 188 has better than average buildings (apart from the theatres). This section of the street was also planted with London Plane trees from the start (as is shown on the 1894 Ordnance Survey), making it the only thoroughfare in Seven Dials where the trees are historically appropriate. Though not an integral part of the Conservation Area, it is worth pointing out that No. 156 has a high quality early 20th century shop front with granite stall riser and brass frame, which would be worth refurbishing.

**PROPOSALS ■ DESCRIPTION ■ FACADE**

**Nos. 162 - 164.**

The return elevation of Seifert's over-scaled redevelopment in Earlham Street. This makes no contribution to the Conservation Area.

**Nos. 158 - 160.**

Were designed by William Brett of 10 Charing Cross Road. The plans are dated 5 March 1890. The building comprised shops on the ground floor and flats above. It forms a plain red brick building enlivened only by the idiosyncratic turret. The ground floor is disfigured by ugly white tile facing. Part of the building is also spoilt by a modern flat-roofed extension on top. The elevation would be greatly improved by redesigning the ground floor in a manner sympathetic to the upper part of the elevation and by replacing the top floor, perhaps with a mansard.



**Nos. 152 - 156.**

Were designed by Davis and Emmanuel (of 2 Finsbury Circus) in 1887. It was originally called Avenue House and was entirely commercial when first built. Originally 4 storeys high with windows grouped in threes it is of red brick with stone dressings. The Victorian shop front surrounds survive on the ground floor; No 156 has an interesting early 20th century metal framed shop front which should be retained, and new lettered signs installed.



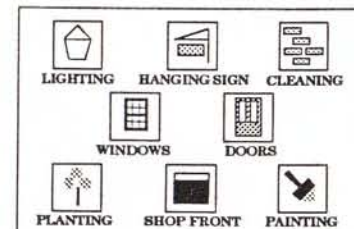
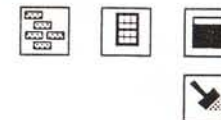
**Nos. 148 - 150.**

Were designed by Henry Whiteman Rising (of 104 Leadenhall Street) in 1890, and form the other elevation of No 1 Earlham Street which it closely resembles, being 4 storeyed and having Neo Georgian sash windows, but on this side there is also a decorative shaped gable on top. This elevation is of above average quality and should be retained. The original shop survives but is concealed by a deep modern fascia. The old shop front is lost. These modern alterations would be best removed and the necessary signage confined to individual lettering applied to the old fascia, and a timber shop front restored to the full width opening below. The brickwork would benefit from careful cleaning. The shop was originally occupied by Mr Lilley the bootmaker and the upper floors comprised 3 room flats.



**Nos. 144 - 146.**

Nos. 144 - 156 were designed in 1889 by Richard M Roe and G Richards Julian (of 62 Basinghall Street). They were built for Zaensdorf's, the bookbinders. They are four storeys high, of red brick with lavish Portland dressings, all in reasonable condition. The elevations are dirty and would greatly benefit from cleaning, to bring out the original polychromy. The original ground floor windows still survive but are partly hidden by an ugly deep fascia. This should be removed and the frontage joinery restored and repainted in one of the recommended colours. This and the adjoining three buildings are lower than their neighbours and, in view of the width of Shaftesbury Avenue, a mansard roof could be added.

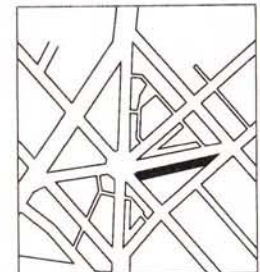


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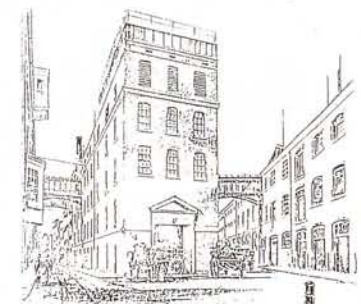
FACADE



SHEET 25

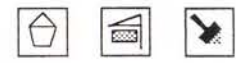
**EARLHAM STREET**  
East section - south side

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.

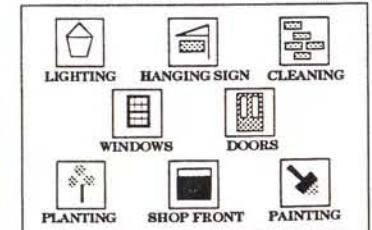


DESCRIPTION

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.



PROPOSALS



**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 fenestration 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 19th century listed terrace with partly blocked original shop fronts. The brickwork of the upper storeys should not be cleaned. The early 19th 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.

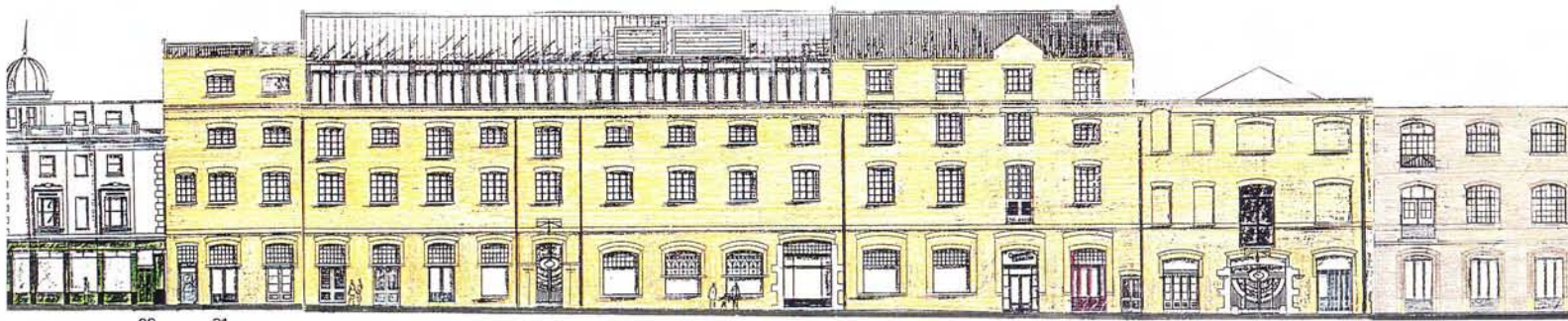


**Cambridge Theatre.**

This 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.

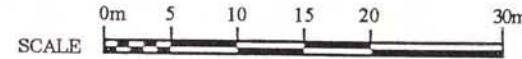
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29 31

41



**Nos. 31-39 Thomas Neal's.**

After the removal of the Brewery in 1905 much of this block became a box factory for J. Lyons & Co., whose name, somewhat faded, could until recently 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 for this reason, was better not cleaned but left in its darkened state. Flush jointed pointing would also have been preferable. 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.

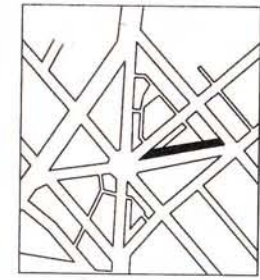


**No. 41 Thomas Neal's.**

Was rebuilt in 1882 as a warehouse by the Brewery and is similar to No. 43 on the corner of Neal Street. It was for many years the Donmar Theatre Warehouse. All this side of the street forms part of the Kleinwort Benson Property Fund's Thomas Neal's Development completed in 1992. It provides 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 Short's Gardens. The brickwork is unfortunately overcleaned and the pointing too harsh.



**FACADE**



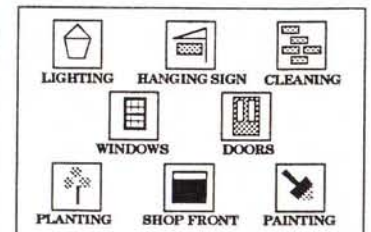
**SHEET 26**

**EARLHAM STREET**  
East section - 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 the original Cucumber Alley - a narrow pedestrian way through to Short's Gardens disappeared after that time. This whole street has been spot listed Grade II. Street improvements were completed in 1992 as part of a planning agreement with the developers of this site.

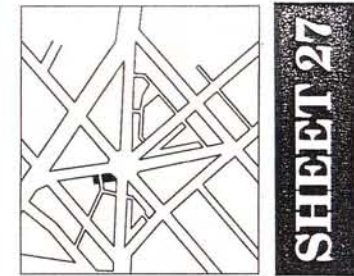
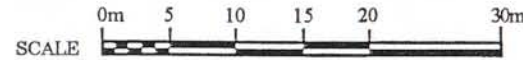
**DESCRIPTION**

**PROPOSALS**



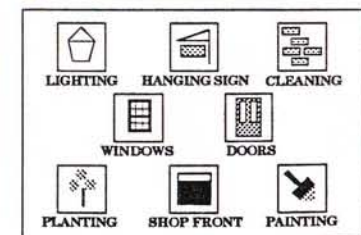
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## EARLHAM STREET West Section-South Side

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 17th century, the earliest building being late 18th or 19th century with substantial 20th century reconstruction. Nos. 22, 24 and 26 are listed Grade II.



FACADE

DESCRIPTION

PROPOSALS

### 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.

These three-storeyed houses were rebuilt in the early 19th century and are listed Grade II. They form a matching pair. 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 Earlham 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 original lead rainwater head survives. No. 24 has a recent painted timber shop and fascia sign of an appropriate design.

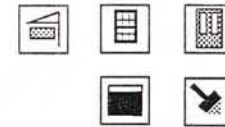
The old blind box on top of the fascia of Portwine's shopfront is currently disused, while there is a modern blind below the fascia. We would recommend removing the latter and restoring a retractable roller blind in the old blind box. The stucco architraves of the windows in the upper storeys are currently 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 which survives next door.



### No. 22.

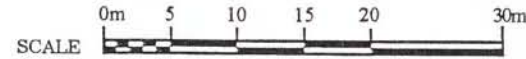
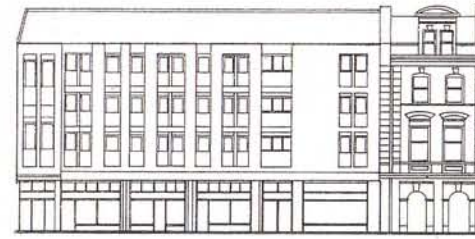
This is a late 18th century reconstruction and is three storeys high with a tiled mansard roof. It is listed Grade II. The brickwork of the upper floors retains good quality tuck-pointing which should be preserved and repaired as necessary but not repointed. There is a good late 18th century shop front.

The sash windows of the upper storeys have lost their glazing bars on the Earlham 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.



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**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 Dover Bookshop.**

This has a seemingly late 19th 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.**

The late 19th century red brick elevation is a pair to that of No. 18. The shop front is currently disfigured by a 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.**

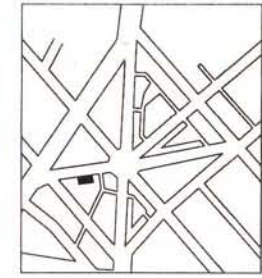
Dating from the early 19th century, the four-storeyed elevation has been refaced but the shop survives in excellent condition even down to details like the restored shutters. The joinery is smartly painted in pillar-box red and the fascia has excellent lettering in black and gold. This is the standard 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 ironmongers 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.



**FACADE**

**DESCRIPTION**

**PROPOSALS**



**SHEET 28**

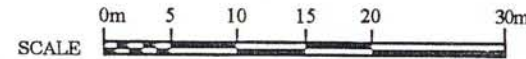
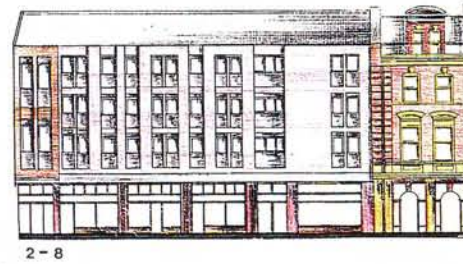
**EARLHAM STREET  
West Section-South Side**

Street improvements for this section of Earlham Street should include York stone footways, speed tables, granite sett carriageways and coordinated furnishings.



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**Nos. 10 and 12.**

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"**

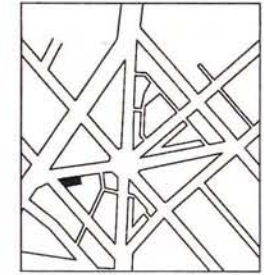
A good red brick 1889 'gin palace' which forms part of the architecture of Cambridge Circus. The pub front with polished granite surrounds and oak graining is well-maintained and requires no special attention.



**FACADE**

**DESCRIPTION**

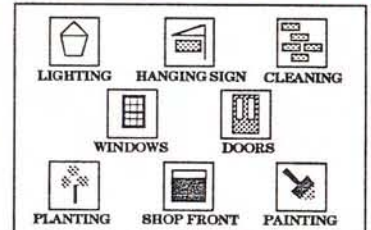
**PROPOSALS**



**SHEET 29**

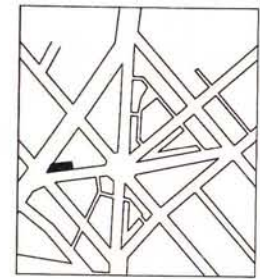
**EARLAM STREET  
West Section-South Side**

The attractive market atmosphere provided by the stalls on this side of the street sever it in two. As part of traffic management improvements it may be possible to rearrange the stalls into a more effective layout. One solution may be grouping them at a pedestrianised 'gateway', adjacent Cambridge Circus.



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**SHEET 30**

**EARLHAM STREET  
West Section-North Side**

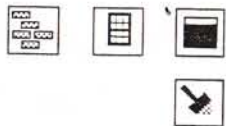
Nothing survives here of the original architecture of Seven Dials. The western half of the street was rebuilt in 1889 as part of the Shaftesbury Avenue redevelopment.



**FACADE** ■ **DESCRIPTION** ■ **PROPOSALS**

**Corner Building.**

This three storeyed red brick workshop, Nos. 144-6 Shaftesbury Avenue, 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 that has been there for 20 years. However, it would help the street if in due course the ground floor was restored as glazed shop windows with appropriately painted joinery. The wrought iron gates in the corner entrance are a good feature and should be retained.



**No. 1 Betting Shop.**

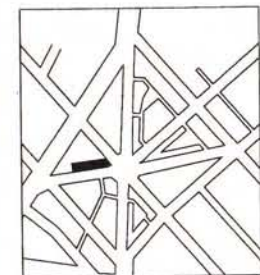
This handsome three storeyed building of yellow stock brick with red brick dressings has the first floor windows recessed in blank arches, and a good crowning cornice and parapet. It was designed circa 1892 by Henry Whiteman Rising and is remarkably early in date for such a chaste piece of Neo-Georgian 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.



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**13 LISTS**  
**SHEET 31**

**EARLHAM STREET**  
**West Section-North Side**

**FACADE**

**DESCRIPTION**

**PROPOSALS**

The eastern half retained a good stretch of late 18th 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.

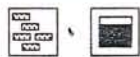


LIGHTING	HANGING SIGN	CLEANING
WINDOWS	DOORS	
PLANTING	SHOP FRONT	PAINTING

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**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 unsightly 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 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.



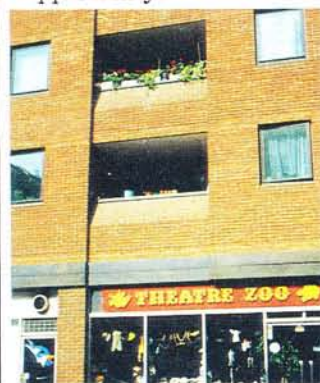
**Nos. 7 - 9.**

This large 1930s brick block with mixed Crittall and sashed windows 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. This is a site where a new building could be an improvement.

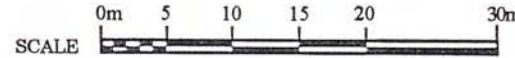
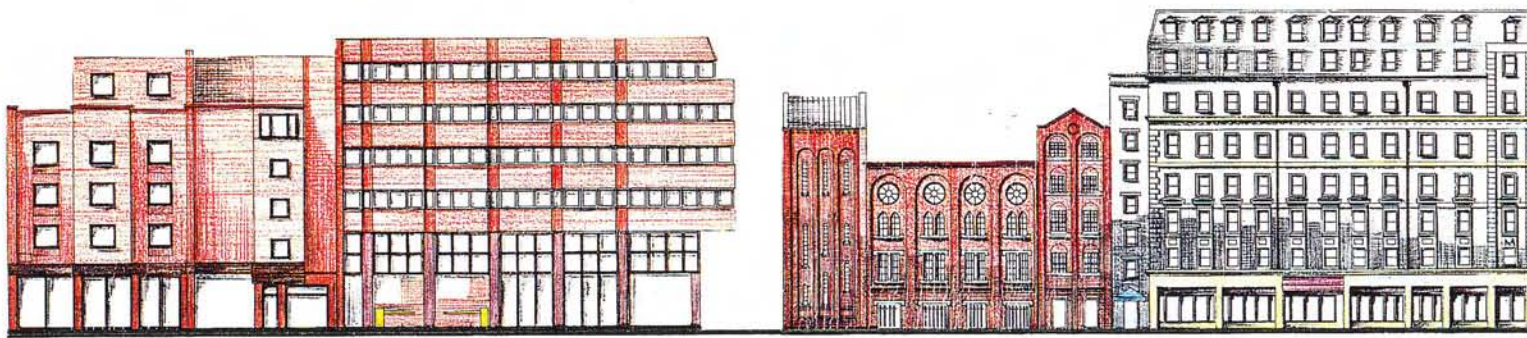


**The Seifert Block.**

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







**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. A careful landscape scheme could do much to reduce the impact of this building and its access way, with screen planting.



**East Side.**

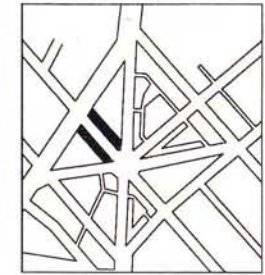
This is occupied by the flanks of the Mountbatten (formerly Shaftesbury) Hotel and the Gower Street Memorial Chapel which present somewhat monolithic bulks to the street. As on the Monmouth Street frontage of the Hotel, glass and wrought iron canopies might be preferable to the existing canvas awnings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



**FACADE**

**DESCRIPTION**

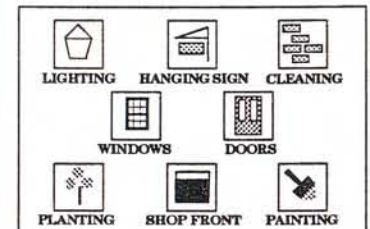
**PROPOSALS**



**SHEET 32**

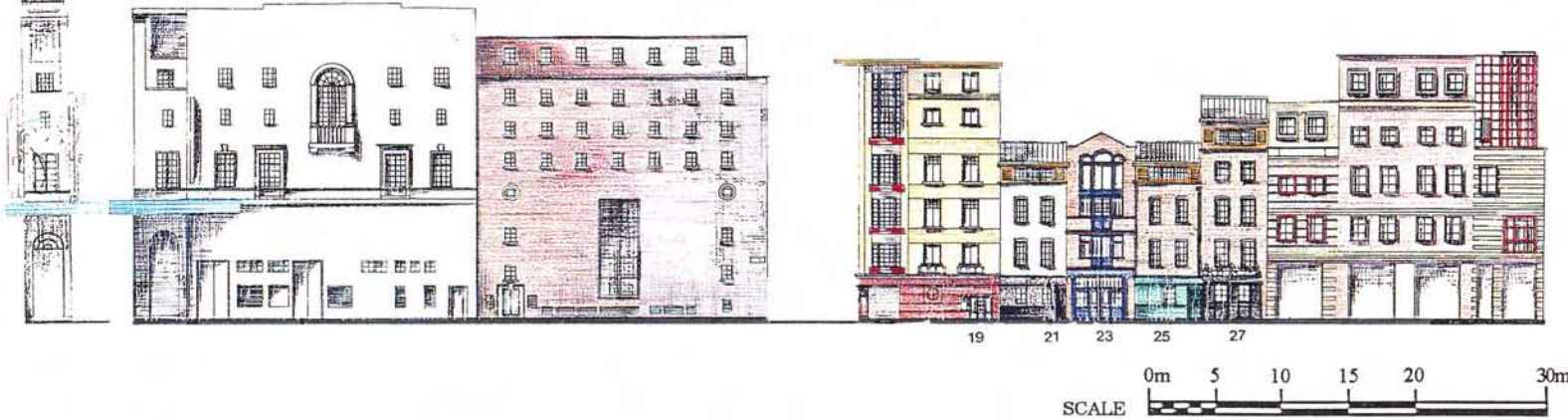
**MERCER STREET  
North Section**

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', 'sala per toilette', and a bicycle shop - the latter with a hanging sign in the form of a bicycle wheel.



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### East Side.

The Cambridge Theatre was designed by Wimperis, Simpson & Guthrie in 1930. The side elevation is red brick and Portland stone.



### 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.

#### 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 17th century three storeyed house, refronted and the shop front with slim Tuscan pilasters added in the early 19th 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 Killby & Gayford for Messrs. Pankhurst & Co., and has now been well converted to residential.

#### Nos. 25 and 27.

These form a pair of late 17th century houses, refronted and the shop fronts added in the early 19th 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.



#### Nos. 29 - 31.

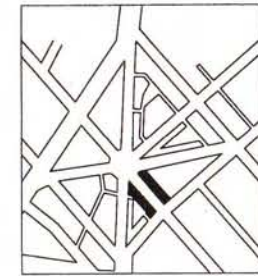
These form the flank of Ibis House, the new office block by Terry Farrell. It is a pity, however, that it is taller than the rest of the street. The skyline round the Dials should have been maintained at the same level as the Crown Public House so as to preserve the geometrical volume of the central 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 windows. The fascias will require careful handling, and it is important they are not too deep but relate to the proportions of the openings.



FACADE

DESCRIPTION

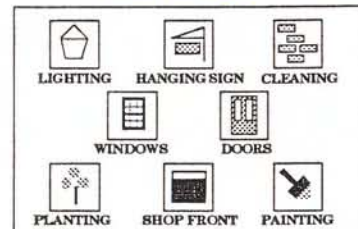
PROPOSALS



SHEET 38

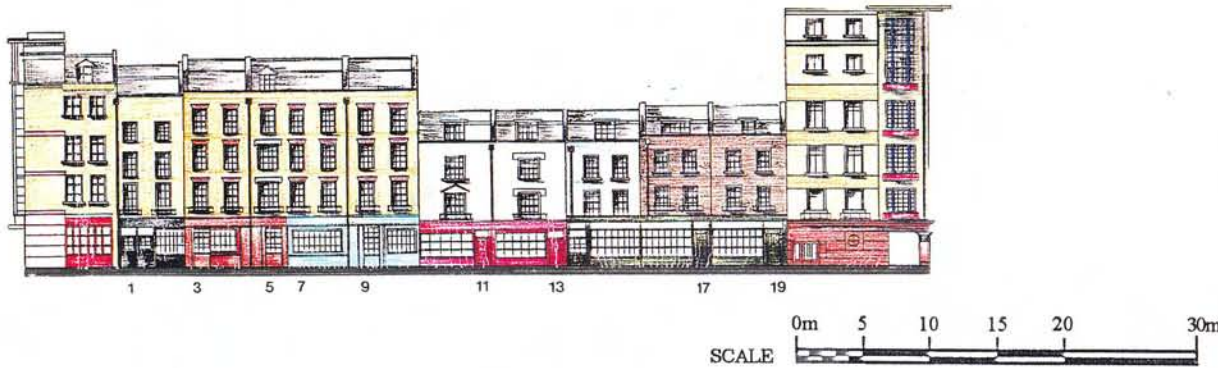
### MERCER STREET South Section

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



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**Nos. 1 - 9.**

These are replica rebuildings of late 18th century four storeyed houses, occupying the plot sizes of the original Neale development. No. 1 is 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.



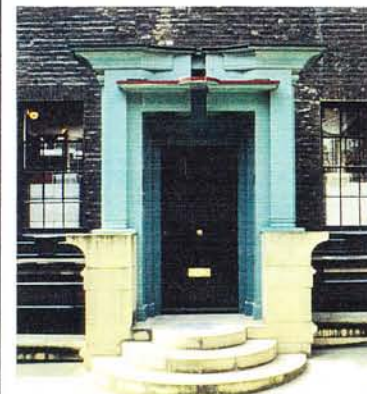
**Nos. 11, 13 and 15.**

These late 18th century houses preserve the scale and plot sizes of the original 17th 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. The entrance to Ching Court, an attractive paved new space, is through No. 15 and neatly continued.



**Nos. 17-19 Comyn Ching Ltd.**

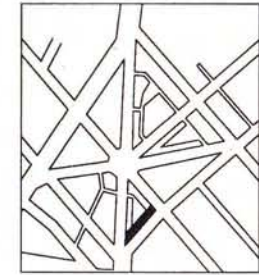
A pair of late 18th century reconstructions of the original seventeenth century houses. They are listed Grade II\*, the only ones in the Seven Dials Conservation Area, and have good contemporary shop fronts of unusual design with paired segmental-arched openings. These buildings are well-restored and excellently maintained and should be kept as they are. The handsome hanging sign dates from the late 19th century.



**FACADE**

**DESCRIPTION**

**PROPOSALS**



**SHEET 34**

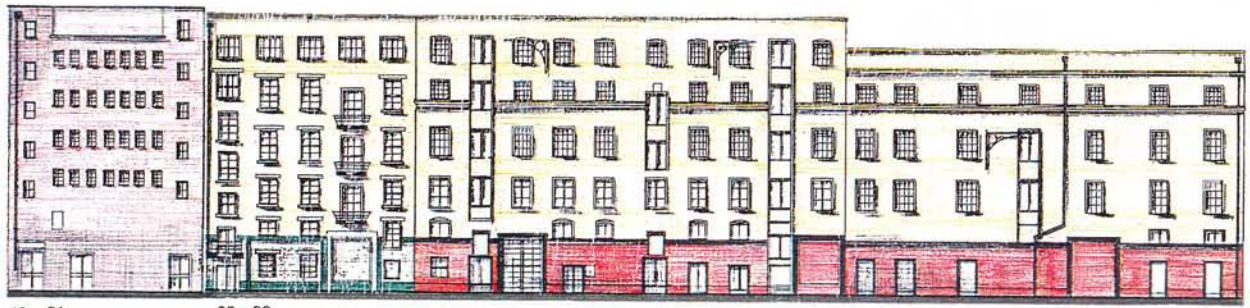
**SHELTON STREET  
West section - north side**

Originally called Castle Street after the line of defence along here, built to protect London during the Civil War in the 17th century. The west end of the street retains part of its original domestic scale, particularly on the north side. Here the buildings of the restored Comyn Ching Triangle retain the 17th century scale, plot sizes and traces of the original fabric, such as Comyn Ching's own shop with its handsome 19th century hanging ironwork sign, a model of its kind.

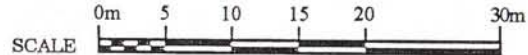


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19 - 21                      25 - 33



**Nos. 19 - 21.**

Brick 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 repainted Cambridge Blue.



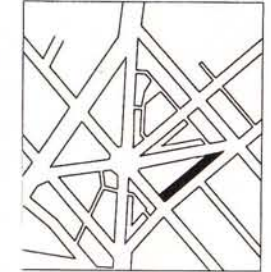
**Nos. 25 - 33.**

Massive 19th 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, recently restored, 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.



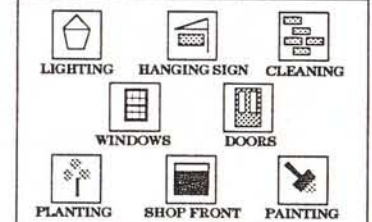
**PROPOSALS** ■ **DESCRIPTION** ■ **FACADE**



**SHEET 35**

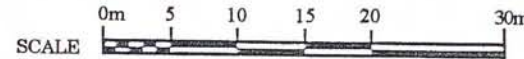
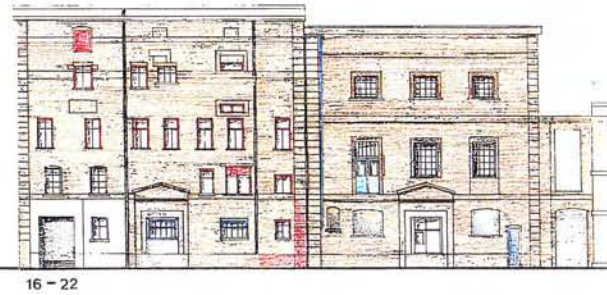
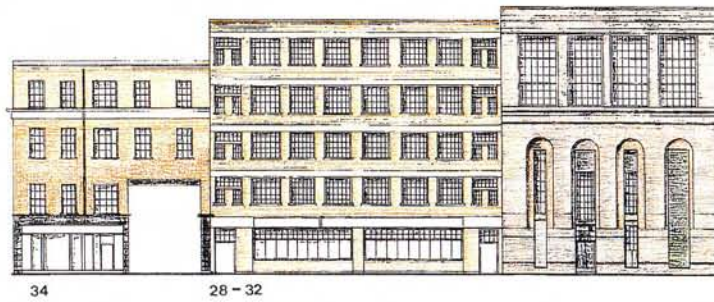
**SHELTON STREET**  
East section - north side

This end is dominated by the former Woodyard Brewery buildings which line both sides of the street, and in the 19th century were linked by high level iron bridges. 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 17th and 18th 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's Covent Garden.



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**Nos. 16 - 22 and 26 - 34.**

These form a splendid row of massive 19th 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 19th 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.**

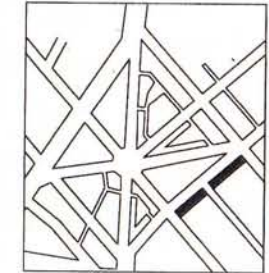
The Flower Shop, has an elegantly simple modern shop front designed by Max Clendinning. Along the south side of Shelton Street are several St. Martin-in-the-Fields Parish cast iron bollards dated 1811. They should be added to the statutory list.



**PROPOSALS**

**DESCRIPTION**

**FACADE**



**SHEET 36**

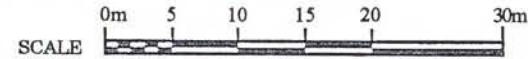
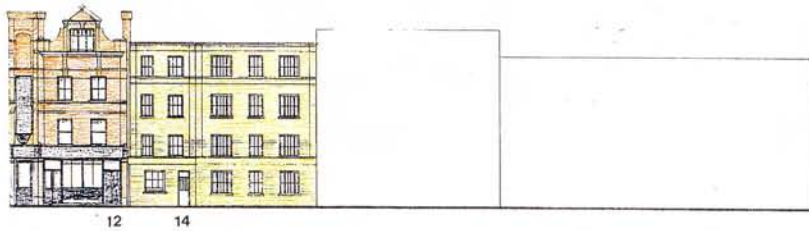
**SHELTON STREET  
South Side**

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 19th 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.



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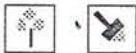


### Wellington Court.

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.

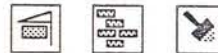
### The Artisans Dwellings.

These are characteristic of 19th 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.

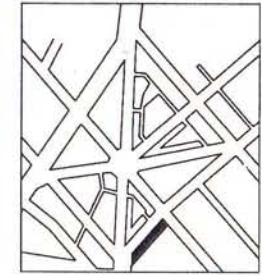
This is a typical example of red brick late 19th century brewers' architecture and retains its original timber pub front. It would be ideal if this building could revert to a public house or similar use, with a colourful hanging sign of the Mercers' Company Maiden's Head heraldry. The red brickwork of 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.



FACADE

DESCRIPTION

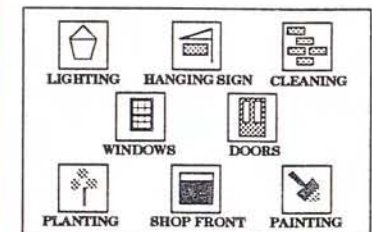
PROPOSALS



SHEET 37

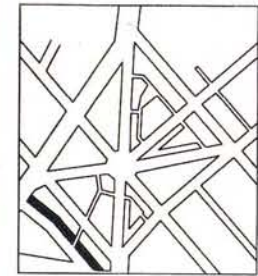
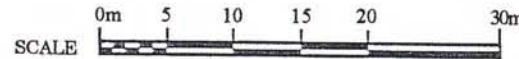
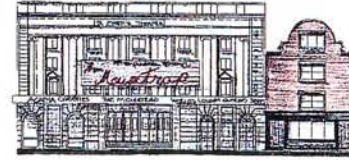
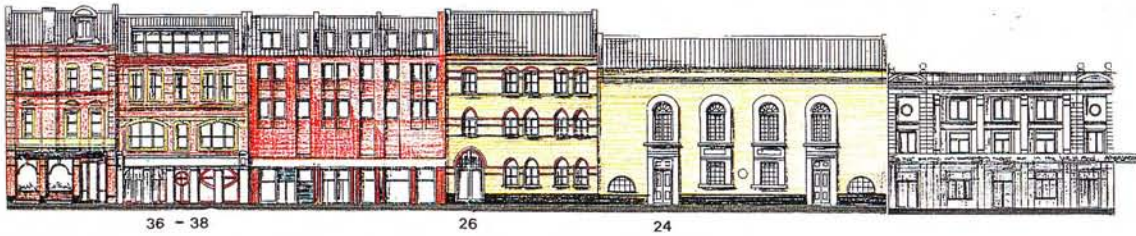
## SHELTON STREET South Side

This section of Shelton Street from Mercer Street to Upper St. Martins Lane is also located within the City of Westminster. The most notable building is that on the corner of Mercer Street formerly the Mercers' Arms Public House. The block known as Wellington Court is planned for redevelopment at the time of writing. It is hoped that street improvements to Shelton Street, including new speed tables to control traffic movements, will be negotiated as part of any consent.



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88  
SHEETS

FACADE

**WEST STREET**  
North side

DESCRIPTION

PROPOSALS

**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 19th 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 listed building 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 Kingerlee & 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. It is recommended 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. The Theatres Trust (22 Charing Cross Road, WC2, Tel: 0171 836 8591) could provide advice on the historically accurate forms to be adopted.



**St. Martin's Theatre.**

This listed 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.



This marks the south west boundary of the Conservation Area. Unlike most of the streets in Seven Dials, it has retained its 18th century name unchanged but the original domestic character has entirely disappeared. This part of Marshland Close had already been developed in the earlier 17th 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 chapel and two theatres are all listed Grade II.

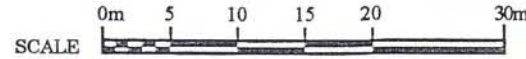


SEVEN DIALS MONUMENT CHARITY  
68 Dean Street Soho London W1V 5HD  
Tel 0171 437 5512 Fax 0171 437 6612





22



**Nos. 19 - 21.**

Nos. 19 - 21 retain a partly original late 19th 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 has recently been elaborately refurbished and its brickwork cleaned. The addition of the conservatory could have been better considered. There is a delightful sculptured panel in the side



**Tower Court.**

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 (as a result of street improvements sponsored by Stanhope Properties) and domestic scale.

The houses were rebuilt in 1796 and form a group with Nos. 38 - 48 Monmouth Street but are better preserved. Nos. 5 - 8 (Consecutive) and No. 10 are all listed Grade II, and are well-preserved late 18th century houses.



**North 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 l'oeil shop window.



**No. 8.**

Has been restored and needs little further attention.

**No. 7.**

The pilasters and fascia of the shop front survive intact, but the glazing bars in the window need to be accurately restored; the surviving parts of No. 3 would supply the required evidence.



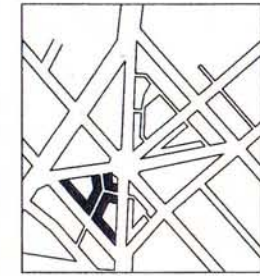
**No. 5.**

Has been recently restored.

FACADE

DESCRIPTION

PROPOSALS



68 LITCHFIELD STREET

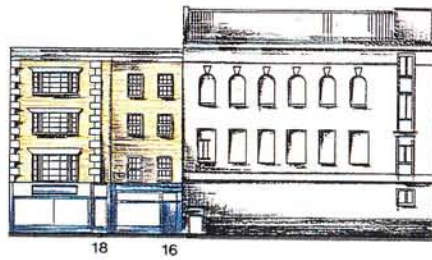
**TOWER STREET  
North side**

This, like West Street, retains its 18th century name and its alignment predates Neale's Seven Dials Development, though no pre-19th century buildings now survive.



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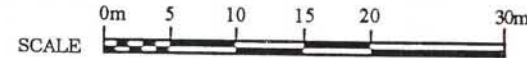




18 16



4 - 10



**Nos. 16 - 18.**

A pair of four-storeyed early 19th 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 have been recently redeveloped and restored to a good standard. 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. The pilasters, fascias and cornices survive and form a strong architectural frame. The street nameplate should be replaced with the new form, and hanging signs would complete the restoration.



**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.

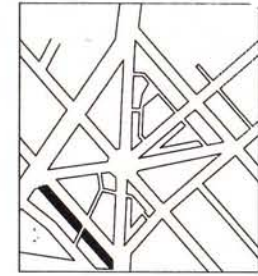


**Nos. 4 - 10.**

These form a strong, utilitarian red brick 19th 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**



**SHEET 40**

**TOWER STREET**  
South side

The street is currently one way northbound and the west side provides only limited local parking and servicing space. It could play a more valuable role in a comprehensive traffic management plan for the area. The pedestrian route of Tower Court could be much more attractive as a link from West Street to the Monument Circus with more planting and better paving.



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SEVEN DIALS | RENAISSANCE



**Technical Information**





## 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.

**Astragal** - Glazing bar.

**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 visually to 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** - Internal : the low panelling round a room.

**Dentil** - Small closely spaced blocks forming part of 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 glazed tiles or bricks which became popular in the late 19th century and early 20th century.

**Egg and Dart** - A form of "egg-like" decoration in a 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** - Flat arch over door or window openings formed in tapered elements, usually cut, 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.

**Lamb's Tongue Moulding** - Curved pointed cross-section bead or glazing bar.



# SEVEN DIALS



# RENAISSANCE

**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 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 forms.

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

**Rustication** - A treatment of masonry or rendering with sunken chamfered joints and, or, deliberately rough tooling.

**Sash window** - Vertical sliding counterbalanced window in two halves.

**Stall riser** - Part of a shopfront. 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.

**Trompe-l'oeil** - Painting designed to make spectator think features represented are real.

**Tuck Pointing** - A characteristic 18th and 19th century form of pointing brickwork by inserting a thin, bright white putty with regular edges into coloured mortar joints to give a more precise and neat effect.

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

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

**York stone** - Natural yellow/grey coloured sandstone traditionally used in London for paving.





### 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 : 0171 278 4444

Planning Transport and Employment Services  
Town Hall Extension, Argyle Street, London WC1H 8EQ  
Telephone : 0171 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 : 0171 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.

Covent Garden Community Association  
21 Macklin Street, London WC2  
Telephone : 0171 836 3355

### Organisations with practical publications

English Heritage, London Division  
Fortress House,  
23 Savile Row, London W1  
Telephone : 0171 973 3000

The Georgian Group  
37 Spital Square, London E1 6DY  
Telephone : 0171 377 1722

The Society for the Protection of Ancient Buildings  
37 Spital Square, London E1 6DY  
Telephone : 0171 377 1644

The Victorian Society  
1 Priory Gardens, London W4 1TT  
Telephone : 0181 994 1019

Planning Aid  
For information about town planning procedures :

The Royal Institute of Town Planning  
26 Portland Place, London W1N 4BE  
Telephone : 0171 636 9107

Clients Advisory Service  
For advice about choosing an architect  
Royal Institute of British Architects  
66 Portland Place, London W1  
Telephone : 0171 580 5533



# SEVEN DIALS RENAISSANCE

The Seven Dials Monument Charity Board  
(\* also Environmental Subcommittee members) :

- \* David Bieda Chairman of the Board  
(Chairman of Environmental Subcommittee 1990 - 1993)
- \* Janet Baker
- \* Paul Draper
- \* Christina Smith
- Nicola Kutapan
- Patricia Drakes
- Robert Noonan
- Gabriel Brocklebank
- Councillor John Toomey (resigned 1992)

Co-opted Environmental Subcommittee members:

- Francis Golding (Chairman of Environmental Subcommittee 1993 - )
- Derek Brown (Langbourn Property Investment Services Ltd.)
- Norman Taylor (London Borough of Camden Engineering Services 1986 - 1993)
- Jo Weir (Covent Garden Community Association representative 1993 - )
- Nigel Wiggins (Langbourn Property Investment Services Ltd.)

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Greater London Record Office  
The Mercers' Company  
London Division of English Heritage  
National Monuments Record  
The Metropolitan Police  
Royal Institute of British Architects Library

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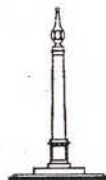
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H.W.Bush - Pattern Maker for Street Furniture  
London Borough of Camden - Officers and Members  
Caxton Signs - Street Nameplate  
Civic Design Partnership Architects and Planners  
Civic Design Partnership / IDM - Model of Seven Dials  
Feeney Hill and Associates - Quantity Surveyors  
Online Construction - Main Contractor Street Work  
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Pinniger and Partners - Lighting Consultant  
Sugg Lighting Ltd./ Streetscene - Street Furniture  
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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.

Further Information about the area and specifications for improvements can be obtained from :

**Civic Design Partnership,**  
22 Sussex Street,  
London SW1V 4RW  
Tel : 0171-233 7419  
Fax : 0171-931 8431

**Historic Buildings Consultants**  
8 Doughty Mews  
London WC1 N2PG  
Tel : 0171-831 4398  
Fax : 0171-831 8831

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## Products

The following street furniture items were purpose designed by Civic Design Partnership and commissioned for long term use in the Seven Dials area.  
(The guide figures are at 1992 prices.)

<b>Bollard</b>	<b>£ 200</b>
<b>Lamp Column</b>	<b>£1000</b>
<b>Litter Bin (Streetscene Ltd.)</b>	<b>£ 300</b>
<b>Cylindrical Signholder</b>	<b>£ 100</b>
<b>Finger Sign</b>	<b>£ 100</b>

Sugg Lighting Ltd., Sussex Manor Business Park  
Gatwick Road, Crawley, West Sussex RH10 2GD.  
Tel : (01293) 540 111

<b>Street Nameplate</b>	<b>£ 300</b>
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Caxton Nameplate Ltd., Kew Green, Richmond,  
Surrey TW9 3AR. Tel : (0181) 940 0041

<b>Street Banners</b>	<b>£ 50</b>
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Zephyr Flags & Banners, 16/17 High Street, Tring  
Hertfordshire HP23 5AH. Tel : 018012 44984

<b>Yorkstone Paving</b>	<b>£ 75/sq.m</b>
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Marshalls Mono Ltd., Southowram, Halifax HX3 9SY  
Tel : (01422) 366 666

<b>Granite Sett Paving</b>	<b>£ 60/sq.m</b>
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Atlantic Granite (UK) Ltd., 9 Station Road, West  
Drayton, Middlesex UB7 7DA. Tel : (01895) 431 323

CED., 728 London Road, West Thurrock, Grays  
Essex RM16 1L4. Tel : (01708) 861 921