

for The London Borough of Camden – Euston Planning Brief

EUSTON

Community-led Heritage Assessment

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Part 1 – Introduction

What this heritage assessment does and how it does it

This document presents an assessment of the heritage of the area of the Euston Planning Brief and its immediate surroundings. Much of this heritage is formally recognized, through statutory listing, local listing, and designation within a conservation area. We have also assessed what our local communities identify and value. We see this heritage as a critical context for the successful redevelopment of Euston Station.

Our document has two main parts: a history of the area divided into 8 periods, and a series of character assessments for the whole divided into 7 areas.

Part 2 – History of the area

The history of the area provides both an analysis and an evidence base.

The historical analysis explores the development of the area from before 1756, enabling us to identify the development of individual buildings and groups of buildings, streets and street patterns, and open spaces. This helps us to understand the way the sequence and types of development interacted, and how the architectural forms and townscape patterns can be understood and recognized, what is significant and why.

In order to understand the development in the Brief area itself, evidence is drawn from the surrounding areas, which provided the contemporary contexts for the specific development within the Brief area. Larger changes – economic, social, and political – are referenced as fundamental influences on the development of the area and its characteristics.

To help clarify the historical development of the area over some 250 years, the historical analysis is broken down into eight Periods. Each Period starts with a preliminary overview, followed by a more detailed summary history of development, then a section on the buildings and townscape elements from the Period which survive today. Each Period concludes with an analysis of the architectural and townscape significance represented by the development in the Period. Each Period is supported by a historic map.

While the history is founded in the buildings, open spaces, streets, and fabric of the area, it also draws on the statements of contemporaries, and on the debates about architecture and on the understanding of London which framed the area as it developed. The assessment addresses not only the significance of individual buildings and places, but also their significance understood together.

Part 3 – Character Area assessments

The character and significance of the buildings and townscape elements understood through the histories is then assessed in the seven Character Area assessments. These cover both the Brief area itself, and the immediately adjoining areas.

While based in the histories of the area, the Character Area Assessments also draw on planning policy and guidance. We have had particular regard for Camden's own formal Conservation Area

appraisals, for the adopted Euston Area Plan, and for the developing London Views Framework in the Draft London Plan. We have also been informed by the Euston Landowner's developing Masterplan.

Who has written this document – and who has reviewed it?

The assessment has been written by Richard Simpson FSA, with the advice and support of

Luisa Auletta, member, Camden Town Conservation Area Advisory Committee,

Alan Chandler, architect,

Slaney Devlin, chair, Somers Town Neighbourhood Forum

Anthony Jennings, member, Bloomsbury Conservation Area Advisory Committee

John Myers, secretary, Camden Civic Society.

Richard chairs the Regent's Park Conservation Area Advisory Committee, and convenes and chairs the meeting of the Chairs of Camden's Conservation Area Advisory Committees.

Early drafts were read by Diana Foster, chair, Somers Town History Club, Peter Darley, secretary of the Camden Railway Heritage Trust, and Roger Cline of Camden History Society. Many thanks to them.

Drafts of our document have been circulated for comment by our fellow conservation area advisory committee members, and other local residents.

Public presentations have been made at the Camden Civic Society AGM in 2018, and at an open meeting of the Somers Town History Club in 2019.

The Assessment has been publicised on the Bloomsbury Conservation Area Advisory Committee website.

We have worked independently of Camden Council, and on a voluntary basis.

Our sources

Our work has been based on a close personal knowledge of the area. We have also drawn on the extensive printed sources, primary and secondary, listed in our Bibliography. We would particularly wish to acknowledge the studies of the area produced by the Camden History Society.

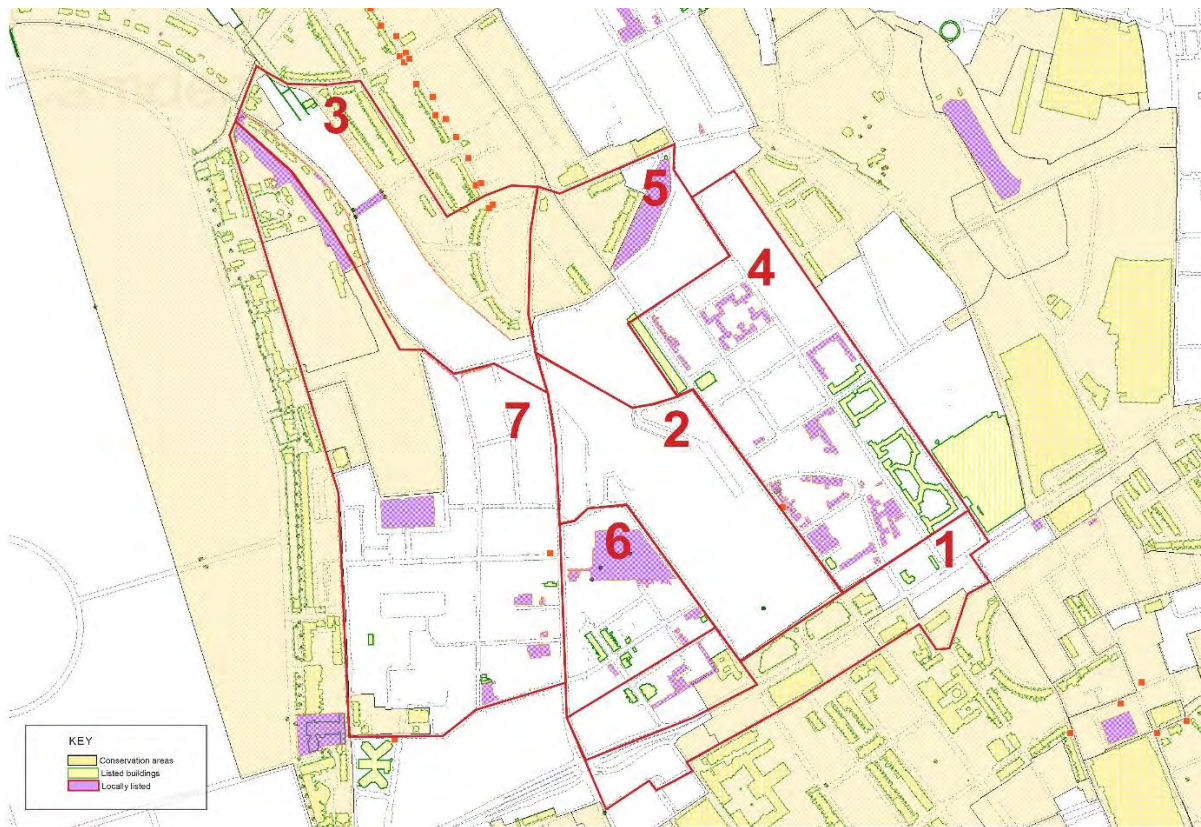
Maps have been a major source, and we are grateful to the British Library – itself on the edge of the area of study – for all their help with the early maps.

Acknowledgments

While our work has been independent of Camden, we would like to thank David Joyce, Director of Regeneration and Planning, for his support of this initiative.

We also thank Alan Wito for his advice and comments, and both Alan and Therese Gallagher for their help in the production of the Character Area maps.

MAP 1 Assessment area with heritage assets and Character Areas



MAP 1 shows the Assessment area, with statutorily and locally Listed buildings, and with conservation areas. Buildings which contribute positively to the conservation areas are not shown here but are identified in the text of the Assessment.

Note that locally Listed assets appear in purple, or as thin red lines, or red squares.

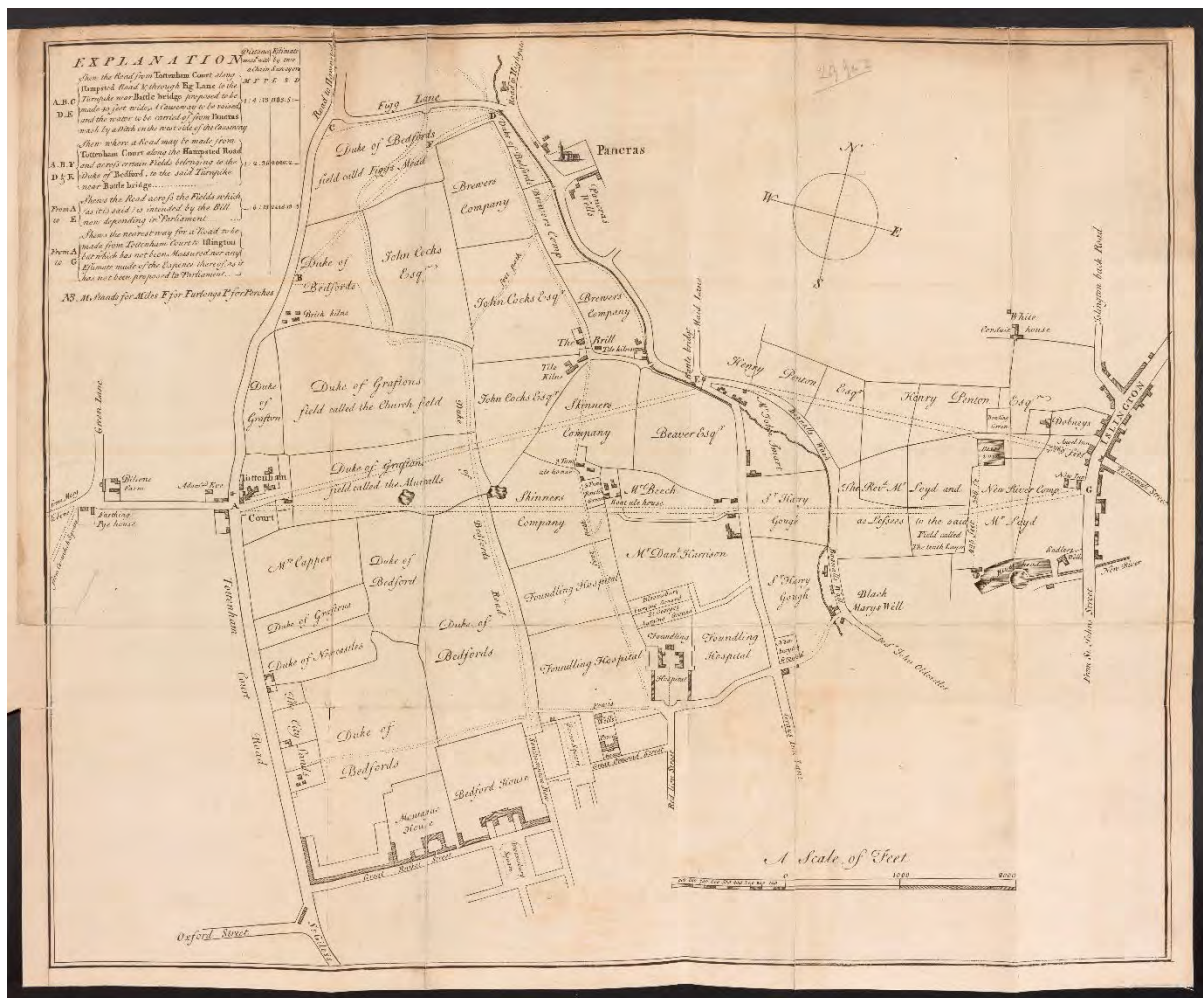
MAP 1 also gives an overview of the subdivision of the Assessment Area into seven Character Areas.

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Historical survey – Period 1 – to 1756

MAP 2



MAP 2 is the first of two plans, the second titled 'A plan of the new intended road from Paddington to Islington', included with the 'Reasons humbly offered ... in support of the Bill for making a New Cross-road from Paddington to Islington, according to the plan and against the amendments proposed ...'. Bill read 5 March 1756.

British Library, House of Commons Sessional Papers, Harper Collection of Private Bills (1695-1814), 358 b 1 (56), following p. 4.

All the maps in this Community-led Heritage assessment are best viewed in their digital form.

Overview

Until the middle of the eighteenth century the area now covered by the Euston Planning Brief and its immediate surroundings [MAP 1] was part of an agricultural neighbourhood between London itself, to the south, and scattered settlements to the north, like Kentish Town and the newly growing spa of Hampstead.¹ Major change in the area followed the proposal, in 1755, for a 'New Road', what is now our Euston Road.²

Historical summary

The New Road was planned as a 'ring road' round the north of London.³ A key purpose was to allow the cattle and sheep which had to be herded from the farming areas to the west of London to Smithfield to avoid Oxford Street, High Holborn, and the more recently built streets on this traditional east-west route. The proposed New Road required authorisation by Act of Parliament, and a printed map associated with the parliamentary discussion in 1756 [MAP 2] shows the line of the proposed road running essentially through fields, between two north-south routes, with just two clusters of local settlement in the area.⁴

To the west, the New Road joined the road which ran north to Hampstead at its junction with the Tottenham Court Road. At this junction the map shows the settlement of Tottenham Court, part of which has been

identified with the sixteenth-century buildings of Tottenhall Manor [Fig. 1.1].⁵ To the east, the New Road joined the road running north-west at Battle Bridge – now King's Cross.⁶ This road ran north-west to St Pancras Church, then turned west, as Figg Lane, to link to the Hampstead Road. Figg Lane broadly followed our Crowndale Road. There was another small settlement in this eastern area, around the Brill Tavern [Fig. 1.2].⁷ This settlement was associated with tile kilns, and there were more kilns – for brick-making – in the area to the east of the road to Hampstead. Tile- and brick-making were industries traditionally undertaken on agricultural estates: the roofs of London houses were tiled until Welsh slate became available, first by canal, then, later in the nineteenth century, by rail.

The map of the planned new road also shows estate and field boundaries, paths and lanes, identifying fields and their owners – interested parties in the road proposal. These estate owners and their expectations were critical in the early development of the area and the formation of its character.⁸ One estate boundary, which also paralleled a lane, now survives in the line of Drummond Crescent and Churchway.⁹ The boundaries between fields also survive in the lines of streets. For example, the north-south line of Chalton Street parallels the line of an extended field boundary.¹⁰ These boundary lines emerge as some of the oldest topo-

¹ For a summary on the growth of Hampstead, Cherry and Pevsner *London 4 North* (1998) p. 198.

² Renamed in 1857, see Period 5.

³ For the proposals, see Sheppard, *St Marylebone* (1958) pp. 94-97.

⁴ The map shows two alternative routes, the more northerly was the one chosen. For the source of this map, see the caption to MAP 2.

⁵ *Survey of London (SoL)* vol. 21.3 (1949) pp. 120-21, with Plate 69, identifies a watercolour drawing by W. Burden, 1801, described as a copy of a painting of the Manor House in 1743, in the Heal Collection of the London Borough of Camden.

⁶ Renamed King's Cross in 1830, see Period 3.

⁷ *SoL* vol. 24.4 (1952) p. 114 on Brill Tavern.

⁸ Five main owners relevant to the New Road are identified on MAP 2. The duke of Grafton (Southampton estate), the duke of Bedford, John Cocks, whose family took the title of baron Somers in 1784 (*SoL* 24.4 (1952) p. 118), the Brewers' Company, and the Skinners' Company.

⁹ The boundary between the Southampton and Somers estates. The Cocks/Somers estate, once owned by the Charterhouse, was recorded as sold in 1608 suggesting that the boundary pre-dates that sale. See *SoL* 24.4 (1952) p. 118. The lane is identified on the map as 'Duke of Bedford's road', apparently linking the north and south parts of the Bedford estate.

¹⁰ See Period 2 for details.

graphical features within the Brief area still visible today.

The New Road Act placed a number of requirements on the road's promoters.¹¹ The road was to run '... from Battle Bridge ..., in a straight line cross the fields to Tottenham Court Road', and to be at least 40 feet wide.¹² But more, the discussion on the proposed New Road in the House of Commons Committee drew out concerns by neighbouring landowners, including the duke of Bedford, that the road would cause disturbance from dust – threatening even the newly founded British Museum [MAP 2].¹³ It was also objected that if building was allowed on the sides of the new road, views would be obstructed.¹⁴ To mitigate such harmful effects, Parliament agreed that no building should be allowed within 50 feet of either side

of the new road.¹⁵ This provision has been recognized as an early instance of town planning in London¹⁶ – a precursor, for example, to aspirations informing the development of the Regent's Park some 50 years later (see Periods 2 and 3).

Present-day survivals from this period

The original statutory limitation on building along the New Road now survives on the ground in the Brief Area in the linear character of Euston Square Gardens, as well as in the set-backs from the Euston Road of both St Pancras Church and the LCC Fire station opposite (see also Periods 2, 3, and 6).

The line of Drummond Crescent and the east side of Churchway marks an early estate boundary. The line of Chalton Street parallels an extended field boundary.

¹¹ 29 George II c.88, an Act 'To enable the respective trustees ... to make a new road from the great northern road at Islington to the Edgeware Road near Paddington ...'. Royal assent 27 May 1756.

¹² Act p. 1212.

¹³ Founded by Act of Parliament, 26 George II c.22, in 1753, and established from 1755 in Montagu House, adjacent to the duke's Bedford House.

¹⁴ *House of Commons Journal*, 25 February 1756, Report of Committee on Paddington New Road, pp. 472-77: objections on behalf of the duke of Bedford, pp. 473 b, 474 a-b; reference to harm to the British Museum, p. 474 b.

¹⁵ Toll houses and watch houses were excepted, Act p. 1222.

¹⁶ Sheppard, *St Marylebone* (1958) pp. 94, 98.

Images



1.1 The Manor House of Tottenhall, by W. Burden, 1801, described as a copy of a painting of 1743. The Heal Collection, London Borough of Camden, Local Studies and Archives Centre. *SoL* 21.3 (1949) Plate 69].



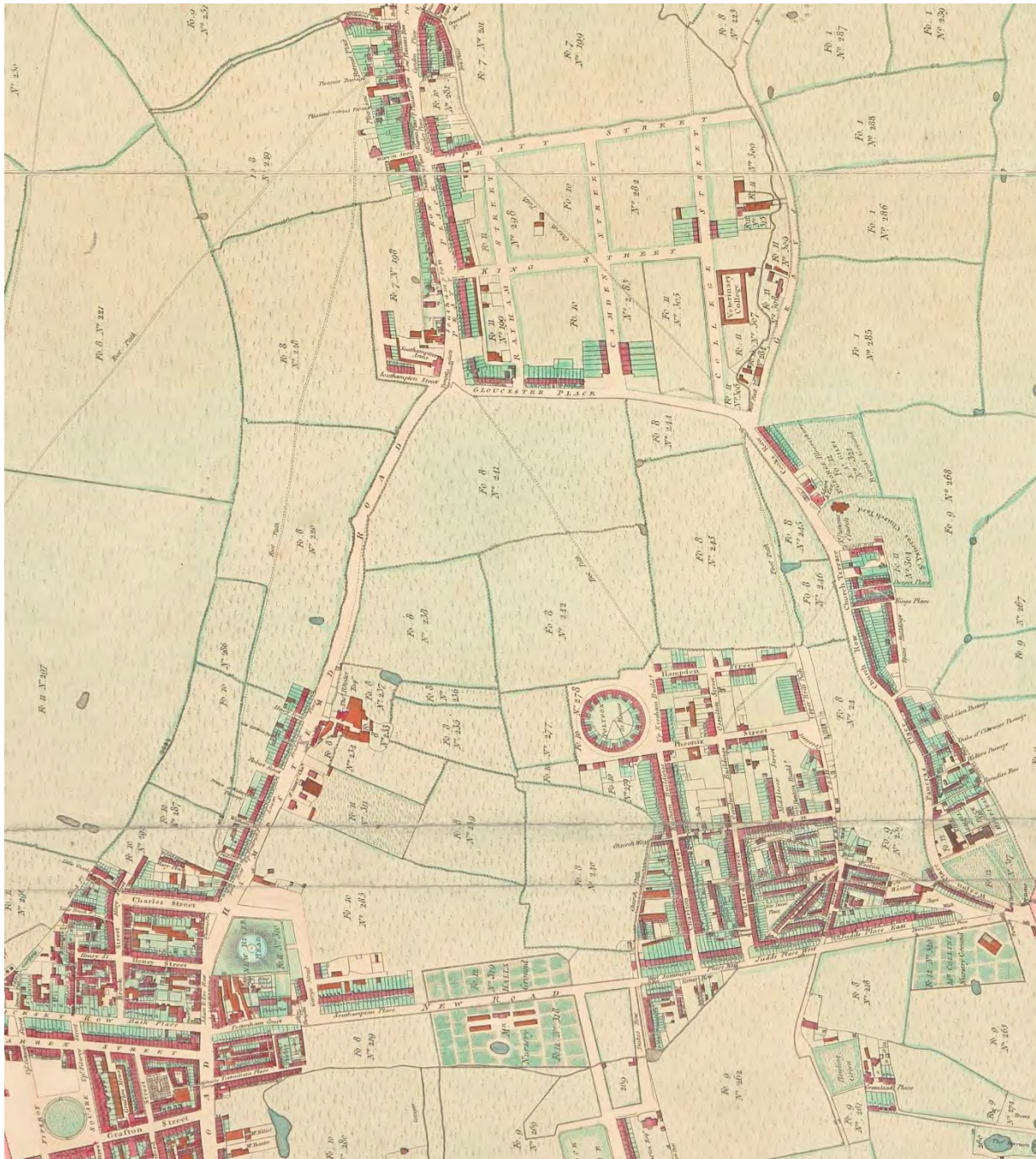
1.2 The Brill Tavern, 1780.

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Historical survey – Period 2 – 1756-1804

MAP 3



Extract from *A map of the Parish of Saint Pancras, situate in the County of Middlesex, from a minute and correct survey taken by J. Tompson, No. 29 Grafton Street, Fitzroy Square 1804.*

British Library.

All the maps in this Community-led Heritage assessment are best viewed in their digital form.

Overview

Period 2 shows the importance of the New Road in the early development of the area, and the significance of the statutory provision for the building-free set-backs along its margins.¹ The 1804 parish map [MAP 3] shows four main clusters of building in the Brief Area and its surroundings in this Period. One followed the New Road east from the earlier settlement at Tottenham Court. A second also started from the Tottenham Court settlement but ran north along the southern section of the road to Hampstead. Another was to the north and north-west of the Brief Area, at the south of modern Camden Town. A fourth – the most extensive development in this Period within the Brief Area – was the building along the north side of the New Road within the Somers estate. These distinct clusters of development, each largely set within surrounding fields, enable us to track the interplay between the ambitions of landowners, historic topography, and the dynamic of the New Road in the formation in this Period of the townscape of our time.

Historical summary

The New Road began to be used within two months of the passing of the parliamentary Act.² Tompson's parish map of 1804 [MAP 3] shows that development along the road followed the statutory requirement for set-backs. Only buildings from before 1756, like those at Tottenham Court, broke the pattern of open, unbuilt strips. The site of Euston Square Gardens formed an extended stretch of these unbuilt set-back strips, incorporated,

by 1804, into a substantial horticultural garden.³ The linear character of the later formal Square Garden was set at this stage. It contrasted, for example, with the form of Fitzroy Square, also on the Southampton estate and also begun in this period [MAP 3].⁴ If the linearity of the gardens – their depth – reflected the legal requirements of the New Road, their length can be seen to be determined by the alignments of the Bedford estate to the south. The east side of the nursery gardens aligned with the east side of Tavistock Square extended north to the New Road, the west side of the nursery gardens reflects the line of a Bedford estate boundary.⁵

There was modest development at the west end of the New Road, also on the Southampton estate. An existing pond associated with Tottenham Manor was converted into a reservoir for the New River Company in 1797: it is now the site of Tolmers Square.⁶ A terrace, Southampton Place, was aligned with the New Road, set back behind gardens as legally required.⁷ Between Tottenham Court and Southampton Place, running north from the New Road, George Street, now North Gower Street, had begun to be laid out with terraced houses.⁸

Further north, beside the Hampstead Road, and still on Southampton land, St James' Church was built. Consecrated in 1791, its burial ground served St James, Piccadilly. St James' Church is known to have been a simple rectangular galleried hall in brick, with an arcaded two-storey frontispiece in stone, with

¹ On the strict enforcement of the building-free strip to 1830, Sheppard, *St Marylebone* (1958) pp. 98, 211-12.

² In July 1756, Sheppard, *St Marylebone* (1958) pp. 98-99.

³ 'Mr Halls nursery ground' on Tompson's 1804 map, MAP 3.

⁴ Leases from 1792-93, *SoL* 21.3 (1949) p. 52.

⁵ See MAP 2. The revised scheme for the Bedford estate dated 1800 shows the nursery gardens as consistent with the Bedford development to the

south; plan printed as Fig. 27 in Olsen, *Town planning in London* (1982).

⁶ *SoL* 21.3. (1949) p. 121: Denford and Woodford, *Streets* (2002) p. 15.

⁷ 27 houses were recorded by Johnstone, *London Directory* (1818), col. 458: no. 3 lived in by William Inwood, architect.

⁸ MAP 3 shows terraces of 6 and of 4 houses. 9 houses were recorded in George Street New Road by Johnstone, *London Directory* (1818), col. 216.

attached columns [Fig. 2.1].⁹ The alignment of St James' and the new, and unbuilt, Robert Street – also on Southampton land – indicates both the architectural significance of the front of the church which closed the view along the new Robert Street across the Hampstead Road – and the ambitions of the Southampton estate for the Hampstead Road itself. This section of the Southampton estate abutted the Crown's Marylebone Park, for which innovative development plans emerged from 1797.¹⁰ These emerging aspirations may be witnessed in the developing Southampton estate. Practical interaction between the estates is also witnessed. The initial alignments of Robert Street and William Street on the Southampton estate can be seen to have determined the north-south divisions of Nash's Regent's Park markets – Cumberland, Clarence, and York (later Munster Square) – a key element in his innovative larger scheme. To the south of St James', also on the Hampstead Road – now no. 108 – a new building for the St Pancras Female Charity School, was established from 1790.¹¹

Building had also begun in the northern part of the Brief Area, to the west of the Hampstead road, and still on the Southampton estate. A new road, called Southampton Street, running westward, formed a junction with Figg Lane (in 1804 Gloucester Place) across the Hampstead Road. Southampton Street is now the north-east sector of Mornington Crescent, and joins the south section of Camden High Street and Crowndale Road. Another new road, unnamed on the 1804 map but now Arlington

Road, ran north from Southampton Street. The 1804 map names a pub, the 'Southampton Arms', on the site of the present Lyttleton Arms. The map suggests that the surviving 3-storey houses [Fig. 2.2] on the north side of the former Southampton Street indicate the modest scale and character of this early stage of the development of this sector of the Southampton estate.¹²

In the same northern area, but on the Camden estate to the east of the Hampstead Road, Figg Lane was partly built up with two terraces on its north side, named Gloucester Place, with Bayham Street running north between them, and Camden Street to their east.

The most extensive development in the Brief Area in Period 2 was to the east, on the section of the Somers estate which predominantly ran north from the New Road. Begun after 1783, MAP 3 shows that it was largely built by 1804.¹³ The main framework of modern streets – Chalton Street and Ossulston, or Wilstead, Street, running north from the New Road to Phoenix Street and Hampden Street – was established in this Period. And the street pattern from this Period survives despite the substantial rebuilding of the area which took place in Period 7. The street framework referenced both the boundaries of the land owned by John Cocks, whose family took the title of Somers, and the boundaries of the 3 fields into which his land was divided (see Period 1 and MAP 2). So the original west boundary of Somers Town was formed by the estate

⁹ *SoL* 21.3 (1949) pp. 123-36 with Plate 72, built from designs by Thomas Hardwick, a pupil of Sir William Chambers, see also Colvin, *Biographical dictionary* (2008) pp. 480-82. Built as a chapel, St James' became parochial in 1793: demolished c. 1965.

¹⁰ Simpson, 'History', *Regent's Park conservation area appraisal*, (2011) p. 81.

¹¹ Not named on MAP 3; see MAP4 and *SoL* 21.3 (1949) p. 27.

¹² *SoL* 24.4 (1952) p. 133 states that these houses are later than the main Mornington Crescent houses of 1821-32 (see Period 3), but does not refer to Tompson's 1804 map in its discussion.

¹³ Brill Farm estate leased for house building by Lord Somers in 1783, Denford and Woodford, *Streets* (2002) pp. 8-9. By 1818 120 houses were recorded in the 500 yards of the 'New Road, Somers Town', possibly to the north and south of the road, by Johnstone, *London Directory* (1818) col. 347.

boundary with Southampton land, marked now by Drummond Crescent and Church Way. Within Somers Town, the boundary between John Cock's south and middle fields set the western starting point for the new Chapel Path, later Chapel Street, which connected Church Way to Brill Path.¹⁴ The boundary between Cock's north-west field and his middle field was paralleled in the north-south alignment of Chalton Street.

It seems that Somers Town was begun with social and architectural ambitions. The principal leaseholder was the architect Jacob Leroux, who designed the Polygon in Somers Town.¹⁵ Built in 1793-99, this consisted of 32 houses arranged in the form of a sixteen-sided figure surrounding gardens, the whole built within an open space later completed as Clarendon Square, where Leroux built himself a 'handsome house'. Leroux had earlier designed a Polygon at Southampton, where provision for the 'nobility and gentry' suggests its social ambitions.¹⁶ Its geometry may also suggest links to the latest French architectural thinking.¹⁷ The Square was originally integrated with other formal groupings. Phoenix Road, which extended the south side of the Square eastwards, joined the new Brill Lane in a crescent of houses, begun by 1804.¹⁸ As an extension of the east side of the Square, Chalton Street ran south to the Euston Road where the junction was flanked by the terraced houses of Somers Place, whose front gardens, following the set-back regulations for the Euston Road, constituted part of this

'green' street. This group of formal architectural units – polygon, square, and crescent – with their linking streets point to a larger, architecturally ambitious, scheme in the original Somers Town. A contemporary account reports that the scheme prospered initially, but then failed.¹⁹ It was perhaps a victim of the Napoleonic wars which led to a significant downturn in construction in London from the 1800s to the 1820s.²⁰

Surviving houses from before 1804 in Chalton Street (see below) – 3-storey houses in plain brick – suggest more modest ambitions, while the 1804 map shows the southern section of Somers Town as closely built, with some rear open-space built over.²¹

The development of the Brief Area was predominantly, but not exclusively, residential. A church, St James, was erected. We have seen that a charity school for girls was built, and a Roman Catholic School was established in the area by the Abbé Carron, marking the importance of French refugees in Somers Town from 1789.²² The New River Head reservoir witnessed to the need for water supply for the growing urban population. Large buildings, well beyond residential scale, are shown on MAP 3, for example between Chalton Street and Church Path (Way). They may be industrial buildings, but they may be cowsheds. Their colouring matches the farm buildings on the Hampstead Road [MAP 3, and for Rhodes' Farm see also MAP 4]. Dairy cows supplying milk were kept in London until the later nineteenth century.²³

¹⁴ Chapel Street then paralleled the New Road, not the field boundary.

¹⁵ *SoL* 24.4 (1952) pp. 118-23; Denford and Woodford, *Streets* (2002) pp. 8, 51.

¹⁶ For Leroux's larger career, and his Southampton scheme, see Colvin, *Biographical dictionary* (2008) pp. 645-46.

¹⁷ See Rosenau, *Social purpose* (1970) who, p. 41 suggests similarities between Nash's Regent's Park and Claude-Nicolas Ledoux's Hosten estate, and, pp. 44-46 discusses formal, geometrical, designs for housing in Paris and London in the 1780s.

¹⁸ Specifically identified on MAP 3.

¹⁹ Quoted at *SoL* 24.4 (1952) pp. 118-19.

²⁰ Olsen, *Town planning in London* (1982) pp. 54-57.

²¹ Denford and Woodford, *Streets* (2002) pp. 8-9.

²² From 1799, Denford and Woodford, *Streets* (2002) p. 36.

²³ Clutterbuck, on 'London cowsheds', reported that in 1865 it was calculated that there were 17,622 cows in 1,723 cowsheds within London, 'The farming of Middlesex' (1869) pp. 22-24 (23).

Present-day survivals from this period

Important elements from Period 2 survive today.

Euston Square Gardens stand out in the area as an exceptional survival of a green space from the eighteenth century, its linear form witnessing to the pre-history of town-planning in London.

While the houses now surviving in the southern section of North Gower Street do not appear to be those shown in 1804, the houses which do now survive suggest the forms of the Period 2 building in this street. They linked the Tottenham Court settlement into the newly developing section of the Southampton estate to the north and east of Fitzroy Square.²⁴

The street pattern of the Southampton estate to the north, and to the west of Hampstead Road survives in Robert Street, the western section of William Street, and Prince of Wales Passage, the latter a remarkable survival of a narrow passage from before 1804 (MAP 3).

The character of the houses in this part of the Southampton estate at this early period is witnessed by nos 50 and 52 Stanhope Street. The houses are at 3-storeys (above a basement), no 50 once a shop. Adjacent, at no 48, the Lord Nelson pub is stated to have been established in 1803, although later rebuilt (see Period 6). Nos 48, 50 and 52 Stanhope Street are statutorily Listed.²⁵

The beginnings of the south of Camden Town also survive: for example, the north-east sector of Mornington Crescent [Fig. 2.2], which is designated as contributing positively

to the Camden Town Conservation Area. These survivals witness to the modest architectural ambitions – in scale, again at 3-storeys, and detail – of both the Southampton and Camden estates in this early period.

The street pattern of the west area of Somers Town is also a remarkable survival in a much-changed area. The historic lines of estate boundaries, and of the boundaries of the fields themselves, can be seen to have influenced the layout of development and to be marked by Drummond Crescent, Churchway, and Chalton Street with its junction with the former Chapel Street.

In Chalton Street, nos 29-35, 45, and 59, suggest the original division of building plots for houses from this period, as well as a scale of 3-storeys [Fig. 2.3].²⁶

Nos 122-24 Euston Road, witness to the location and scale of the original, pre-1804, terraced housing in this section of the New Road, with the original statutory set-back now built over to provide shops [Fig. 2.4].²⁷

Architectural character and townscape

The distinct clusters of development in the Brief Area and its surroundings in Period 2 allow us to investigate the early construction of the townscape, and to identify its general as well as its specific significance. The clusters of settlement, surrounded largely though not exclusively by fields, offer remarkable evidence – itself of exceptional significance – for the interactions which helped form the developing townscape, its layout and scale, and which helped determine the materials of construction, architectural forms and details. The interactions evidenced help explain the

pattern set by the pre-1804 houses, which were themselves subsequently demolished.

²⁵ NHLE refs 1378806, 1378808, and 137809.

²⁶ *SoL* 24.4 (1952) pp. 118-20 records more early houses in this section of Chalton Street surviving before 1952.

²⁷ Identified as part of West Sommers Place on MAP 3. Denford and Woodford, *Streets* (2002) pp. 33-34.

For 'cow-lairs' built beside the New Road, see Sheppard, *St Marylebone* (1958) p. 211.

²⁴ The 2 terraces of houses shown in North Gower Street in 1804 on MAP 3 cannot be identified with any of the surviving houses. However, the consistency of scale and architectural form of the houses which now survive in the street suggests that, while built later, in Period 3, they followed a

significance of architectural character which not only survives in itself, but which we can also see as helping to determine the townscape of later Periods.

The architectural character of development in Period 2 reflects, in particular, the interplay between the pre-existing topography of the area – existing settlements, the boundaries of estates and fields – the plans of the owners of the land, and the novel dynamic of the New Road, which had itself brought issues of topography and the aspirations and fears of development into open, public, discourse.

We have seen how the development plans of the duke of Bedford – whose agents had opposed the promotion of the New Road – had interacted with the legal requirements for open space to inform the configuration of the nursery gardens on the Southampton estate which were the precursor of Euston Square Gardens.

We have also seen that the development on the Southampton estate to the west of the south section of Hampstead Road followed the well-established tradition of development fronting established roads with terraced housing, but that the introduction of Robert Street in alignment with St James' Church suggests a concern with architectural presence, with townscape including planned views and vistas. This, in turn, is to be paralleled with the early schemes – also from this Period – for the Crown's Marylebone Park, located adjacent to the Southampton land. This cluster of plans and developments suggests an evolving interaction between the discourse on the New Road and new schemes in this Period, giving exceptional significance to these townscape elements in the Brief Area.

The layout of Somers Town, with narrower roads and closer development, reflected less the ambitions of the aristocratic estates. But it

included the experiment of the Polygon as a formal composition enclosing gardens. And the layout of the street pattern, informed by estate and field boundaries, can be seen to have set alignments – like that of Chapel Street – which then point to the line of Drummond Street, on the Southampton estate, in Period 3.

The scale of building ranged from the 5-storey houses in North Gower Street to the 3-storey houses on the Somers estate – on both the New Road itself and Chalton Street. The 3-storey scale compares with the developments at the south of our Camden Town. These distinctions in scale suggest that the North Gower Street houses reflected some of the ambitions of the Southampton estate in Fitzrovia to the south west, while the 3-storey houses were less socially ambitious.

These distinctions in scale were paralleled in architectural details. The 5-storey houses in North Gower Street have rusticated stucco ground floors to the street, with decoration largely focussed on the front doorways – some round-headed – including fluted quarter-round columns, and on the cast-iron first floor balconies and front railings [Fig. 2.5].²⁸ The survivals in the Euston (New) Road, Chalton Street, and Southampton estate west of the Hampstead Road in Stanhope Street, and in the Camden Town area in Mornington Crescent, all show minimal decorative detail – including round-headed front doorways and front railings – consistent with their more modest scale of 3- to 4-storeys.

The building in the area was almost exclusively in London stock brick, with details in stucco, timber, and cast-iron. These materials were also used in the shop-fronts, which faced some of the terraced houses, and the frontages to the pubs. The exception is the only public building in the area in this

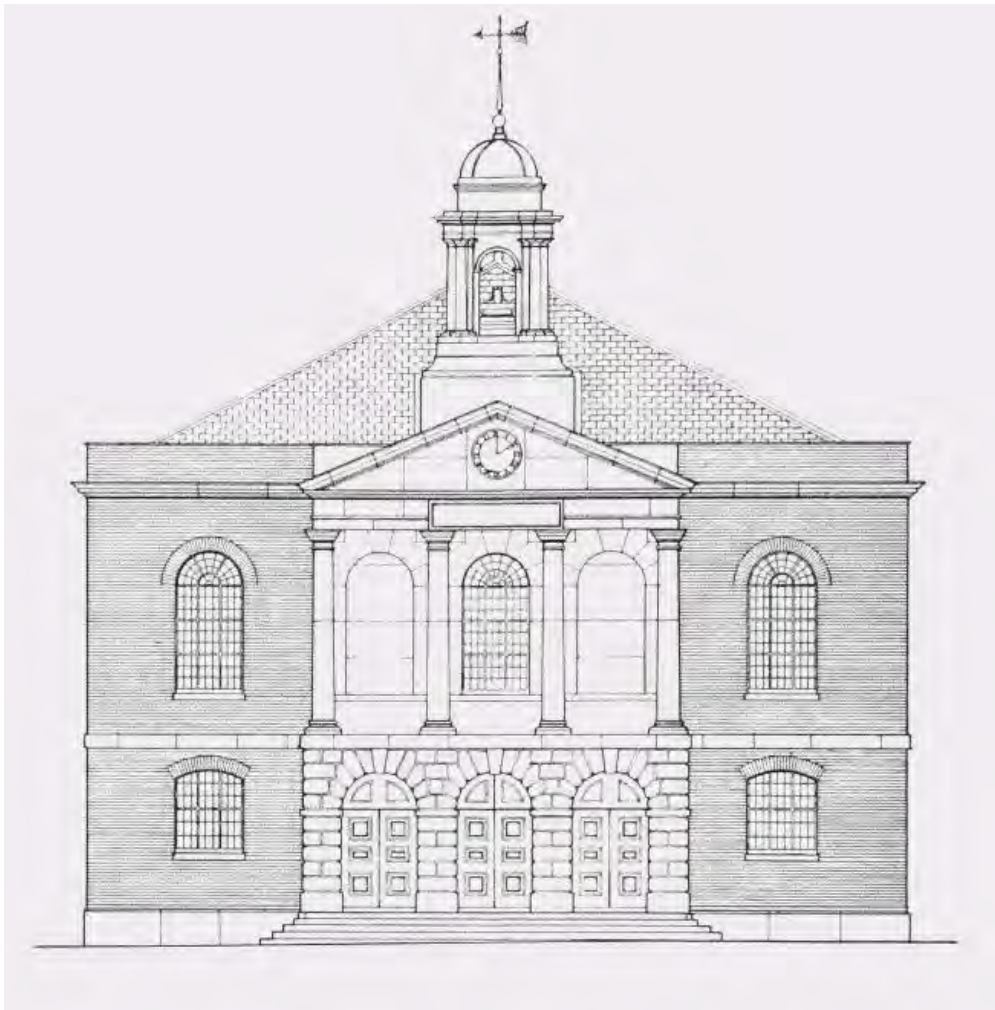
²⁸ For details see also NHLE descriptions for 185-91 North Gower Street, Grade II, 1322073, and 168-70 North Gower Street, Grade II, 1322068.

period, St James' church, where stone was used for the west front.

Street patterns, scale, architectural forms and details witness to the inter-relationship of major aristocratic estates and lesser landowners, and to the expression of social distinctions. The development of the area by 1804 reinforces the exceptional significance of

the legal status of the New Road and its open space. The area and its survivals witness to developing and interacting ideas on townscape in London in the eighteenth and early nineteenth centuries. The evidence shows the critical role of the clusters of development from Period 2 in framing the later townscape, the Euston area of our time.

Images



2.1 St James' Church Hampstead Road, front elevation from *SoL* 21.3 Plate 72 (1949)



2.2 Mornington Crescent in 2018. MAP 3 indicates that this street, Southampton Street, was the earliest section of our Mornington Crescent. Photo RS.



2.3 84 Chalton Street. Photo RS.



2.4.1 122-24 Euston Road in 2018. Photo RS.



2.4.2 Detail drawn by John Brydon 1889, see Fig. 6.7 for details.



2.5 168-70 North Gower Street.

EUSTON

Community-led Heritage Assessment

Historical survey – Period 3 – 1805-1834

MAP 4



Topographical survey of the Borough of St Marylebone as incorporated & defined by Act of Parliament 1832 ... and plans & elevations of the public buildings. Engraved by B. R. Davies from surveys & drawings by F. A. Bartlett under the direction of J. Britton (London, 25 June 1834).

British Library.

All the maps in this Community-led Heritage assessment are best viewed in their digital form.

Overview

The period between 1805 and 1834 was one of major development throughout most of the Brief Area and its surroundings [MAP 4]. Between 1801 and 1831 the population of the parish of St Pancras as a whole more than tripled, growing from 31,179 to 103,548.¹ The period witnesses to a continuation of the interplay between the aspirations of the estate owners for development of their land – including the Crown’s Regent’s Park – the pre-existing and developing topography which set points of interconnection and alignment, and the continuing force of the legal framework of the New Road. The Brief Area and its surroundings can be seen to have been changed directly, and, over time, indirectly, both architecturally and in terms of broader townscape, by these distinct developments and their interrelationships. The most striking development in the central section of the Brief Area was the creation of Euston Square as a formal built space with its central Gardens. The layout of the Square around the Gardens not only largely preserved the forms established before 1804, especially those following the legal configuration of the New Road and the alignments of adjacent Period 2 development. This layout was then key in determining the principal alignments of the surrounding – and surviving – street pattern. Within the Brief Area to the west and north, major developments included the new, and newly innovative, Regent’s Park, and the Southampton estate’s further architectural ambitions for the south of Camden Town.

¹ Census figures were printed on the 1834 map of the borough of St Marylebone, of which MAP 4 is an extract: see caption for publication details.

² A comparison of the 1804 and 1834 maps [MAPS 3 and 4] shows that, while the northern Square and Garden followed the extent of the nursery closely, the nursery area to the south was reduced to accommodate the southern side of the Square (our Endsleigh Gardens) on Southampton land.

Historical summary

Euston Square was first established as an architectural composition with integral Gardens based on the earlier nursery plantation from 1811 to 1827.² The 1834 map [MAP 4] shows the comparatively – and exceptionally – generous scale of the Gardens.³ The new layout also took advantage of the post-1756 New Road set-backs, which survived, and perpetuated them in the broader new development – as we shall see, for example, in the siting of the new St Pancras Church (below). This visually linked the central Garden spaces into views along the New Road from east and west. As we saw in Period 2, the plan form of the nursery, and then the Square and Gardens was also informed by the alignments of the developing Bedford estate to the south.⁴

The alignments set in the Square and Gardens then largely determined the fundamentals of the layout of the surrounding streets. To the west of the Gardens, Melton Street, and to the east, our Eversholt Street, known originally as Seymour Street and Upper Seymour Street, both flanked the Gardens to run north from the Euston Road. Parallel to the north side of the Gardens, new streets ran east-west. These included Drummond Street, which linked Somers Town to the Hampstead Road on a line which suggests an alignment with the Period 2 Chapel Street in Somers Town, which itself referenced an earlier field boundary. Within this street pattern to the north of the Square the urban plan forms included a crescent. These streets were the basis of the substantial completion, at this

³ In a comparison with Fitzroy Square, also on Southampton land, but the scale also compares generously with the square gardens on the Bedford estate, to the south.

⁴ For the houses on the south side, by Thomas Cubitt, commenced 1825, see *SoL* 21.3 (1949) pp. 103-04, 97-98, 115-17.

stage, of the Southampton estate in this central area (area 10 on MAP 4).

The architecture of the Square reflected the generous scale of the layout. The north side of the Square was fronted by terraces of 28 houses of 5-storeys, including a lower-ground floor [Fig. 3.1.1-2].⁵ They were finished in stucco with paired and single Ionic pilasters to the first and second floors.

From 1822 the Square and its gardens were given extra architectural presence by the location of St Pancras Church to the south-east of the Gardens [Fig. 3.2].⁶ The siting of the church emphasised the original set-back from the New Road. The architectural forms of the church referenced contemporary understandings of the highest achievements of ancient Greek architecture from Athens, and in particular from the Acropolis at Athens.⁷ The church has been recognized as a 'landmark in the history of the Greek Revival'.⁸ Greece was not only of scholarly architectural interest in this period in England. Modern Greece was newly valued through its struggle to free itself from the Ottoman empire. The Greek war of independence had begun in 1821 and was not resolved until 1832 – the year of the Great Reform Act. English interest was heightened by the involvement of Lord Byron, who died in Greece in 1824 supporting the Greek cause.

Melton Street extended the west side of the Square Gardens northwards. 14-15 Melton

Street [Fig. 3.3] witness to the scale and form of houses in an area adjoining the Square. 3-storeys above a basement, the houses are rendered, the stucco rusticated at ground floor. Ground floor openings have round-headed arches.⁹ They offer a parallel to Eversholt Street, the northward extension of the east side of the Gardens (see below). Both streets witness to the modulation of scale and form within the area, marking a stepping down from the ambitions of the Square itself.

Further west of this central section of the Brief Area, the substantial completion of George Street (now North Gower Street), helped integrate the area of Tottenham Court (now Tolmers Square) with the new streets, like Drummond Street, which now linked both to the east, and to Gower Street in the south. The links to the south were reinforced in 1828, when the new University of London, in Gower Street, opened a dispensary in George Street in association with classes which were the start of University College's medical teaching.¹⁰ Although narrower in plot width, the height of the houses in North Gower Street suggests comparison with the Southampton estate to the south.¹¹ The 5-storey houses in North Gower Street have rusticated stucco ground floors to the street, with decoration largely focussed on the front doorways – some round-headed – including fluted quarter-round columns, and on the cast-iron first floor balconies and front railings.

⁵ SoL 21.3 (1949) pp. 115-17 for a full architectural description, with Fig. 31 and Plates 65, 67.

⁶ SoL 24.4 (1952) pp. 1-9 for a full history and description: building began 1819, the church was consecrated 7 May 1822.

⁷ Colvin, *Biographical dictionary* (2008) pp. 554-56 on the architects, William Inwood and his son Henry William Inwood, and the latter's scholarly studies of Classical Greek building. The caryatids to the Erechtheion on the Athenian Acropolis, and the tower of the winds in Athens, are both referenced at St Pancras. In his *The Erechtheion at Athens* (1827), Henry William Inwood illustrated the Erechtheion 'as it remained in 1819', p. 115,

the year building of St Pancras church began. Inwood described the Erechtheion as possibly exemplifying architectural perfection, p. 91. He also described and illustrated the horologion of Andronicus of Cyrrhus, or tower of the winds, pp. 122-23 and plate 19.

⁸ Colvin, *Biographical dictionary* (2008) p. 555.

⁹ Historic England List description 1113133.

¹⁰ SoL 21.3 (1949) p. 85.

¹¹ The Gower Street houses are often, though not always, of 3 bays against the North Gower street 2 bays. For the estates owning Gower Street, SoL 21.3 (1949) pp. 78-84.

This new street grid – essentially extending northward the alignments of the estates to the south of the New Road and of the New Road itself – met the different grid established on the Hampstead Road in Period 2, and seen in the location of Robert Street and of St James' church, at the southern and eastern edges of the burial ground. This junction, exemplified by the line of Little George Street, marked an interruption of the more formal rectilinear townscape patterns of both grids.

Within the west and north-west boundaries of the Planning Brief Area itself – and extending well beyond it – two substantial developments were undertaken. The new Regent's Park, on Crown land, was building from 1819, and the Southampton estate continued its pre-1804 development west of the road to Hampstead northwards to our Parkway and beyond.

Regent's Park was a major innovation in English urban planning.¹² 'A scheme unparalleled anywhere in its comprehensive character' Pevsner himself argued.¹³ As the scheme developed, building and open park landscape were integrated to create both enclosure and views. Buildings were given a variety of forms – palatial terraces, substantial villas, and the ornate 'cottages' of the Park Villages. Each element of building was located within a landscape equally varied, from formal terrace gardens, to expansive parkland, and to Picturesque private gardens. The development included barracks for the Crown, and integrated service accommodation and markets for the local residents' food supply. These services made use of the latest type of transport infrastructure in the form of the Regent's Canal.

Park Village West and Park Village East [Fig. 3.4.1] from 1823, with the York and Albany pub, within the Assessment Area, were integral parts of the larger Park scheme. But Park Village East formed the boundary of the Park development to the east. At the edge of the Crown land, Park Village East, unlike much of the Nash scheme, looked out across the Crown estate's boundary with the Southampton estate, rather than across parkland. Park Village East nestled beside the cutting of the Canal – what Nash had called a 'wooded valley'.¹⁴ Nash himself had responded to the challenge of the peripheral site in 1823 by designing houses 'scattered about in an irregular manner as Cottages with plantations between'.¹⁵ While the Park Village villas shared the stucco finish with the grand terraces, their scale and forms fitted within the smaller measure of their Picturesque landscape setting, more intimate than the broad sweeps of parkland. Predominantly at 2-storeys, with some 3-storey elements, including turrets, towers, gables and finials, the villas essentially sat within the landscape, contained by the tree-line.¹⁶ Long recognized as playing an important part in the development of the middle-class suburb, their exceptional significance has been identified by a recent commentator who saw them as 'perhaps the most original contribution of nineteenth-century London to urban civilisation'.¹⁷

At the north edge of Park Village East, the York and Albany, originally with glazed canted bays at the ground floor, is an example of a commercial building, also designed by Nash, and built, with its stable, up to the boundary with the adjacent Southampton estate, on Park Street (our Parkway). The York and Albany provides a visual pivot between the

¹² For a brief overview, and sources, Simpson, 'History', *Regent's Park conservation area appraisal*, (2011) pp. 81-90.

¹³ Pevsner, *London* (1952) p. 373.

¹⁴ Nash 1812, quoted Simpson, 'History', *Regent's Park conservation area appraisal*, (2011) p. 85.

¹⁵ Tyack, *Pennethorne* (1992) at p. 24, see also Plate 11; also Mansbridge, *Nash catalogue* (1991) p. 256.

¹⁶ A lower-ground was more visible on rear elevations, where the land fell away to the Canal.

¹⁷ Tyack, *Pennethorne* (1992) p. 24.

Picturesque of the Park, from the curved entry to the Park of Gloucester Gate, to the plain street of Parkway [Fig.3.4.2, 3.4.3].

To the south of the Park Villages, and built adjacent to the Canal Cut for servicing, the cavalry Barracks from 1820-21 formed a distinctive trapezoidal enclave.

Then, to the south of the Barracks, the Canal Cut was widened to form the Cumberland Basin, the core of the service provision planned for the whole of Regent's Park to the west. This original service provision is a key element in the special significance of Nash's Regent's Park in the history of town planning. The Canal and Basin were the means by which fresh food supplies were brought in from the farms and nurseries in Hertfordshire, and the manure collected from the streets of the area was taken out to maintain the food supply. Nash's realized plan for the Park used the axis of the Canal and Basin to create a series of linked spaces for market purposes. Immediately to the south of the Basin, itself flanked by warehouses and wharf buildings, was sited Cumberland Market, with to the south again, Clarence Market (later Clarence Gardens), then York Market (later Munster Square).¹⁸ From Cumberland Market southwards this axis was expressed in the line of Osnaburgh Street.

While the name 'Park Street' suggests that the Southampton estate was influenced by the Crown's development to the north of the Area, to the south we have seen in Period 2 that the alignments of Robert Street and William Street on the Southampton estate were used by Nash to set the north-south framework for his service markets.

Such interrelationships were not only practical. Robert Street, on Southampton land, which we saw in Period 2 aligned to frame a view of St James' church, was extended westward on the Crown estate as

Ernest Street, extending the view of St James' to Albany Street.

In terms of buildings on the boundary to the north, Stanhope Terrace, now 119-25 Parkway, on the Southampton estate, abutted the York and Albany on the Crown estate [Fig. 3.5]. 4-storeys above a basement, Stanhope Terrace has a rusticated stucco ground floor with stock brick at upper floors, with round-headed arched openings at ground floor, and similar arches, blind, at first floor, with windows, these last with cast-iron balconies.

Further south, the 1834 map also shows Mornington Crescent almost linked to Park Village East by a road called Crescent Place. Given the modesty of the pre-1804 development of the Southampton estate to the north and west of the Hampstead Road (area 10 on MAP 4), Mornington Crescent marked a major change of ambition. Mornington Crescent, which was first occupied in 1821 – as the eastern Regent's Park terraces were being built – was fully occupied by 1832.¹⁹ In comparison with the modest, pre-1804 terrace of Southampton Street (see Period 2, Fig. 2.2, and note), Mornington Crescent was a major architectural composition [Fig 3.6]. At 5-storeys, including a lower-ground floor, the Crescent houses are higher than the Southampton Street houses. With paired houses at the end of each arc with Classical details in stucco, fine ironwork balconies and railings, they contrast strongly with the earlier, plainer, brick-faced houses. In layout, scale, details, and materials, they point to forms from Euston Square and Euston Crescent, also on the Southampton estate, as well as to the Crown's Regent's Park.²⁰

To the north, the Southampton estate also developed Arlington Street (our Arlington Road) and the west side of what is now

¹⁸ *SoL* 21.3 (1949) pp. 143, 142, 139.

¹⁹ *SoL* 24.4 (1952) pp. 132-33, with Fig. 89.

²⁰ For the stucco finished Euston Crescent, demolished in 1937, *SoL* 21.3 (1949) p. 119.

Camden High Street.²¹ To the north and east, the Camden estate also continued building to the north of Figg Lane (area 18 on MAP 4).²² Both developments continued the earlier, plainer, patterns of building.

In the east of the Brief Area, Seymour Street – our Eversholt Street – extended the east side of Euston Square to the north. The buildings that formed the east side of the street fall into two groups. To the south, the new Seymour Street was part of the Southampton estate and was developed between 1811 and 1834, with Euston Square. The east side of the Square itself included two, existing, houses, of 5-storeys, with railed front areas, but bay-fronted, and in plainer brick elevations.²³ These bays appear to parallel bays to the west, on Melton Street.²⁴

Northwards of the Square – as far as Drummond Crescent and still on the Southampton estate – the east side of Seymour Street continued the brick elevations of the east of the Square but in terraces of 3-storeys. The houses can also be compared with those on Melton Street to the west. With shops at street level, at first floor the windows were set in shallow round-headed arched recesses, creating a consistent arcade, an architectural unity for the whole terrace [Fig. 3.7.1]. The area of the Southampton estate running eastwards from Euston Square north of the New Road and from the terraces of Seymour Street was developed up to the curved, historic, estate boundary of Drummond Crescent and Churchway.

To the north – the middle section of our Eversholt Street, then Upper Seymour Street –

was part of the Somers estate (area 16 on MAP 4). Reading the 1834 map with the houses surviving from Aldenham Street to Cranleigh Street (138-86 Eversholt Street) suggests that the street here consisted of 3-storey terraced houses with railed front areas and lower-ground floors [Fig. 3.7.2]. Ground floor fronts are finished in painted render, but otherwise brick-faced with, at the first-floor and framing the windows, shallow round-headed arched recesses similar to the houses on the Southampton estate section of the street. This section of first-floor arcade strongly reinforces the argument that the development of Eversholt Street in Period 3 sought to bring architectural coherence to the street frontages on the east of the whole street leading north from Euston Square. This north section of the street is also marked architecturally as the location of St Mary's Church, built in 1824-27 by father and son William and Henry William Inwood, who had been architects of St Pancras church, built 1819-22.²⁵ St Mary's minimal Gothic forms modulate essentially rectilinear elevations which are consistent with the domestic buildings in this section of the street. A slender tower breaks the roofline. The simplicity of the design was too much for Augustus Pugin, who criticised St Mary's in 1836 as evidence of 'the present decay of taste' [Fig. 3.8].²⁶ Charles Dickens attended services there.²⁷

The earlier settlement of Somers Town has been associated with the influx of refugees from the French Revolution, from 1789, and from Spain from around 1823.²⁸ The building of the Roman Catholic church of St Aloysius

²¹ 22 houses were recorded in Arlington Street Camden Town in Johnstone, *London Directory* (1818) col. 15.

²² On the east side of our Camden High Street, Johnstone (1818) col. 392 listed Upper Pratt Place.

²³ 70-71 Euston Square. No. 70 occupied from 1817, *SoL* 21.3 (1949) p. 117; Denford and Woodford, *Streets* (2002) p. 31.

²⁴ Seen on the 1870 OS map, see Period 5.

²⁵ Colvin, *Biographical dictionary* (2008) p. 556.

²⁶ Pugin, *Contrasts* (1836), at unnumbered plate 2, contrasted St Mary's, then St Pancras Chapel, with 'Bishop Skirlaws Chapel Yorkshire'. Walter Skirlaw was bishop of Durham 1388-1406. For George Gilbert Scott on St Mary's, see Period 5.

²⁷ *SoL* 24.4 pp. 122-23.

²⁸ Denford and Woodford, *Streets* (2002) pp. 36-37.

on Clarendon Square, in 1808, was linked to the French émigré community.²⁹ A Roman Catholic school to the south of Clarendon Square is identified on MAP 4.³⁰ The north section of Somers Town was completed in this period. In addition, to the east, the southern section of the Brewers' estate (area 17 on MAP 4) added development eastward to the old Pancras Road. From 1811 the Brewers' estate was responsible for the development of the land beyond the eastern boundary of the Brief Area and to the south, but the northern section falls within the Brief Area, and a street layout is indicated in 1834, but shown as planned not built.

The most notable exception to this burst of development was the Bedford estate (area 11 on MAP 4). While developing plans for building in this Period, the Bedford estate retained its fields between Hampstead Road and Figg Lane unbuilt.³¹ A pointer to the reasons for this lack of development appears on MAP 4. The extension northward of the estate boundary between the Southampton and Bedford estates from the original line marked by the new Cardington Street and Drummond Crescent, in a section between Whittlebury Street and the east side of Eversholt Street marks the acquisition of a parcel of open land by the Southampton estate. What was a field in 1834 was to be used, further extended, in Period 4, for the new Euston Station.³²

While development in this Period was predominantly of housing, public buildings were also constructed. We have seen two churches built, and schools were also set up. Following the Roman Catholic school established in the area by French refugees from 1799, a National school, following Anglican principles, was established on the site now occupied by Regnart Buildings south of Euston Street.³³ We have also seen that the new University of London opened a dispensary associated with medical teaching in George Street in 1828.

Brick- and tile-kilns witnessed to manufacturing activity in the area from before 1756, in Period 1. The development of the Regent's Canal – which had a branch flanking the Brief Area to the west of Park Village East³⁴ – also led to the introduction of industrialization based on coal. The Imperial Gas Light and Coke Company, formed in 1822, established a gas works in Period 3 on Agar estate land – outside the Brief Area and to the north-east – on the south of the Canal, in the area of our Pancras Square.³⁵ The availability of coal, and its low price, was transformative, as we see in Period 5.

Present-day survivals from Period 3 include

The major survival is of Euston Square Gardens itself, with its linear form, green space, and original railings statutorily Listed,³⁶ but also with the related, and surviving, street layout and buildings.

²⁹ Denford and Woodford, *Streets* (2002) pp. 36-37, 51-52; *SoL* 24.4 (1952) pp. 118-23, ch. 12 CXL 'Phoenix Road'.

³⁰ Nunnery buildings identified by 1870, Period 5: the successor, Maria Fidelis RC Convent School, 34 Phoenix Road, locally listed: Camden local list ref. 71.

³¹ Although plans for development were prepared in 1826 and revised in 1834 to allow for the planned railway lines, building did not begin until 1838 (see Period 4), see Olsen, *Town planning in London* (1982) pp. 64-66, 69 with Figs 49, 50.

³² For the inclusion of a railway terminus at Euston in the original plans, abandoned in 1833, see *SoL*,

21.3 (1949) p. 107. For the revived plans for Euston station, from 1835, see Period 4.

³³ By 1835, Denford and Woodford, *Streets* (2002) p. 21.

³⁴ The Cumberland Basin branch of the Canal was an essential component of the functioning of the Regent's Park development, see Simpson, 'History', *Regent's Park conservation area appraisal*, (2011) p. 84. For the Canal branch, approved 1813, opened in 1816, see Compton and Faulkner, 'The Cumberland Market Branch of the Regent's Canal' (2006) pp. 254-55, 261.

³⁵ Denford and Woodford, *Streets* (2002) p. 89.

³⁶ NHLE ref. 1342039.

St Pancras Church is a survival of outstanding significance. Now statutorily Listed Grade I, St Pancras Church was a key element in the architectural composition of the Square and its Gardens in Period 3.³⁷ This significance survives despite later changes to the south area of the Gardens. The church, with its tower, also forms a landmark in views to the north, east, and south. Its historical significance in the developing architecture of the Brief Area is explored further in later Periods.

The historical and architectural significance of both Euston Square Gardens and St Pancras Church in their context – the evolving townscape – is clarified by comparison with the scale and simplicity of the survivals of the earlier buildings on the New Road, identified in Period 2. The context of the major historical, set-piece development, survives.

The developing ambition of the Southampton estate for the area centred on the new Euston Square is witnessed by survivals of five groups of houses identified here.

Nos 70-71 Euston Square witness exceptionally to the scale and architectural importance of the Square as first built from 1811-27.³⁸ The pair contribute positively to the Bloomsbury conservation area. Houses in George Street, now North Gower Street, followed the two terraces from before 1804, and were complete by 1834. Survivals now include the important terraces 168-70, 184-88, with the Crown and Anchor, 190-204, and 185-91, and 211-229, all statutorily Listed.³⁹ The Crown and Anchor itself on the corner of George Street and at 137 Drummond Street

demonstrates the continuity of the development of this area. Houses in Drummond Street, including nos 100-22, 132, 121, 127, survive as part of the same development.⁴⁰ Also part of the same development, and from the same Period, 14-15 Melton Street, statutorily Listed but recently demolished under HS2 legislation, were exceptional survivals from the development of the area to the north-west of Euston Square.⁴¹ Their round-headed openings at ground floor level may be compared with the first-floor round-headed blind arcades of Eversholt Street. Melton Street, as we have seen above, provided the western flank to Euston Square Gardens. It was paralleled by Seymour Street, our Eversholt Street, to the east. In Eversholt Street, no. 64 is statutorily Listed for its surviving details, but is part of the terrace 34-70 Eversholt Street, which is now locally listed.⁴² The terrace at 138-86 Eversholt Street is also locally listed.⁴³ St Mary's Eversholt Street is statutorily Listed.⁴⁴ The significance of the architectural integration of these two sections of Eversholt Street across two different estate ownerships is reinforced by the architectural simplicity witnessed by the pre-1804 survivals recorded in Period 2: this architectural integration in Eversholt Street is of exceptional significance in its context.

On the west of the Hampstead Road, an exceptional survival at 37-38 Netley Street suggests the scale and form of housing on the smaller streets on this sector of the Southampton estate. At 3-storeys with a low ground floor, each house has a single window

³⁷ NHLE ref. 1379062.

³⁸ See n. 22 above. The bow-front parallels that on the west side of the Square, see 1870 OS map, MAP 6: the brickwork to the front elevations has been heavily restored, and, in part, rebuilt to a different profile.

³⁹ NHLE ref. for nos 168-70, 1322068; for nos 184, 186, 188, 1322072; for nos 190-204, 1322074; for nos 185-91, 1322073; for nos 211-29, 1322075; and for the Crown and Anchor, 1342086.

⁴⁰ 'North Gower Street, Euston Street and Drummond Street ... a surprisingly complete residential area, built up by the Southampton estate c. 1820 with modest terraces and small shops.' Cherry and Pevsner *London 4 North* (1998) p. 378.

⁴¹ See above and NHLE ref. 1113133.

⁴² For no. 64 see NHLE ref. 1342047: for nos 34-70, Camden Local list Ref. 72.

⁴³ Camden Local list Ref82, with no. 162 at Ref. 83.

⁴⁴ NHLE ref. 1342049.

to the upper floors. The houses are locally listed.⁴⁵

In the more northerly sector of the Southampton estate within the Brief Area, the east side of Arlington Street represents a continuity with the earlier estate development begun in Period 2, but Mornington Crescent – with its visual links to Park Village – marks a significant upgrading of ambition. The Crescent is statutorily Listed.⁴⁶

The west side of Park Village East and the whole of Park Village West survive, witnessing specifically to the form of the villas on this edge of the larger scheme of Regent's Park, but also more generally to the fundamental concept of buildings set within a Picturesque landscape. The York and Albany pub, designed by John Nash, survives as an exceptional commercial building in the Crown's scheme. The adjacent Stanhope Terrace shows the link to the development of Parkway on the Southampton estate. All the historic buildings are statutorily Listed.⁴⁷

To the south of the Park Villages, and still on the Crown's estate, the Barracks retains its original site form, and original buildings including the officer's mess and quarters, which are statutorily Listed.⁴⁸

While most of the service areas south of the Barracks have been lost, rare – and so highly significant – examples of original housing survive at 34 and 36-48 Albany Street. No. 34 is considered to be the earliest surviving house on Nash's Regent's Park project.⁴⁹ The houses are statutorily Listed.⁵⁰

Beyond the Brief Area to the north, but of contextual value, Crowndale Road has survivals from the developing Camden estate.

Architectural character and townscape

The townscape layouts of the predominantly residential developments in the area largely continued to reflect the established architectural forms of the aristocratic estates, but with changes of major significance. Development on sections of the Southampton estate represented a shift of ambition in comparison with the modest terraces of houses of Period 2. New formal set-piece layouts included the square, as at Euston Square, and the crescent, both at Euston and Mornington Crescent. Two areas – Little George Street in the west and the area between Eversholt Street and Drummond Crescent and Churchway in the east – witness to the townscape when a formal rectilinear grid did not materialize. But the Park Villages on the Crown estate introduced the carefully contrived informality of the Picturesque, a distinctive and deliberate change from the formal urban patterns represented by the Southampton estate. And this innovative development should be seen in the context of the earlier concern for views and vistas, which we saw leading to the statutory provision of set-backs to the New Road, and realized, for example, in the long views of St Pancras Church. The Brief Area seen as a whole witnesses to the origins and development of a major element in town planning in England. This is shown not only by the layout of buildings, but in their related scales, and the integration of building with open space.

The scale of residential development ranged from 4-5 storeys for the more imposing compositions, like Euston Square and Mornington Crescent, to the 3 storeys standard for even major streets, like Melton Street, Drummond Street, and the earlier,

for nos 2-16, 22-34, 36A-B Park Village East, 1322056; and for nos 1-8, 10-14 and 17-19 Park Village West, 1322057.

⁴⁸ NHLE ref. 1378622.

⁴⁹ *SoL* 21.3 (1949) p. 146, and plate 85.

⁵⁰ NHLE refs, 34 Albany Street, 1378600; 36-48 Albany Street, 1378602.

⁴⁵ Local list ref. 70.

⁴⁶ NHLE refs for nos 38-40 Arlington Road, 1244686; for nos 2-12, 13-24, 25-35 Mornington Crescent, 1113137, 1113138, 1113139, 1113140.

⁴⁷ NHLE refs for the York and Albany, 127-29 Parkway, 1380134; for Stanhope Terrace, nos 119, 121, 123, and 125 Parkway, 1113253 and 1113254;

southern and middle sections of Eversholt Street. Variations within the 3-storey form are witnessed on the Southampton estate in Netley Street, the earlier Stanhope Street, and the north-east sector of Mornington Crescent.

But smaller scale could be deliberately significant, as in the Park Village villas, where a predominant 2 storeys were supplemented by gables, turrets, and finials, pitched and hipped roofs, to be glimpsed in the landscape, and, most significantly, within the tree-line. Public buildings also demonstrated the significance of varied scale in context. St Pancras Church was built freestanding and to landmark scale: St Mary's Church forms part of a street but also terminates a view along Barnby Street

While much of the building was in fair-faced brick, architectural ambition in residential building was also associated with finishing elevations in stucco. At Euston Square this suggests the continuing model, on the Southampton estate, of Fitzroy Square, while the use of stucco at Mornington Crescent may also reflect its proximity to the stucco of Regent's Park. But plainer elevations in brick

also demonstrate architectural ambition. For example the shallow round-headed blind arches in Eversholt Street and at Stanhope Terrace suggest an aspiration to achieve the architectural unity of a consistent arcade for the full extent of a terrace or terraced street.

As we saw first in the building of St James' Church in Period 2, the status of public buildings was expressed by the use of stone. In Period 3, stone – with terracotta used for details and caryatids – was used at St Pancras Church, and stone was used for detailing to openings, parapets, and finials at St Mary's.⁵¹

The inter-relationship of building and open space was critical to the formation of the townscape surviving from Period 3. Layout and street patterns allowed for open space coherent with building form – especially in the square and crescent plan – and for the scale of building to be integrated with landscape – building within the tree-line, for example. From the exceptional open panoramas seen from within Regent's Park, to the intimate Park Villages, views and vistas were enabled and framed. The protection of this range of views is of exceptional importance.

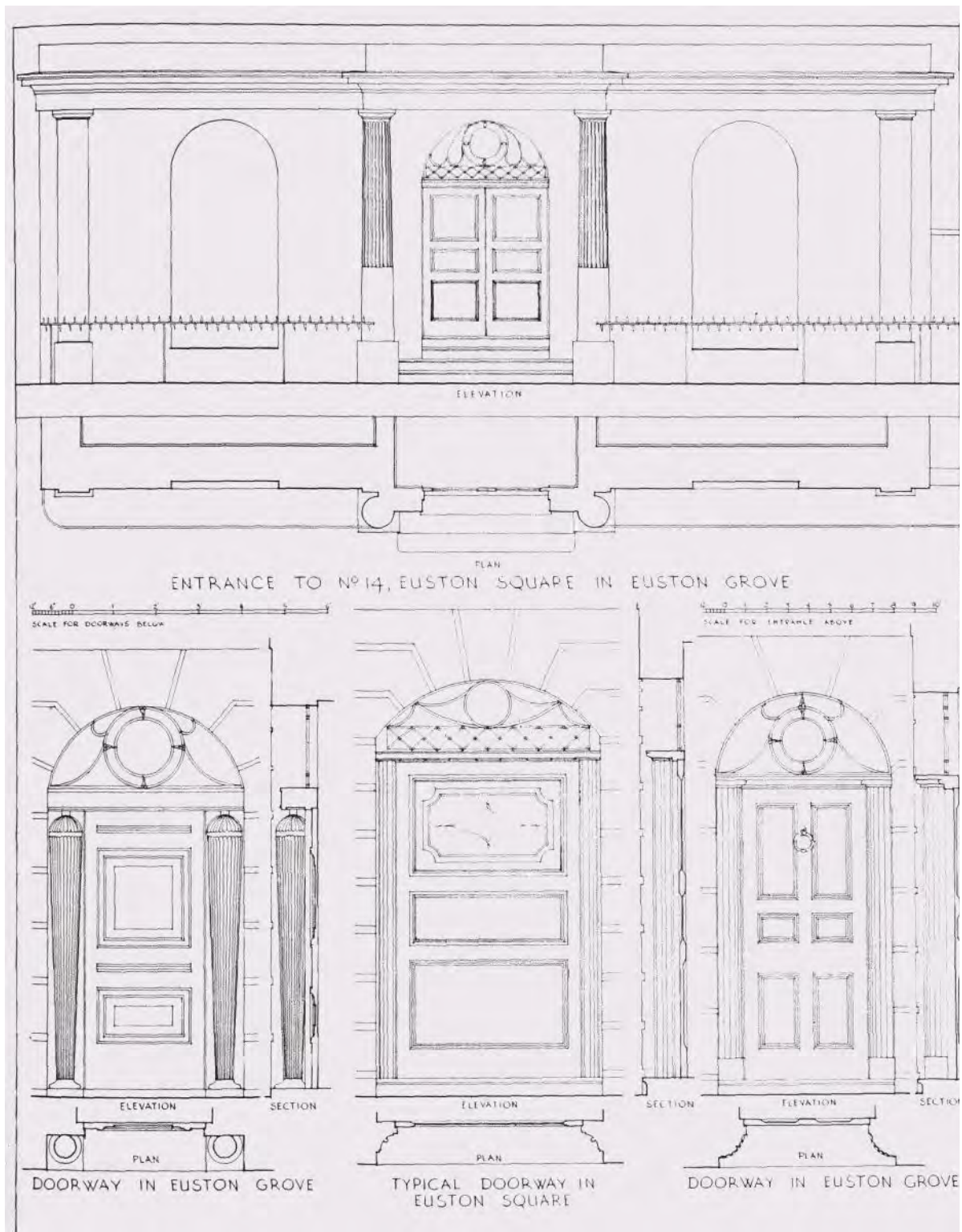
⁵¹ Materials used at St Pancras church, see *SoL* 24.4 (1952) pp. 1-9. The original materials of St Aloysius' Church are not certain: it was newly finished in stucco in 1830, according to Denford

and Woodford, *Streets* (2002) p. 36; it was altered in 1850, according to *SoL* 24.4 (1952) pp. 118-23, ch. 12 CXLI 'Phoenix Road'.

Images



3.1.1 Euston Square north side, nos 15-28, from *SoL* 21.3 (1949) Plate 64. Note the entablature at 3rd floor level.



3.1.2 Euston Square and Euston Grove details, from *SoL* 21.3 (1949) Plate 67.



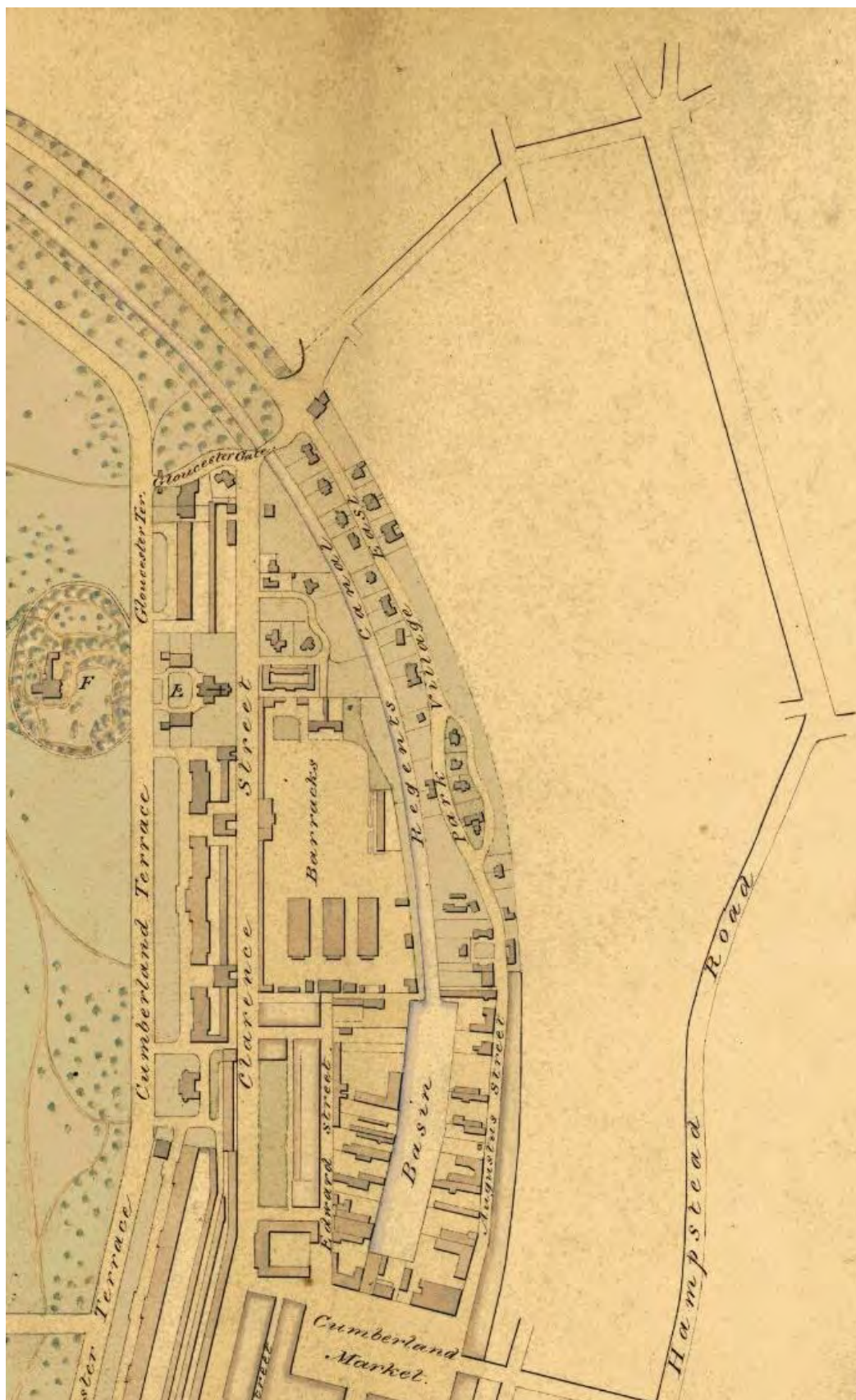
3.2 St Pancras Church



3.3 14-15 Melton Street. Web image



3.4 North Gower Street and 137 Drummond Street, the Crown and Anchor (2007). Web image.



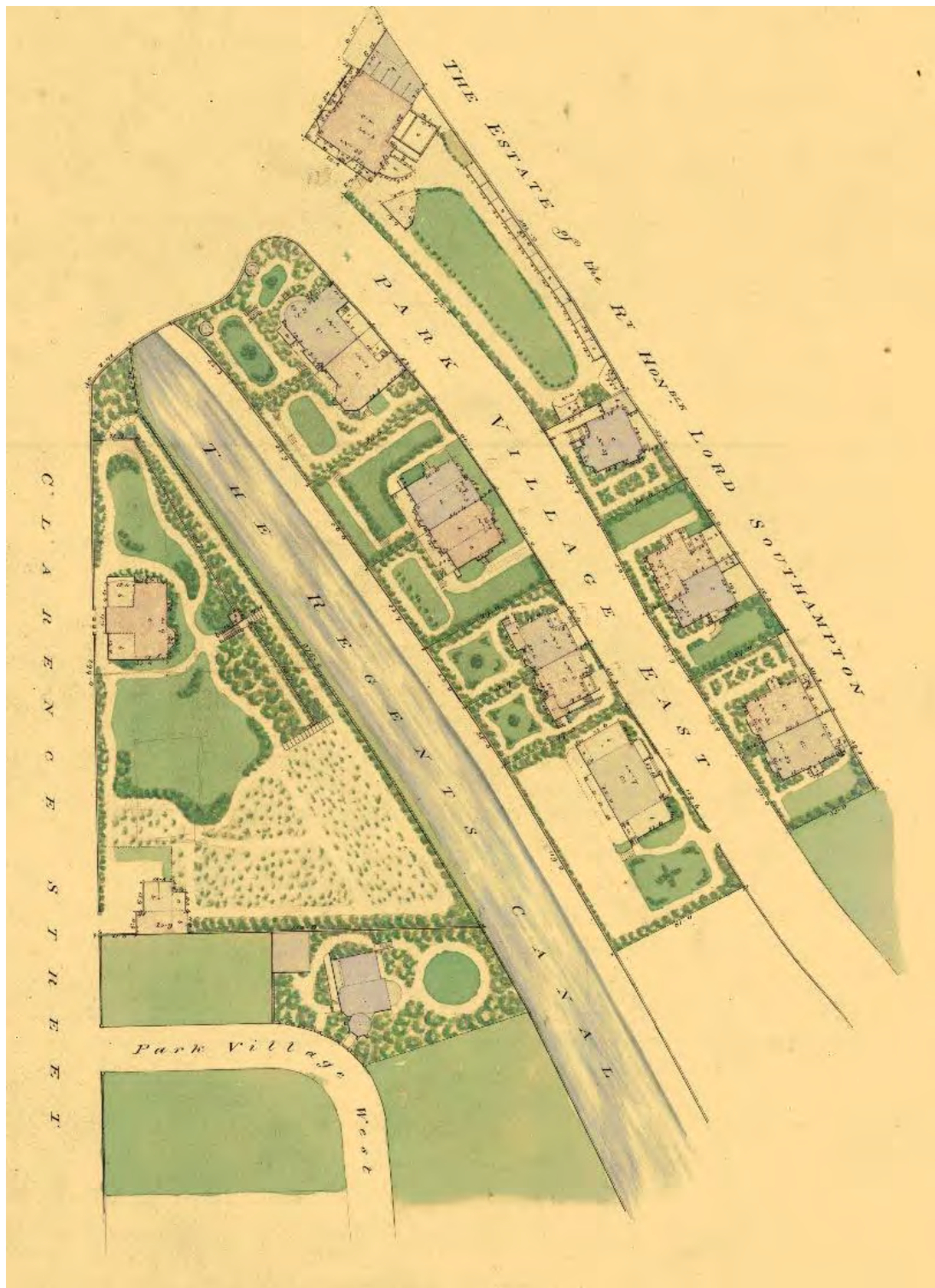
3.5.1 Park Village, Gloucester Gate, Park Street, from Charles Mayhew's survey plan 1834-35, detail from plan of whole Regent's Park estate.



3.5.2 2-4 Park Village East, extract from measured drawing from SoL 21.3 (1949) Plate 91.



3.5.3 10-12 Park Village East



3.6.1 Park Village East and the York and Albany, from Charles Mayhew's survey plan 1834-35, detail from plan of north section of Park Village East, plate 28.



3.6.2 The York and Albany with Stanhope Terrace



3.7 Mornington Crescent. Photo RS.



3.8.1 34-70 (part) Eversholt Street. Photo RS.



3.8.2 138-86 (part) Eversholt Street. Photo RS.



3.8.3 St Mary's church, engraving from Pugin's *Contrasts* (1836).

EUSTON

Community-led Heritage Assessment

Historical survey – Period 4 – 1835-1840

MAP 5



Extract from *Topographical survey of the Borough of St Marylebone as incorporated & defined by Act of Parliament 1832 ... and plans & elevations of the public buildings. Engraved by B. R. Davies from surveys & drawings by F. A. Bartlett under the direction of J. Britton, London 1837.*

British Library.

All the maps in this Community-led Heritage assessment are best viewed in their digital form.

Overview

The major change in the Brief Area in Period 4 was the building of the London and Birmingham railway, which was inserted into the recently developed urban space [MAP 5 1837].¹ The building involved both the extension of the railway lines south-east from the Regent's Canal at Chalk Farm, where they had originally terminated in 1834, and the construction of the new railway terminus, Euston Station. The original line was the first trunk railway line into London.² The opening of the extended line in 1837 was followed by new building especially to the immediate south of the station, and to the north, on the Bedford estate.

Historical summary

Euston Station was built, from 1836 to 1840, between Drummond Street and the extended northern boundary of the Southampton estate.³ Its siting respected the existing terraces in Seymour Street (Eversholt Street), to the east, and in Whittlebury Street to the west. It was well to the north of Euston Square and Gardens. Its insertion involved no major demolition of buildings. Overall, the station was planned by Robert Stephenson. The group of station buildings were fronted by an elevation to the south which followed the

line of the existing street, sitting alongside the terraced houses of Drummond Street, and consisted of a screen composed of four single storey lodges with a central propylaeum, or entrance portico, in Greek Doric. [Fig. 4.1] Philip Hardwick's design for the propylaeum had parallels with a Doric portico at Athens,⁴ suggesting a reference to the details from Athens used at St Pancras church (see Period 3). They perhaps also implied that the traveller arriving at Euston was to be envisaged as entering London as an ancient visitor would have walked into Athens.⁵ The Great Reform Act of 1832 points to continuing aspirations to democracy for which ancient Greece seemed to provide a model. Behind the propylaeum, on the Eversholt Street side, a 2-storey building, in brick, with a single-storey Greek Doric colonnade, in granite, screened the two platforms – the arrival and departure 'stages' – which were sheltered by roofs of cast and wrought iron [Figs 4.2-3].⁶ These platform roofs, or 'sheds', were designed by Charles Fox.⁷ At the rear, to the north-east, was a substantial coach shed. The limited range of buildings reflected the arrangement by which – to protect local residents from smoke – steam locomotives were not used on the run into the Euston terminus from Chalk Farm, where coaling provision was located.⁸ The first train services

¹ For a fuller history of the station from 1835 to 1912, *SoL*, 21.3 (1949) pp. 107-14: on the 1835 Act enabling the construction of the line and station, see *SoL*, 21.3 (1949) p. 107.

² Cherry and Pevsner, *London 4 North* (1998) p. 361.

³ This was a further extension: see Period 3 and Map 4 for the earlier boundary extension.

⁴ See *SoL*, 21.3 (1949) pp. 107-14 referring to Stuart and Revett, *Antiquities of Athens* (1825) vol. 1 pp. 21-28 and Plates 3-5, and identified there as the 'propylaeum of the agora'.

⁵ *The Civil Engineer and Architect's Journal*, vol. 1 (1837-38), p. 354a describing the opening of the line, specifically stated that the entrance to Euston Station 'is formed by a propylaeum (used by the ancient Greeks as the chief entrance to their cities) ...'.

⁶ MAP 5 shows a different configuration of platforms. The description in LeCount, *History of the railway* (1839) p. 47, identified the arrangement described here and shown in our Fig. 4.2, which is from Simms, *Public works* (1838) division 1 Plate 5. But LeCount's comment that the station plan allowed for doubling the platform provision, as Fig. 4.2, suggests that MAP 5 may have anticipated this change. On the materials, Britton, *London and Birmingham Railway* (1839) p. 14.

⁷ *SoL*, 21.3 (1949) pp. 107-08.

⁸ For details of the means by which the use of locomotives was avoided, until 1844, the continuous cable transmission system, the static engines providing the power, and their surviving winding vaults, see *SoL* 21.3 (1949) pp. 107-14. For the objections to and restrictions on the use of locomotives in the 1835 Act, Britton, *London and*

began in July 1837: the portico was completed in 1840.⁹

The construction required for the railway lines themselves from their 1834 terminus at Chalk Farm, west of the Regent's Canal, to the new Euston station was a major engineering project. Running north-west from Euston, under the Hampstead Road, the railway lines, ran in a deep cutting constrained in width by the use of substantial retaining walls. The lines kept to the Southampton estate, running alongside the villas of Park Village East and the Serpentine Road on the north-east boundary of Regent's Park [Fig 4.4].¹⁰ Much of the Southampton estate affected – west of our Arlington Road – was still open agricultural land. Where the railway encountered the built section of the Southampton estate, at Parkway – where Stanhope Terrace linked to the Crown's York and Albany and Gloucester Gate – the deep cutting continued in the Parkway tunnel, built 1836-37. Originally planned as a bridge [Fig. 4.5.1], the tunnel can be seen to have been a response to the needs of the developing road layout on the Southampton estate, including Oval Road and Delancey Street [MAPS 5 1837 and 6 1870].¹¹ Using 'cut-and-cover' methods [Fig. 4.6], important sections of the tunnel and the cutting walls within the Brief Area survive.

But if the insertion of the railway and station, and its operation, sought to minimize impacts on the newly resident neighbouring communities, both cutting and station established new parameters constraining the development which continued in the larger area. In the case of the Southampton estate,

the cutting provided a new boundary against which to build. We will see, in Period 5, 1841-70, the building of a group of semi-detached villas between the cutting and Mornington Road (now Mornington Terrace).

On the Bedford estate, in the centre of the Brief area (area 11 on MAP 5) – the exceptional unbuilt fields of Period 3 – plans for what was later to be called Bedford New Town, were developed. A scheme of 1826 which would have continued northwards the rectilinear layout of the Southampton estate (to the south) with crescents and a circus, was radically replanned in 1834 to allow the railway lines through.¹² This new plan cranked the layout to an angle to the Southampton estate grid – an angle which is today witnessed by the lines of Harrington and Oakley Squares. The 1837 map [MAP 5] shows the revised plan between the Hampstead Road bridge and the new station. It included a crescent, Russell Crescent – when built, after 1840, named Amptill Square – and outlines which indicate the south and east sides of Harrington Square and a precursor of Oakley Square.¹³ On the north-west boundary of the new station complex, a new street, Wriothesley Street, running from the Hampstead Road to modern Eversholt Street at the level of the north side of Clarendon Square was planned. These plans have been shown to have responded to local conditions, as well as to the railway. They witness to the interplay of townscape, social concerns, and architectural forms across the Brief area and its surroundings. When originally planned in 1826, Bedford New Town, was, in part at least, in reaction to the perceived 'menace' of

Birmingham Railway (1839) p. 16, and LeCount, *History of the railway* (1839) p. 48.

⁹ *SoL* 21.3 (1949) pp. 107-08.

¹⁰ Serpentine Road shown on MAP 5, named on MAP 6.

¹¹ Simms, *Public works* (1838) division 1, p. 4 prints the contract for the works which refers to 'The bridge or covered way under Park Street', and at p. 5 to the making of Oval Road, for the Southampton estate, as part of the contract undertaken on

behalf of the railway. Map 5, printed in 1837, apparently during construction, shows a tunnel under construction but not its extent.

¹² For a fuller account, Olsen, *Town planning in London* (1982) pp. 63-73 and Figures 49-52.

¹³ On Bedford New Town, Cherry and Pevsner, *London 4 North* (1998) p. 388. On the transmutations of Amptill and Oakley Squares, see Olsen, *Town planning in London* (1982) pp. 67-70.

Somers Town, with its lower-quality housing and poorer residents.¹⁴ While the early plans aligned Bedford Street (our Barnby Street) to the front elevation of St Mary's church – concern to benefit from vistas again – the street was to be gated to prevent access from Somers Town.¹⁵ While architectural style and forms in Bedford New Town continued within established traditions, the houses were aimed at a less well-off group, tradesmen and clerks, as well as surveyors and medical men. At the same time, density was reduced, and back-land development restricted. An 'open and airy' environment was sought to meet the expectations of potential new residents.¹⁶ Construction of the 1834 scheme began in 1838.¹⁷

In the area adjacent to the station, the impact of the railway can be seen in 1839, when two hotels were built for the railway company, one to each side of the approach to the entrance portico, forming Euston Place, a continuation of Euston Grove.¹⁸ The hotels, of 4 storeys, finished in stucco, also had Greek details. But there was a shift from seeing the new station fitting into its context, to seeing it shaping its surroundings. Whereas the Euston propylaeum was not located on the central axis of Euston Grove, the central axis of Euston Place was built to the centre-line of the propylaeum, the disjunction between the central axes displaced south from Drummond Street to Euston Street (see MAP 6 1870).

But even in the immediate vicinity of the Station there was also an element of continuity. To the west of the station, Cardington Street was built on the Southampton estate, in part following the line of the old boundary

with the Bedford estate, continued, to the east, by Drummond Crescent.

To the east of Eversholt Street, development continued within the street blocks, infilling the rear spaces. One of these areas, to the north of Lancing Street, was the site of the Anglican St Pancras National Schools, built 1837 to a design by Charles Inwood, whose father and brother were the architects of St Pancras New Church.¹⁹

Survivals from this period

Despite the significance of the changes in this period, most of the railway buildings were destroyed in subsequent development.

The most important survivals, witnessing to the exceptional significance of the engineering achievement of the railway, are at the Parkway tunnel, statutorily Listed Grade II, where the tunnel to the Old Line, in brick and stone, with the cutting running south for a short way from the tunnel portal, is the original structure of 1836–37;²⁰ details also survive [Figs 4.5.2, 4.6]

Christ Church, Albany Street, from 1836–37, by Nash's pupil James Pennethorne, is important in itself and, with its spire, in the townscape. It is statutorily Listed.²¹

Bedford New Town, while planned and begun in this Period, was mainly built in Period 5, where survivals are identified.

Architectural character and townscape

The lack of physical survivals of the major building – the original station – from this Period gives the historical record special value if we are to understand the historical

¹⁴ Olsen, *Town planning in London* (1982) pp. 66–69, 71.

¹⁵ Olsen, *Town planning in London* (1982) pp. 64–65, 68 and Figs 49–50.

¹⁶ The houses were chiefly third and fourth rate, Olsen, *Town planning in London* (1982) pp. 66–67.

¹⁷ Bedford New Town largely built 1838–56, Olsen, *Town planning in London* (1982) pp. 69–73.

¹⁸ The hotels were also by Philip Hardwick, see *SoL* 21.3 (1949) pp. 107–08; Hobhouse, 'Philip and Philip Charles Hardwick' (1976) p. 41.

¹⁹ Pevsner, *London* (1952) p. 370; Denford and Woodford, *Streets* (2002) p. 30.

²⁰ NHLE ref. 1113255.

²¹ NHLE ref. 1378620. The Regent's Park Conservation Area Appraisal (2011) pp. 29–30.

development of the area, and the significance of the buildings which do survive. In architectural terms, the lasting significance of the Station buildings themselves lies in their adoption of ancient Greek forms.

The reference to antiquity in the architecture of the Station was a conscious statement on the significance of the railway in broad historic terms. A contemporary described the railway as 'unquestionably the greatest public work ever executed, either in ancient or modern times'.²² The specific use of ancient Greek forms – admired for their purity of Grecian Doric form in contemporary comment, as 'heroic' in later comment²³ – references the status of Greek antiquity, in succession to the use of Greek forms at St Pancras Church. Greek forms were again used in the railway hotels of 1839. This sequence – however disrupted for us in terms of the

surviving buildings – has been found to have influenced later buildings around Euston Square, as we will see in Period 7. This continuity points to the exceptional architectural significance of the surviving ensemble of building.

While the Station frontage sat conformably within the line of the domestic Drummond Street, it declared its importance in its scale, forms, and materials, all of which matched those of a public building of high status. The use of stone for the major station frontage buildings is noteworthy as a further pointer to the significance attached by the promoters of the railway to their scheme. It compared with the churches in stone of Periods 2 and 3. The hotels, sharing architectural vocabulary with the propylaeum, were, however, in stucco, one of the materials of the domestic buildings of the Area.

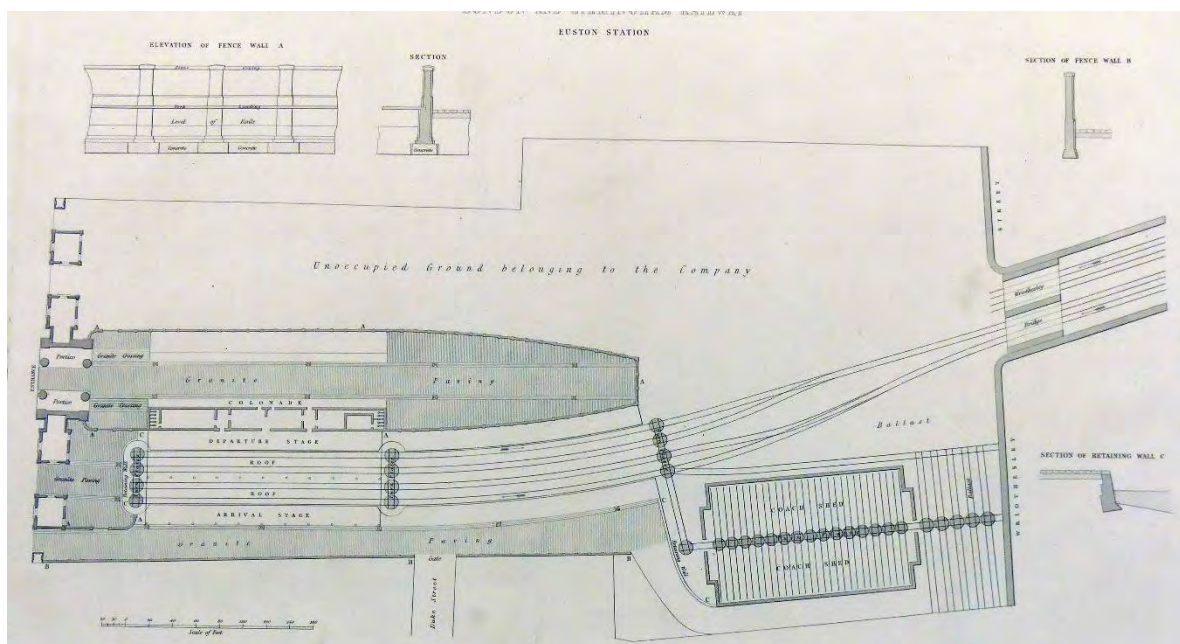
²² LeCount, *History of the Railway* (1839) p. 1.

²³ Britton, *London and Birmingham Railway* (1839) p. 13; Hobhouse, 'Philip and Philip Charles Hardwick' (1976) p. 41.

Images



4.1 'Euston Square depot. South front of the propylaeum, or entrance gateway, with two pavilions ...', sketched 1838, Bourne and Britton, *Drawings of the London and Birmingham Railway* (1839) drawing 2.



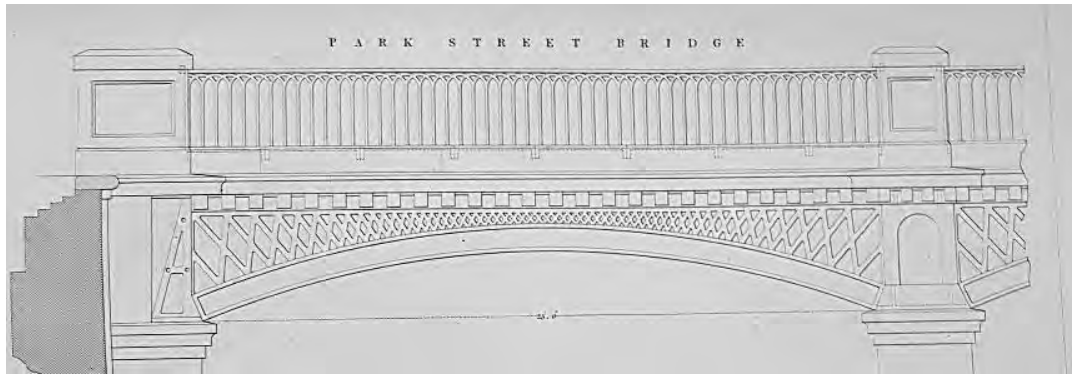
4.2 Euston Station plan in 1838, Simms, *Public works* (1838) division 1 Plate 5.



4.3 'Euston Station arrival and departure shed, for sheltering carriages and passengers, on departing from, or arriving at, London', May 1839, Bourne and Britton, *Drawings of the London and Birmingham Railway* (1839) drawing 4, printed as a vignette on the title-page.



4.4 'Park Village, 26th August 1836', the cutting under construction, looking south, by J. C. Bourne (1837).



4.5.1 Planned Park Street bridge, from Simms, *Public works* (1838) division 1 Plate 8, detail also showing arcaded iron railing palisade.



4.5.2 Survivals of arcaded iron railing palisade to top of retaining wall to cutting to the north of the Parkway Tunnel.



4.6 'The London & Birmingham Railway incline under Park Street, Camden Town, 18th September 1836', by J. C. Bourne (1837), tunnel building, looking south, under construction, with Stanhope Terrace to the right.

EUSTON

Community-led Heritage Assessment

Historical survey – Period 5 – 1841-1870

Map 6



Extract from Ordnance Survey 1870, surveyed 1870, printed Southampton 1876.

All the maps in this Community-led Heritage assessment are best viewed in their digital form.

Overview

Period 5 is characterized by the major intensification of the impact of the railways, both directly, within the Brief Area, and indirectly, by railway development in the adjoining areas to the east. At this stage, while the continuing development of Euston station increased its footprint, it still followed, at least in layout and architectural forms, the characteristics of the aristocratic estate development in which it was located. In contrast, the new railway complexes at King's Cross and St Pancras – outside the Brief Area – introduced fundamental changes in the configuration of the areas in which they were located. They set a new scale and architectural character, which can be seen, by the end of the Period, to have shifted thinking about building and townscape within the Brief Area itself.

Historical summary

From 1846 – within 9 years of opening – the original Euston Station complex was expanded to the north, east, west, and south [MAP 6]. To the north, on Bedford estate land, the southern sector of the Bedford New Town plan mapped in 1837 was disrupted. The newly constructed Wriothsesley Street was abandoned, and a carriage shed was built to the south of the gardens of Amptmill Square.¹ Another carriage shed was built to the north-east, up to the south side of Bedford Street (our Barnby Street), and, to the east, on

Eversholt Street, a railway goods office was built in place of houses, with further extensions added on the north-east corner with Barnby Street from 1859.² To the west, the east side of Whittlebury Street was demolished to create new platforms. In the heart of the original station, from 1846-49, extensive new buildings, by Philip Hardwick and his son Philip Charles Hardwick, included a Great Hall, new booking office, public meeting room, and royal apartments.³ The realized work added a classical Italianate style to Philip Hardwick's earlier Greek.⁴

The next stage of the development of Euston Station in this Period – in 1869-70 – can only be understood in terms of the further development of railways and railway building in the larger neighbourhood adjacent to the Brief Area itself. In 1851-52, to the east of the Brief Area, King's Cross Station complex was built: Station, Goods Yard, and hotel by Lewis Cubitt.⁵ The complex witnessed to the introduction of three major changes fundamental to the later development of the larger townscape, including the Brief Area. King's Cross station building itself had a new prominence. Unlike Euston, it had a frontage fully visible from the Euston Road.⁶ Secondly, its architecture celebrated its functions: its exterior was admired for its 'magnificent appearance', its interior for 'presenting a vista of extraordinary effect'.⁷ In this also it contrasted with Euston, where the platform buildings were modest in scale and essentially screened

¹ Denford and Woodford, *Streets* (2002) p. 63.

² See *SoL* 21.3 (1949) pp. 107-14. The Goods Offices, later Railway Clearing House, were built in stages from the south from 1846-48, the block at the south corner of Barnby Street from 1859, with the surviving buildings north of Barnby Street (163-203 Eversholt Street, statutorily Listed Grade II) built at various times from 1874-1902 (see Period 6). The earliest section, from the 1840s, by Philip Hardwick, the later, 1874-75 section, by J. B. Stansby, see Cherry and Pevsner, *London 4 North* (1998) p. 368. The 1859 block has been seen to set the pattern for the later blocks in this group: the 1859 block itself incorporated Hardwick's 1840s block, *SoL* 21.3 (1949) pp. 108, 117.

³ *SoL* 21.3 (1949) pp. 107-08; Hobhouse, 'Philip and Philip Charles Hardwick' (1976) p. 41.

⁴ By Philip Charles Hardwick, Hobhouse, 'Philip and Philip Charles Hardwick' (1976) p. 41 and ill. 29.

⁵ On the design of the Station, Grinling, *Great Northern Railway* (1898) pp. 113-15; on the complex, see also Cherry and Pevsner, *London 4 North* (1998) pp. 362, 366-67.

⁶ The New Road from King's Cross to Osnaburgh Street renamed Euston Road 20 February 1857, *Names of Streets*, (LCC, 1955) p. 279.

⁷ Contemporary comments on the opening of the station, 14 October 1852, quoted Grinling, *Great Northern Railway* (1898) p. 124.

behind the heroic antique Greek forms which said nothing of the functional nature of the railway itself – even if they said a lot about the aspirations of the modern to historical greatness.⁸ In a further contrast, while the original Euston station had a focus on the transport of passengers with their baggage, the King's Cross complex marked the importance of freight transport, especially coal, and associated industrialization.⁹ The new station was located immediately to the south-east of the Imperial Gas, Light and Coke Company works on the south side of the Regent's Canal, and the railway company, the Great Northern, built an extensive Goods Yard, with coal depots, on the northern side of the Canal.¹⁰ To the side of the station building, the associated Great Northern Hotel was designed in a more traditional, domestic, architectural style.

In a less visible, but nonetheless significant, mark of the developing importance of railway travel, the first section of the Metropolitan underground line was opened in 1863, connecting the main-line railway termini at Paddington, Euston, and King's Cross. It was built by a 'cut-and-cover' method under the Euston Road. Gower Street Station (now Euston Square) was one of the first stations on this, the first underground railway in the world.¹¹

In 1865-69, and also to the east of the Brief Area, the London Midland Railway built its station at St Pancras, with George Gilbert

Scott's Midland Grand Hotel under construction from 1868-74.¹²

It is hard not to see the impact of the plans for Scott's Hotel – with its imposing frontage to the Euston Road using luxuriant colours and a rich vocabulary of forms drawn from a range of medieval models – influencing the aspirations for change at Euston Place in 1869-70.¹³ The area in front of the Euston propylaeum was linked through Euston Grove and Euston Square Gardens directly to the Euston Road. The two Lodges from this period marked a formal layout, extending the classical architectural aspirations of the 1846 Euston Station [Fig. 5.1]. Square in plan, paired across the new axial access, the Lodges are in Portland stone. Their symmetrical elevations were centred on single round-headed arched openings enriched with panels. Pediments to north and south have allegorical figures sculpted in relief. Rusticated quoins are engraved with the names of the company's stations, the lettering once gilded.¹⁴ The Lodges gave the Station complex a clearer, opulent, visible presence on the Euston Road. In a style appropriate to buildings in parkland, they used forms broadly consistent with the forms of an aristocratic estate, while, at 2-storeys, maintaining the essentially domestic scale of Euston Square itself. In this 1869-70 development, the surviving terraced houses on the west of Eversholt Street between Drummond Street and Barnby Street were demolished to allow

⁸ See Period 4 discussion.

⁹ Freight, including livestock, was provided for not at Euston but at Camden Town, see Britton, *London and Birmingham Railway* (1839) p. 16.

¹⁰ Denford and Woodford, *Streets* (2002) pp. 80, 89. On the key importance of the transport of coal to London for the King's Cross project, and the major reduction in the cost of coal in London as a result, see Grinling, *Great Northern Railway* (1898) pp. 102-03.

¹¹ Malcolm Tucker, 'Industrial archaeology', in Cherry and Pevsner, *London 4 North* (1998) pp. 95-103 (97).

¹² St Pancras Station, 1865-69; former Midland Grand Hotel, 1868-74, by Sir George Gilbert Scott; train shed, 1866-68 by William Henry Barlow, see Cherry and Pevsner, *London 4 North* (1998) pp. 362-65 including comment on later history.

¹³ For changes to the platform coverings at Euston in 1870 in response to the lofty vaults at King's Cross and St Pancras, a parallel rivalry, see *SoL* 21.3 (1949) pp. 108.

¹⁴ Lodges by J. B. Stansby, London & North Western Railway Company architect, allegorical figures sculpted by Joseph Pitts, see *SoL* 21.3 (1949) pp. 108, 114, and n. 7; Cherry and Pevsner, *London 4 North* (1998) p. 361.

for the addition of 3 more platforms, enclosed with a brick screen wall to the street.¹⁵

Important in themselves, these larger developments in railways and their buildings also framed the architectural evolution of the area in later Periods. Similarly, changes in the nature of housing in the Brief Area itself were profoundly influenced by developments in the wider area in Period 5.

We have seen in Period 4 that Bedford New Town, to the north and west of the Station, was planned to be protected from the adjacent poor neighbourhoods of Somers Town and Camden Town.¹⁶ Our maps show areas within the Brief Area where crammed housing had been built in Period 3 on both the Southampton estate – Wellesley Street, for example – and the Somers estate – within the block bounded by Chalton Street, Chapel Street, Ossulston Street, and Weir Passage, for example. And crammed housing continued to be built in Period 5 – Equity Buildings between Clarendon Buildings and Ossulston Street, for example.¹⁷

But if conditions in Somers Town were seen from the perspective of the managers of the Bedford estate of 1826 to 1836 to be bad, they were to worsen in Period 5.

We have seen in Period 3 how land on the Agar estate to the east of Somers Town was used from 1822 for industry associated with

the Regent's Canal – a gas works.¹⁸ But from 1841 the Agar estate issued very short-term leases – 21 years – for house building on very small plots, which encouraged low quality construction.¹⁹ In 1853, *The Builder* printed an editorial – with an engraving [Fig. 5.2] – on Agar Town: 'No words would be too strong to describe the miserable condition of this disgraceful location. The houses have been *planted* here without any thought of drainage, or of any other arrangement necessary for health ...'.²⁰

As well as poor building standards, residential overcrowding was also an increasing problem. The demolitions of the east side of the south of Agar Town, and in Somers and Camden Towns, for the building of the London Midland Railway and St Pancras station in 1866 were estimated by contemporaries to have made perhaps 32,000 people homeless.²¹ Ironically, the low-quality of the housing was itself used to justify its destruction for commercial re-development.²²

A further decline in living conditions in Period 5 was the direct and indirect outcome of the success of the railways. Their coal-based industries, as well as the steam-engines themselves, added to the pollution caused by domestic coal-burning. In addition, a contemporary argued, 'The most offensive and pestilential nuisances in London are its gas-

¹⁵ *SoL* 21.3 (1949) p. 108.

¹⁶ Discussion in Period 4, also Olsen, *Town planning in London* (1982) pp. 64-65, 68, 148. This did not mean that the Bedford estate had no poor housing: lower-class dwellings in Woburn Place became notorious slums, Olsen, *Town planning in London* (1982) p. 66.

¹⁷ 'A particularly mean street of single-storey dwellings', Denford and Woodford, *Streets* (2002) p. 51.

¹⁸ Denford, *Agar Town* (1995) pp. 6-7; Denford and Woodford, *Streets* (2002) p. 89.

¹⁹ Denford, *Agar Town* (1995) p. 14, where the role of 'self-build' individuals and groups is discussed. In his important study Denford questions the

accuracy of the polemical accounts of contemporary critics and reformers.

²⁰ *The Builder* vol. 11 no. 557 (8 October 1853) pp. 625-26.

²¹ Dyos, *Urban past* (1982) pp. 102-03, 234 nn. 9-10, who refers to 20,000 made homeless by the terminus itself. For an example from 1898 of people displaced by railway development at Marylebone increasing overcrowding in a neighbouring area, see Dyos, *Urban past* (1982) p. 109. Denford, *Agar Town* (1995) pp. 23-25 discusses the impact of those made homeless in 1866 on neighbouring areas in Somers, Camden, and Kentish Towns.

²² Denford, *Agar Town* (1995) p. 25.

works'.²³ In 1853 – one year after the building of King's Cross – Charles Dickens, a local resident, wrote in *Bleak House* of the 'soft black drizzle' of soot falling like snow from the sky, of the 'fog everywhere' which was becoming a defining mark of London itself.²⁴

It was disease which provoked action. The cholera outbreaks in London in 1832 and 1849 – part of a pandemic sequence – stimulated attempts to address the urban conditions which were increasingly recognized as associated with disease.²⁵ *The Builder's* editor, George Godwin, who wrote on Agar Town, campaigned on the relationship between disease and poor housing conditions.²⁶

One response set a pattern of fundamental importance to building within the Brief Area for the next century. In 1847-48, 'Metropolitan Buildings' were built, on the Brewers' Company estate, to the east of the Brief Area, close to our Chenies Place [MAP 6, Pancras Square, 'Industrial Dwellings']. They were built by a charity as an early experiment in providing good quality housing for poorer families.²⁷ They introduced into the area blocks of 2- and 3-room flats – 111 in total – recognizing the needs of hygiene with running water and a wc in each flat. The flats were in blocks in the form of substantial buildings 5-storeys high – a contemporary described the front elevation as 'imposing' [Fig. 5.3].²⁸ The blocks had formal architectural details including triangular pediments and rusticated quoins, in clear architectural contrast to the 2- and 3-storey terraced dwellings characteristic

of the established housing in the area.²⁹ Metropolitan Buildings were a model, both architectural and social, of major significance in the building of housing in the following Periods.

In the centre, west, and north of the Brief Area, housing development of a type more traditional on the aristocratic estates continued. But new hygienic provision was made which suggests further practical results of the concerns for public health. Public baths and wash houses were built adjacent to the reservoir at the site of Tolmers Square in 1848. The Square itself was built – and the baths demolished – in 1863, as a precinct of housing round a Congregational chapel.³⁰

In the north and north-east sectors of the Brief Area itself we have seen in Period 4 the extended planning, and re-planning, of Bedford New Town from 1826 to 1834. Construction continued from 1838 to after 1856.³¹ The layout of the estate as it began to be built responded to the topography of the area – both the alignments of roads and buildings, and the new lines of the railway. But the layout also addressed the developing social as well as the physical context. Determined to create an environment distinct from the adjacent poor areas of Camden Town and Somers Town, the Bedford estate also recognized that the location itself would not attract better-off tenants.³² Its response was to create an 'open and airy' environment to meet the expectations of potential new residents drawn from less well-off but

²³ *The Builder* vol. 12 no. 587 (6 May 1854) p. 233, quoted Denford, *Agar Town* (1995) p. 13.

²⁴ Charles Dickens, *Bleak House* (1853) p. 1.

²⁵ For an overview of the important work of reformers like Edwin Chadwick on public health and housing, in inquiries established from 1840, see Tarn, *Housing* (1972) pp. 1-14.

²⁶ Godwin was an architect, see Tarn, *Housing* (1972) p. 4.

²⁷ Tarn, *Housing* (1972) pp. 17, 23-24. See also Cherry and Pevsner, *London 4 North* (1998) pp. 378-79.

²⁸ Henry Roberts in 1850, quoted Tarn, *Housing* (1972) p. 23. Image from *The Builder* (1847) reproduced Denford and Woodford, *Streets* (2002) p. 69 fig. 17.

²⁹ The pattern of such blocks had also been established in Birkenhead in 1845-47, see Tarn, *Housing* (1972) pp. 4-5, 23.

³⁰ Denford and Woodford, *Streets* (2002) pp. 15-16.

³¹ Olsen, *Town planning in London* (1982) p. 73.

³² Olsen, *Town planning in London* (1982) pp. 66-67.

respectable groups, tradesmen and clerks, as well as surveyors and medical men. Though the houses were relatively small, density was reduced, and back-land development restricted.³³ Enclosed gardens were included to avoid back-streets and the densification which had harmed housing conditions on the neighbouring Southampton estate.³⁴ The scale, architectural style, and forms of the terraces themselves continued within established traditions. At a scale of 4-storeys, the houses were distinguished from the 3-storey houses which characterized the poorer neighbours. The vocabulary of details, similarly, spoke of respectable social status. Harrington Square witnesses to a raised ground floor, rendered, and with columns to porches. At the first floor windows were round-headed with the upper floor expressed as an attic storey. In Oakley Square, there are rusticated ground floors, pediments to first floor windows alternately triangular and segmental, with stucco quoins framing the brickwork to upper floors [Fig. 5.4.1]. The section of the New Town in Eversholt Street, which included shops, were plainer than the houses on the Squares. Social – and commercial – aspirations were supported by gates, with a lodge for the gate-keeper in the gardens and a new church, St Matthew's, with a vicarage, on Oakley Square [Fig. 5.4.2].³⁵

The easternmost sector of Bedford New Town – Goldington Crescent – just adjacent to the Brief Area, incorporated land on the Brewers' Company estate into the planned townscape.

It adopted the Crescent form, with an enclosed garden, but at the lower scale of 3-storeys, and plainer architectural forms. Goldington Crescent is further testimony to estates working together to achieve a coherent townscape.³⁶

Within the Brief Area, and immediately adjacent to it to the north-east, the Southampton estate built up the area between its earlier terraced houses on the east side of Arlington Road and the railway cutting to the west. To the north the area was bounded by Delancey Street³⁷ – its route enabled by the Parkway tunnel – and to the south the new building extended to Crescent Place. On the west side of Arlington Road terraced houses followed the scale – 3-storeys – of the earlier houses on the eastern side, but with more ambitious details, including front doors with moulded doorcases and porches supported on console brackets, and cast-iron balconies at first floor. Much of the Period 5 street is statutorily Listed.³⁸ To the west again, Albert Street – 'broad and handsome'³⁹ – and the east side of Mornington Road – our Mornington Terrace – were grander terraced houses at 4-storeys with stucco details, including Ionic pilasters in a giant order [Fig. 5.5.1]. Both streets include substantial groups of statutorily Listed buildings, those in Mornington Terrace within the Brief Area.⁴⁰ But to the western boundary of this area – facing Park Village East – and to the south – linking to Crescent Place – more generously spaced villas reflected other aspir-

³³ The houses were chiefly third and fourth rate, Olsen, *Town planning in London* (1982) pp. 66-68.

³⁴ Olsen, *Town planning in London* (1982) p. 66 with Fig. 51.

³⁵ Olsen, *Town planning in London* (1982) pp. 72-73; Denford and Woodford, *Streets* (2002) pp. 71-72 Fig. 18. On the vicarage, 'boldly Gothic', by John Johnson, c. 1861, see Cherry and Pevsner, *London 4 North* (1998) p. 388.

³⁶ Compare the east side of Eversholt Street in Period 3.

³⁷ Delancey Street, nos 1-41, 2-88, named 22 March 1867, *Names of Streets* (LCC, 1955) p. 227.

³⁸ NHLE refs nos 3-31 Arlington Road, 1387000; nos 39-51, 1244687; nos 53-85, 1244688.

³⁹ Cherry and Pevsner, *London 4 North* (1998) p. 385.

⁴⁰ NHLE refs nos 9-23 Albert Street, 1378627; nos 45-97, 1378630; nos 22-46, 1378629; nos 50-88, 1378632 with nos 68-69 Mornington Street, 1113143. Nos 26-52 Mornington Terrace, 1113144; nos 53-54, 1113145; nos 55-56, 1113146.

ations and opportunities. Demolished for the enlargement of the railway cutting in 1906, the villas in Mornington Road can now best be understood through the Edinburgh Castle, with its garden, and the adjoining 58 Mornington Terrace, both statutorily Listed [Fig.5.5.2].⁴¹ Immediately adjacent to the cutting as it approached the Parkway railway tunnel, these unique survivors of the villa development from this period in Mornington Road are statutorily Listed. No. 58, at 2-storeys, suggests the scale of the residential villas. The scale, and stucco finish, point to a relationship with Park Village East rather than with Camden Town. No. 58 adjoins the Edinburgh Castle, which at 3-storeys, appears as a 'book-end' to the original villa group. The Edinburgh Castle has a symmetrical main front, with a canted bay projecting to the north-west. The first-floor windows have architraves, a cornice band to the upper parapet is also followed, at least in style although at the lower level, at no. 58. The long view, across the railway cutting from Parkway, with the Edinburgh Castle seen within trees, emphasises the parallel with the aspirations of the Park Villages [Fig. 5.5.3].

The building of distinct houses in this area has another dimension, represented by 'Tudor Lodge', no. 20 Albert Street.⁴² Built in 1843-44 for the painter Charles Lucy, reportedly to his own design, the house is of 2-storeys, with an attic and basement, with a studio at the rear. In red brick with blue brick quoins above a rendered basement, the house is statutorily Listed. Lucy was one of the founders of a school in Camden Town for teaching drawing

and design to working men and women: Christina Rossetti was a student.⁴³ The studio witnesses to the beginnings of Camden Town as a home for artists: the Camden Town Group – and their involvement with the townscape – is discussed in Period 6.

Other uses also continued to be incorporated into residential areas.

Period 5 included a new church on the Crown's estate in the service area between Hampstead Road and Albany Street, St Mary Magdalen, on the south side of Munster Square. R. C. Carpenter's design beginning 1849-52, introduced a 'Decorated', or 'Second pointed' gothic, in stone, into this square of modest, stucco-finished, houses.⁴⁴

The development of institutions, and their buildings, addressing social and educational needs also continued. The St Pancras Female Charity School, established on the Hampstead Road from 1790, was followed in 1858 by the Boys' Home Industrial School in 2 houses joined together at 44 Euston Road.⁴⁵

On the Hampstead Road, at 119, the Prince of Wales pub from the mid-1860s, suggests a modernising of a much older establishment,⁴⁶ and may point to an upgrading of the Southampton estate on the west of the Hampstead Road, a development no longer recognizable.

Local industry in the Brief Area shown on the 1870 map included a foundry (south of Tolmers Square⁴⁷), a saw mill (south of

⁴¹ NHLE refs no. 57 Mornington Terrace, the Edinburgh Castle, 1113147; no. 58, 1113148.

⁴² NHLE ref. 1390617.

⁴³ On Lucy and the drawing school, obituary, *Illustrated London News* June 7, 1873 and Surtees, *Diary of Ford Madox Brown* (1981) p. 70 entry for 4 March 1850. On Christina Rossetti and the school, Janzen Kooistra, *Christina Rossetti* (2002) p. 23.

⁴⁴ *Sol* 21.3 (1949) pp. 139-41, and description at NHLE ref. 1113157.

⁴⁵ MAP 6 (original on verso); Denford and Woodford, *Streets* (2002) p. 104, noting that the Home moved to larger premises in Primrose Hill in 1865.

⁴⁶ NHLE ref. 1378717 reports that the London Metropolitan Archive has records for victuallers in residence at this address from 1807.

⁴⁷ Denford and Woodford, *Streets* (2002) p. 16 also references the street name 'Foundry Mews'.

Drummond Street⁴⁸), and printing office to the north of St James' burial ground.

Present-day survivals from Period 5

The Lodges in Euston Square Gardens (with the statue of Robert Stephenson), are the only survivors of the formal 1869-70 layout of Euston Station. The Lodges witness to the development of a more ornate classicism from the severe but heroic Greek of the first station buildings, reflecting developments in architectural historicism. As buildings suited to parkland, the Lodges recall the recognition of the importance of open space in the townscape. Their modest scale, in plan and in height, is significant, suggesting the continuing importance of the predominantly residential character of the area. The Lodges and statue of Robert Stephenson of 1870 are statutorily Listed.⁴⁹

The east side of Harrington Square, the north-west side of Oakley Square, west and east sides of the northern section of Eversholt Street, and Goldington Crescent witness to the forms of Bedford New Town, otherwise destroyed. The survival of the square gardens – and of the rear gardens between Eversholt Street and Harrington Square – in these locations is important given the significance of open space in the planning of the New Town. The townscape composition of buildings and gardens reinforces the evidence for the continuing and developing importance of garden space in the Brief Area. The Harrington

and Oakley Square terraces and Goldington Crescent are all statutorily Listed.⁵⁰ The section of Eversholt Street north of Lidlington Place is recognized as contributing positively to the Camden Town Conservation Area. Oakley Square Gardens are locally listed.⁵¹ Trees on the Ampthill estate are survivors from the original Ampthill Square gardens.⁵² This Ampthill green area remains a protected open space.

The Edinburgh Castle and its garden, and the adjoining house, no. 58 Mornington Terrace, are the sole surviving witnesses at street level in the Brief Area to the relation of the original 1835-36 cutting and Parkway tunnel to the townscape of this Period, and to the form and layout of the Mornington Road villas. Again, they witness to both the importance of green open space in the townscape, and the significance of modest – 2- to 3-storey buildings below the tree-line – within the townscape in the Brief Area [Fig. 5.5.3]. Both are statutorily Listed.⁵³ Major sections of Mornington Terrace are statutorily Listed.⁵⁴

The church of St Mary Magdalen, on Munster Square, R. C. Carpenter's 'Decorated', or 'Second pointed' gothic, is statutorily Listed.⁵⁵

The Prince of Wales pub at no. 119 Hampstead Road from the mid-1860s, is statutorily Listed.⁵⁶

The industrial building to the north of St James' burial ground appears to be a surviving

⁴⁸ See also Denford and Woodford, *Streets* (2002) p. 17.

⁴⁹ NHLE refs 1342042 and 1342041.

⁵⁰ NHLE refs nos 15-24 Harrington Square, 1378736; nos 53-57 & 58-70 Oakley Square, 1322080 & 1322081; vicarage Oakley Square, 1322083, dated 1861; Oakley Square Gardens Lodge, 1322082; 5-16 Goldington Crescent, 1078335. Harrington and Oakley Square Gardens recorded, *Royal Commission on London Squares, Report* (1928) pp. 140-41 list nos 365, 371.

⁵¹ Local List ref. 97.

⁵² *Royal Commission on London Squares, Report* (1928) recorded, pp. 134 no. 343, that the larger of the two surviving enclosures was 'a well-kept and attractive garden'. On the surviving trees, London Parks and Gardens Trust, <http://www.londongardensonline.org.uk/gardens-onlinerecord.php?ID=CAM002>

⁵³ For NHLE refs, see Summary above.

⁵⁴ NHLE refs nos 26-52 Mornington Terrace, 1113144; nos 53-54, 1113145; and nos 55-56, 1113146.

⁵⁵ NHLE ref. 1113157.

⁵⁶ NHLE ref. 1378717.

element of the Period 5 printing office shown on MAP 6.⁵⁷

Architectural character and townscape

While there was radical change in the character of the streetscape to the east of the Brief Area in Period 5, there was a striking, and significant, continuity in the architectural character and townscape of the Brief Area itself.

The scale and architectural approaches of both King's Cross Station – functional and massive – and St Pancras Station and hotel – historicising, ornate, highly-coloured – were radical and changed the nature of the stretch of street on to which they so emphatically faced.

But, within the Brief Area, Euston Station as it was developed in this changing context, retained both its more modest scale and massing towards the Euston Road which was largely consistent with the residential estate within which it was located.

The development of the townscape relationship between the Station and the Euston Road was newly mediated by the Gardens. This reinforced both the value of the green space in the spatial dynamic of the Station and the Euston Road and the sense of residential place which the Gardens evoked. They referenced the wider context of residential development in the Area which drew on the aspirations of the 1756 New Road Act and development like Regent's Park. In Period 5 the earlier recognition of the importance of garden space, and of views and vistas within the townscape, was reinforced by the deteriorating conditions of urban living which were one set of consequences of railway development. They further reinforced garden space as a social marker. New residential areas in Period 5, like Bedford New Town, explicitly sought to differentiate themselves

from the areas of the worst housing conditions by planned use of garden space and lower densities. The layout of both Bedford New Town and the Southampton estate in Mornington Road were also required to address the proximity of the railway. These developments modified, but worked within the traditional forms of the aristocratic residential estates.

In an exception to this, and outside the immediate Brief Area, Metropolitan Buildings adopted a different layout of buildings to create a coherent form for a large number of smaller units. For this plan form – with its end-bays broken forward and central recessed block with open entrance area off the street – we can also see possible precedents in the massing of terraced houses into apparently palatial blocks in Regent's Park. The organization of blocks by staircase had a precursor in medieval charitable and collegiate building.

If the layout of Metropolitan Buildings was, in context, radical, its scale – 5-storeys – was also exceptional for the type of housing it provided. But it was consistent with the larger square and crescent houses in the centre of the Brief Area. If these grander houses were, in part, distinguished from their more modest 3-storey neighbours to the east and to the north, social aspirations in the Period 5 housing in Bedford New Town and the Albert Street/ Mornington Road area were reflected in 4-storey houses. In this last area, the special value of the 2-storey villa was also recognized. While the scale and massing of the new Station complexes at King's Cross and St Pancras were beyond that of even the major institutional – landmark – buildings of the earlier periods, like St Pancras Church, this new scale was not followed in the Brief Area, which, significantly, retained its original, historic, essentially domestic, governing scale.

⁵⁷ The eastern, later part, lost to bombing in WW2, Denford and Woodford, *Streets* (2002) p. 19.

The scale and mass of Metropolitan Buildings were expressed in formal, but restrained, classical details – triangular pediments and quoins. These details were a statement of value as radical in terms of architectural vocabulary associated with housing for the lower classes as it was in terms of access to running water and sanitation. The houses in Bedford New Town were provided with details in a comparable style – porches with columns, quoins, cornice bands to attic storeys. They suggest a modest increase in decorative detail for third- and fourth-rate houses.

But a major development in the use of historicising forms – reflecting something of the attitudes expressed by Pugin in his criticism of St Mary’s church in Eversholt Street in Period 3 was also underway. R. C. Carpenter’s church of St Mary Magdalen, on Munster Square, begun 1849-52, espoused a ‘Decorated’, or ‘Second pointed’ gothic, and was described on completion as ‘the most artistically correct new church yet consecrated in London’.⁵⁸ But the architectural presence of gothic was transformed by the building of George Gilbert Scott’s London Midland Hotel at St Pancras.⁵⁹ An extraordinary street presence was achieved by scale and massing, but also by drawing on historical forms including medieval Lombardic and Venetian Gothic, turrets and pinnacles, steeply pitched roofs seeded with dormers: a spectacular array of

gothic forms and details – ‘possibly *too good* for its purpose’, as Scott himself thought.⁶⁰ Scott’s hotel not only provided an immediate context for the 1869-70 buildings for Euston Station – now represented by the Garden Lodges – it was part of an architectural dialogue which framed the styles of buildings created in the next period, Period 6.

Scott’s details were carried out in a cornucopia of materials and colours. Red brick with details in a variety of stone – including red and grey granite and sandstone – and grey-green slate roofs.⁶¹ The introduction of red brick and renewed references to historical forms, provided, again, a context for the major buildings constructed in Period 6. The greater use of decorative detail in the Euston Lodges continued the forms of 1846, which were also paralleled by the continued use of stone. Stone was also used at St Mary Magdalen. In housing, the 4-storey terraced houses of Bedford New Town continued a tradition of the use of stock brick with stucco details.

The Edinburgh Castle group witnesses to stucco-finished villas, in a generous garden layout, continuing some reference to Nash’s Regent’s Park, and to the constant dialogue in the building of the Period within the Brief Area between built form and green open space with trees framing and containing the buildings [Fig. 5.5.3].

⁵⁸ *The Ecclesiologist*, in 1852, as quoted in the description, NHLE ref. 1113157.

⁵⁹ Scott was explicitly inspired by ‘the thunder of Pugin’s writings’ – including his criticism of St Mary’s – a building Scott also knew, Scott, *Recollections* (1879/1995) January 1878, p. 373, and, describing a visit to Somers Town in 1824, p. 108.

⁶⁰ Scott, *Recollections* (1879/1995) July 11 1872, p. 271, and January 1878, p. 374 where Scott relates his hotel design to his disappointment when ‘beaten out of my gothic by Lord Palmerston’ in his designs for the Foreign and India Office.

⁶¹ Cherry and Pevsner, *London 4 North* (1998) p. 363.

IMAGES



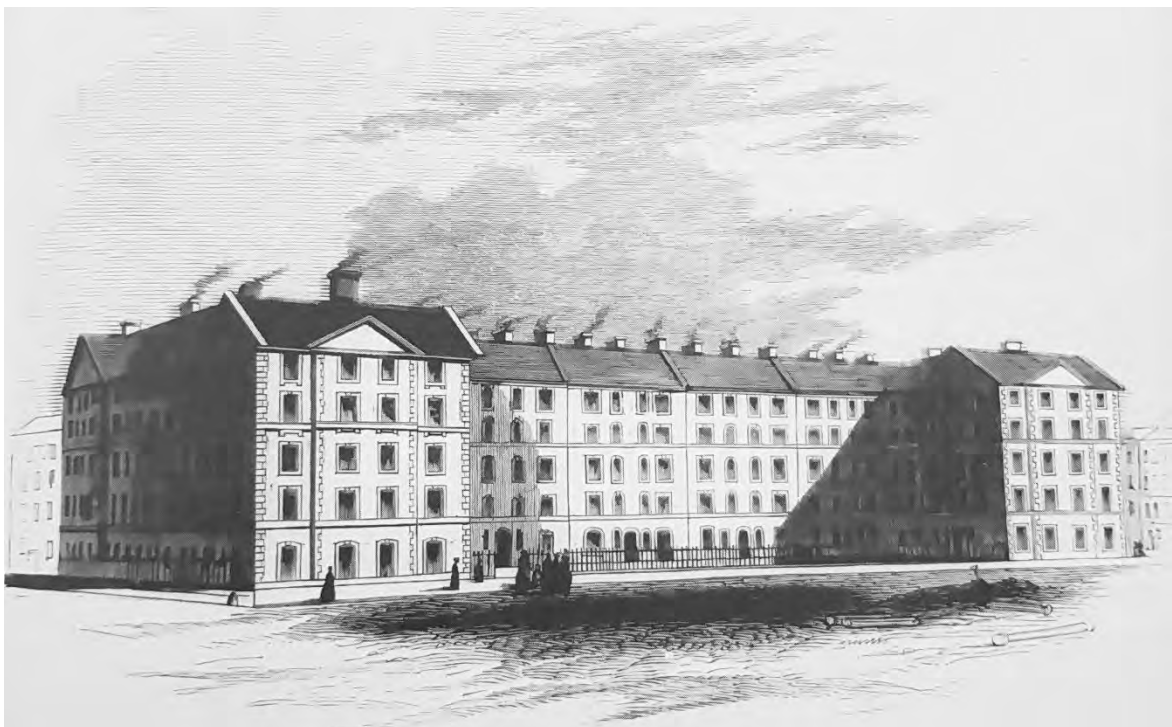
5.1.1 Lodge at Euston Square. Photo RS.



5.1.2 Lodge at Euston Square details. Photo RS.



5.2 Agar Town in 1853, showing everyday results of inadequate drainage. *The Builder* vol. 11 no. 557 (8 October 1853) p. 626.



5.3 Metropolitan Buildings, engraving from *The Builder* (1847) reproduced Denford and Woodford, *Streets* (2002) p. 69 fig. 17.



5.4.1 Oakley Square today looking east. Photo RS.



5.4.2 Oakley Square in 1893 reproduced Denford and Woodford, *Streets* (2002) p. 71 fig. 18.



5.5.1 Mornington Terrace Photo RS.



5.5.2 The Edinburgh Castle and adjacent house, 58 and 57 Mornington Terrace. Photo RS.



5.5.3 The Edinburgh Castle among trees seen across the railway cutting from Parkway. Photo RS.

EUSTON

Community-led Heritage Assessment

Historical survey – Period 6 – 1871-1913

Map 7



Extract from Ordnance Survey 1913, survey revised 1913, printed Southampton 1934.

All the maps in this Community-led Heritage assessment are best viewed in their digital form.

Overview

From 1871 to 1913 the continuing expansion of the railway areas – within the Brief boundaries and to the east – had further major impacts, again both direct and indirect [MAP 7]. Within the Brief area, the enlargement of the Euston Station complex itself continued, while the increase in train services required the considerable widening of the railway cutting from the north of the station to Parkway – our Camden Cutting – changing substantially the northern section of the Brief Area. Period 6 also witnessed very significant construction of buildings providing for public services, including health and education, and also social housing, provisions responding to local needs and to wider ambitions for social change, driven by new democratic institutions. While local industrial building continued, the period also saw the beginning of prestige commercial building not directly related to the railways. This took advantage of the location and established architectural character of the area. While still working within the basic urban framework of the original aristocratic estates, the developments of the Period were distinctive, part of an architectural dialogue expressed in scale, styles, forms, and materials, referenced across the historical architectural development of the whole area.

Historical summary

The Euston Station complex continued to expand. From 1874 to 1902, the Goods Offices, or Railway Clearing House, on Eversholt Street to the north of Barnby Street – the block now identified as 163, 183, and 203 Eversholt Street [Fig. 6.1] – were built in a style similar to the buildings from 1859.¹ The block to the south, no. 163, from 1874, is a

high 3-storeys, with the later, 1901-02 section, no. 203, to the north at 4-storeys. In what Pevsner called a 'late Georgian' style, the blocks are consistent in design, in yellow stock-brick, with stone cornices. The blocks are modulated to the street by shallow recessed bays. Fenestration follows a regular rhythm with gauged flat brick arches to sash windows, and the entrances are broad round-headed arches with stucco keystones. In 1880-81, to the south of the station, the two hotels framing Euston Place were linked together by a new building bridging Euston Grove. At 5-storeys, and with a Doric colonnade, this link building has been described as in the 'modern French style', apparently influenced by the principles of the French *École des Beaux-Arts*.² New offices to the west of the station yard were constructed from 1881. They are recorded as carrying on the cornice line of the Great Hall of 1846, and to have been finished in grey cement and stone.³ In 1883 parliamentary powers were obtained to buy part of St. James's burial ground, to abolish Whittlebury Street, and to divert Cardington Street. This was to enable the construction of four new platforms, Platforms 12-15, between 1887 and 1892.⁴ On the south corner of Drummond Street and Melton Street a new Underground station, for Euston Station, opened in 1907. One of Leslie Green's group of stations, it has characteristic 2-storey arched openings, with classical detail in the dentil cornice, and is finished in ox-blood coloured ceramic.⁵ At 2-storeys overall it matched the domestic scale of its neighbours. Its Drummond Street elevations are in simplified form [Fig. 6.2]. The railway offices in Drummond Street were extended westward in 1910-20.⁶

¹ On the adoption of a similar design to the earlier block on the south corner of Barnby Street, see *SoL* 21.3 (1949) p. 114; and Period 5. The architect of the earlier, southern, Period 6 block, of 1874-75, from the north corner of Barnby Street, was J. B. Stansby: later sections in 1882, 1896, and 1901-02, see Cherry and Pevsner, *London 4 North* p. 368.

² By J. B. Stansby, *SoL* 21.3 (1949) pp. 108, 113-14.

³ *SoL* 21.3 (1949) pp. 107-12.

⁴ *SoL* 21.3 (1949) p. 109.

⁵ Cherry and Pevsner, *London 4 North* (1998) p. 368.

⁶ *SoL* 21.3 (1949) p. 109.

The construction of Platforms 12-15 points to the pressure on the initial 4 railway lines – serving the original 2 platforms of 1837 – and between 1900 and 1906 the railway cutting was substantially enlarged to provide for 6 new trunk lines, and additional carriage sheds and service buildings. The enlargement was significantly destructive. A segment of Amptill Square was destroyed, and the cutting to the north and west of Hampstead Road destroyed the north-east side of Park Village East with the Serpentine Road, and the villas which formed the south-west side of Mornington Road (our Mornington Terrace). The two exceptions to this destruction were the retention of the 1836-37 Parkway Tunnel, with sections of the retaining walls to the associated cutting, and the Edinburgh Castle, with its garden and adjacent house.⁷ The Edinburgh Castle group thus survives as an exceptional witness to the forms of the Period 5 villas in Mornington Road.

The railway introduced distinctive architectural elements into the townscape in 1900-06. At street-level the walls to the new Cutting in Park Village East and to the new Mornington Street Bridge used red brick with stone dressings, following materials used in railway building at St Pancras, rather than the stone Classicism of Euston itself [Fig. 6.3.1]. The parapet wall to Mornington Road used blue engineering brick in continuity with the retaining walls themselves [Fig. 6.3.2]. A narrow strip of planting referenced the green landscape destroyed by the cutting on the Park Village side: no such acknowledgment was made on Mornington Road.

The Brief area continued to be influenced more indirectly, if no less significantly, by the

expansion of the neighbouring railway areas to the east. Here, from 1874 to 1887, the London Midland Railway built new freight yards on sections of the Skinners' Company's and Somers' estates.⁸ The Goods Yard and potato market were to the south of Phoenix Street, between Midland Road to the east, Ossulston Street to the west, and Euston Road to the south, the land now occupied by the British Library and the Crick Institute. From 1898, a coal depot with coal drops was added to the north of Phoenix Street and the east of Purchase Street. As with the building of St Pancras station itself from 1866, another area of housing occupied by the poor was destroyed for railway use. It seems that some 10,000 people lost their homes from 1874, destruction excused on the grounds that the housing was of low quality. Over a decade later, in 1891, the London Midland Railway built housing on Clarendon Square to rehouse those made homeless by their Goods Yard [Fig. 6.4.1].⁹ The 4 sets of blocks of flats at Clarendon Square – Polygon Buildings – at 4- and 5-storeys and with some elevational symmetry, point to the pattern established in the area by Metropolitan Buildings in 1847-48 (see Period 5).

The freight yards, with their red brick 'Gothic' arcaded walls with stone dressings, now framed the surviving housing in Somers Town tightly packed between Ossulston Street, Chalton Street, and Eversholt Street [Fig. 6.4.2]. Public health, with its important role in effecting housing reform – which we saw in Period 5 – was now the responsibility of new, democratic, local authorities: from 1889 of the London County Council, and from 1900 of the metropolitan boroughs, in the Brief Area, St Pancras Borough.¹⁰ The reports of the LCC's

⁷ For details and references, including NHLE references, see Period 4 with n. 20 and Period 5 with n. 41.

⁸ Denford and Woodford, *Streets* (2002) pp. 43, 46.

⁹ There was no effective obligation on railway companies to rehouse those they displaced even after 1885, see Dyos, *Urban past* (1982) pp. 104-10. On

the four 'austere, barrack-like blocks' of 1891, demolished 1972, see Denford and Woodford, *Streets* (2002) pp. 43, 53.

¹⁰ On the reform of local government in London which included the establishment of the LCC in 1889, and of the Metropolitan Boroughs, like St

medical officers were critical. In 1899, it was found that overcrowding in housing was worse in St Pancras than in the rest of London.¹¹ Contemporary housing conditions across London were also revealed by new, detailed, social research, recorded and mapped street by street. Charles Booth published a first version of his *Descriptive map of London poverty* in 1889.¹² In 1898-99 he found that in the surviving Somers Town while the frontages to the main streets might be 'mixed, some comfortable, others poor', many of the areas of inner courts and mews were 'poor and very poor', with 'chronic want', and with small areas judged 'vicious, semi-criminal' [Fig. 6.5.1].

It was an area with this last designation which saw the first provision of local authority social housing within the Brief Area boundaries.¹³ Wellesley Street was the first cleared and newly built as Wellesley Buildings, opening in 1901 [Fig. 6.5.2].¹⁴ The frontages – to Grafton Place and Lancing Street, for example – given a less severe classification by Booth, were retained, suggesting the specific nature of the clearances. Unlike the commercially-driven railway demolitions of the 1860s, 70s, and 80s, Churchway was undertaken by the newly formed LCC, attempting to address the needs of local communities.¹⁵ The survival of the existing leather works between the two eastern blocks (Winsham and Seymour) reflects both the existing 'mixed uses' in the area, and their retention.

The Churchway housing blocks point to both the scale – 5-storeys – established by 'Metropolitan Buildings', and to some of its formal architectural elements – the triangular pediments used at Somerset Buildings (now Winsham House), and Seymour Buildings, for example [Fig. 6.6.1]. But with its 5th-storeys expressed as an attic (Winsham), with extended dormers (Wellesley), Churchway also displays forms associated with the Arts and Crafts movement in its attic and roof and their more informal grouping of elements.¹⁶ This architectural variety included the use of materials – brick to the main elevations, with roughcast to the attic-level at Winsham – and the fenestration – with sash windows to the lower floors, but casements above eaves-level. This variety – also later criticised as romanticised cottage rusticity¹⁷ – was one controversial element in a wider architectural discourse represented in buildings across the Area in Periods 6 and 7.

While the line of Churchway reflected one of the earliest 'lines on the map' within the Brief area – the boundary between the earl of Southampton's estate and that of Lord Somers (see Periods 1 and 2) – the new housing was part of a larger reconfiguration of streets. In this case, the widening of Churchway to the west, was associated with the provision of new institutional buildings seeking to provide modern responses to newly recognized urban needs. In doing so, these new services were also presented in

Pancras, in 1900, see Gibbon and Bell, *History of the LCC* (1939) pp. 62-80, 61, 597-603.

¹¹ LCC, *The housing question in London* (1900) pp. 86-87, 90.

¹² The maps, with text, were printed in a series of revisions, from the earliest, *Life and labour of the people* (London, Williams & Norgate, 1889), with the revised 'Map descriptive of London poverty, 1898-99' printed in 1900.

¹³ The first block of flats built by the newly established St Pancras Borough, Goldington Buildings, 1902-03, is outside the Brief Area, Cherry and Pevsner, *London 4 North* (1998), p. 380.

¹⁴ Stilwell, *Housing the workers* (2015) p. 6.

¹⁵ Stilwell, *Housing the workers* (2015); Cherry and Pevsner, *London 4 North* (1998) p. 379; Denford and Woodford, *Streets* (2002) p. 34. For the LCC's own account and documentation, see LCC, *The housing question in London* (1900) on the Churchway scheme at pp. 213-20 with Plan no. 33.

¹⁶ Architects the Housing Division of the LCC Architects Department, from 1893 headed by Owen Fleming. On Fleming, and the influence of William Morris and Philip Webb, see Service, *Edwardian architecture* (1977) pp. 100-01.

¹⁷ See Period 7, and Swenarton, *Homes fit for heroes* (1981) pp. 62-66.

new architectural forms. The southern section of the Churchway alley from its junction with the Euston Road to Grafton Place, had been opened up on the east side, in 1889-90, for the new buildings for the New Hospital for Women and the Women's Medical Institute (or the London School of Medicine for Women), later the Elizabeth Garrett Anderson Hospital, now part of the Unison complex.¹⁸

The new hospital can be seen in the context of both innovative medical provision in the area¹⁹ – University College Hospital had been established in Gower Street from 1833 – and the continuing tradition of provision for women in the area.²⁰ The Girls' Charity School, originally founded in 1776 (see Period 2), at 108 Hampstead Road, was rebuilt anew in 1904 (see below). The St Pancras School for Mothers, was founded in 1907, and located in the West London Mission Hall, on the site of the Shaw Plaza Hotel on the Euston Road.²¹ The new hospital occupied a site cleared of 6 terrace houses fronting the Euston Road, in a distinctive plan form with major elevations to both Euston Road and the Churchway alley. The hospital was on an appropriate scale for the area and for an institutional, secular, public building, with 4 storeys above ground – the ground, first, and second floors markedly high and airy [Fig. 6.7]. We can contrast its height with the surviving houses, from Period 2, at 122-24 Euston Road (visible in Fig. 6.7), and the group of buildings now at 62-66 Churchway, dated 1882 and so also from Period 6, both of which witness to low 3-

storey structures. These building heights were the context for the new housing in Churchway. The hospital is in yellow stock-brick with red-brick quoins and terra-cotta details, with classical references in the porch. It has proportionately large sash windows to the wards at first floor.²² By John M. Brydon, its style has been identified as 'Queen Anne', associated by contemporaries – and connections of Garrett Anderson – with progressive public architecture as well as the women's movement, and conveying, in the hospital, an air of domesticity as well as the latest scientific medicine.²³ Brydon spoke at the time of building, 1889, of 'English Renaissance' architecture more broadly as 'an English Classical style' which truly embodied the life of the people, 'the national style – the vernacular of the country'.

Some fifteen years later, the 1904 Girls' Charity School on the Hampstead Road was lower in scale, at 3-storeys, and in red brick with stone dressings including projecting keystones to arches [Fig. 6.8].²⁴ Its style can be seen to be a development within the terms of 'English Renaissance' or 'English Baroque'.²⁵

The widening of Churchway was part of a larger reconfiguration of the area. The whole of the block between Churchway and Euston Square and Grafton Way and Euston Road was cleared, with the exception of the original houses at 70-71 Euston Square. As part of this reconfiguration, and while the housing in Churchway was under construction, the LCC

¹⁸ The LCC plan, Fig. 6.5.2 here, shows the location of the hospital on Churchway before the westward widening.

¹⁹ The London Temperance Hospital, built 1879-85 at 110-12 Hampstead Road on the site of St James' chapel, and recently demolished, also witnessed to innovative approaches to medicine in the area, see Woodford, *From Primrose Hill to Euston Road* (1995) p. 39.

²⁰ *SoL* 21.3 (1949) pp. 85-86. The Royal Free Hospital, which provided for women students, was also nearby. For the importance of these local connections, see the map issued in 1891 by the

London School of Medicine for Women, in Cherry and Walker, 'Garrett Anderson' (2002) p. 46 Fig. 9.

²¹ Denford and Woodford, *Streets* (2002) p. 41.

²² The natural light in all parts of the building was admired by contemporaries, *The Builder* (5 April 1890) p. 249.

²³ On the architectural style, see Cherry and Walker, 'Garrett Anderson' (2002) pp. 47-49, and below, 'Architectural character and townscape'.

²⁴ Architects E. W. Hudson and S. G. Goss, Cherry and Pevsner, *London 4 North* (1998) p. 378.

²⁵ For discussion, see below 'Architectural character and townscape'.

also built a Fire Station between Churchway and Euston Square in 1901-02 [Fig. 6.9.1]. Maintaining the set-back required by the Act of 1756, the Fire Station, as a public institution, like the hospital, adopted a larger scale, of 5-storeys rising to 6, with towers, bays and dormers a storey above the adjacent Square houses. In an Arts and Crafts style with asymmetrical façades, irregular height and massing, projecting square and canted bays, a porch [Fig. 6.9.2], and oriels, overall, a Picturesque roofline. The irregular fenestration is domestic in style, and the materials include red brick and stone. Described as 'Lively', it was recognized by Pevsner as 'an outstanding example of the Free or Arts and Crafts style'.²⁶

Between the Fire Station and hospital, a new headquarters office building for the Hearts of Oak Benefit Society was built.²⁷ It was opened in 1906, by the king.

These new buildings show the developing urban importance of Euston Square and its environs, a development reinforced by the location of a new prestige commercial building, the offices of the London Edinburgh and Glasgow Assurance building, in 1906-08 [Fig. 6.10]. On the west of the Square and Melton Street, facing the Gardens, the offices were, at 4- and 5-storeys, with additional attic and basement, at a height greater than the residential scale of the Square, although details included the 3rd-floor entablature to the front elevation which marked the Period 3 Square houses (see discussion in Period 8). Using elements of Classical Greek architecture the building is recognized as an exceptional

example in its time of a scholarly approach to building in the Greek style, an important example of the work of the distinguished architect Arthur Beresford Pite.²⁸ The building exemplifies an Edwardian Mannerist style: the entrance hall has been judged a 'wild extravaganza on the Greek theme', the building as a whole recognized as 'extraordinary'.²⁹ Within its contextual scale, the main elevations are modulated by the use of impressive forms – a giant order of attached fluted Ionic columns supported on pedestals, for example, and a round-arched recess which rises through two floors, with Diocletian windows at top and bottom. In stone – suggesting high status paralleling church and propylaeum, it has been argued that the design was a deliberate response to the local context in which important buildings in and around Euston Square, including St Pancras New Church and the Doric Euston propylaeum, adopted ancient Greek architectural vocabulary.³⁰

While the developments on Euston Square and on Churchway are recognized as of major significance, the south-west side of Chalton Street – the length between Churchway Passage and the Euston Road – witnesses to the context of a changing local townscape, to the context, on the street, in which the major developments took place. We have seen that this section of Chalton Street retains significant survivals from before 1804 (Period 2). But it also attests to a sequence of new building from Period 6, specifically between 1882 and 1901. While substantially modifying scale and architectural forms, this new

²⁶ Architects the Fire Brigade Branch of the LCC Architects' Department, see Cherry and Pevsner, *London 4 North* (1998) p. 355. For the Edwardian Free Style, followed here, and the influence of Philip Webb, see Service, *Edwardian architecture* (1977) pp. 108-09.

²⁷ Architect identified as Alfred Alexander Webbe. On the Hearts of Oak Friendly Society, founded 1842 to provide a form of insurance support in ill-health, see TNA on-line record summary, ref. 2322.

²⁸ See NHLE description for 30 Euston Square (previously 1-9 Melton Street), which also identifies some additions from 1913, ref. 1113131.

²⁹ On Pite, see Service, *Edwardian architecture* (1977) pp. 182-83, Fig. 232; Cherry and Pevsner, *London 4 North* (1998) pp. 376-77.

³⁰ See David Heath, *From Arcadia to Euston Square: a historical perspective on the RCGP's new headquarters* <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3481501/>

development largely consisted of rebuilding within the pre-1804 plots.

The earliest changes can be identified at no. 63 Chalton Street, a 3-storey house with elements of a shop front at ground floor, and no. 57, a 4-storey building with a surviving shop at ground floor [Fig. 6.11.1]. Both share details with nos 62-64 Churchway – which backs on to Chalton Street [Fig. 6.11.2]. As 62-64 Churchway are dated 1882 (on the building), the buildings in Chalton Street are possibly of a similar date. No. 57 has surviving 'gothic' corbels from the shop front fascia, as does no. 63 Chalton Street (where the shop front fascia is now missing): they have similarities to fascia corbels at 62-64 Churchway. No. 57 Chalton Street also has decorative mosaic panels in the spandrels to the first-floor windows which are similar to those at 62-64 Churchway. The 'gothic' elements, use of coloured and contrasting brick, and the use of coloured mosaic panels all recall – albeit at a very modest level – St Pancras hotel, completed some 6 years earlier.³¹

Built in 1884, 2 years later, and also exemplifying another use of 'gothic' forms, nos 39-41 Chalton Street, a leather works in this Period, was also rebuilt on a plot which linked Chalton Street and Churchway [Fig. 6.11.3].³² The 4-storey building has fine details, including a 'gothic' arched window and 'gothic' fascia corbels, suggesting an ambition of giving a commercial building a significant visual presence in the street, and possibly reflecting the 'gothic' elements at nos 57 and 63 Chalton Street.

Traditional building types were also given new architectural forms. On the corner of Chalton Street with the Euston Road itself, at no. 120, the Rising Sun pub was rebuilt in 1899 – now

the Rocket [Fig. 6.11.4]. Its forms have been identified as Flemish, and it is hard not to see also a response – on a small scale – to the historicizing exuberance of the St Pancras Hotel.³³ Also in red brick with stone details, it contrasts with the earlier, Period 2 houses, as do its slender piers, turret, gables, and finials. The Rocket explicitly acknowledges the date of its rebuilding in 1899 in an inscription on its exterior, suggesting that the architectural forms used, were, despite their historical appearance, claimed openly as of their own time. Another pub, in 1870 the Victoria and now 37 Chalton Street, is now also dated 1901. It was rebuilt in a modest 'English Renaissance' style, also in red brick [Fig. 6.11.5].

These new buildings in Chalton Street witness to an upgrading of the existing townscape within the established street blocks and building plots, a contemporary parallel for the more dramatic urban reconstruction by the LCC in Churchway. They are of significance both in themselves as responses to shifting townscape expectations, and as a context for the better recognized contemporary developments.

Present-day survivals from Period 6 include

Railway buildings

A small number of survivals witness to the major development of the railways in the Brief Area in Period 6, although much of the railway building from this Period was destroyed in later Periods. Some, like the Granby Street carriage shed, which had survived, were destroyed in 2018.

Eversholt House, 163 to 203 Eversholt Street, is the last surviving witness to the style of the earlier Euston Station buildings from 1859,

³¹ Christ Church, on the east side of Chalton Street, from 1868, was also a 'gothic' precursor, see *SoL* 21.3 (1949) pp. 118-19.

³² For the date of rebuilding, Denford and Woodford, *Streets* (2002) p. 40. The Churchway plot may include a possible Period 2 cowshed.

³³ Architects W. G. Shoebridge and H. W. Rising, NHLE ref. 1342072, Cherry and Pevsner, *London 4 North* (1998) p. 377. On the style, compare Service, *Edwardian architecture* (1977) p. 51.

and possibly from 1846-48.³⁴ At 3- to 4-storeys it is higher than the earlier houses on Eversholt Street, but within a domestic style. Its architectural forms, details, and materials – yellow stock-brick, with stone and stucco details, round-headed arched entrances, and gauged brick arches to sash windows – have residential references. The terrace is statutorily Listed.³⁵

The original Euston Underground station building at the junction of Melton Street and Drummond Street, witnesses to the style of Leslie Green's group of stations – including the characteristic 2-storey arched openings, and the ox-blood ceramic finish. But it was realized within the surviving tradition of domestic scale around the Station, respecting its Period 3 neighbours, no longer surviving. It is locally Listed.³⁶

Mornington Street Bridge, with the distinctive cutting walls to Park Village East and Mornington Terrace from 1900-06, survives, the Bridge piers and candelabra statutorily Listed.³⁷ The cutting walls – to both Mornington Terrace and Park Village East, and the walls to the bridge – are locally listed.³⁸ With walls modest in height seen from the street, the style and details of the bridge piers in rusticated stone reference 'English Renaissance' or 'English Baroque', while the materials of the walls represent the penetration of the architecture developed by the railways from the 1860s into areas of domestic building of Periods 3 and 5 – much of which is now also Listed.

³⁴ See 'Summary' above, and Period 5.

³⁵ NHLE ref. 163-203 Eversholt Street, 1342048.

³⁶ 16-17 Melton Street, LB Camden Local List ref. 69. Note also Cherry and Pevsner, *London 4 North* (1998) p. 368 on Green's group of stations. The adjacent 14-15 Melton Street, are statutorily Listed, see Period 3.

³⁷ NHLE refs, east piers and candelabra, 1391094; west piers and candelabra, 1409727.

³⁸ LB Camden Local List refs 32, 657, 33.

Public and institutional buildings

Major survivals of exceptional architectural and historic value include the Elizabeth Garrett Anderson hospital, which is statutorily Listed.³⁹ Historically the building itself witnesses to the importance of developing medical care for women and by women. The status of the architectural style – explicitly discussed by its architect John Brydon – can be seen to have sought to convey the value of the social purpose of the building. We consider Brydon's analysis as part of a broader architectural debate informing the architecture of the Brief Area in our discussion of 'Architectural character and townscape' in both Periods 6 and 7. The importance of the hospital in the earlier streetscape was significant, but its visual prominence was enhanced, within Period 6, by the subsequent widening of Churchway to the west.

A comparable architectural approach, within the 'English Renaissance' style, was used for the new building at 108 Hampstead Road, for the Girls Charity School in 1904. The scalloped front-boundary walls recall the boundary walls to the Elizabeth Garrett Anderson hospital, and the architectural style similarly suggests giving status to the building's social purpose, while enhancing the formal townscape of the Hampstead Road. The School is locally Listed.⁴⁰

Another witness to local government and social reform is Netley School, dated 1883 and for the London School Board.⁴¹ A 'triple-decker' school, it survives as a dominating presence – socially and architecturally – in Netley Street. With large sash windows – to

³⁹ NHLE ref. 1390775. The original circular wards to the north of the 1889 plan were demolished in the 1920s.

⁴⁰ LB Camden Local List ref. 81.

⁴¹ The LSB was established under the Elementary Education Act, 1870. In London, Board members were elected for the whole of our Inner London area. Women could vote, and be elected: Elizabeth Garrett Anderson topped the poll in the first election in 1870.

maximize natural light in the classrooms – expressing functional need, the building uses expressive architectural forms – a splendid ogival arch to the top floor, for example – with fine details in cut red brick and stone suggesting features shared with the ‘English Renaissance’ style. It is locally listed.⁴²

Making use of the clearance of much of the block between the widened Churchway and Euston Square, the LCC Fire Station of 1901-02 witnesses to both the earlier history of the Euston Road – with its respectful set-back – and the forward-looking style of the Arts and Crafts or Free style, which sought to give expression to ethical standards, social purpose and reform. Its scale, massing, forms, materials and details gave value to its public purpose. The Fire Station’s exceptional architectural status has been recognized – see Pevsner’s comment above – it is statutorily Listed.⁴³

Witnessing to the driving force of social reform in the widening of Churchway, the LCC flats at Wellesley, Winsham, and Seymour Houses are of exceptional historic and architectural importance. They exemplify an early attempt to reshape the townscape itself for social purposes. Straddling the established scales in the area for public buildings and terraced housing, the modulation and massing of the buildings referenced their context. Their Arts and Crafts elements of form, detail and materials demonstrate innovative architectural vocabulary in the service of ethical and social radicalism. These ideas are part of the broader architectural debate informing the architecture of the Brief Area discussed below in our overview of ‘Architectural character and townscape’ in Period 6. This architectural language was to be challenged in Period 7, when the Brief Area

can be seen to contain exceptional evidence for architectural discourse key to the development of Modernism. The Churchway housing is locally Listed.⁴⁴

The LCC housing took place in a context of developing approaches to housing provision. Two buildings in the Brief Area illustrate the development of blocks of flats. Hampstead House in William Road is identified as a late-nineteenth-century ‘mansion block’: it is locally listed.⁴⁵ Another block, Walton House, Longford Street, designed around 1906 by Percy B. Tubbs also exemplifies the Edwardian ‘free style’, with Arts and Crafts influences in housing. The block is statutorily Listed.⁴⁶

Marking a continuation of the ecclesiastical gothic in the Area, the Mission Church of St Bede on Little Albany Street, is in red brick with stone details. It is statutorily Listed.⁴⁷

Commercial buildings

A precursor to the commercial buildings of Period 7, the office building at 1-7 Melton Street, now 30 Euston Square, for the London Edinburgh and Glasgow Assurance company, now the College of General Practitioners, is a survival of exceptional architectural importance in itself and in the context of the historical architectural dynamic of Euston Square. The continued use of Greek architectural forms responded to the vocabulary used at both St Pancras Church and Euston Station, and was extended in Period 7. At the same time, the status claimed by these exceptional historical forms – reinforced by the use of stone – were seen to express a status beyond that of the private dwelling, a modest increase in scale in the context of the 4- and 5-storey scale of the original Square houses. Extended in Period 7, the original building survives and is statutorily Listed.⁴⁸

⁴² LB Camden Local list ref. 96.

⁴³ NHLE refs, 172 Euston Road, 1342074.

⁴⁴ LB Camden Local List refs: Seymour and Winsham, ref. 664; Wellesley House, ref. 660.

⁴⁵ LB Camden Local list ref. 63.

⁴⁶ NHLE ref. 1393925.

⁴⁷ NHLE ref. 1379342.

⁴⁸ NHLE ref. 30 Euston Square (previously 1-9 Melton Street), 1113131.

The tradition in the Area of commercial, and industrial uses, and of backland building for commercial purposes, continued. An example at 18-20, 22 Stephenson Way, is locally listed.⁴⁹ Commercial buildings from the Period in more prominent locations include a corner site at 40-46 Stanhope Street and 184-92 Drummond Street, locally listed.⁵⁰ 7-15 William Road, possibly from 1910-20, is a commercial building at 4-storeys with a formal street elevation of a central bay with contrasting flanking blocks. The building is locally listed.⁵¹

Chalton Street

The upgrading of individual buildings in Chalton Street in Period 6 can be seen to reflect the larger changes in the wider area. Given the major rebuilding of Somers Town in Period 7, the survivals of this Period 6 development are of special interest and significance.

Sited at the junction of Chalton Street and the Euston Road, the Rocket PH, is dated 1899, and represents an Edwardian decorated Free Style. It is statutorily Listed.⁵²

The former Victoria pub, now a restaurant, at no. 37 Chalton Street, also has a date 1901. It is in a restrained 'Queen Anne' style. It is locally Listed.⁵³

The group of 'gothic' commercial buildings from 1882 and 1884, nos 39-41 and 57 Chalton Street are locally Listed.⁵⁴ No. 63 Chalton Street is not locally Listed. The related no 66 Churchway is locally Listed.⁵⁵

Streetscape

Gloucester Gate Bridge crosses the now-dry Regents Canal Cut and links Parkway to Gloucester Gate and the Park at the north end

of Park Villages East and West. An iron-girder bridge with cast-iron and sandstone parapets with quatrefoil decoration and candelabra lamp standards, it was designed in 1877 by William Booth Scott and was once regarded as one of the finest bridges in London. It is statutorily Listed.⁵⁶

Architectural character and townscape

While the urban plan in substantial parts of the Brief Area remained essentially stable, in those sections where change took place it was profound. To the north and west of Euston Station the street pattern was disrupted, St James's Gardens cut back, and the southern section of Bedford New Town reduced. To the north-west of the Hampstead Road, Camden Cutting was more than doubled in width. In all these changes housing and green space was lost. The traditional urban layout was broken by the commercial demands of the railway. A third area of change to the urban plan was restricted in extent but radical in its impact: the re-configuration of Churchway. Here change was driven by the pursuit of social reform. The new layout provided for new buildings for public institutions, like the Elizabeth Garrett Anderson Hospital (built to the old line of Churchway), and the Fire Station, with new housing, both by the LCC, itself a new democratic institution.

Elsewhere in the Brief Area the street pattern remained largely unchanged, but with new buildings inserted into the stable plan. New building types were also introduced. One was the commercial (but non-railway) headquarters building. A key example is the London Edinburgh and Glasgow Assurance Company, which took advantage of a location on Euston Square. While the new building replaced a group of some 6 frontage houses

⁴⁹ LB Camden Local List ref. 68.

⁵⁰ LB Camden Local list ref. 87.

⁵¹ LB Camden Local list ref. 66.

⁵² NHLE ref. 120 Euston Road, 1342072.

⁵³ LB Camden Local List: no. 37 Chalton Street, ref. 73.

⁵⁴ LB Camden Local List: nos 39-41 Chalton Street, ref. 74; no. 57 Chalton Street, ref. 76.

⁵⁵ LB Camden Local List: no. 66 Churchway, ref. 78.

⁵⁶ NHLE ref. 1078329.

with a single block, in terms of the street layout, if not its own plan form, the building followed the tradition of the Square. The Square Gardens remained a fixed centre. Comparably, while the LCC Fire Station was, to the east, part of the Churchway reconfiguration, to the west its plan and elevation followed the street line of the Square, while its set-back to the Euston Road respected the 1756 New Road Act.

In Chalton Street we have exceptional evidence of development in which the street line and the plot divisions of the earliest development of the area were retained but modified in Period 6 by an upgrading of buildings. This development points to both the local context in which the larger changes took place, and local responses to the changes in the wider area. The radical reconfiguration of much of the rest of Somers Town in Period 7 makes this evidence valuable and locally exceptional.

Surviving evidence shows that the scale and height of development in the Brief Area in Period 6 remained close to the range of scale of the earlier residential buildings, if with higher storey heights and sections of building at an extra storey. They did not follow the soaring heights of the Midland Hotel. The Assurance offices and the LCC Fire Station both added a storey, coupled with higher storey heights, to the general scale of their domestic neighbours on the Square. The 5-storey blocks of LCC housing, and the high 4-storey Women's hospital, were also at a higher scale, which suggests their status as public and institutional in comparison with their 3-storey neighbours. New buildings in Chalton Street were 1- or 2-storeys higher than the original 3-storey housing.

Where the railway building of the Period survives – in the Camden Cutting north-west of the Hampstead Road – the scale above street-level is modest, but also distinctive. Where the 1836-37 retaining walls finished at ground level and were topped with open

railings (see Period 4) the 1900-06 cutting was enclosed by walls. Softened on the Park Village side by planting, the Mornington Terrace side is more forbidding, if handsome in its details. In both cases the railway is marked as distinctive from its neighbours, a quality emphasized by the use of coloured brick associated with railway development rather than with the local residential building.

Architectural forms and details from Period 6 offer further evidence of continuity. The dialogue between Greek architectural forms which began with St Pancras Church in Period 3 continues in Period 6 with the Assurance offices. They draw the Square and Gardens in as a forum of architectural development and debate in Period 7.

As we have seen, the Brief Area also has important witnesses to the development of architectural styles in the Period. Gothic forms are found in Chalton Street; versions of 'English Renaissance', or English Baroque', including the 'Queen Anne style' in the Hampstead Road Girls' School and the Women's' Hospital. Important, too, are examples of the Arts and Crafts movement, the Edwardian Free Style, in the LCC buildings at Churchway and Euston Square.

But these examples, of exceptional significance in their own terms, take on even greater importance in their larger context. We have seen, in Period 5, that George Gilbert Scott acknowledged the role of Pugin, and of Scott's visit to St Mary's Eversholt Street, in the development of aspirations which ultimately inspired his Midland Hotel. But in 1878, Scott, defending his 'gothic' after St Pancras, criticised in particular those of his critics who were exponents of the 'Queen Anne' style. While Scott saw the 'Queen Anne' style as providing 'rich colour and lively, picturesque architecture', its exponents also

seemed to seek 'to show that nothing can be too old-fashioned for their style'.⁵⁷

An exponent of the 'Queen Anne' style, and architect of the Elizabeth Garrett Anderson hospital, John Brydon, discussed architectural style in 1889 – the year construction work on the hospital began.⁵⁸ Identifying 'Early English Renaissance' architecture with the work of both Inigo Jones and Christopher Wren, Brydon argued that, by the time of Wren's death in 1723, the English Renaissance style had 'become firmly established as the national style – the vernacular of the country.' In this it was also '... as thoroughly English work as the best of our Gothic.' In a further response on gothic, Brydon saw 'English Classical style as truly the embodiment of the civilisation and the life of the people as any Gothic that ever existed'. But more, English Renaissance style was 'a living, working, architectural reality, ... the nearest to us in time and in similitude of requirements, a great mine of artistic wealth open to all ... to apply to the necessities of our day.'

In this last comment, Brydon addressed specific issues which paralleled the concerns of a further key current in the architectural debate of Period 6. While the 'Queen Anne' style has been seen to have grown out of, and rebelled against, the gothic, the Arts and Crafts movement, and its architectural forms,

also grew out of ideas formulated early in the gothic revival.⁵⁹

These ideas – which criticised mechanisation, sought to educate craftsmen, and to value their invention and labour – were developed by John Ruskin – who taught at the Working Men's College from 1854-85, before it moved to Crowndale Road.⁶⁰ They were fostered in application in the 1870s, 80s, and 90s by William Morris and the architect Philip Webb, who, with William Lethaby, were in frequent contact with the architects of the new LCC, whose work is exemplified by the housing in Churchway and the Euston Road Fire Station.⁶¹

These key ideas in the development of English nineteenth-century architecture are witnessed for us by the buildings themselves, but also by the records which help explain the built forms, and the interactions which informed their creation. And these debates continue from Period 6 to develop and inform major buildings of Period 7. They show the Euston area as a rich source for the history of architectural development in the twentieth century.

The variety of architectural styles in the area was also expressed through the range of materials used. The exceptional group of Greek-inspired buildings were, necessarily, in stone. Gothic forms made use, as in the example of the Midland Hotel, of coloured

⁵⁷ Scott, 'The "Queen Anne" style', January 1878, *Recollections* (1879/1995) pp. 372-76.

⁵⁸ Brydon's lecture on 'The English Classic Revival of the seventeenth and eighteenth centuries' was given at the Architectural Association, 15 February 1889. His text was published in *The Builder*, vol. 56, no. 2403 (23 February 1889) pp. 147-48, and *The Builder*, vol. 56, no. 2404 (2 March 1889) pp. 168-70, discussion was also reported. The Architectural Association visited Brydon's Garrett Anderson hospital in 1890, see *The Builder* vol. 58 no. 2461 (5 April 1890) p. 249.

⁵⁹ For a masterly overview of these developments, Service, *Edwardian architecture* (1977) pp. 8-13.

⁶⁰ Collingwood, *Ruskin* (1922) book 2, chapter 7 'The Working Men's College (1854-1855)' pp. 121-27, Ruskin's drawing classes continued from 1854 to 1858, then intermittently. His work proved to Ruskin, Collingwood states, that 'the labouring classes could be interested in Art' despite a century of manufacturing (p. 127). Just outside the Brief area, the Working Mens' College moved to a new building of 1904-06 in Crowndale Road in what has been called a 'free, varied Neo-Georgian', architect W. D. Caröe, Cherry and Pevsner, *London 4 North* (1998) p. 356.

⁶¹ Service, *Edwardian architecture* (1977) pp. 108-09.

brick and patterned brickwork, with glazed polychrome details. 'English Renaissance' and 'English Baroque' mixed red brick with stone details, with tiles, terracotta, and finely rubbed bricks in arches. The Arts and Crafts

buildings mixed materials – red brick, stone, textured render, clay tiles, varied window types and forms – making use of contrasts between materials to adapt formal relationships, and to modulate elevations.

Images



6.1 Railway Clearing Houses, 163, 183, and 203 Eversholt Street. Photo RS.



6.2 Underground station Euston Station, opened 1907, architect, Leslie Green. Image web.



6.3.1 Camden Cutting – Mornington Street bridge – wall, pier, candelabrum. Photo RS.



6.3.2 Camden Cutting – Mornington Terrace (Mornington Road) railway parapet walls. Photo RS.



8. Polygon Buildings, Clarendon Square, 1927. Completed in 1894 on the site of the former Polygon. It was an attempt by the Midland Railway to provide some new housing in an area where thousands of people had been displaced by St. Pancras Station and the adjacent goods yards. The rents, when opened, were 2s. 6d. (12½p) per room for the flats and porters in Midland Railway livery supervised the buildings. Demolished about 1974/5.

9. Oakshott Court, 1985. This now stands on the site of the former Polygon and Polygon Buildings. Named after William (Bill) Oakshott, former Mayor of Camden, who lived in Drummond Crescent and died in July 1975. In 1979 a plaque was erected by Camden Council to commemorate Mary Wollstonecraft's residence in the Polygon in 1797.

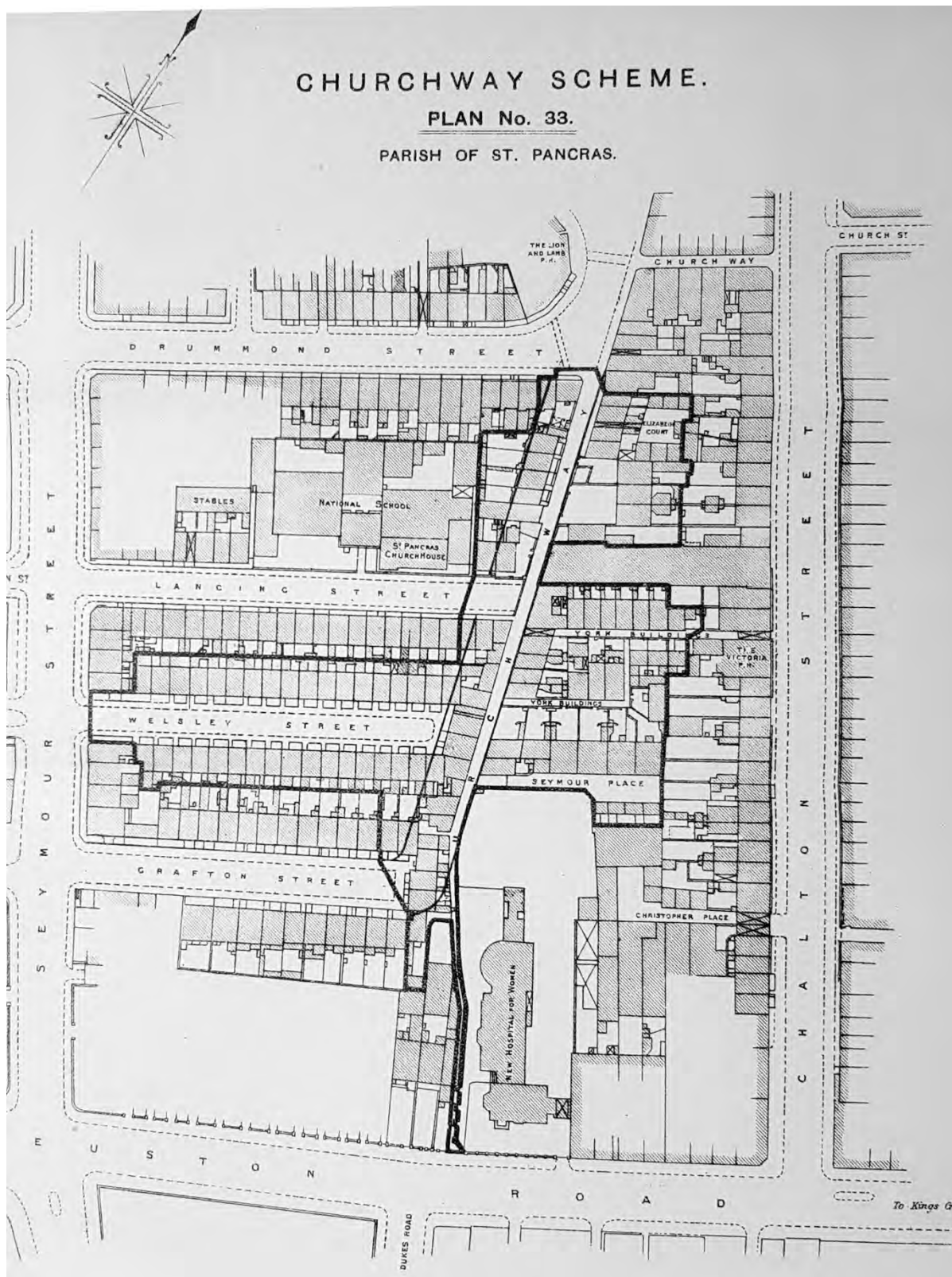
6.4.1 London Midland Railway housing Clarendon Square, Polygon Buildings, in 1927. As illustrated in Malcolm J. Holmes, *Somers Town – A record of change* (London, LB Camden, 1989) plate 8.



6.4.2 Enclosure to coal depot, 1898, St Pancras Road. Photo RS.



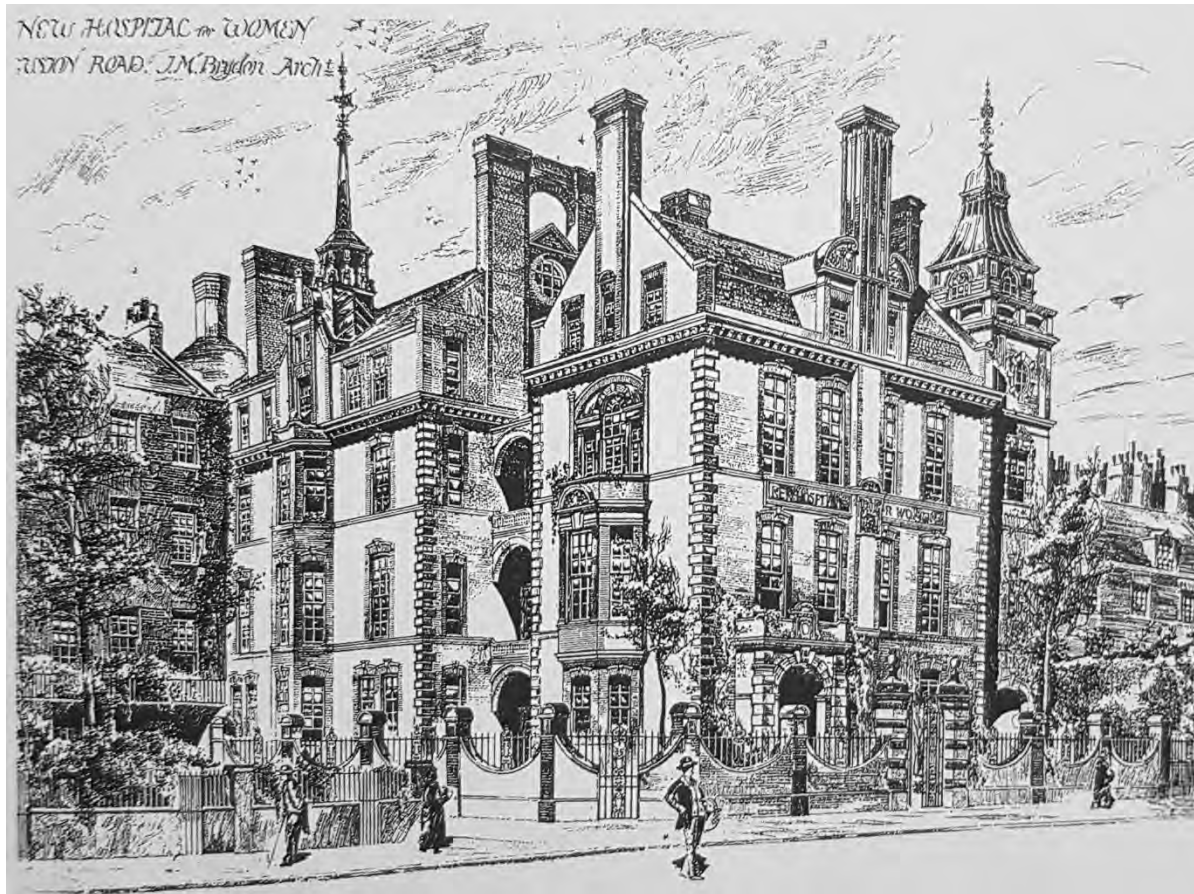
6.5.1 Extract from Booth's revised 'Map descriptive of London poverty, 1898-99' printed in 1900. From London School of Economics website 'Charles Booth's London'.



6.5.2 Plan 33 from London County Council, *The housing question in London* (1900), on the Churchway scheme at pp. 213-20.



6.6.1 Churchway LCC buildings Winsham House. Photo RS.



6.7 Elizabeth Garrett Anderson Hospital, by J. M. Brydon, from *Building News*, vol. 56 no. 1792 (10 May 1889), photolithograph, pp. 662-63, descriptive text pp. 649-650 refers to Brydon's original on view at the Royal Academy.



6.8 Girls' Charity School, 108 Hampstead Road, 1904. Photo RS.



6.9.1 LCC Euston Fire Station, 1902. South elevation, to Euston Road. Photo RS.



6.9.2 LCC Euston Fire Station, south-west, detail of porch. Photo RS.



6.10 London Edinburgh and Glasgow Assurance building, now Royal College of General Practitioners, 30 Euston Square. Photo web.



6.11.1 No. 57 Chalton Street. Photos RS.



6.11.2 Nos 62-64 Churchway. Photos RS.



6.11.3 Nos 39-41 Chalton Street. Photo RS.



6.11.4 The Rocket, 120 Euston Road. Photo RS.



6.11.5 Formerly the Victoria PH, now 37 Chalton Street. Photo RS.

EUSTON

Community-led Heritage Assessment

Historical survey – Period 7 – 1914-1945

Map 8



LCC Bomb damage map 1939-45, extract.

While all the maps in this Community-led Heritage assessment are best viewed in their digital form, for a better image of this map, and explanatory text and key to colours, see *LCC Bomb damage maps 1939-45* (London, London Topographical Society, 2005) sheet 49.

Overview

For the sake of clarity it is helpful to divide Period 7 into two phases. The first, from the start of the First World War in 1914 to 1925, includes the economic aftermath of the War and its consequences. The second, from 1926 to 1945, includes the Second World War and the destruction by bombing [MAP 8].

Although the overall extent of new building from 1914-25 was modest, two specific developments in the Brief area begun during these years were of London-wide significance. The building on the southern part of the original Euston Square Gardens and on the gardens at Mornington Crescent together provoked national alarm and led to the broad protection of the gardens in London squares by Act of Parliament.

The later phase saw extensive building. There were three major types of development. High-status commercial and headquarters buildings were centred round Euston Square Gardens, drawing on, but then, in some cases, conflicting with, the public value and standing of the Gardens. Industrial uses continued to require new building. Both types of commercial development were at the expense of housing and associated open space. In contrast, the extensive development of public housing in Somers Town replaced demolished houses, increased open space, and has been recognized as of exceptional significance

During this Period we also see a major change in those who promoted development. Actors who had begun to appear in Periods 5 and 6 taking ever more important, exemplary, roles in development. Democratically-based institutions – the reformed local authorities¹ – had been given new powers in the world of

private landownership in Period 6. Campaigning organizations seeking reform and public benefit also continued to develop. They extended their spheres of action from traditional charitable concerns, like education and the relief of poverty, to the environment. Both local authorities and private charities demonstrated an increasing recognition of the public, as well as the private, value of the built and unbuilt environment.

Individual buildings in Period 7 are of exceptional significance, but, read with the broader historical record, the Brief Area and its buildings can be seen to witness to broader contemporary debate on the nature of London, its historic buildings and open spaces, on the purposes and forms of architectural design, and to the developing recognition of the role of town and country planning and its architectural significance.

Historical summary

Euston station

The only new development on record in Period 7 in the area of the station complex itself appears to be the extension westward of the railway offices on Drummond Street from 1910-20.² Euston House, built at 24 Eversholt Street in 1934, was also used by the railway company.³ At 10-storeys it broke the established scale of the area. Pevsner himself described it as ‘quite uncommonly bad’.⁴

But if little was built, much was planned. From 1933 radical expansion of the station was discussed.⁵ In 1935 a rebuilding of the whole complex was agreed, and Percy Thomas, president of the RIBA, was subsequently appointed consulting architect. The plans included offices on the Euston Road itself, and helicopter access. It seems that the

¹ See Period 6.

² As reported in 1949, *SoL* 21.3 (1949) p. 108. On renovation work to the Great Hall in 1927, on the advice of Edwin Lutyens, *SoL* 21.3 (1949) p. 114 and Jackson, *London's termini* (1985) pp. 46-48.

³ Architects A. V. Heal and W. H. Hamlyn, Cherry and Pevsner, *London 4 North* (1998) p. 379; use identified on 1938 OS map.

⁴ Pevsner, *London* (1952) p. 370.

⁵ For this account, see Jackson, *London's termini* (1985) p. 48.

demolition of Euston Crescent in 1937 was in preparation for construction.⁶ Other preliminary work began in 1938, but the start of the Second World War in 1939 led to the abandonment of the scheme.

The Gardens – Euston Square Gardens, Endsleigh Gardens, and Mornington Crescent Gardens

Development on Euston Square Gardens was of London-wide significance. Renamed Endsleigh Gardens in 1879,⁷ the space was sold when the original Southampton estate leases came to an end in 1922.⁸ The sale opened the garden space itself to development, and from 1925 to 1927 the Religious Society of Friends, the Quakers, inaugurated their newly-built headquarters buildings on the west section of the Gardens.⁹ In parallel, and in the same period – more Southampton estate leases also ending in 1922 – the commercial ownership of Mornington Crescent led to the building of the 5-storey Arcadia tobacco factory on the Crescent gardens.¹⁰ This degraded not only the Crescent houses but also the carefully planned open character of Harrington Square, the northern section of Bedford New Town (see Period 5).

The loss of these two Gardens to development was identified as giving rise to ‘grave public concern’, which led to the estab-

lishment, by central government, of a Royal Commission on London Squares in 1927.¹¹ The Royal Commission reviewed the ‘Desirability of preservation’ of Square Gardens across London, concluding in their *Report*, ‘... we are strongly of the opinion that it is desirable in the public interest that [the enclosures listed in Appendix III] should be preserved permanently as open spaces ... The enclosures, particularly those which abut on roads and are open to the public view, are a very distinctive and attractive feature of the plan of the parts of London in which they are situate: similar open spaces are not to be found except to a very limited extent in other towns in this or other countries. It is beyond question that the enclosures add greatly to the amenities, not only of their immediate surroundings, but of London as a whole, and the air spaces they afford are of benefit to the well-being of the community. Their loss to any extent would effect an alteration in the characteristic development of the parts of London concerned which would, in our view, be deplorable.’¹² The Commission’s recommendations led to the London Squares Preservation Act of 1931.

The north Garden of Euston Square had been divided into two parts, eastern and western, by an extension of Euston Grove in 1869 (see Period 5). A War Memorial was built in the roadway between the two Garden spaces, and dedicated in 1921.¹³ From the 1920s the

⁶ *SoL* 21.3 (1949) p. 119; Denford and Woodford, *Streets* (2002) p. 21.

⁷ 28 November 1879, *Names of Streets*, (LCC, 1955) p. 273.

⁸ *Royal Commission on London Squares, Report* (1928) para. 49.

⁹ For an account of the purchase of the land by the Quakers in 1923, and the subsequent building, see Butler, *Quaker Meeting Houses* (1999) pp. 391-94. Hubert Lidbetter records, in his *The Friends Meeting House* (1995) pp. 42-43, the Quakers’ ‘purchase of Endsleigh Gardens’, suggesting that they bought the Gardens as a whole. If so, they could have controlled building on the whole site, see below.

¹⁰ *Royal Commission on London Squares, Report* (1928) para. 50. On the building, see below.

¹¹ *Royal Commission on London Squares, Report* (1928) para. 44; the history, and legal background, to both developments is set out in detail in this *Report* paras 44-51. For a modern summary, with bibliography, see Sakai, ‘Re-assessing London’s squares’ (2011) pp. 615-37.

¹² *Royal Commission on London Squares, Report* (1928) para 55.

¹³ Architect Reginald Wynn Owen (1876-1950), architect to the London & North Western Railway Company, bronze figures by Ambrose Neale, Cherry and Pevsner, *London 4 North* (1998) p. 361, NHLE ref. 1342044.

Gardens were in the ownership of the London Midland and Scottish Railway Company (LMS), and let to two charities, one with an open-air school on the eastern Garden.¹⁴ Both east and west spaces were also recorded in 1928 as having shrubberies and ornamental gardens.¹⁵ Both were planted with trees.¹⁶

Euston Square, Euston Square Gardens, and Endsleigh Gardens – the buildings

While the building on Endsleigh Gardens led to the greater protection of other London Square Gardens, its loss as open space was itself irreversible.¹⁷ The development of Friends House was the first of a cluster of ‘headquarters’ buildings, a building type which we saw developing in Period 6. This group, built in the decade 1928 to 1938, in the south of the Brief Area and initially to the south of the Euston Road, later extended to the north of the Road. Following Friends House, and also on the Gardens themselves, but to the east, new buildings included Nettlefold House, a commercial headquarters and showroom, at 161-63 Euston Road, a Post Office building at 165-67 Euston Road,¹⁸ and the LCC’s Weights and Measures Office at 169 Euston Road.¹⁹ A small section of the original southern Garden survived between no. 169 and Friends House, aligned with Euston Grove. In 1931-32, to the west of the original Gardens, at 183-93 Euston Road, the Wellcome building was constructed, replacing a cluster of buildings including two terraces of houses, one terrace with front gardens to the

Euston Road.²⁰ On the north side of Euston Road, at no. 200, and to the west of the surviving Gardens, London offices for Cambridge University Press also replaced terraced houses and their front gardens in 1937-38. The CUP building (now Bentley House) sat between 12 of the houses surviving from the original Southampton Place terrace, from before 1804 (see Period 2), and the final phase of development of the insurance building on the Square (see Period 6). This extension was completed in 1932 as 194-198 Euston Road and was built on the original front gardens of Southampton Place.

These buildings, which suggest a transformation of the area in the Period, make an important architectural group. Significant in themselves, the inter-relationships between the buildings are also of exceptional significance in witnessing to critical developments in contemporary English architectural thinking. These inter-relationships, in turn, link to architectural developments in the larger Brief Area.

As we have seen, the first construction on the southern Gardens, completed in 1926, was the group making up Friends House and Meeting House, 173-177 Euston Road, with, attached to the west, Drayton House at 30 Gordon Street (Fig. 7.1.1). Designed by architect Hubert Lidbetter (1885-1966), his building won the RIBA Bronze Medal in 1926 when it was judged the ‘best building of the year in London’.²¹ But the damage to the

¹⁴ *Royal Commission on London Squares, Report* (1928) p. 138 list number 358; Denford and Woodford, *Streets* (2002) p. 24.

¹⁵ *Royal Commission on London Squares, Report* (1928) p. 138 list number 358, cf no. 357.

¹⁶ 1938 OS map.

¹⁷ The railway’s scheme to build over the Gardens to the north of the Euston Road followed the loss of the Gardens to the south. Despite the Royal Commission’s *Report*, the London Squares Preservation Act protected the rights of a long list of landowners to develop their Square Gardens. These included the London Midland and Scottish

Railway who were entitled to develop the Gardens for railway purposes, see Act s. 18.

¹⁸ 1938 OS map. Later included a telephone exchange.

¹⁹ 1938 OS map. 169 Euston Road demolished and rebuilt as offices between 1989-2005.

²⁰ The site was already in Wellcome’s possession, housing the Wellcome Bureau of Scientific Research and the Wellcome Museum of Medical Science, see Symons, *Wellcome Institute* (1993) p. 22; the building preceded the establishment of the Trust in 1936, see Symons pp. 28-29.

²¹ Butler, *Quaker Meeting Houses* (1999) p. 393.

environment caused by the very act of building continued to be acknowledged. The RIBA award commented 'This notable piece of work almost atones for the cutting down of trees in Endsleigh Gardens ...'.²² Further, Lidbetter himself remarked that his design had also required the loss of part of the 50 foot set-back from the Euston Road in place since 1756, a loss enabled by the LCC's scheme for the widening of the Euston Road.²³ Lidbetter's design itself suggests the architectural aspirations sought for the site. It had been described when it was selected as one of 'scholarly charm': later, his Friends House was noted for his 'sympathetic handling of the Georgian motif'.²⁴ In brick, with Portland stone details, the three-part building has a symmetrical elevation to the Euston Road, the central section in stone with a portico with 4 Doric columns with side piers 'in antis'.²⁵ The Doric portico form is replicated on east and west elevations, but with 2 columns to each porch. The porticos and columns suggest a continuation of the theme of Greek forms around the Square, reference to the Euston propylaeum, to the north, and to the Athenian forms of St Pancras Church to the east.²⁶ The use of stone detailing suggests the status of the Meeting

Room and of the three entrances, all placed at the centres of the building's elevations. A stone plinth adds to the presence of the building on the street: a deep stone cornice band distinguishes the 3rd floor as an attic storey. But Friends House is also significant in the developing townscape in that, at 4-storeys above a basement, it set a modest scale which respected the houses, from Period 3, which formed the southern side of the original Euston Square (Figs 7.1.2, 7.1.3).²⁷ Friends House and the Period 3 houses of south Euston Square share the use of a cornice band distinguishing the 3rd, attic, floor.

In 1928, the year following the full opening of Friends House, the east end of the original southern Square Gardens was built up. Nettlefold House, by architect George Vernon (1870-1942), was designed as a single, unified block with elevations to Euston Road, Upper Woburn Place, and Endsleigh Gardens (Fig. 7.2.1).²⁸ Subdivided internally into three parts, one, on the corner of Euston Road and Upper Woburn Place, at 161-63 Euston Road, was a bank in 1938. The larger part of the building was a showroom and headquarters for the long-established family firm of Nettlefold and Sons, hardware manufacturers and merchants.²⁹ The building faces St Pancras

²² Butler, *Quaker Meeting Houses* (1999) p. 393.

²³ Lidbetter, *The Friends Meeting House* (1995) pp. 42-43. The loss of the 1756 statutory set-back was also exploited by the development at 194-98 and 200 Euston Road, as noted above.

²⁴ Butler, *Quaker Meeting Houses* (1999) p. 393. Lidbetter also makes clear, in his own account, that he built in a conscious tradition of Quaker building, see Lidbetter, *The Friends Meeting House* (1995) pp. 1, 42-44. See also obituary in *The Builder*, vol. 210 (11 February 1966) p. 292.

²⁵ Listed Grade II, see NHLE ref. 1078321, including the garden and its walls and railings.

²⁶ On the Greek style, see Cherry and Pevsner, *London 4 North* (1998) pp. 351, 376.

²⁷ On these important houses, part of the development on the Bedford estate commenced by Thomas Cubitt, see *SoL* 21.3 (1949) pp. 103-04 and Plate 54; Cherry and Pevsner, *London 4 North* (1998) pp. 326-27. Lidbetter's reference to the

three buildings on 'the remainder of the site' in his description of his own work suggests the possibility that the Quakers, as landowners, could have controlled the scale of the other buildings on Endsleigh Gardens, *The Friends Meeting House* (1995) p. 43. On the Quakers' plans, in 1923, for a Temperance Hotel on the rest of the Gardens, not realised, see Butler, *Quaker Meeting Houses* (1999) p. 392.

²⁸ The architect is identified from, and the date is indicated by, a photograph dated 1928 of a fine stone cantilevered stair in the building, with wrought-iron balustrade also with the 'N' monogram, see RIBAPIX reference 73264. On Vernon, see RIBA, *Directory 1834-1914* (2001) vol. 2 p. 870; obituary in *The Builder* 162 (27 February 1942) p. 196.

²⁹ 'Grace's guide to British industrial history', an online resource, at 'Nettlefold and Sons', refers to Aderne Tredgold, *Lucy Frances Nettlefold* (privately

Church but in contrast to the stone of the church, is in red brick, with very finely worked brick and stone details, and with stucco at the ground floor (Fig. 7.2.2). An attic storey sits above an elaborate cornice band, and a mansard roof has dormers. There are sash windows, with ox-eye windows at key locations: the main first-floor windows have wrought-iron balconies with the monogram 'N'. The whole is in a style associated with contemporary, high status, commercial buildings, and known as 'Wrenaissance'. Seen to have its origins in ideas set out in 1889 by John Brydon, architect of the Garrett Anderson Womens' Hospital (see Period 6) we discuss this style as part of our analysis of the Area's 'Architectural character and townscape', below. In terms of scale, the mansard roof adds an extra, 5th-storey to the scale of Friends House and the Period 3 houses to the south of Euston Square, but Nettlefold House shares with them the cornice band distinguishing the 3rd, attic, floor.

To the west of Nettlefold House, 165-67 Euston Road was built in 1932 as a Post Office building, with frontages to both Euston Road and Endsleigh Gardens (Fig. 7.3.1).³⁰ The main elevation to Euston Road is symmetrical, with recessed bays at each end housing entrance doors, each under a round-headed arch with decorative keystones (Fig. 7.3.2). A series of

round-headed windows to the ground floor suggests an arcade. The forms used are very reminiscent of the work of Albert Myers (died 1962), the Office of Works architect whose Post Offices included the North West District Office in 1919 (now the Crowndale Centre in Character Area 5), and his Reading Post Office of 1925 (Fig. 7.3.3).³¹ The building exemplifies the importance of 'neo-Georgian' as an officially endorsed, economical style for public buildings in the inter-war years.³² The style is discussed in our 'Architectural character and townscape' section, below. The building continues the scale of the adjacent Nettlefold House, and shares the cornice band distinguishing the 3rd, attic, floor and common to this group.

Headquarters buildings continued to the west of the Square Gardens. On the south, at 183-93 Euston Road, the Wellcome building, by the architect Septimus Warwick (1881-1953), was built in 1931-32 (Fig. 7.4). In Portland stone, Warwick's building broke away from the scale of Endsleigh Gardens, with a high basement and ground floor, making 6 storeys plus a mansard. The front is dominated by a giant order – where the columns extend through more than one storey – in Ionic.³³ While the use of the Ionic order parallels the portico of St Pancras Church, and the front of Pite's Assurance building, Warwick's Classical forms suggests the influence of the 'Beaux-

printed 1968) on the move of Nettlefolds commercial premises from Holborn to Euston Road in 1928. Printed text not found. Accessed 25 March 2019.

³⁰ The building is dated, on the plinth, 1932, and is identified on the OS 1938 map as a Post Office and Post Office sales building, the latter probably for telephone services. It also seems to have been used as a telephone exchange.

³¹ On Albert Myers, see Osley, *Built for service* (2010) pp. 59-63, 128, with his Reading Post Office (1925) p. 63; RIBA, *Directory 1834-1914* (2001) vol. 2 p. 239. For the broader approach of the Office of Works, within which Myers worked, "'Post Office Georgian'" soon became the standard, or default, approach to the design of interwar post offices ...

seeking to blend with their urban environment ...' the ground floor public rooms with large semicircular headed windows 'suggestive of a Renaissance arcade', Holder, 'Office of Works' in Holder and McKellar, *Neo-Georgian architecture* (2016) pp. 126-27, and for Myers' use of neo-Georgian at the Office of Works, Holder (same work) pp. 128, 129, and Powers, 'Quality Street' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 20.

³² Holder, 'Office of Works' in *Neo-Georgian architecture* (2016) pp. 122-35 (128 on the demands of economy).

³³ Cherry and Pevsner, *London 4 North* (1998) p. 376.

arts' style, and the scale his earlier work on Canada House on Trafalgar Square.³⁴

To the north of the Euston Road and to the west of the Square Gardens, at 200 Euston Road, new London offices for Cambridge University Press were built in 1937-38 by architects W. Curtis Green RA, son and Lloyd (Fig. 7.5.1).³⁵ The elevation to the Euston Road is symmetrical, with a slightly projected stone-faced front between recessed, brick faced bays to each side, with stone details including obelisks. The stone front is articulated at the first and part-second floors by simplified, shallow, stone piers above a fine string line (Fig. 7.5.2). The scale of the main front, more modest than the Wellcome – which it faces – is of 3 storeys above a raised basement, but with, set-back, 5 more storeys (recently heightened). The practice of Curtis Green (1875-1960) has been recognized by a modern critic as exemplifying a 'more specifically Georgian' style than some of its later neo-Georgian architect peers.³⁶

The CUP building was built adjacent to 194-98 Euston Road, itself an addition to the London Edinburgh and Glasgow Assurance building (see Period 6). This addition was built in 1932, by architect W. H. Gunton (1887-1974), who followed Beresford Pite's original building in using a giant Ionic order, and so extended the use of antique Greek forms in the Area.³⁷

³⁴ On Warwick, see RIBA, *Directory 1834-1914* (2001) vol. 2 pp. 922-23; obituary *RIBA Journal* vol. 61 (December 1953) p. 83. In 1923-25 Warwick worked on Canada House, recladding the earlier buildings, which were from designs by Sir Robert Smirke, of 1824-27, in Portland stone: the main elevation also has a giant Ionic order.

³⁵ On Green himself (1875-1960), see RIBA, *Directory 1834-1914* (2001) vol. 1, pp. 777-79; obituary *AA Journal* vol. 75 (May 1960) p. 229.

³⁶ Christopher Hussey comparing the work of Curtis Green and Partners with that of Raymond Erith, quoted by Whyte, 'University architecture' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 141. See also Cherry and Pevsner, *London 4 North* (1998) p. 376.

We turn to the assessment of the architectural, historical, and townscape significance of this group of buildings later. In doing so we should recall that the consultant architect the 1930's project for a new Euston Station, Percy Thomas, has also been identified as an exponent of a neo-Georgian style.³⁸

Western and northern areas

In the west of the Brief Area, the conversion of Tolmers Square church to a cinema in 1924 suggests social change.³⁹ A hostel for women at 195 North Gower Street, built in 1938-40, continued the local tradition of provision for women in the area. It provided affordable housing for young women working in London, but away from home – a group we could identify with Muriel Spark's *The girls of slender means* – and points to the developing status of women.⁴⁰ The hostel, by architect Maxwell Fry (1899-1987), introduced a Modernist design (Fig. 7.6). Following the pattern of replacing a group of terraced houses with a single block, Fry's design was articulated as 6 bays – pointing to the modulation of the surviving terraces. It has been noted for its fitting scale, now best understood in a photograph from 1940, where the massing can be seen to follow that of the original terrace houses on the site and

³⁷ See also Cherry and Pevsner, *London 4 North* (1998) pp. 376-77; NHLE ref. 1113131. On Gunton, see RIBA, *Directory 1834-1914* (2001) vol. 1, p. 801.

³⁸ Holder and McKellar, in *Neo-Georgian architecture* (2016) p. 8, and Holder and Holmes, 'Emanuel Vincent Harris' (same work) pp. 75, 77.

³⁹ Denford and Woodford, *Streets* (2002) p. 16.

⁴⁰ In her novel of 1963, Spark (1918-2006) described life, and death, during the Second World War in 'The May of Teck Club', established 'for the pecuniary convenience and social protection of ladies of slender means below the age of thirty years, who are obliged to reside apart from their families in order to follow an occupation in London'.

beyond it.⁴¹ Its ground floor also aligned with the adjacent terrace, and uses a front 'area' comparable with the original neighbouring houses. At the same time, the hostel used, and expressed, modern materials and forms. It has a reinforced concrete frame, expressed on the front elevation and at roof level, with coloured cladding panels, glass blocks, and horizontal sliding metal windows. It was recognized by Pevsner, in 1952, as 'a straight-forward building in the style of to-day'.⁴²

New schools continued to be built. The LCC established an elementary school on Exmouth Street in 1916: street and school were renamed Starcross from 1937 (see Period 8).⁴³

Industrial uses and building also continued. For example, Maples, the furniture maker and retailer with major premises on the Tottenham Court Road, established a substantial garage on the existing industrial area between Tolmers Square and the Euston Road.⁴⁴

In the north of the Brief Area, while Amptill Square gardens continued to be 'a well-kept and attractive garden': it had been bought by the LMS in 1912, and part used for railway extension.⁴⁵

At Mornington Crescent the cigarette factory, Carreras' Arcadia building, by architects M. E. and O. H. Collins, destroyed the Gardens to create an architectural hybrid – whimsical Egyptian forms and massive scale – described by Pevsner himself as 'abominable' and 'bogus-modern'.⁴⁶

Housing in Somers Town

The major development in the east of the Brief Area, in Somers Town, was of substantial public housing schemes. A series of five building programmes largely, if not wholly, transformed the built environment of the area which extended from beside the Station complex in Eversholt Street in the west, to Ossulston Street in the east, from Cranleigh Street in the north to Weir Passage in the south. The scale of transformation is indicated by the extent of demolition: it can be estimated that the Ossulston estate alone replaced some 300 properties, the majority houses, but also shops, pubs, and work-shops.⁴⁷ Built from 1927 to the outbreak of the Second World War in 1939, these schemes determined the forms and scales which characterize the area now, and which form the immediate eastern context for Euston Station.

The new housing schemes were designed to address new aspirations and changing attitudes whose beginnings we have seen in Periods 5 and 6. These shifts were largely addressed by organizations, or types of organizations, which, from beginnings in the earlier periods, were to become the decisive actors in Period 7. The London County Council continued its work in the area, begun at Churchway, as did St Pancras Borough Council, following Goldington Buildings (see Period 6). The work of private housing charities, which we saw first at 'Metropolitan Buildings' in 1847-48 (Period 5), was hugely extended in Period 7 by a local charitable

⁴¹ 'The building is happily in scale with its older neighbours', Cherry and Pevsner, *London 4 North* (1998) pp. 377-78; photo, and description, in Jackson and Holland, *Fry and Drew*, (2014) pp. 80-81 Figure 2.23, from Architectural Press Archive/RIBA Library Photographs Collection.

⁴² Pevsner, *London* (1952) p. 372.

⁴³ Denford and Woodford, *Streets* (2002) p. 18

⁴⁴ Comparing 1913 and 1938 OS maps.

⁴⁵ *Royal Commission on London Squares, Report* (1928) p. 134 list number 343.

⁴⁶ Denford and Woodford, *Streets* (2002) p. 61, for Pevsner's own judgment, *London* (1952) p. 371. See also Cherry and Pevsner, *London 4 North* (1998) pp. 69, 385 which incorrectly states that the garden was sold by the Borough Council, see *Royal Commission on London Squares, Report* (1928) para. 50 for the sale.

⁴⁷ Numbers counted from 1913 OS map.

body, best known as the St Pancras Housing Association (SPHA), and founded in 1924.⁴⁸

But if we can point to both geographical and temporal continuities – and consequent significance – the sequence of development was interrupted, a break in construction during which architectural thinking developed in new directions. The First World War itself radically altered the availability of labour for building, while construction was restricted to focus on the war effort.⁴⁹ At the same time, the political implications of the War – especially of the Russian revolution of 1917 and the German revolution of 1918-19 – stimulated an attempt to address the failings of British society. This attempt to preserve the existing social fabric was exemplified by the ‘homes fit for heroes’ programme of the Lloyd George government.⁵⁰ This programme was embodied in the 1919 Housing Act, with its associated studies of housing need and housing design – the Tudor Walters Report – and implemented through a *Manual on the preparation of state-aided housing schemes*.⁵¹ But realization of planned schemes was undermined by shortages of material and labour, as well as limitations on contractual processes imposed by Cabinet.⁵² In the winter

of 1920-21 the post-war boom turned to slump.⁵³ In 1921 the second Lloyd George coalition government cut the funds for housing, effectively abandoning the 1919 housing programme.⁵⁴ It is important to recognize that improving housing conditions was not universally acknowledged even to be possible. In 1921 a senior Treasury official wrote ‘A large proportion of the population lived in jerry-built houses before the war, and we cannot afford better-built homes now ...’.⁵⁵ But with the first Labour government in office in 1923, and a new Housing Act in 1924, the aspirations to build could be resumed in reality.⁵⁶ Despite continuing changes in funding levels, the pattern of government subsidy for housing provided by both local authorities and housing associations – like SPHA – was established for the rest of this Period.

The building of housing restarted in Somers Town in 1927-28 – some 10 years after the end of the War, and 25 years after the completion of the LCC’s Churchway housing in 1902 and St Pancras Borough’s Goldington Crescent scheme of 1902-03 (see Period 6). The LCC began its major clearance and new building scheme, the Ossulston estate, in

⁴⁸ Formed in 1924 under the leadership of Basil Jellicoe, the local Anglo-Catholic priest, as the St Pancras House Improvement Society Ltd, later renamed the St Pancras Housing Association (SPHA), and from 2000, the St Pancras and Humanist Housing Association, see detailed discussion in the central account by Holmes, *Housing is not enough* (1999) pp. 6, 10-13; also Denford and Woodford, *Streets* (2002) pp. 34-35.

⁴⁹ Holmes, *Housing is not enough* (1999) p. 9.

⁵⁰ For an important overview, Swenarton, *Homes fit for heroes* (1981) pp. 1, 77-87, 191-92; for local implications, Holmes, *Housing is not enough* (1999) p. 10.

⁵¹ For detailed discussion, including the establishment of the Tudor Walters Committee in 1917, the role of the Women’s Housing Sub-Committee, and the detailed provisions of the *Manual*, see Swenarton, *Homes fit for heroes* (1981) pp. 88-92, 110-11.

⁵² For the effect on LCC schemes in 1919, Swenarton, *Homes fit for heroes* (1981) pp. 167-68.

⁵³ For winter 1920-21, and for the devastating implications for the relationship of building costs to rental return, Swenarton, *Homes fit for heroes* (1981) pp. 130, 175.

⁵⁴ For an admirably clear account of the political processes involved, see Swenarton, *Homes fit for heroes* (1981) pp. 129-35.

⁵⁵ Swenarton, *Homes fit for heroes* (1981) p. 129.

⁵⁶ For a summary account, Swenarton, *Homes fit for heroes* (1981) pp. 192-94. The Housing (Financial Provisions) Act, the brainchild of John Wheatley, allowed central government subsidy to both local authorities and housing associations. See Parliamentary Archive online. For reductions in subsidy, in 1926 and 1928, and an increase in 1930, see Holmes, *Housing is not enough* (1999) p. 18.

1927, with Chamberlain House, Walker House, and Levita House [Fig. 7.7.1-3]. St Pancras Borough Council cleared the area bounded by Cranleigh Street, Werrington Street, and Aldenham Street – retaining the Period 3 frontage to Eversholt Street – with the first of the new buildings, Wolcot House, opened in 1928 [Fig. 7.8]. SPHA began building new flats on its site between Drummond Crescent and Doric Way, with St Mary's Flats built and occupied in 1928 [Fig. 7.9.1].⁵⁷

Each agency continued to build through the 1930s. The third part of the LCC's Ossulston Street scheme, Levita House, was begun in 1930-31, and the northern section of Walker House completed in 1936-37. St Pancras Borough's Aldenham Street estate continued to occupation in 1931. SPHA completed its flats on Drummond Crescent with St Joseph's Flats in 1936, but undertook further major schemes. Its Sidney Estate included the group of 6 blocks, from St George's to St Michael's and St Anthony's, from 1930-38, and its Eversholt Estate from 1939 – when St Augustine's House was opened – to 1946, with full completion in 1969 (see Period 8).⁵⁸

While the Borough's Aldenham Street Estate was exclusively residential, both SPHA's Drummond Estate and the LCC blocks included retail and commercial uses at street level. SPHA's estates included a specially designed fish shop, in St Anne's Flats, and restaurant-pubs – The Anchor and Tavistock Arms – which sought to promote a reform of drinking habits.⁵⁹ The LCC's Chamberlain House included shops, Walker House

incorporated The Cock Tavern, and Levita House the Somers Town Coffee House as well as shops.⁶⁰ Provision for children was an important use recognized in the original designs. The SPHA had a nursery school on the roof of St Christopher's Flats (1932), with the roof garden of St Nicholas' Flats [Fig. 7.9.2] added in 1934.⁶¹ The Margaret Club and day nursery, at 42 Phoenix Road, opened in 1931, in a free Regency style: it is locally listed.⁶²

The plan forms of the estates show significant differences in response to the existing street pattern. For example, the Borough's Aldenham Street estate and the SPHA's Drummond Street estate both built blocks aligned to the original main street frontages, while set back from them. The LCC's Chamberlain House and the southern part of Walker House reformed the street frontages of Phoenix Road, but, at Levita House also introduced a central spine building which opened up the streets – Chalton and Ossulston – by providing street-side gardens, while offering residents views across green open space [Fig. 7.7.3].

The scale of the five major schemes is broadly coherent, at generally 4-5 storeys, 1-2 storeys higher than the original terraced houses.⁶³ The SPHA's Drummond Estate has blocks at 3-storeys plus a mansard, and the, later, Eversholt Estate, a 6-storey block. While the roofs of the SPHA blocks were either in the form of a mansard or a flat roof, the LCC's Levita House is distinguished by steeply-

⁵⁷ For buildings, building names, and dates: for LCC, NHLE refs, Chamberlain House, 1139057, Walker House southern block, 1139058, Levita House, 1113232, and Cherry and Pevsner, *London 4 North* (1998) pp. 380-81; for St Pancras Borough, Denford and Woodford, *Streets* (2002) pp. 57, 59; for SPHA, Holmes, *Housing is not enough* (1999) pp. 95-96, 97-98, 99-101.

⁵⁸ Holmes, *Housing is not enough* (1999) pp. 99-101.

⁵⁹ Holmes, *Housing is not enough* (1999) pp. 49, 95; 79-82.

⁶⁰ NHLE refs, Chamberlain House, 1139057, Walker House southern block, 1139058, Levita House, 1113232.

⁶¹ Holmes, *Housing is not enough* (1999) pp. 84-85.

⁶² Camden Local list ref. 661.

⁶³ The Ossulston estate originally planned to be up to 9 storeys.

pitched hipped, pantiled, roofs, with dormers and tall chimney-stacks.

The arrangement of the blocks generally contrasts front and rear elevations. For example, the Borough's Aldenham Street estate has formal street elevations, symmetrical blocks with central sections broken forward, while the rear elevations are dominated by stair-towers with open-air access balconies. A similar pattern is general in the SPHA blocks. Distinctive in this, as in other ways, the central spine block of the LCC's Levita House – which has two 'front' elevations, east and west – has access balconies fronted by a 'screen' with high round-headed arches to the upper level.

The choice of building materials offers some of the strongest contrasts. Ian Hamilton's work for the SPHA was mainly undertaken in a London stock brick. While the Borough's Aldenham Estate has been given less attention, Hamilton there used fine brickwork, with a blue engineering-brick base, contrasting red-brick for quoins and flat arches to window openings. This estate has iron railings to the access balconies, while Hamilton used cast-concrete access balcony panels for SPHA. In powerful contrast, the earlier LCC blocks were finished, at ground floor level, in an exposed aggregate concrete apparently laid as blocks to resemble ashlar,⁶⁴ with painted roughcast render to the upper floors. A coherence is given to the whole area by the use throughout of timber-framed sliding-sash windows.

Both the LCC and SPHA estates incorporated integral decorative elements. The LCC's Levita House has Doric columns in the colonnade opening the west garden to Chalton Street,

with similar colonnades to the inner courtyards. Shop fronts have decorative details in cast-concrete. The SPHA's estates are distinguished by polychrome salt-glazed ceramic decorative designs by Gilbert Bayes, in both finials to formally-conceived geometrical clusters of posts for clothes lines, and in illustrative roundels to the spandrels of central windows at the Sidney Estate.

We turn to the assessment of the architectural significance of this group of estates, and the development of the architectural character of the area over the Period, in the section 'Architectural character and townscape', below.

To the west of Somers Town, on the Regent's Park service area, but architecturally comparable in terms of the construction of new housing blocks in a neo-Georgian style, the Crown estate's Cumberland Basin scheme from 1933-37, by C. E. Varndell, also exemplifies the incorporation of green open space into substantial blocks of building which followed the established street pattern.

Distinct from the larger estates, Grafton Chambers is a smaller, but distinctive, housing development in Somers Town from this Period.⁶⁵ Built in about 1927 on a site vacant in 1913, on the west of the newly widened Churchway, the block provides 6 flats on 6 storeys on a very modest site, with round-headed and segmental arched openings to an open stair, which has an open loggia at the upper floor. In plain stock brick but with some contrasting red brick details, including quoins, window cills and arches, the architect was Edmund Frazer Tomlins (1885-1946), who was later involved in a major architectural controversy.⁶⁶

⁶⁴ NHLE description, ref. 1113232, states that the ground floor render was channelled to resemble stone, but signs of structural movement at joints, as well as the nature of the jointing itself, point to the use of facing blocks.

⁶⁵ Denford and Woodford, *Streets* (2002) p. 34.

⁶⁶ See RIBA, *Directory 1834-1914* (2001) vol. 2, p. 819; obituary, *Builder* vol. 171 (13 December 1946) pp. 623, 648. Tomlins was one of the architects involved in the notorious 'Westminster House' planning case, his drawings dating from 1934-37, see Stuart James Burch, 'On stage at the theatre of

Somers Town continued to be home to industrial work places. In Period 7 the 30 houses on the north side of Drummond Crescent were demolished and a substantial garage and motor works built.⁶⁷

Destructive forces

Period 7 also witnesses to real destruction of buildings and of open space.

We have seen that the loss of Endsleigh Gardens was not only the result of commercial land-dealing: the loss was supported by the LCC's attempt to solve problems of traffic congestion by road-widening. This established a new road on a different scale and character from the historic road with its linear gardens. As discussed here, the impact on the scale of buildings was modest, in part, at least, thanks to the design aspirations of the Quakers in their Friends House. The survival of elements of the original character of the Euston Road in this limited section despite this change is of exceptional significance.

But Period 7 also includes the damage resulting from the bombing during the Second World War, predominantly from 1940 to 1944. This was assessed at the time, by the LCC, on a range from 'total destruction', to 'seriously damaged, doubtful if reparable' and 'seriously damaged but repairable at cost', and a range of 'blast damage' from 'not structural' to 'minor in nature' [MAP 8].⁶⁸

At Euston Station itself, part of the roof of the Great Hall was damaged, and a bomb between platforms 2 and 3 damaged offices during the Blitz of 1940.⁶⁹ A substantial part of the western side of the hotel on Drummond Street was also 'damaged beyond repair'.

To the west of the station, on the Southampton estate from Period 3, houses at the junction of Drummond Street and Coburg Street, were also 'damaged beyond repair' as were a number of buildings on the Hampstead Road. Very significant destruction took place to the north-west of the Hampstead Road, on both the Southampton and Crown estates, where a V1 also caused serious damage late in the war.

In Park Village East, no. 18 was 'damaged beyond repair', no. 20 'seriously damaged, doubtful if reparable', but other damage to the villas was judged reparable. On the east of the railway cutting, the Southampton estate houses from Period 5 at the junction of Mornington Terrace and Mornington Street were 'damaged beyond repair'.

Major damage affected Bedford New Town (Periods 4 and 5). The north section of the east terrace, 1-14 Harrington Square were 'damaged beyond repair' in 1940. Significant sections of Oakley Square, including the church on the north-west side, and a significant group of houses in the north-eastern crescent, were 'damaged beyond repair'. Parts of the Amptill Square eastern crescent were similarly damaged.

Beyond the Area, Metropolitan Buildings, from 1847, suffered 'total destruction: in Somers Town, damage to the the LCC flats was judged 'reparable', but the parish church, Christ Church, was destroyed by bombing in 1941.⁷⁰

The impact of destruction – from road-building to war-damage – in Period 7 was relatively specific and local in its extent. It increased the long-term significance of the

state: the monuments and memorials in Parliament Square, London', PhD thesis, Nottingham Trent University (2003) pp. 293-94.

⁶⁷ OS maps 1913, 1938; Denford and Woodford, *Streets* (2002) pp. 38-39.

⁶⁸ The categories were allocated colours on the LCC's bomb damage maps, see London Topo-

graphical Society edition. All war damage identified here without other reference is based on the LCC map [MAP 8]

⁶⁹ Jackson, *London's termini* (1985) p. 48.

⁷⁰ Built 1868, Denford and Woodford, *Streets* (2002) pp. 40, 104.

surviving heritage assets, rather than diminished it.

Present-day survivals from Period 7 include

In Period 7, the surviving buildings are simply listed when architectural descriptions have been provided in the text.

Euston Square

War Memorial, dedicated 1921, architect Reginald Wynn Owen, sculptor Ambrose Neale. Statutorily Listed Grade II*.⁷¹

Euston Road – south side

161-63 Euston Road, former Nettlefold House, 1928, architect George Vernon. Recognized as making a positive contribution to the Bloomsbury Conservation Area.

165-67 Euston Road, former Post Office building, 1932, and later telephone exchange, architect Office of Works, attributed to Albert Myers. Recognized as making a positive contribution to the Bloomsbury Conservation Area.

173-77 Euston Road, Friends House and Meeting House, with, attached to the west, Drayton House at 30 Gordon Street, 1925-27, architect Hubert Lidbetter. Statutorily Listed Grade II.⁷²

The surviving fragment of the southern half of Euston Square Gardens – Endsleigh Gardens – as reconfigured for Friends House aligns with Euston Grove. It has been refurbished recently.

183-93 Euston Road, Wellcome Building, 1931-32, architect Septimus Warwick. Recognized as making a positive contribution to the Bloomsbury Conservation Area.

Euston Road – north side

194-98 Euston Road, extension to former London Edinburgh and Glasgow Assurance building (30 Euston Square, see Period 6, statutorily Listed Grade II⁷³), 1932, architect W. H. Gunton. The extension is recognized as making a positive contribution to the Bloomsbury Conservation Area.

200 Euston Road, former Cambridge University Press London offices, 1938, architect W. Curtis Green RA, son and Lloyd. Recognized as making a positive contribution to the Bloomsbury Conservation Area.

Somers Town

Euston House, 24 Eversholt Street, 1934, architects A. V. Heal and W. H. Hamlyn. Local List.⁷⁴

Ossulston estate, Chamberlain House 1927-29, Walker House, southern block, 1929-30, Levita House 1930-31, Walker House, northern block, 1936-37, architects LCC Architects Department. All parts except Walker House, northern block, Statutorily Listed Grade II;⁷⁵ Walker House, northern block, locally listed.⁷⁶

Aldenham Street / Somers Town estate – Cranleigh Street, Werrington Street, and Aldenham Street, retaining the Period 3 frontage to Eversholt Street – Wolcot House, Aldenham House, Moreland House, Clarendon House, Gladwin House, and Johnson House, 1928-31, architect Ian Hamilton for Borough of St Pancras.

Drummond estate, Drummond Crescent and Doric Way, St Mary's Flats 1928, St Anne's Flats 1932, St Joseph's Flats 1936, architect Ian Hamilton for SPHA, with important

⁷¹ NHLE ref. 1342044.

⁷² NHLE ref. 1078321.

⁷³ NHLE ref. 1113131.

⁷⁴ LB Camden Local List ref. 94.

⁷⁵ NHLE refs, Chamberlain House, 1139057, Walker House southern block, 1139058, Levita House, 1113232.

⁷⁶ LB Camden Local List ref. 109.

examples of decorative reliefs sculpted in cement panels by Gilbert Bayes. Local List.⁷⁷

Sidney Estate, St George's Flats, St Christopher's Flats, St Francis' Flats, St Nicholas' Flats, St Michael's Flats, and St Anthony's Flats, 1930-38, architect Ian Hamilton for SPHA: Local List.⁷⁸

Eversholt Estate, St Augustine's House 1939, and St Martin's House, 1940 (the remainder of the estate after 1946), architect Ian Hamilton for SPHA.

Grafton Chambers, Churchway, about 1927, architect Edmund Frazer Tomlins. Locally listed.⁷⁹

The Royal George pub, 8-14 Eversholt Street, from 1939-40. At 3-storeys with a symmetrical elevation to Eversholt Street, with rounded corners in plan, an attic storey (2nd floor) emphasising the horizontal, with an overhanging eaves to a roof finished in green slate, the whole suggesting a transitional style. The pub is statutorily Listed.⁸⁰

Western and northern areas

195 North Gower Street, hostel, 1938-40, architect Maxwell Fry.

Mornington Crescent/Hampstead Road, Carreras' 'Arcadia' tobacco factory, 1926-29, architects M. E. and O. H. Collins. Recognized as making a positive contribution to the Camden Town Conservation Area.

Cumberland Basin, C. E Varndell's blocks from 1933-37 include Windsor House, facing Cumberland Market, which is recognized as making a positive contribution to the Regent's Park Conservation Area.⁸¹

The North West District Office of 1919, by Albert Myers (now the Crowndale Centre) on the junction of Crowndale Road and Eversholt

Street, is recognized as a focal building which makes a positive contribution to the Camden Town Conservation Area.

Architectural character and townscape

The Brief Area in Period 7 demonstrates a period of rich development. The buildings described in the summary have their own, individual significance. But their inter-relationships – historical and chronological, spatial and volumetric – their styles of architecture, forms, materials and details – help determine the larger townscape, define its distinctive character, and witness to a further, and exceptional, range of significance beyond the local, rather, indeed, London-wide, national, even international.

While the overall layout of streets remained broadly stable, we have seen that further remodelling of roads took place. The widening of the Euston Road was associated with a developing form of building – on a larger unified plan which more fully used the reformed street block. In this the widened road was not so dissimilar from other areas (like Somers Town) where the street pattern itself was not substantially modified, but where the buildings within the blocks defined by the streets changed profoundly. In historical terms, and in the example of the Southampton estate, the dispersal of ownership from 1922 led to the loss of its original urban coherence. This is in sharp contrast to the relative stability of the adjacent Bedford estate to the south. But this contrast can over-emphasise the townscape changes as disintegration. While the new buildings brought changed patterns to the streetscape, they also developed new coherences which demonstrate that new buildings from Period 7 – even the most radical – responded to established urban forms in scale, materials, and details.

⁷⁷ LB Camden Local List ref. 108.

⁷⁸ LB Camden Local List ref. 666.

⁷⁹ LB Camden Local List ref. 62.

⁸⁰ NHLE ref. 1342046.

⁸¹ *The Regent's Park Conservation Area Appraisal* (2011) pp. 32, 39.

These changes were driven by changing uses, and shifts in patterns of life, which required buildings which changed the relationship of the structures to the streets in plan. The main uses demanding change were, as we have seen in both Periods 6 and 7, offices, in particular headquarters buildings, new housing in the forms of flats, and industrial buildings not directly associated with the railways.

Where new buildings replaced older buildings, these earlier buildings had usually been terraced houses. They had defined streets as essentially residential – composed of houses with front doors on to the public thoroughfare, or sometimes on to front gardens which then provided open space between the public ways themselves and the building frontages. Commercial buildings – pubs, shops, work places – normally fitted within this pattern.

In contrast, the new office and headquarters buildings were designed in plan as unified, single blocks. The Wellcome Building, for example, replaced some 24 properties, including 22 houses, with a single, symmetrical, building built to three of the four sides of its street block. Between 1913 and 1938 the whole stretch of the Euston Road within the Brief Area shifted from a largely residential street with an integral formal Garden and church in 1913, to a predominantly institutional and commercial street – while still benefitting from the status conferred by the surviving Garden and the church. Houses, as well as open space, were replaced by 6 blocks of offices. It is striking that the shift from streets of terraced houses to larger blocks with a different relationship to the street also took place in the residential rebuilding of Somers Town in Period 7. We have shown how 5 housing estates replaced some hundreds of houses, shops, pubs, and workshops. While we have seen precursors to these types of development in both areas in Period 6, it is in Period 7 that both areas were substantially modified by development within the street pattern.

In terms of height, in Somers Town the new blocks followed the vertical scale established by the Period 6 blocks – Goldington Crescent and Churchway – which, at 4- to 5-storeys, were higher than the mainly 3-storey houses they replaced. In remarkable, and significant, contrast, while the new buildings to the south of Euston Square destroyed open space and built for commercial or institutional not residential use, they broadly maintained the height of the original 4- to 5-storey Period 3 terraced houses. This scale is most obviously expressed by the generally consistent use in this group of an entablature or cornice band to distinguish the 3rd-floor attic. This section of the Euston Road on the Square and in the Brief Area is an exceptional survival of the original predominantly domestic scale, but carried through in later commercial building.

This scale is also a critical clue to the historical development of the area, and key to its architectural significance. Understood in its larger context – historical and architectural – it enables us to recognize the exceptional significance of the area in the larger history of architecture and of English architecture in London.

The scale of the buildings of this Period on this stretch of the Euston Road should be recognized, not as the result of the maintenance of an essentially domestic scale, but of its reassertion. We saw in Period 6 that a group of institutional buildings introduced a modestly higher scale within their contexts: the Elizabeth Garrett Anderson hospital within an area of 3-storey houses, the Fire Station and the London Edinburgh and Glasgow Assurance building within the 4- to 5-storey Euston Square. All reflected their status as institutional or public buildings rather than domestic. The reassertion of a traditional domestic scale on the Euston Road was led by the Quakers, with Friends House at 4-storeys, and we can see how their building, followed by its neighbours, witnesses to key contemporary architectural ideas, to issues of conservation and modernity, to debate on the

nature of London as a city. This section of the Euston Road and its buildings are significant as surviving witnesses to active contemporary architectural controversy. Remarkably too, the Somers Town housing, and the hostel in North Gower Street, are part of the same architectural debate.

We have seen that Lidbetter's Friends House followed a Quaker tradition where domestic building was important.⁸² Lidbetter also explicitly valued Meeting Houses of the late seventeenth and early eighteenth centuries, 'when', as he saw it 'English architecture had perhaps attained its highest peak of achievement'.⁸³ Lidbetter's understanding can be seen to have parallels with John Brydon's analysis of 1889, when he identified the 'English Renaissance' style of the seventeenth and early eighteenth centuries as both a national vernacular, and a 'great mine of artistic wealth open to all ... to apply to the necessities of our day'.⁸⁴ Brydon's thinking has been seen as a precursor of the architectural development known as the 'Wrenaissance', ideas which were paralleled by Edwin Lutyens, and which can be seen to have informed his brick architecture.⁸⁵ Lutyens' 'Wrenaissance' work included commercial buildings like his Midland Bank building of 1922-24 on Piccadilly.⁸⁶ Such ideas are witnessed in the Nettlefolds building at 161-63 Euston Road, an example of a 'Wrenaissance' building from Period 7.

Lutyens' 'Wrenaissance', in turn, influenced the development of English architecture in the

early twentieth century known as Neo-Georgian.⁸⁷ The development, and ambitions, of Neo-Georgian architecture itself in the early years of our Period 7 have been investigated through the example of the design of Post Offices by the government Office of Works.⁸⁸ It has been shown that, from as early as 1915, the design of Post Offices had followed a style of neo-Georgian building, with forms, and scale, based in a domestic tradition. They were 'modest, domestic-derived buildings seeking to blend with their urban environment'.⁸⁹ We have seen that this approach is witnessed in the Brief Area by the Post Office building at 165-67 Euston Road.

But the context for these Euston Road buildings was both broader and more controversial. The aspiration to 'modest, domestic-derived buildings seeking to blend with their urban environment' was itself contentious. Lidbetter – whose work was noted for his 'sympathetic handling of the Georgian motif' (above) – was awarded the RIBA's Bronze medal for his Friends House as the 'best building erected in London' in 1926. In 1927 the newly rebuilt Lower Regent Street and the Quadrant to Piccadilly Circus were opened. John Nash's original buildings had been destroyed, replaced from 1904 with schemes by Norman Shaw, Reginald Blomfield, and Aston Webb, leaders of the architectural profession.⁹⁰ Their new street was described by a contemporary as 'a thoroughfare of mausoleums', 'very large and

⁸² Lidbetter, *The Friends Meeting House* (1995) pp. 4-5 states '... a Friends Meeting House is much more a domestic than an ecclesiastical building ...'.

⁸³ Lidbetter, *The Friends Meeting House* (1995) p. 4; first printed 1961.

⁸⁴ See Period 6 for sources.

⁸⁵ Richardson, 'Edwin Lutyens' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 53.

⁸⁶ At 196a Piccadilly, see Richardson, 'Edwin Lutyens' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 61, fig. 5.8.

⁸⁷ On the evolution of Lutyens' brick Wrenaissance buildings of the early 1900s and their influence of

the Neo-Georgian movement, see Richardson, 'Edwin Lutyens' in Holder and McKellar, *Neo-Georgian architecture* (2016) pp. 53-64.

⁸⁸ Holder, 'Office of Works' in Holder and McKellar, *Neo-Georgian architecture* (2016) pp. 122-35.

⁸⁹ Holder, 'Office of Works' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 127.

⁹⁰ McKellar 'Georgian London' in Holder and McKellar, *Neo-Georgian architecture* (2016) pp. 45-49. On Blomfield's later Beaux-Arts Classical style, especially Regent's Street, Service, *Edwardian architecture* (1977) pp. 165-66.

very expensive, ... just a little ostentatious ...'.⁹¹ A more analytical criticism of the new Regent's Street buildings was voiced by a contemporary Danish architect, Steen Eiler Rasmussen, who devoted a whole chapter in his book *London: the unique city* of 1934 to 'The true and sad story of the Regent's Street'.⁹² Rasmussen saw that 'The polished "urban" architecture of the nineteenth century has been succeeded by the course [sic] rusticated style of the twentieth.'⁹³ For Rasmussen the replaced Regent's Street exemplified the destruction of London's unique qualities: 'commercial, low-rise, green, scattered'.⁹⁴

The issue remained live. If Lidbetter's award of 1926 points to contemporary concern for 'modest, domestic-derived buildings seeking to blend with their urban environment', when Rasmussen's book was printed in 1934, schemes for destructive development continued with threats to Nash's Carlton House Terrace in 1933. One response was the founding of the Georgian Group in 1937.⁹⁵

While giving voice to contemporary concern for the protection of London's relatively low scale, Rasmussen also explicitly recognized Georgian domestic architecture as a model for new design aspirations to simple, undecorated forms and standardisation, it offered an 'old modernism'.⁹⁶ This aspect of the Regent's Street controversy has extra, exceptional, significance in our Brief Area.

Maxwell Fry, the architect of the Cecil Residential Hostel in North Gower Street, had been 'incensed' by the 'wanton destruction' in Regent's Street, which he had recorded in a sketch from 1923 [Fig. 7.10].⁹⁷ Indeed, Fry subsequently suggested that it was this 'wanton destruction' that had led him to the Design and Industries Association and thus to Modernism.⁹⁸

Fry himself also saw a broader picture in the story of Regent's Street. Writing in 1969 he argued that after John Nash had 'completed the truly remarkable fabric of his developments for Regency London' the idea 'that towns should be planned' had been abandoned.⁹⁹ Fry discussed the importance of urban planning in 1941, the year after his North Gower Street hostel opened, and during the period during the Second World War when it was recognized that national morale required plans to create a better world post-war: the context for the Beveridge *Report*.¹⁰⁰ Fry extolled the value of the Garden City movement, praising Raymond Unwin's Hampstead Garden Suburb: he argued that community planning should be on the curriculum in schools.¹⁰¹ Fry was also explicitly thinking, also in 1941, of another context, commenting on '... Morris's dream architecture becoming Unwin's garden suburb

⁹¹ McKellar 'Georgian London' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 49.

⁹² Rasmussen, *London: the unique city* (1937) Chapter 11, pp. 271-91.

⁹³ Rasmussen, *London: the unique city* (1937) p. 290.

⁹⁴ The phrase quoted is McKellar's in her 'Georgian London' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 40 on Rasmussen and his precursors in this thinking.

⁹⁵ McKellar, 'Georgian London' in Holder and McKellar, *Neo-Georgian architecture* (2016) pp. 38-39, 40.

⁹⁶ McKellar's phrase in her 'Georgian London' in Holder and McKellar, *Neo-Georgian architecture*

(2016) p. 39 which refers to Rasmussen, *London: the unique city* (1937) p. 251.

⁹⁷ McKellar 'Georgian London' in Holder and McKellar, *Neo-Georgian architecture* (2016) pp. 38-39 with Fig. 4.1, pp. 48-49.

⁹⁸ Jackson and Holland, *Fry and Drew*, (2014) pp. 23, 31.

⁹⁹ Maxwell Fry, *Art in a machine age* (1969) p. 126.

¹⁰⁰ Jackson and Holland, *Fry and Drew*, (2014) p. 121.

¹⁰¹ Maxwell Fry, *Fine building* (1944) stated at p. xix in his *Art in a machine age* (1969) to have been written 1941; on Unwin p. 38, on community planning pp. 55-56.

at Hampstead, a creation as lovely as a medieval carving.¹⁰²

The Regent's Street controversy can be seen to explain the respect Fry showed in 1938 for the Georgian houses in Upper Gower Street, but it can also be seen to have informed the scale and forms of the new buildings on the Euston Road in Period 7 – giving these buildings, individually but especially as a group, exceptional significance.

The urban disruption – the monumentality¹⁰³ – which was seen to be associated with 'Civic Classicism' was exemplified by Septimus Warwick's Wellcome building, its scale and details better suited to Trafalgar Square than to the established modest scale of this section of the Euston Road. It could be seen to have exemplified the contrast, identified by a later critic, between the 'grand bombastic head offices of the Victorian and Edwardian age' and modest neo-Georgian Post Offices.¹⁰⁴ But the controversy also shows how Fry's hostel in North Gower Street speaks to the same issues, while demonstrating that the radical architecture of Fry – partner in England of Walter Gropius – could achieve his Modernist designs within the context of the massing and scale of the 'Georgian' streets of Euston.

The architectural thinking witnessed on the Euston Road and North Gower Street has unexpected but important parallels in the design of the new housing in Somers Town. Here, a series of practical considerations, but also of architectural traditions, illuminate another trajectory in which neo-Georgian styles became established.

We have seen in Period 6 that the Borough of St Pancras had turned to a form of 'Edwardian Baroque' at Goldington Buildings, and the LCC had developed its own tradition of humane forms derived from the Arts and Crafts movement at Churchway. This 'Free style' was associated with the pre-War Garden City movement, which was of profound importance in the development of the housing policy within which the Somers Town estates were built.¹⁰⁵

But while the tenement block as a type of housing continued, these associated, earlier, visual traditions did not. The design of the 'homes for heroes' in 1919 was explicitly constrained. Government guidance was passed down to local authorities, stating: '... simplicity in design should be carefully studied, and no features which are merely decorative should be introduced. Economy in maintenance should be considered in conjunction with capital cost. ... Broken roofs and dormers should be avoided as far as possible.'¹⁰⁶ 'Broken roofs and dormers' had been a feature of the Arts and Craft roofscape – as at Churchway – and it has been observed that the Ministry struggled against 'the sham picturesque'.¹⁰⁷ The clearest architectural consequence of this was the official encouragement of neo-Georgian 'motivated, at least in part, by [the Ministry's] desire to lead authorities away from their own decorative inclinations'.¹⁰⁸

It has been argued that 'Simplification and standardisation ... was economical and, dressed in neo-Georgian garb, it appealed to architects as an idiom in keeping both with the established canons of taste and with the

¹⁰² Maxwell Fry, *Fine building* (1944) p. 39 on Raymond Unwin.

¹⁰³ McKellar, 'Georgian London' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 40.

¹⁰⁴ Holder, 'Office of Works' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 127.

¹⁰⁵ See discussion at Swenarton, *Homes fit for heroes* (1981) pp. 34-44. The SPHA's Sidney Estate planned in 1929 was known as the 'Garden estate',

Holmes, *Housing is not enough* (1999) pp. 20, 97.

The SPHA's Provisional Committee in 1924 included a representative of the Garden Cities and Town Planning Association, Holmes (same work) p. 11.

¹⁰⁶ *Manual* (1919) p. 30, quoted at Swenarton, *Homes fit for heroes* (1981) p. 110.

¹⁰⁷ Swenarton, *Homes fit for heroes* (1981) p. 147.

¹⁰⁸ Swenarton, *Homes fit for heroes* (1981) p. 146.

social and technical realities of the day.¹⁰⁹ But neo-Georgian was not the only answer to the demand for simplification and economy. The ambitions of the LCC's Architect's department, under G. Topham Forrest, were informed by a visit to Vienna where new, large scale, public housing included the Karl Marx Hof, under construction from 1927 and 1930.¹¹⁰ The aspirations of these Viennese schemes, as well as elements of English neo-Georgian, informed much of the LCC's work in Somers Town in this Period.¹¹¹ But while the LCC's work in the earlier blocks on the Ossulston Estate did not follow government guidance, approaches were modified over time.¹¹² For example, the exceptional forms and materials associated with the earlier blocks on the LCC schemes for the Ossulston Estate – Chamberlain House, the southern block of Walker House, and Levita House, were given up in 1936-37 in favour of more standard neo-Georgian for the northern section of Walker House. It is also important to acknowledge that there is another element

of continuity in the buildings. All the other housing schemes in Somers Town we discuss here were designed by the same architect, Ian Hamilton, who worked for both St Pancras Borough and the SPHA. But while Hamilton's work can be understood as addressing the neo-Georgian, the SPHA's patronage of Gilbert Bayes challenged the official denial of the decorative.

In Period 7 the building within the Brief Area can be shown to have responded to explicit debate on architectural style, on the special contribution to the city made by historic buildings and open spaces, and to the importance of scale and integration in defining the special character of London as a city. The individual buildings and their inter-relationships with the Brief Area are of exceptional significance in historical and architectural terms, as well as demonstrating sophisticated responses by contemporary architects to the townscape in which they worked.

¹⁰⁹ Swenarton, *Homes fit for heroes* (1981) p. 191: for the official view, see also *Neo-Georgian architecture* (2016) p. 123.

¹¹⁰ By city planner Karl Ehn, a student of Otto Wagner, see Kaiser, Platzer, and Frühwirth, *Architecture in Austria* (2016) p. 402.

¹¹¹ See also Powers, 'Quality Street' in Holder and McKellar, *Neo-Georgian architecture* (2016) p. 19.

¹¹² Note that the LCC didn't follow the Tudor Walter's precepts – for example, on dormers and details – see Swenarton, *Homes fit for heroes* (1981) pp. 177-78 on the influence of Philip Webb and W. R. Lethaby on forms and details at the Roehampton estate up to 1922.

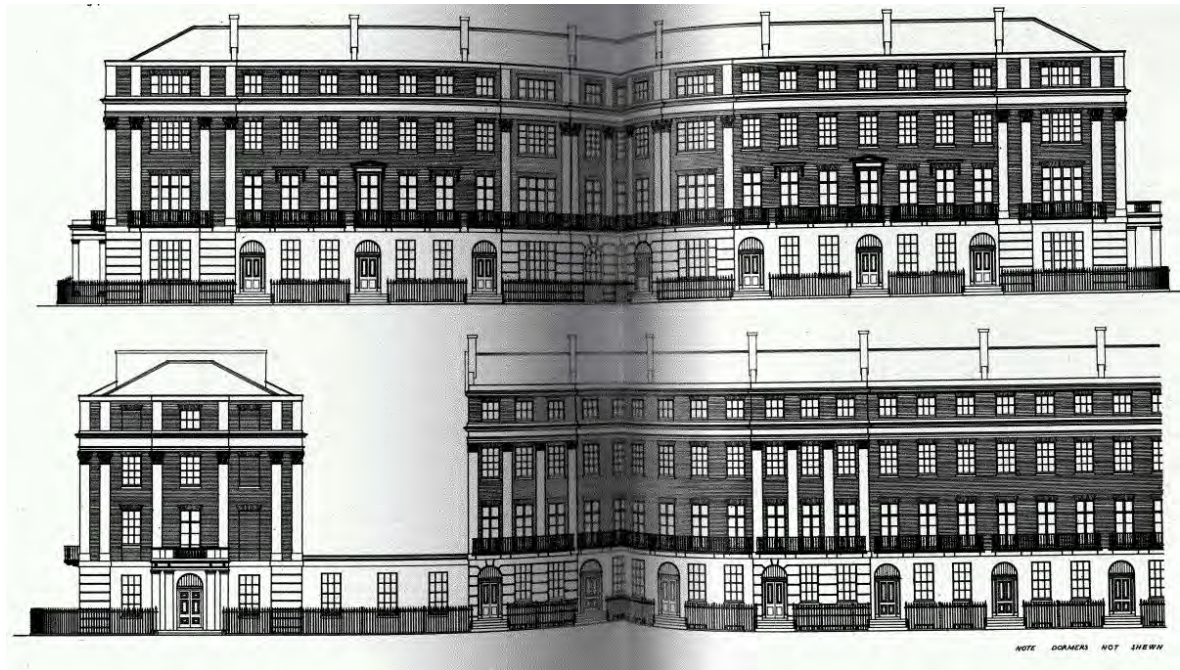
Images



7.1.1 Friends House and Meeting House, 173-177 Euston Road, to the right, Drayton House at 30 Gordon Street. Photo RS.



7.1.2 Friends House and Endsleigh Gardens. Photo RS.



7.1.3 Endsleigh Gardens 1949 survey drawing, showing roofline *SoL* 21.3 (1949) Plate 54.



7.2.1 Nettlefold House, elevations to Euston Road and Upper Woburn Place. Photo RS.



7.2.2 Nettlefold House, details. Photo RS.



7.3.1 Post Office building 165-67 Euston Road. Photo RS.



7.3.2 Post Office building, keystone detail to entrance door opening



7.3.3 Albert Myers, Reading Post Office (1925), from London, British Postal Museum & Archive in Osley, *Built for service* (2010) p. 63.



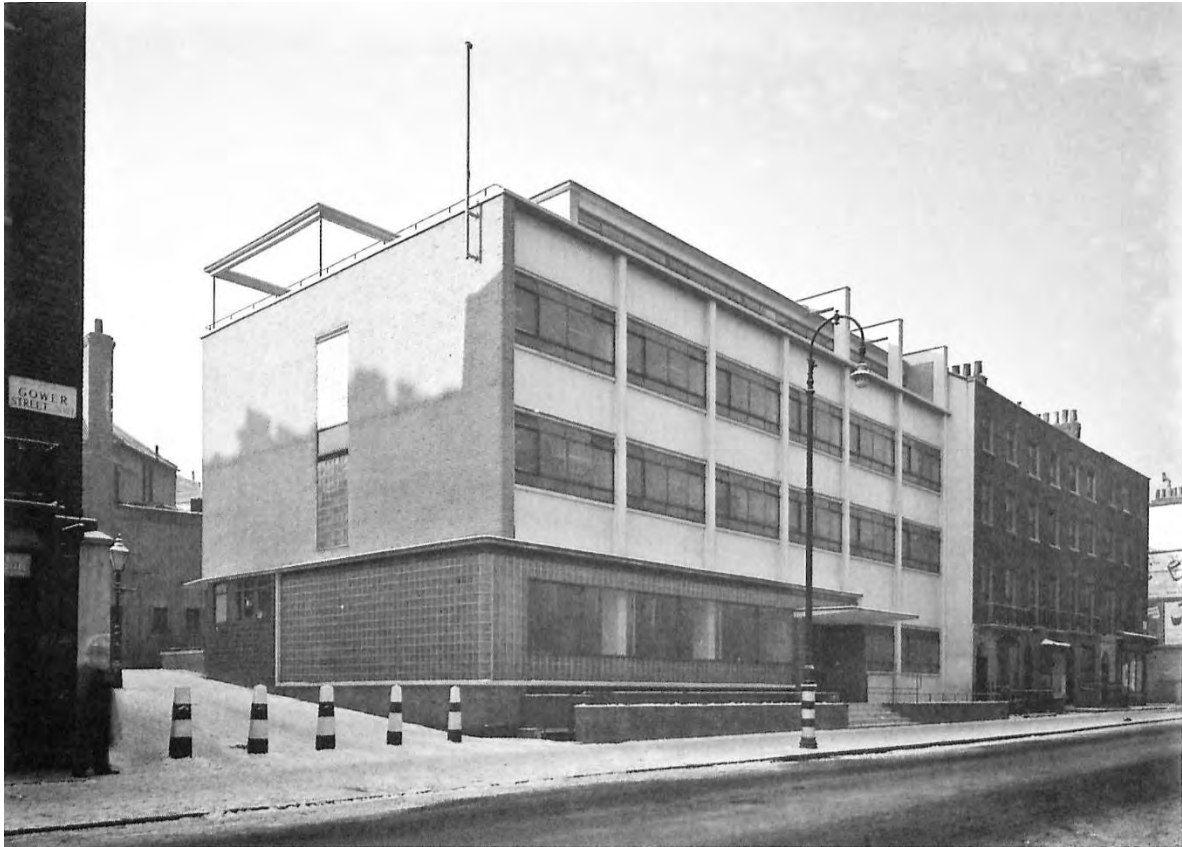
7.4 Wellcome Building. Photo web.



7.5.1 CUP offices 200 Euston Road. Photo RS.



7.5.2 CUP offices details. Photo RS.



7.6 Maxwell Fry, Hostel, 195 North Gower Street, in 1940, Architectural Press Archive/RIBA Library Photographs Collection, in Jackson and Holland, *Fry and Drew* (2014) Figure 2.23.



7.7.1 Ossulston estate, Levita House LCC. Photo RS.



7.7.2 Ossulston estate, Levita House LCC. Somers Town Coffee House, Chalton St. Photo RS.



7.7.3 Ossulston estate, Levita House LCC. Gardens on Ossulston Street to spine block. Photo RS.



7.8 Wolcot House, Aldenham Estate, Borough of St Pancras. Image from municipal dreams website



7.9.1 St Mary's Flats for SPHA. Photo RS.



7.9.2 St Nicholas' Flats for SPHA on Aldenham and Werrington Streets. Photo RS.



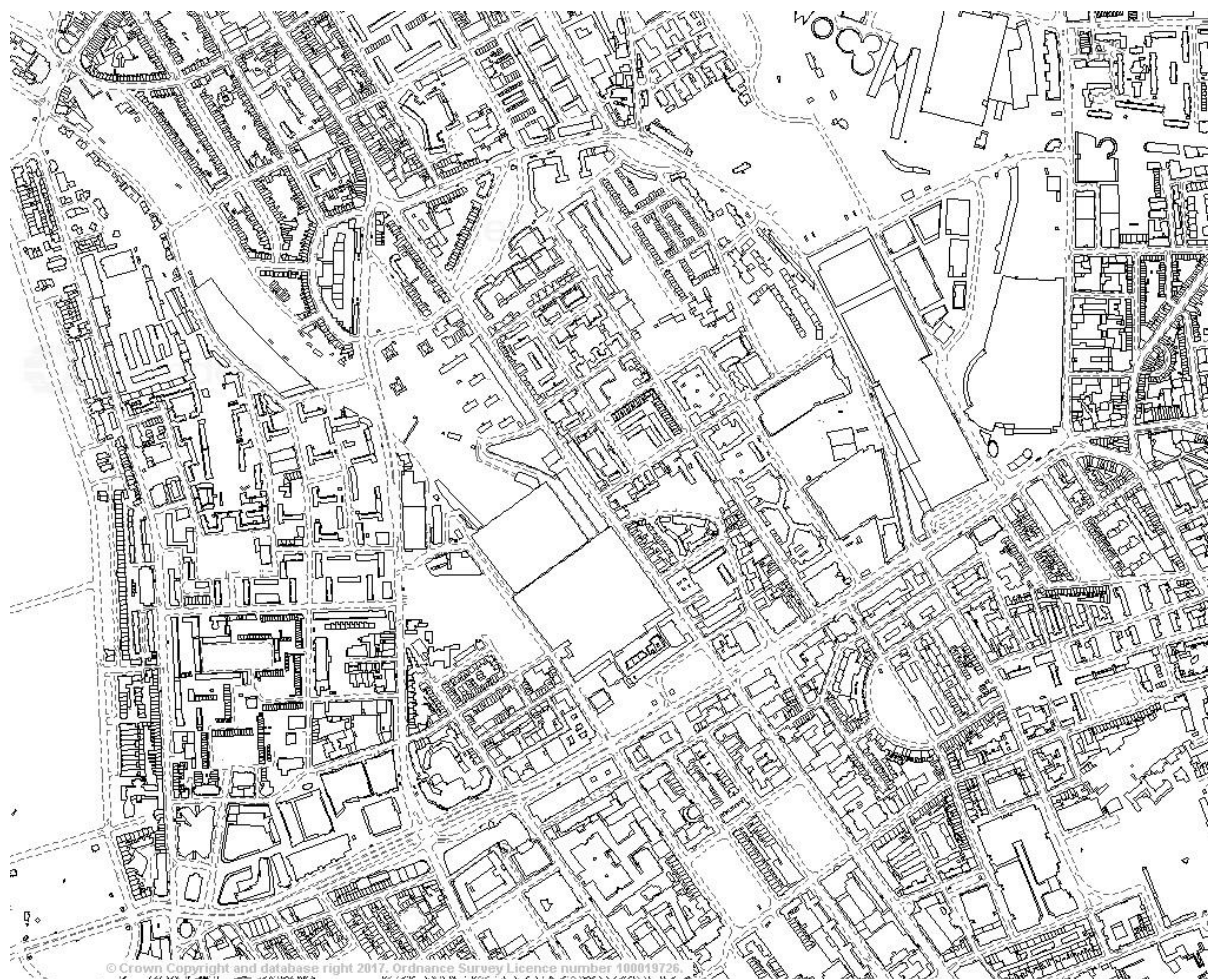
7.10 Maxwell Fry, 'The ruins of Regent's Street 1923' pen and ink drawing from McKellar 'Georgian London' in Holder and McKellar, Neo-Georgian architecture (2016) pp. 38-39 with Fig. 4.1.

EUSTON

Community-led Heritage Assessment

Historical survey – Period 8 – 1946-today

Map 9



Extract from Ordnance Survey 2017, digital version accessed August 2019.

All the maps in this Community-led Heritage assessment are best viewed in their digital form.

Overview

Period 8 covers the period of post-war rebuilding and the cycles of development and redevelopment up to the present. While Period 8 was a time of extensive development, buildings from the Period of recognized architectural value are very limited. The only formally Listed building from Period 8 is the British Library, just outside the Assessment Area itself, although a number of buildings within the Area have been recognized in the Local List, and some have received design awards. And while this survey considers the buildings which were built and assesses their individual merits and contribution to the townscape, a major objective is to assess the impact of Period 8 development on the heritage assets of Periods 1 to 7 and their significance. Did development in Period 8 diminish, or enhance, directly or indirectly, the significance and value of the heritage assets in the Assessment Area?

Post-war building – and re-building – took place in a new context of urban rethinking with both attempts to re-plan London, and new national planning laws. These new ideas included attempts to protect the historic environment, supported by an increasingly active engagement of citizens. Changes in attitudes to development, and to the value and role of heritage assets, can be seen to have been general – reflecting broad concerns to recognize cultural and social heritage, diversity and cultural memory, and links between communities, as well as global climate change. But changing attitudes have also been local and specific – informed, for example, by campaigns like Tolmers Square, and major local projects like King's Cross.

¹ *County of London plan prepared for the London County Council by J. H. Forshaw ... and Patrick Abercrombie* (London, Macmillan and Co. Limited, 1943); *Greater London Plan 1944 by Patrick Abercrombie ... A report prepared on behalf of the Standing Conference on London Regional Planning* (London, His Majesty's Stationery Office, 1945).

Historical summary

Introduction

Period 8 redevelopment needs to be understood in terms of both the architectural and social thinking which we tracked in Periods 6 and 7 in terms of individual buildings, but also through the new urban expectations which were developed during the Second World War. Driven, as we saw in Period 7, by the need to boost domestic morale – fighting for a free world but also a better, and fairer, modern Britain – these ideas were comprehensive and explicit. They were exemplified by two major reports addressing the future of London: the *County of London Plan*, 1943, by J. H. Forshaw and Patrick Abercrombie, and the *Greater London Plan*, 1944, by Patrick Abercrombie.¹ These plans can be seen to have grown out of the work of the LCC as reflected, for example, in the replanning of Churchway. The 1943 *Plan* also drew on specific earlier attempts to plan for London as a whole: for example, the highway plan of 1937 drawn up by Edwin Lutyens and Charles Brassey.² More personally, Abercrombie himself had been a member of the group at Liverpool University which criticised the Arts and Crafts approach in the design of social housing and championed the more severe neo-Georgian – one of the controversies informing building in our Period 7, and well represented in our Assessment Area by buildings from Periods 7 and 8.³

The 1943 *Plan* identified 'four major defects of London' of which two can be seen as key to development in our Brief Area. One was 'overcrowded and out-of-date housing',

² Charles Brassey and Edwin Lutyens, 'Highway Development Survey', *London plan* (1943) pp. 3 [11], 48 [193].

³ In the decade 1908-18, Swenarton, *Homes fit for heroes* (1981) pp. 62-66; Richmond, 'Liverpool School of Architecture', in Holder and McKellar, *Neo-Georgian architecture* (2016) pp. 25-26.

another was traffic congestion.⁴ To address traffic problems, the 1943 *Plan* proposed a series of ring roads, with the Euston Road as part of an inner, sub-arterial, road [Fig. 8.1.1].⁵ The 1943 *Plan* also sought to recognize local precincts and to protect them from through traffic. One was to be the Bloomsbury University Precinct [Fig. 8.1.2].⁶ This project provided for both a north-south and an east-west tunnel to carry traffic under Bloomsbury, the north portal just north of the Euston Road between Hampstead Road and North Gower Street. To the west of this, the junction of Euston Road, Tottenham Court Road, and Hampstead Road was to be reconfigured as a motorway-style roundabout: a sketch suggested how such roundabouts could look, framed by substantial, formally laid out, blocks of new building [Fig. 8.1.3].⁷ But in this radical plan, Euston Square Gardens and Endsleigh Gardens were notably recognized. They were to be treated as a unit – the east and west sections of Euston Square Gardens themselves reunited, and the Euston Road between north and south Gardens narrowed, the traffic apparently flowing round the north and south of the combined Gardens [Fig. 8.1.2].

Euston Station, Euston Square, and the Euston Road with Endsleigh Gardens

Euston Station, Euston Square

The Period 8 redevelopment of the central and southern section of the Brief Area – Euston Station itself, the north side of Euston Square and its related streets, and the stretch

of the Euston Road from the Tottenham Court Road/Hampstead Road junction in the west to Ossulston Street in the east – took place in this Plan context. And not just in the context of ideas, but in the reality of the proposal – agreed in 1961 – to build, not the 1943 roundabout but an underpass to avoid the junction of the Euston Road with the Tottenham Court Road in 1961, with construction beginning in 1964.⁸

This proposal chronologically framed the start of the redevelopment of Euston Station in 1962. The *London Plan* of 1943 noted the pre-war ‘plans for important improvements’ at the Station.⁹ The delay between the end of the War and the beginning of redevelopment confirms the evidence of the bomb-damage maps that war damage in the station area was remarkably slight – only part of one of the hotels was shown as ‘damaged beyond repair’, and the houses on the north of the Square were also substantially unharmed.¹⁰

The Station ‘improvements’ were markedly destructive. The original propylaeum and screen were cleared for the new station. The houses on the north of the Square were demolished, not for railway construction, but for separate commercial development.

The new station building followed the expectations of the 1943 *London Plan* for low-rise station buildings – made possible by electrification – with a flat roof, seen in the 1943 *Plan* as suitable for air transport.¹¹ The

⁴ *London Plan* (1943) Plate II, facing p. 8 ‘The four major defects of London are: 1. overcrowded and out-of-date housing. 2. inadequate and maldistribution of open spaces. 3. the jumble of houses and industry compressed between road and rail communication. 4. traffic congestion’.

⁵ *London Plan* (1943) text p. 63, ‘... the main circulatory ring-road for central London traffic; it co-ordinates the main railway termini’, coloured map 4 facing p. 62.

⁶ *London Plan* (1943) pp. 50-52, Fig. 6.

⁷ *London Plan* (1943) Plate XXI.1 between pp. 48-49.

⁸ ‘Central London’, *Hansard*, 25 January 1961; ‘Euston Road Underpass’, *Hansard*, 22 November 1966.

⁹ *London Plan* (1943) p. 141 [575].

¹⁰ The damage to the railway and station itself was not recorded on the LCC bomb-damage maps. For the condition of the houses on the north of the Square, see also the photos from SoL 21.3 (1949) Period 3, Fig. 3.1.1.

¹¹ *London Plan* (1943) pp. 11-12 [33].

new station itself included a passenger hall, of 1966-68, by R. L. Moorcroft, and industrial-style train sheds faced Eversholt Street and Cardington Street.¹² The station buildings themselves were fronted by an open area – an aspirational ‘civic space’ – and a separate development of offices, between the station and Euston Square Gardens, from 1974-79 by Richard Seifert & Partners. The scale and height were limited by the GLC to 3 squat towers of up to 16-storeys.¹³ Euston Square Gardens were cleared and partially restored, the north-east roadway reconfigured as a bus station. The Lodges from the 1869-70 Station re-working (Period 5) and the war memorial of 1921 surviving.

Euston Road with Endsleigh Gardens

The 1961-64 Euston Road underpass required road widening which directly affected adjacent development, specifically the development of the Euston Centre, with the Euston Tower, now Regent’s Place.¹⁴ While outside our Assessment Area, the tower was used to attempt to set a scale for the western section of the Euston Road. But planned further development of towers on the north-east quadrant of the junction, the Tolmer’s Square area, from 1962 to 1975 led to direct action by residents and more high buildings in the immediate area were blocked.¹⁵ When the quadrant at 250 Euston Road was built, from 1975-82, by architects Renton Howard Wood, it was at a markedly lower scale, although in

the form of ‘a disturbing faceted cliff of glossy mirror glazing’.¹⁶

At the south-east quadrant of the junction, University College Hospital, at 235 Euston Road, followed the Euston Tower in scale. A PFI project, built 2000-05 and designed by Llewelyn Davies Yeang, it was short-listed for *Building Design*’s ‘Carbuncle of the Year’ award in October 2006.¹⁷

On the north side of the Euston Road, the sequence from North Gower Street to Euston Square, includes at 222 Euston Road, the former NUM building, from 1954-58, by Moiret and Wood, altered, and, for Pevsner, ‘spoilt’, in 1982.¹⁸ At 210 Euston Road a 5-storey block with a blank ‘curtain wall’ front, adjoins the Period 7 CUP building¹⁹ and the heritage assets facing Euston Square Gardens.

On the south side of the Euston Road, east of the Hospital, the Wellcome Trust’s Gibbs Building, at 215 Euston Road, opened 2004, by Hopkins Architects, at 10-storeys, manages to make even the monumental Septimus Warwick building it adjoins seem modest.²⁰ It is recognized as making a positive contribution to the Bloomsbury Conservation Area. East of the Wellcome group is the cluster of heritage assets on Endsleigh Gardens, with the 1989-2005 offices, at 6-storeys, inserted

¹² Jackson, *London’s Termini* (1985) pp. 50-56; Cherry and Pevsner, *London 4 North* (1998) pp. 361-62, 378; Denford and Woodford, *Streets* (2002) pp. 28-29.

¹³ Denford and Woodford, *Streets* (2002) p. 24.

¹⁴ For an account of the process from a local community perspective, Wates, *Tolmers Square* (1976) pp. 39-42.

¹⁵ For a detailed account, Wates, *Tolmers Square* (1976); Denford and Woodford, *Streets* (2002) pp. 16-17.

¹⁶ Cherry and Pevsner, *London 4 North* (1998) pp. 376, 377; Denford and Woodford, *Streets* (2002) p. 16.

¹⁷ <https://www.bdonline.co.uk/bottom-of-the-barrel-carbuncles-2006/3075189.article> accessed 10 May 2019.

¹⁸ Cherry and Pevsner, *London 4 North* (1998) p. 376; Denford and Woodford, *Streets* (2002) pp. 22.

¹⁹ Now ‘Bentley House’, not enhanced in form or detail by the 2013-14 reconstruction with a 7-storey accommodation block to the rear, for information <https://www.balfourbeatty.com/news/mansell-awarded-12-million-euston-road-student-accommodation-block/?year=all&parentId=1212> accessed 3 May 2019.

²⁰ For information, <https://www.hopkins.co.uk/projects/5/108/> accessed 3 May 2019.

at 169 Euston Road.²¹ The surviving section of the original south half of Euston Square Gardens, Endsleigh Gardens, has recently been refurbished by the Friends.

East of the Square and Gardens, on the north of the Euston Road, Evergreen House, 156-60 Euston Road, 1967-70, reclad 1984 with green-glass curtain-wall is at 16-storeys.²² Beyond, and adjacent to and linking with the Elizabeth Garrett Anderson Institute building, the Unison building of 2009-11, by Squire and Partners, is at 10/11-storeys.²³ To the east of the heritage assets on the corner of Chalton Street, the Shaw theatre, at 100-10 Euston Road, 1964-71, by Elidir L. W. Davies & Partners, built as a public library and theatre with 12 storeys of offices above, remodelled in 1998 as theatre with a hotel at 16-storeys. Outside the Brief Area, the British Library is located to the east of Ossulston Street – which forms part of its setting as a Listed Building.²⁴ From 1978-98, by Colin St John Wilson, stated by Pevsner (1998) to be ‘Britain’s only major public building of the later C20’.²⁵ Low scale and modest height nonetheless provides generously spaced volumes, with much valued open public areas internally and externally.

On the south of the Euston Road, to the east of St Pancras Church, and of Duke’s Road – the original duke of Bedford’s road linking to Churchway – the Premier Inn, 139-41 Euston Road, a blank monolith which degrades the street, with a 10-storey tower. At 1 Mabledon Place, the former NALGO building, c. 1970,

Godfrey-Gilbert & Partners, refurbished internally and externally as the Halo Building, 2013-16 by Bennetts Associates, some 11-storeys.²⁶

From Euston Square to Hampstead Road

Development in this area in Period 8 generally followed the pattern of the Period 3 streets with their geometry reflecting that of the Square and its Gardens. New building was inserted on sites which were consolidated from a number of earlier, original, plots, but which remained contained within the street blocks themselves.

On the west of the Square itself, Walkden House, no. 10 Melton Street, from 1958, by architects W. W. & S. H. Fisk, for the Railway Clerks Association, continuing the development of trades union buildings in the area, and now being demolished.²⁷

To the west and south, the redevelopment of Tolmers Square (1-23) from 1975-82 as housing for Camden Council by Renton Howard Wood – ‘more humane than the glassy front to Euston Road leads one to expect’²⁸ – linked into North Gower Street, to the south of the Maxwell Fry hostel. To the north of the hostel – and in place of the 4 houses which set the height and module for Fry’s work (see Period 7 Fig. 7.7.1) – Drummond House, 203-09 North Gower Street, from 1957, built for the Transport and General Workers Union. The building is locally listed.²⁹

²¹ Camden planning register: application for demolition of LCC Weights and Measures office, 1989-90, ref. 9070049 with 8900615; consent for 6 storey office, 2000-01, ref. PS9904754 with later amendments to 2005.

²² Camden Planning register 8402136, 1984 recladding by R. Seifert and Partners. See also Denford and Woodford, *Streets* (2002) p. 32.

²³ For information, <https://squireandpartners.com/architecture/unison-headquarters/> accessed 3 May 2019.

²⁴ NHLE ref. description 1426345.

²⁵ Cherry and Pevsner, *London 4 North* (1998) pp. 372-75.

²⁶ <https://www.bennettsassociates.com/projects/one-mabledon-place/> accessed 16 May 2019.

²⁷ Cherry and Pevsner, *London 4 North* (1998) p. 377.

²⁸ Cherry and Pevsner, *London 4 North* (1998) p. 377.

²⁹ Camden Planning register ref. 9502026 refers to the 1957 consent; see also LB Camden Local List

To the north, Euston station shed presents blank industrial-style elevations – ‘the unprepossessing flank’³⁰ – to Cardington Street. On the site bounded by Cardington Street, Coburg Street, and Drummond Street – where 11 houses were destroyed to clear the site – the Ibis Hotel, by R. Seifert and Partners, approved on appeal in 1983, with an extension of 1997, and now demolished.³¹

On Coburg Street, but witnessing to the continued attempts by the LCC to support contemporary design, the St Pancras Starcross, or ‘Prospect’, secondary school was built in 1957, designed by Ron Herron with Peter Nicholl of the LCC’s Schools Division. Seen to come from a period when 1920s Corbusian styling was combined with a certain brutalist ruggedness, the building has also been recognized as anticipating the architecture of endless ‘becoming’ associated later with Archigram. The 1950s school now substantially demolished.³²

West of the Hampstead Road

In our Character Area 7, where a fuller account is given, the Regent’s Park Estate between Hampstead Road and Albany Street, was redeveloped by the Borough on the basis of a series of plans drawn up from 1946 – including a masterplan by Frederick Gibberd – with building from 1951 to 1959.³³

More recent buildings, also detailed in Character Area 7, include Netley Campus, school and housing, from 2015.

The need to replace housing lost to HS2 has led to the loss of local open green space,

valued by residents and a key element of the planned townscape of the 1950s and 60s.

Camden Cutting

Period 8 witnessed to modest development in this sector of the Brief Area. Post-war rebuilding was largely limited to replacing bomb-damage. In Park Village East, nos 18 and 20 were sufficiently war-damaged to require replacement by a contemporary block of flats at an appropriate scale.³⁴

The rebuilding of war damage at the junction of Mornington Terrace and Mornington Street, for Camden Council, is contemporary in form and modest in scale, respecting both the street pattern, and the adjoining Listed Buildings.

During the 1980s and 1990s, local community activism helped both to frustrate schemes by the Crown Estate to demolish the York and Albany, to secure its Listing, in 2000, and subsequent restoration. Initiated by the Camden Civic Society, the project was undertaken by architects ‘Arts Lettres Techniques’. With a subtle contemporary addition to the rear, the York and Albany is now a successful bar, restaurant, pizzeria, and hotel.³⁵

A group of 7 new houses was inserted at 117 Parkway, between the Riding School and the railway line in 2005-06, modest in scale at 3-storeys, respecting the height of the adjacent buildings, maintaining the established scale of building within the tree-line.³⁶

ref. 663. For later uses, Denford and Woodford, *Streets* (2002) p. 20.

³⁰ Cherry and Pevsner, *London 4 North* (1998) p. 378.

³¹ Camden Planning register, application ref. 8400977 refers; a 4-storey extension approved 1997, PS9704700. See also Denford and Woodford, *Streets* (2002) pp. 19-20.

³² Sadler, *Archigram* (2005) p. 30; Denford and Woodford, *Streets* (2002) p. 18.

³³ Cherry and Pevsner, *London 4 North* (1998) p. 383; Simpson, ‘History’, *Regent’s Park conservation area appraisal*, (2011) pp. 88-90.

³⁴ NHLE ref. description, 1322056 and SoL 21.3 (1949) pp. 156-58. The Park Villages were not Listed until 1974.

³⁵ York and Albany, 127-29 Parkway, NHLE ref. description, 1380134.

³⁶ Camden planning register, application ref. 2005/1753/P.

Bedford New Town – Harrington, Oakley, and Ampthill Squares

The post-war rebuilding of the original Bedford New Town falls into two distinct approaches and three segments. In Harrington Square the rebuilding to the north end of the east terrace respected the scale and height of the surviving, now Listed, houses, although it lost the spatial containment of the original layout.³⁷ On the north-east segment of Oakley Square rebuilding after bomb damage and the redundancy of St Matthew's church (in 1977) was similarly modest, including flats in a 5-storey block.³⁸ Oakley Square Gardens were refurbished after the War in 1953, and are locally listed.³⁹

A different approach was adopted on the site of the original Ampthill Square and the south of Oakley Square, where radical new building took place. The whole of Ampthill Square was cleared and replaced in the 1960s by Camden Council's Ampthill Estate. The Estate as a whole was found 'indifferent' by Pevsner (1998), the dominant three towers 'clumsy'.⁴⁰ The surviving green space is highly valued, and protected (see Period 5). In parallel, the south of Oakley Square was cleared and the Mayford Estate, by architects Eric Lyons and Partners, constructed between 1968 and 1971.⁴¹ The design, 1963-66, modified and reduced in scale by Camden, is of maisonettes of mostly 4-storeys, with 8-storey towers. Mayford has been described by Elain Harwood as 'a complex and introverted

development, relieved by the use of planting and warm brown brick'.

Somers Town

Eversholt Street

The development of the Ampthill Estate is one of a number of interventions in the historic fabric and townscape of Eversholt Street. From the south, the earlier developments of Periods 3 and 6, survive on Euston Square itself. Immediately to the north, on the junction of Eversholt Street with Grafton Place, the Travelodge from 2005, has blocks at 4- and 8-storeys.⁴² The hotel and The Royal George, 8-14 Eversholt Street, statutorily Listed, from Period 7, flank Wellesley Place, framing the important west elevation of Wellesley House (Period 6). On Lancing Place, behind The Royal George, St Pancras Church House, from 1970, at a traditional 3-storeys.⁴³

The terrace of original Period 3 houses and shops, 34-70 Eversholt Street, between Doric Way and Drummond Crescent survives and are statutorily and locally Listed (see Period 3). The north-east corner of Eversholt Street and Drummond Crescent, 40 Drummond Crescent, or Regent House, 6 storeys in brick.⁴⁴

Off the south side of Drummond Crescent and running through to Doric Way, on war-damaged Crace Street, Edith Neville Cottages, opened 1954, and Brereton Cottages 1960, by architects Hamilton and Chalmers, 2-storeys finished in render.⁴⁵ They suggest the

³⁷ 15-24 Harrington Square were not Listed until 1999, see Historic England List, 1378736.

³⁸ Denford and Woodford, *Streets* (2002) p. 72.

³⁹ LB Camden Local List ref. 97.

⁴⁰ LB Camden was the successor to St Pancras Borough, which originally commissioned these two schemes. Cherry and Pevsner, *London 4 North* (1998) p. 388: the towers reclad 1988. Denford and Woodford, *Streets* (2002) pp. 62-64.

⁴¹ This account is based on Harwood, 'Building for Span and the public sector' (2006) pp. 64-65.

⁴² 72 Euston Square, 2-6 Eversholt Street, 1-11 Grafton Place; applications for redevelopment as a hotel from 1990, approval of scheme 2005, Camden planning register ref 2005/3864/P.

⁴³ Denford and Woodford, *Streets* (2002) p. 30.

⁴⁴ For an example of a lack of historical analysis in a planning application, see Camden planning register, ref. 2014/4630/P.

⁴⁵ For SPHA: Holmes, *Housing is not enough* (1999) pp. 95-96; Cherry and Pevsner, *London 4 North* (1998) p. 379; Denford and Woodford, *Streets* (2002) p. 35.

exploration of low-rise housing options, pointing to the 1970s work at Coopers Lane (adjacent to the Area to the east).

The north side of Drummond Crescent – retaining the historic line of the early estate boundary – has now been redeveloped as Maria Fidelis School, at 2- and 3-storeys in brick with an entrance on the street frontage.

On Doric Way, the Churchway Estate from the 1970s is emphatically horizontal with access balconies, but at mainly 5-storeys respects its context in height.

The Prince Arthur, 80-82 Eversholt Street, a late neo-Georgian pub at 3-storeys, is in red brick with sash windows to the upper floors.

At the corner of Eversholt Street and Phoenix Road, St Aloysius Church, 1966-68, architect A. J. Newton. 2-storeys, modernist with a circular drum, top-lit, as space for worship.⁴⁶

From Phoenix Road to Aldenham Street, St Richard's House, for SPHA, from 1952 to 1967, in Ian Hamilton's late neo-Georgian style, in brick, and on a higher scale at 6- to 7-storeys – a 16-storey proposal had been blocked by LCC bylaws.⁴⁷

Part spanning Polygon Road, Hill Wood House, opened 1970, in modernised neo-Georgian, in brick, at 7-storeys, adjacent to St Mary's church to the north.⁴⁸

To the north of St Mary's, a substantial group of original Period 3 houses continues from Aldenham Street to Cranleigh street, nos 140-86 refurbished as Irene Barclay House in 1977-78: 138-86 locally listed.⁴⁹ This group – including St Mary's – faces the surviving Railway Clearing buildings at 163-203

Eversholt Street – statutorily Listed (Period 6) – and constitutes a survival of the street of Periods 3 and 6.

The three historic sections of Eversholt Street – the south and east side nos 34-70, the mid-section on both sides including nos 138-86 and 163-203, and the north section, within Bedford New Town, are significant survivals.

Chalton Street

In Chalton Street, development in Period 8 includes important building for social needs.

Between nos 11 and 15 Chalton Street, Christopher's Place is the site of the Speech Language and Hearing centre, 1995, by architect Troughton McAslan, discreet, notable, and noted.⁵⁰

At 99-101 Chalton Street, also called Mary Wollstonecraft House, 1990-92, by architect Gordon Fleming of Antony Richardson Partnership, designed to provide recuperative space for those returning to the community from mental health hospitalization.⁵¹

Further housing, at 103-17 Chalton Street, for the Covent Garden Housing Project, 1989-90, by architect Jim Monahan.⁵²

Camden Council's Oakshott Court, on the original site of the Polygon, later Clarendon Square, later still Polygon Buildings, and so bounded by Chalton Street, Phoenix Road, Werrington Street, and Polygon Road. 1969-76, by Camden Architects Department, Peter Tábori, with Roman Halter, and James Gowan.⁵³ Low-rise, in tiers, and in red brick, 'a

⁴⁶ Denford and Woodford, *Streets* (2002) p. 36.

⁴⁷ Holmes, *Housing is not enough* (1999) pp. 99-100; Denford and Woodford, *Streets* (2002) p. 53.

⁴⁸ Holmes, *Housing is not enough* (1999) pp. 99-100.

⁴⁹ Holmes, *Housing is not enough* (1999) pp. 34, 100-01; Camden Local list ref. 82, with no. 162 at ref. 83.

⁵⁰ Cherry and Pevsner, *London 4 North* (1998) p. 379; Denford and Woodford, *Streets* (2002) p. 41.

⁵¹ Holmes, *Housing is not enough* (1999) pp. 104-05; Cherry and Pevsner, *London 4 North* (1998) p. 380.

⁵² Cherry and Pevsner, *London 4 North* (1998) p. 380; Denford and Woodford, *Streets* (2002) p. 54.

⁵³ Swenarton, *Cook's Camden* (2017), p. 297.

friendly front' with views over integrated green open space.⁵⁴

Somers Town Youth Centre and Somers Town Sports Centre, 2- to 3-storeys, are at 134-36 Chalton Street.

Regent High School, Chalton Street, from 2009, by architects Walters & Cohen, winner of a Camden Design Award in 2015, an RIBA National Award in 2016, and a Civic Trust Award 2017.

New Horizon Youth Centre, in Levita House, renovated and extended a day centre for young homeless people, by Adam Kahn Architects, 2007-12, and winner of an RIBA National Award 2010.

St Mary and St Pancras CE Primary School, 81 Werrington Street, design by Shephard Epstein Hunter Architects, won the London Planning Award for Best Community-based Planning Initiative. The 1984 Somers Town Mural, by Karen Gregory, was moved to the building in 2007.

St Joan's House, 20 Phoenix Road, small residential block of 3- to 4-storey, plus attic storey, in neo-Georgian style, with splayed iron railings to balconies: locally listed.⁵⁵

Somers Town historically was poorly provided with open green space. This was addressed in Periods 7 and 8. The Polygon Road open space was the first public park in the area. But open green space, much valued by residents, is again under threat by development.

Architectural character and townscape – summary of impacts on heritage assets

Did development in Period 8 diminish, or enhance, directly or indirectly, the significance and value of the heritage assets in the Brief Area and its adjoining areas?

While the buildings of Period 8 followed aspirations for a distinctive post-War urban

design – in particular in the creation of taller buildings – in most of the Assessment Area, building followed the historic urban plan. With two main exceptions, development continued to make use of sites made up of plots from the earliest periods, and thus maintained street patterns and the overall lines of street frontages. The major exceptions to this general approach were the Ampt Hill Estate and Euston Station. At Ampt Hill the original – much revised – and already fragmentary segment of Bedford New Town, was obliterated. The redevelopment of Euston Station, and the associated commercial development, was expansive and destructive of substantial sections of streets. Both also introduced tall buildings.

But even when the Period 8 developments have had less impact on the significance of the individual buildings and spaces surviving from each earlier Period, they have made the contextual value of the heritage assets, and the significance of the area as a whole, more difficult to recognize. At the same time, it can be argued that Period 8 developments can be seen to have increased the real significance of heritage assets as survivors have become more exceptional and so more significant.

Consequently, in much of the Brief Area and its adjacent areas, one impact of the building of Period 8 is to demonstrate the importance of the historical record in recognizing and understanding the full significance of the surviving heritage assets. The historical account provides the 'missing links' which enable us to understand the real significance of the heritage of the area, whether of individual buildings, groups of buildings, open space and trees, or of the larger townscape, its contribution to the immediate locality and to the broader urban development of London. The historical record allows us to understand chronological relationships over time, and

⁵⁴ Cherry and Pevsner, *London 4 North* (1998) p. 379.

⁵⁵ Camden Local list ref. 665.

recognize complex spatial and architectural relationships across the area.

This Community-led heritage Assessment thus provides a new basis on which to assess the appropriate nature of new development in the Brief Area. The following summaries indicate the major issues for heritage assets arising from the development of Period 8. They should be read with the more detailed analysis in the full sections on each Character Area (following).

Character Area 1 – Euston Square and Euston Road

The outstanding importance of Euston Square has survived the Period 8 changes, including the encroachment by offices to the north-west. The Square Gardens themselves, with the associated spatial survivals, are testimony to the early (1756) attempt at environmental protection, the history of the degradation of green space in London, the growing recognition of such green space in defining London as a city, and to the protection of open spaces. The Square itself and the streets off it continue to witness to the historical development of the street pattern of inter-related estates, historic topography, and the original planned Euston Road.

On three of the sides of the surviving Square, buildings of recognized merit – including buildings of exceptional significance – form an architecturally inter-related group. They form a distinctive group within the larger run of the Euston Road as it developed in Periods 7 and 8, and despite some limited attrition in Period 8. In terms of architectural forms, buildings in the group demonstrate an exceptional, inter-related use of ancient Greek models, as well as exemplars of explorations of ‘English architecture’. In terms of scale, the broader scale in a substantial section of this group can be seen – remarkably – to be essentially domestic in its aspirations despite the commercial and institutional uses of the buildings. The buildings, in form and scale, can be seen to achieve a coherence in mass and

expressive detail. They are testimony not only to the historical development of the immediate area, but of London building and planning – discourse on the nature of London as a city – and of English architectural development and debate over two centuries. Exceptional not only in the Euston Road, these buildings and spaces merit special protection.

Period 8 development has drawn attention to the value of the survivals of green space, trees, and buildings, and to scale and built detail. Rebuilding of the Station and associated offices is a major opportunity to enhance this heritage.

Character Area 2 – Euston Station

No heritage assets within this Character Area survive the Period 8 development.

The open space between the station itself and the offices to Euston Square, degraded as it now is, is recognized as serving a civic function.

The bus station, on the boundary of Character Areas 1 and 2, with its multiple roadways and safety fencing, is an intimidating space for pedestrians, and detracts from the Gardens.

Similarly located, the harmful attrition of the north-west boundary to the Gardens is reversible.

Character Area 3 – Camden Cutting

Modest development in Period 8 has maintained the overriding importance of the historic relationship of green space with trees and buildings and the dominance of the tree-line in the townscape (see, for example, the Edinburgh Castle, Fig. 5.5.3). Survivals of the early railway tunnel are exceptional, while the railway cutting itself is integrated into the townscape through street-level enclosures modest in scale, characteristic in materials and details, and moderated by planting.

Character Area 4 – Somers Town

Somers Town is the earliest extended part of the Assessment Area to be built. The early street pattern has survived redevelopment in all Periods including Period 8. Within this plan form it has Period 8 architecture of particular merit, most recognized as worthy of protection. Much of the Period 8 housing can be linked back to earlier building, from Periods 6 and 7, and the Area witnesses to the historical development of English architectural styles and to the importance in that development of the evolution of essentially domestic-derived forms and scale. This embeds the Somers Town Period 8 building in architectural forms exemplified across Character Areas, including Character Areas 1, 6 and 7. These interrelationships across Character Areas have been made harder to recognize by Period 8 development, but they survive – recognition now helped, for example, by Camden’s Local List – and should be enhanced in new development.

Eversholt Street, a key survival of the street plan developed around Euston Square, is also an important witness to the architectural integration of the early building of the area across estates. It also demonstrates the only surviving example of the integration of the early railway buildings into the streetscape, and to the inclusion of the northern section in to the ‘open and airy’ terraces of Bedford New Town. Despite the substantial destruction of the southern and western side of the street, and some intrusions in Period 8, significant sections of the historic Eversholt Street survive and should be significantly enhanced to the benefit of the larger Brief area.

More generally, the Area demonstrates the survival of historic streets as living streets, with working street frontages and building blocks within a recognized scale and forming local routes. Period 8 contributed a remarkable number of award-winning new buildings which have respected their context

in scale, adding value and quality to the life of the area and its residents. The developing provision of open green space has also contributed to the enhancement of everyday life in Somers Town: its protection from loss is a key consideration.

Character Area 5 – Bedford New Town: Harrington, Oakley, and Ampthill Squares

Period 8 saw significant destruction and rebuilding in Character Area 5. But the survivals of Harrington Square, Eversholt Street, Lidlington Place, and Oakley Square, both the main terraces and the gardens, including the rear gardens, still witness to the ‘open and airy’ estate of the developing plans from Period 5. Surviving open green space in the Period 8 development of Ampthill Square is highly valued.

The three Period 8 towers at Ampthill are a reminder that the Assessment Area is in the heart of a townscape where views and vistas are of special historic and architectural importance. Important local views are indicated in the Character Areas. In addition to the statutorily protected views of St Pauls, wider examples include the internationally important panoramas seen looking east from Regent’s Park.

Character Area 5 – Drummond Street area

Period 8 development in much of the Drummond Street area has been modest in scale and form until very recent times. Exceptions include the Ibis hotel on Cardington Street, Coburg Street, and Drummond Street. Now demolished, its site offers an opportunity to enhance the historic area. Nonetheless, the scale and detail of the area – including not only early houses in North Gower Street, and the Maxwell Fry hostel of 1938-40 – have survived, as Pevsner (1998) commented, as ‘a surprisingly complete residential area’. The small and medium sized businesses in the area, reflecting Period 8 demographic change, are important in the larger concerns to protect

local cultural and social heritage and diversity. Important in the survival of the area, they also exemplify the character of living, and working, local streets and affordable working space.

Character Area 5 – Regent’s Park and the Regent’s Park Estate

The northern sections of Character Area 7 – within the Regent’s Park conservation area – have survived remarkably intact in Period 8. They continue, with Character Area 3, the relationship of green space with trees and buildings and the dominance in the town-
scape of the tree-line.

The southern areas have been substantially changed in Period 8, where street patterns have been lost as well as scale changed. Important survivals of earlier Periods – on both the Crown and Southampton estates – are significant as witnesses to lost streets, but are fragmentary and require special protection and enhancement.

The urgent need to replace housing being destroyed by HS2 has led to a loss of much valued open green space.

Conclusions

The absence of a comprehensive and inclusive understanding of the larger area in the past has made recognition of the range of heritage assets and their significance more difficult. The Assessment offered here provides a fuller understanding of the complex and diverse identity of the Area, informing and enabling a new basis for planning decisions.

IMAGES



Fig. 8.1.1 *London Plan* (1943) text p. 63, '... the main circulatory ring-road for central London traffic; it co-ordinates the main railway termini', coloured map 4 facing p. 62.

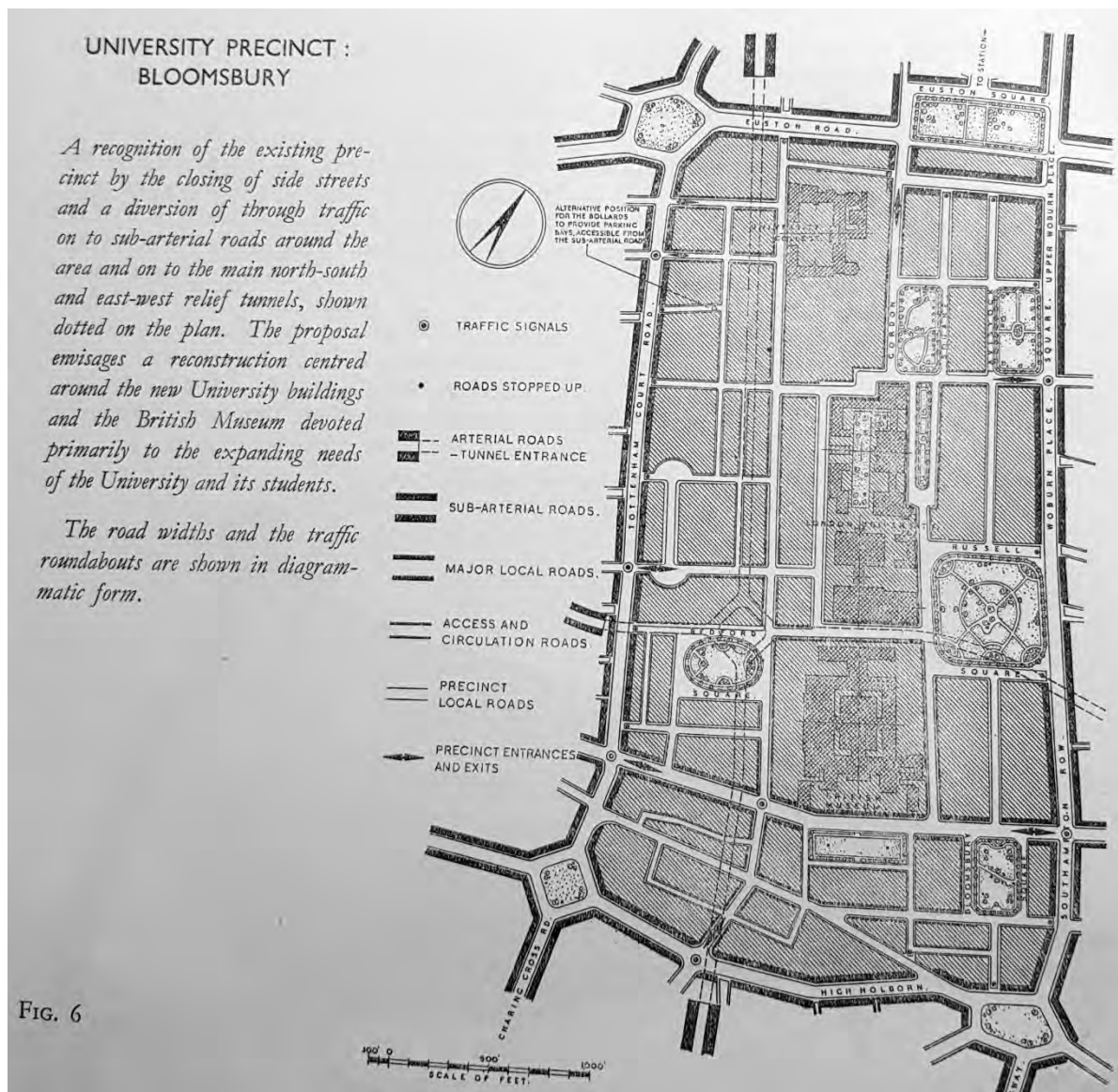


Fig. 8.1.2 London Plan (1943) pp. 50-52, Fig. 6

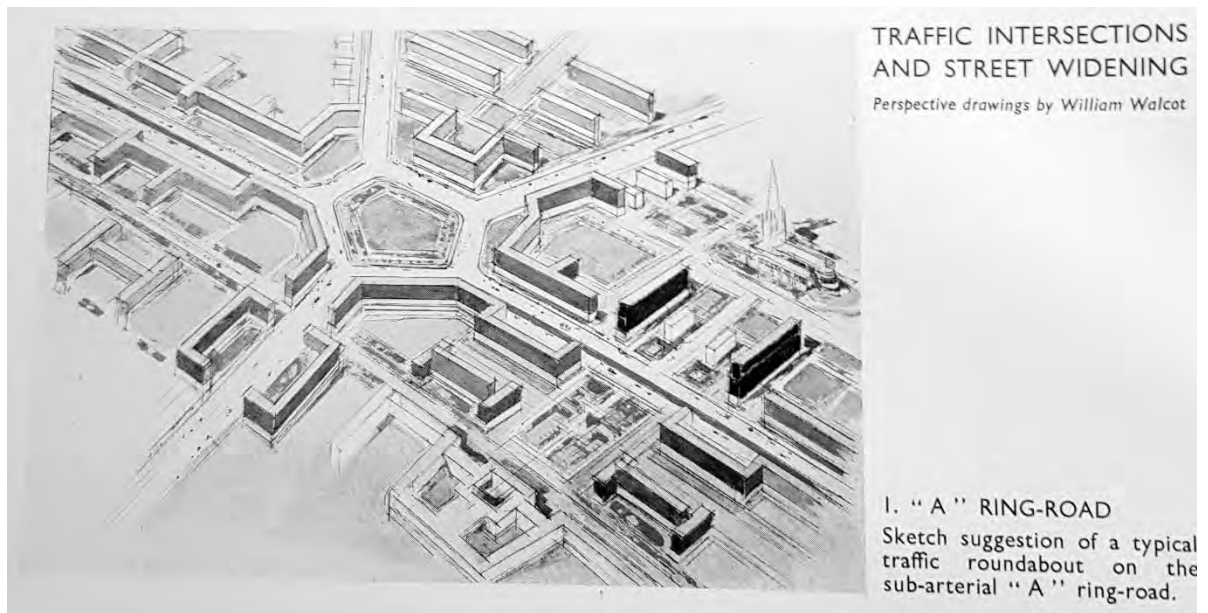


Fig. 8.1.3 *London Plan* (1943) Plate XXI.1 between pp. 48-49.

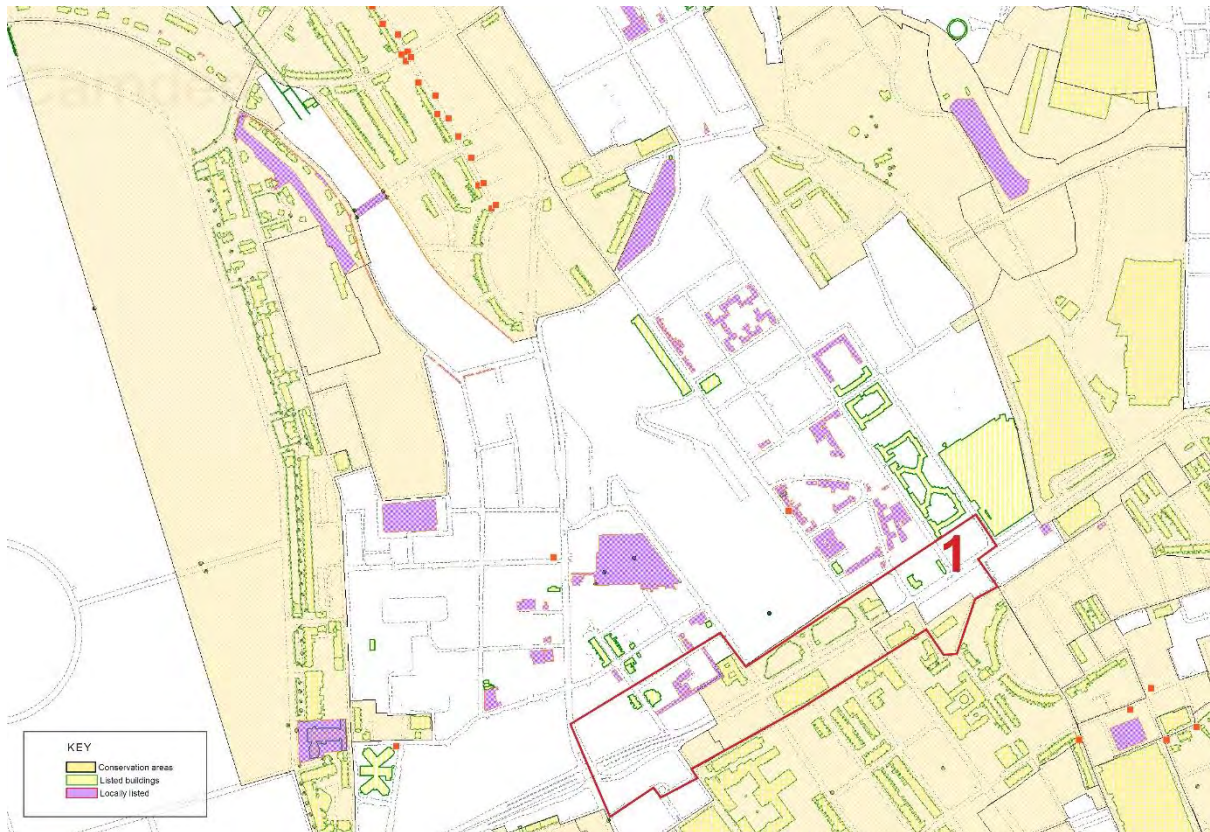
EUSTON

Community-led Heritage Assessment

Character Area 1

Euston Road

MAP



The map shows Character Area 1, with statutorily and locally Listed buildings, and with conservation areas. Buildings which contribute positively to the conservation areas are not shown here but are identified in the text of the Assessment. Note that locally Listed assets appear in purple, or as thin red lines, or red squares.

The Character Area boundaries

Character Area 1 extends from the line of Ossulston Street in the east to Hampstead Road and Tottenham Court Road in the west. In the north the boundary follows the line of the north side of Euston Square Gardens to the east of Melton Street, and the line of Euston Street to the west. The south boundary broadly follows the line of Endsleigh Gardens and Gower Place. This Character Area overlaps with Character Area 4, Somers Town, and Character Area 6, Drummond Street. A substantial section of Character Area 1 is within the Bloomsbury Conservation Area.

Urban form – plan

Key to the urban form of this Character Area is the history of the Euston Road itself, and, in particular, of Euston Square and its Gardens.

The buildings and open spaces are of exceptional special significance because they demonstrate

- an early example of open spaces planned as an integral element of an urban road
- the early integration of these spaces in road, square, and garden
- the development of a street pattern using the early open spaces
- the continuity of the history of the open spaces and surrounding buildings despite extensive development and modification over time
- a continuity which extends to the exceptional surviving integration of plan form and built scale.

The statutory requirement of 1756 for unbuilt set-back strips on both sides of the New (Euston) Road explicitly sought to mitigate concerns for deteriorating environmental conditions, and to protect views. It has been recognized as a forerunner of later planned

development. The required set-back strips along the road were incorporated, before 1804, into the nursery garden which was the direct precursor of Euston Square Gardens. The set-back strips provide a reason for the linear form of the nursery and Square Gardens, as well as the relationship between the central roadway and Gardens, which is notably different from the geometry of Fitzroy Square, the immediate antecedent to Euston Square on the same, Southampton, estate. The original railings, which help define this geometry, are statutorily Listed.¹

The statutory requirement for unbuilt set-back strips explains the integration of the open space of the Square with the open character of the Euston Road itself as now seen in views east from the Square. This linear openness, required in 1756, survives in the set-back siting of St Pancras Church, from 1819-22, and the LCC Fire Station, of 1901-02, both statutorily Listed.²

The Gardens were also defined, in length, by the extension northwards of the south-north street pattern established on the Bedford estate to the south, and so witness to an integration of plans across the two estates. The resulting, distinct, plan form of the Gardens and encompassing Square then underlay the pattern of streets when the larger area was built up from 1811. This historic pattern survives in the development of North Gower Street and Drummond Street – fragments of the wider Southampton estate development – which can be traced now even though the modern development of Euston Station has obliterated the connecting street pattern (see Character Area 6, Drummond Street). Groups of houses in North Gower Street are statutorily Listed.³ The historical analysis also shows how both Eversholt

¹ NHLE ref. 1342039.

² St Pancras Church, NHLE ref. 1379062. Euston Fire station with boundary walls, piers, and railings, NHLE ref. 1342074.

³ North Gower Street, NHLE ref. for nos 168-70, 1322068; for nos 184, 186, 188, 1322072; for nos 190-204, 1322074; for nos 185-91, 1322073; for nos 211-29, 1322075; and for the Crown and Anchor, 1342086.

Street, more substantially, and Melton Street, in a small fragment, witness to the form of urban development centred on Euston Square. These surviving elements are statutorily and locally Listed.⁴

The street layout, uses, and views, testify to patterns of movement across the Area, and provide a contextual grounding for the definition of what is 'street-like' in the Area.

The Square and its Gardens provided the location, and now setting, for a range of outstanding public and commercial buildings – including headquarters buildings – which are discussed below.

Urban form – townscape grain and scale

The Character Area ranges in grain and scale from the open space of the Square and Gardens to the residential terraces of North Gower Street, and to densely-built backland development, like Regnart Buildings, which together witness to the historic growth of the area.

The scale of the buildings associated with the Square and its Gardens across the historical periods is of exceptional significance.

The original 4- and 5-storey houses on the Square contrasted with the 3-storey houses on, for example, the eastern section of the Euston Road and Eversholt Street. The differences of scale reinforce the sense of the Square area itself as an extension of the Southampton estate to the south, distinct from the Somers Town area to the east. The public buildings immediately to the east of the Square – St Pancras Church, the Elizabeth Garrett Anderson hospital, and the LCC Fire Station – demonstrate an extended, though still restricted, palette of scale. Their comparative dominance reflects their

perceived status. They are all statutorily Listed.⁵

From 1913 to 1938 the whole stretch of the Euston Road within the Brief Area shifted from a predominantly residential street – with some outstanding public buildings – to a largely institutional and commercial street. These new buildings were built, like the Garrett Anderson hospital and the LCC Fire Station, on sites formed within the existing street pattern, but consolidating the plots of numbers of individual houses. The new buildings were, in plan, substantially greater than the individual buildings they replaced. But the commercial and public buildings built in the 1920s on the southern section of the original Gardens, demonstrate a substantial reassertion of the domestic scale of the original Square houses, now, for us, represented by Endsleigh Gardens, part statutorily Listed.⁶ This is most clearly seen in the scale of Friends House, also statutorily Listed.⁷ Its restrained massing was given strong expression in built forms which also witness to a co-ordination of architectural elements as summarized below.

A similar pattern was followed, if in a different style, by Nettlefold House, a commercial headquarters and showroom, at 161-63 Euston Road, and a Post Office building at 165-67 Euston Road. Both are recognized as making a positive contribution to the Bloomsbury Conservation Area.

This use of a modest, domestic-related, scale in public and commercial buildings in this section of the Euston Road has been shown in Period 7 to witness to controversy in the 1920s and 1930s about the nature of London, its open space, and scale and style of building.

⁴ 14-15 Melton Street, NHLE ref. 1113133; Eversholt Street, for no. 64, NHLE ref. 1342047, for nos 34-70, Camden Local list ref. 72, and for 138-86 Camden Local list ref. 82 with no. 162 at ref. 83.

⁵ For the church and firestation, see above: for the hospital, NHLE ref. 1390775.

⁶ Former 1-3 Endsleigh Gardens, NHLE ref. 1379065.

⁷ NHLE ref. 1078321.

The Wellcome Building of 1931-32, to the west of this group, is both the exception which draws attention to the dominant height of the area, and a late example of the monumental Classical style and scale to which Friends House and its group had been a response. The Wellcome Building is recognized as making a positive contribution to the Bloomsbury Conservation Area.

The scale of this group of buildings – initiated by Friends House – and of this stretch of the Euston Road centred on Euston Square gardens and Endsleigh Gardens, is of exceptional significance, and should be preserved and respected in any new development.

Urban form – architectural forms and materials

The early residential development in the area followed the pattern of predominantly flat-fronted terraced houses, although two bow-fronted houses also survive as witness to a form used on both east and west sides of the Square. Openings are largely in flat brick or round-headed arches. Built in stock brick, with render, the houses had details in stucco in Classical patterns, and fine ironwork. A number of survivals are either statutorily Listed, locally listed, or designated as contributing positively to the Bloomsbury Conservation Area.

The relative status of the public buildings was also expressed in their architectural forms. The area includes a sequence of buildings which witnesses to the developing interest in ancient Greek architectural forms in the early nineteenth century. The precursor is St Pancras Church, followed by the original Euston Station buildings including the Doric propylaeum, then the station hotels, all now demolished, then by 30 Euston Square (1-9 Melton Street), and lastly by Friends House.⁸

⁸ All survivors statutorily Listed, as detailed above: for 30 Euston Square, NHLE ref. 1113131.

The architectural status is expressed in the larger forms, but is also conveyed in details, such as steps and railings, which relate the buildings to human interaction at street level. This surviving cluster of Greek-inspired buildings is of exceptional historical and architectural significance. The forms, details, and inter-relationships of these buildings, are of special significance and, within the Bloomsbury Conservation Area, should be preserved and enhanced.

The broader historical development of the architectural character of the area can be seen to survive in a number of highly significant buildings which also testify to the wider development of British architectural thinking in the later-nineteenth and early twentieth centuries. These buildings include the historical style of the Euston Lodges, the ‘English baroque’ of the Elizabeth Garrett Anderson Hospital for Women, which in turn relates to the Edwardian ‘Free style’ represented in both the Rocket pub, and to buildings in Character Area 4, Somers Town.⁹

The group of buildings which began on Endsleigh Gardens, and extended west along the Euston Road, also testifies to the development of early twentieth-century architecture, from the style known as ‘Wrenaissance’ to the neo-Georgian, in its various later forms. The debates which informed the design of these buildings also influenced the forms of public housing and the development of English Modernism – both exemplified in the larger Brief Area.

The inter-relationships between these buildings is reinforced in spatial terms by the ensemble between buildings and open areas, but also by the relationships of details to larger forms from pavement level to roofline. Most importantly, the buildings on Endsleigh Gardens – Friends House, the Nettlefolds building, and the Post Office – use

⁹ For details of statutory Listing of hospital, see above, for the Lodges, NHLE ref. 1342042; for the Rocket pub, NHLE ref. 1342072.

architectural detail to reinforce a coherent reference to the original domestic scale. This scale is most obviously expressed by the generally consistent use in these buildings of an entablature or cornice band to distinguish the 3rd-floor attic. We saw, in Period 7, how scale was a central issue in contemporary English architectural debate.

These survivals retain their individual and wider significance despite the negative impact of later development.

Institutional and public buildings had traditionally turned to stone as a material conveying high status, as St Pancras Church, the Euston Square Lodges, and the London Edinburgh and Glasgow Assurance building exemplify. But the buildings in Character Area 1 also witness to a shift to brick, especially red-brick, as referencing gothic forms (beyond the Character Area at the St Pancras Midland Grand Hotel), and, more particularly here, the English Baroque which informed the Garrett Anderson Hospital, and the 'Wrenaissance' of the Nettlefolds building. These ambitions were also expressed in finely crafted stucco, stone, and wrought-iron details.

Urban form – views and vistas

Views east include the unfolding view along the Euston Road past the Gardens, with their railings and mature trees, including St Pancras Church and the LCC Fire Station their importance as landmark buildings enhanced by the survival of the historic statutory set-back.

Views north from Gordon Street and from Upper Woburn Place into the Character Area include Listed Buildings with the Gardens as part of their setting.

Views south, from Melton Street and Eversholt Street, similarly include Listed Buildings with the Gardens as part of their setting.

Looking to the edges of the Character Area and beyond its boundaries – the dominance in the local skyline of St Pancras Midland Grand Hotel its roofline, clock-tower, pinnacles and chimneys, is of London-wide importance.¹⁰ At the British Library, Colin St John Wilson can be seen to have paralleled Maxwell Fry in integrating his radical building, especially in terms of scale, with its neighbours.¹¹

Urban form – green space and trees

Euston Square Gardens is of exceptional importance as an open green space, with mature trees, supplemented by the gardens to St Pancras Church, which recall the spatial relationship to the southern section of the original Gardens.

The building on Endsleigh Gardens is of historical significance as a development which helped provoke the statutory protection of London Square gardens more generally. It marked another stage in the developing recognition of the importance of urban green space. The significance of the Square Gardens to London was identified by the *Report* of the Royal Commission on London Square Gardens in 1928, which stated:

The enclosures, particularly those which abut on roads and are open to the public view, are a distinctive and attractive feature of the plan of the parts of London in which they are situate: similar open spaces are not to be found except to a very limited extent in other towns in this or other countries.

Conclusions

The historic and architectural environment of Character Area 1 is of exceptional significance in the development of London and of English architecture. It merits special preservation and enhancement.

¹⁰ Statutorily Listed Grade I NHLE ref. 1342037.

¹¹ Statutorily Listed Grade I NHLE ref. 1426345.

The buildings and open spaces themselves, and the links between them, together make up a rich architectural complexity which has, in the past, militated against an understanding of its significance. Allies and Morrison, for example, in their assessment for the EAP in 2013 mistakenly saw the forms of the architecture around the square as 'haphazard'.¹²

Equally, in terms of historic and architectural development, it is inappropriate to see this section of Euston Road – surrounding and adjoining Euston Square Gardens and Endsleigh Gardens – as built to a substantially larger scale and height than the houses on Endsleigh Gardens. The scale and forms in this section have been shown to witness to the integration of characteristics of both the Bedford and Southampton estates. The houses on Endsleigh Gardens form a continuum with the Georgian and Regency terraces of Bloomsbury that extend to the south right down to Bloomsbury Square, so that Euston Square Gardens can be seen as an integral part of the internationally important Bloomsbury Conservation Area as a whole. But this section of Character Area 1 additionally reflects development on the Southampton estate – from the adoption of Greek forms to the later controversies about the architectural character of London.

The historic and architectural environment of Character Area 1, more fully understood, merits special preservation and enhancement, but also points to an outstanding opportunity for a sophisticated modern development in the adjoining Character Area 2 which is contextually responsive to and integrated with this exceptional historic character. The Area's unique historic qualities make this a key destination on the threshold of Central London.

¹² Allies and Morrison, *Euston Area Plan Historic Area Assessment, draft final report* (2013) p. 61, 'The low, flat profile of the station and the

consciously plain form of the international modern style contrasts with the richer if haphazard forms of the architecture around the square.'

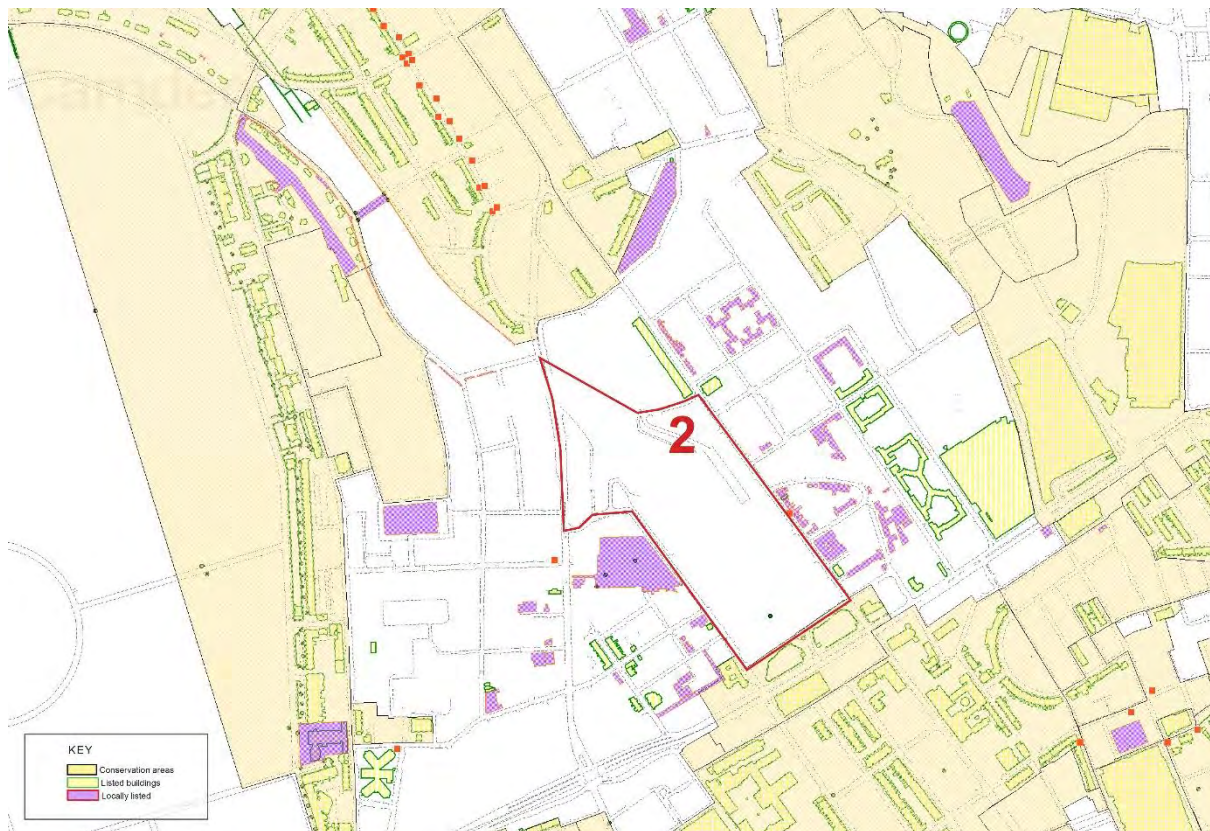
EUSTON

Community-led Heritage Assessment

Character Area 2

Euston Station

MAP



The map shows Character Area 2, with surrounding statutorily and locally Listed buildings, and with conservation areas. Buildings which contribute positively to the conservation areas are not shown here but are identified in the text of the Assessment. Note that locally Listed assets appear in purple, or as thin red lines, or red squares.

The Character Area boundaries

Character Area 2 lies between Eversholt Street in the east and Melton Street, Cardington Street with St James Gardens and Hampstead Road with Hampstead Road Bridge in the west, Barnby Street and Ampthill Square to the north, and the north side of Euston Square Gardens in the south. The Area adjoins the Bloomsbury Conservation Area in the south.

Urban form – plan

Character Area 2 includes the site of the original station buildings, constructed from 1836 onwards. The only survivors of the earlier buildings are located in other Character Areas – the Lodges of 1869-70 on Euston Square Gardens in Character Area 1, Euston Road, and the Goods Offices or Railway Clearing House of 1874-1902 on Eversholt Street in Character Area 4, Somers Town.

The station building and associated Post Office building extend in plan to the footways of the historic streets which form their east and west boundaries, and their north-west boundary to Barnby Street. The podium which forms the raised main concourse to the railway station was extended south to provide a base for the separate commercial office buildings which sit between the station building and the north of Euston Square Gardens.

Bounded by the earlier streets, the station and Post office buildings with the southern podium suggest an overall conception as a single monolithic whole in ground plan. No element of this plan – beyond its boundaries – shows any acknowledgment of the adjoining areas and their heritage, including the historic street pattern and their function as local circulation links.

The railway cutting running north-east to the Hampstead Road, and its buildings, further obliterated the earlier streets.

The reconfigured roadways to the south, planned to form the bus interchange, have disrupted the ensemble of the historic plan of statutorily Listed buildings, including the Lodges and War memorial, as well as the Square Gardens themselves.

Urban form – townscape grain and built scale – architectural forms and materials

The group of buildings across the Character Area range in scale from the 2-storey station building – which is at a height comparable with the historic east side of Eversholt Street – to the 3-storey covered concourse building, the 4-storey southern office block, and the three office towers of up to 16-storeys. To the north of the site, the Post Office building is of 5-storeys.

The bulk of the building north of the main concourse is emphatically horizontal, determinedly plain, using an industrial idiom in a modernist style. The horizontality is emphasised by the use of a dark engineering brick as a plinth to the whole group, with sections battered, adding to a sense of forbidding monumentality. Where the plinth expresses the concourse podium the sense of exclusion is made emphatically practical in the need for steps from street level. The disruption of the historic street pattern in plan is reinforced in section by the raised podium and its change of level.

The consequences of the design approach for the public realm, and the adjacent heritage, are best understood by an example. Standing on Eversholt Street, to the south, we see the sequence of the junction of the covered station concourse, then the open-air concourse, with next the low-level vehicle access point from Eversholt Street, then the massive steps to 'One Eversholt', and the 4-storey southern office block which seems to collide with 'One Eversholt'. The sequence together forms an intimidating, ostentatiously inaccessible, ensemble of spaces, contrasting uncomfortably with the historic elements of the eastern side of Eversholt Street and

emphasizing the interruption of the movement flows originally enabled by the historic street pattern.

To the south, the office blocks relate to neither the station nor the Square with its complex architectural heritage. To the north, the rear elevations give the impression that they were not designed to be seen.

Urban form – views and vistas

The group of station buildings present largely blank elevations to their neighbours on Eversholt Street and ‘the unprepossessing flank’¹ to Cardington Street. Views and vistas were interrupted and destroyed.

To the south, the views of Euston Square Gardens, and the buildings to the south, east, and west identified in Character Area 1, are of major significance in the townscape.

To the north, the railway cutting clutter detracts from the adjacent areas.

Urban form – green space and trees

While Character Area 2 benefits from neighbouring green space and trees, it contributes nothing of its own.

The open-air concourse – described as a ‘pedestrian square’² – has a valued civic function, busy and actively used. But it has become a degraded public space, sterile in its materials yet squalid in use, the simplicity of its original forms corrupted, and isolated from its larger context.

While it may be true that, for the overall scheme, ‘The guiding principle was to segregate traffic and pedestrians, with the vehicles confined below ground and pedestrians above’³ this is not true of the reconfigured roads to the south, which form the bus interchange, and where traffic

dominates the multiple roadways to the detriment of pedestrians, of the sense of urban place, and of the heritage assets, Gardens with their railings, lodges, and war memorial.

Conclusions

While the 1960s complex used modernist forms, it was undertaken in the tradition of nineteenth-century attitudes to railway building. This saw railways as having an interest over-riding others, justifying the destruction of localities and communities. This was reinforced at Euston by the modernist desire to create a new area of city, witnessed here by the creation of buildings which were clearly distinct from – indeed disruptive of – the historic but living urban context.

The degree of destruction in the 1960s gives added weight to the significance of the surviving historic townscape, buildings, and open space in the adjoining Character Areas.

Character Area 2 offers a major opportunity to rectify the errors of the 1960s and more recent failures of understanding of the heritage of the surrounding areas, and of the lives of local communities within those architectural frameworks.

While the scale of the 2-storey main station building can be seen as appropriate, the lack of integration of the 1960s building into the circulation patterns in the larger Brief Area is clearly harmful both socially and to the heritage of the Area. The larger scale buildings – the 16-storey office towers – compound and further express the failure to integrate with the locality.

If the new building of the 1960s can be rectified, the destruction of the 1960s cannot be undone. The Doric propylaeum was not an isolated icon. It presented the perception of

¹ Cherry and Pevsner, *London 4 North* (1998) p. 378.

² Allies and Morrison, *Euston Area Plan Historic Area Assessment, draft final report* (2013) p. 61.

³ Allies and Morrison, *Euston Area Plan Historic Area Assessment, draft final report* (2013) p. 61.

the new railway as a historic marker of human endeavour, a 'wonder of the world' in the immediate context of a new, but established, formal townscape, and one which reflected an established tradition of urban development. It was an entrance to a London judged against what were understood to be the highest achievements of human history.

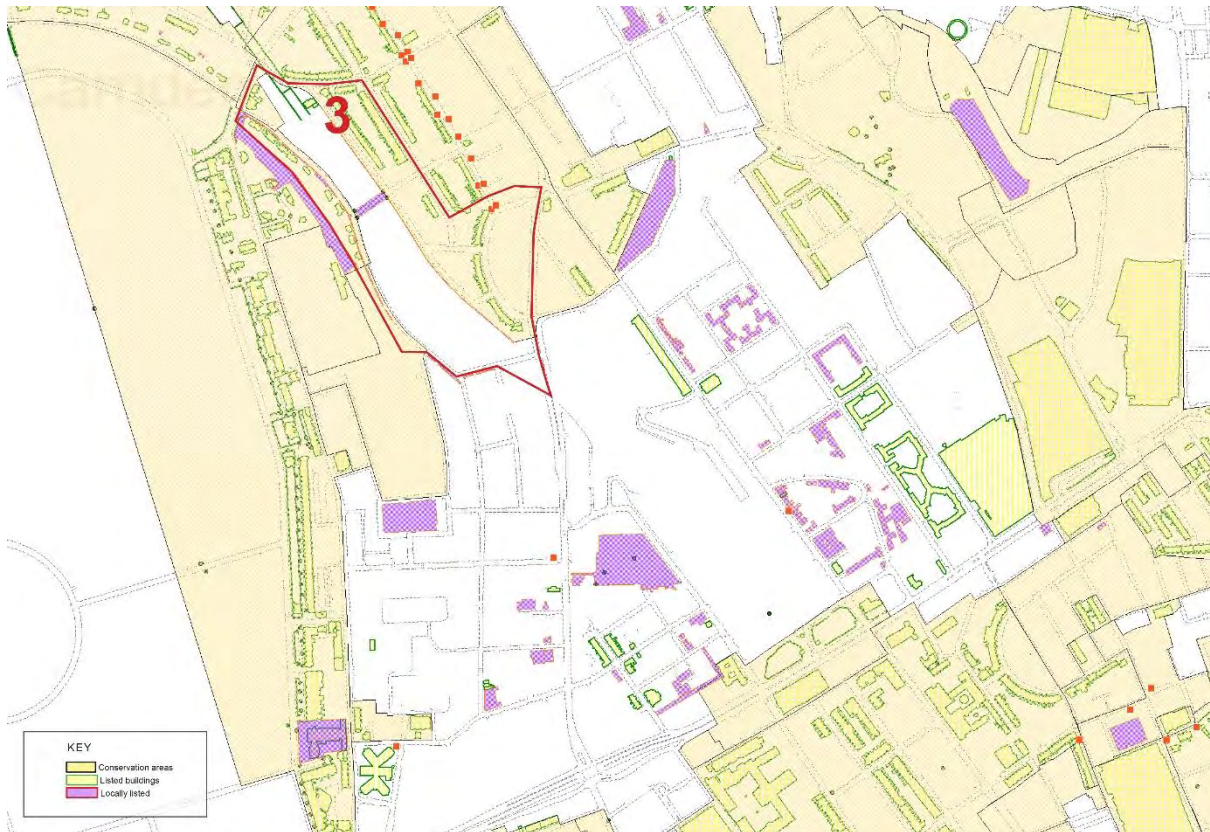
EUSTON

Community-led Heritage Assessment

Character Area 3

Camden Cutting

MAP



The map shows Character Area 3, with statutorily and locally Listed buildings, and with conservation areas. Buildings which contribute positively to the conservation areas are not shown here but are identified in the text of the Assessment. Note that locally Listed assets appear in purple, or as thin red lines, or red squares.

The Character Area boundaries

Character Area 3 includes the railway Cutting itself, from Hampstead Road to the north-west side of Parkway, with Mornington Terrace, Clarkson Row, and Mornington Crescent to the north-east, Park Village East to the line of the Canal in the west, and Granby Terrace to the south-west. The north-east sector is within the Camden Town Conservation Area, the west is within the Regent's Park Conservation Area.

This Character Area was not appraised in the Allies and Morrison Historic Assessment prepared for the Euston Area Plan, although it was in large part included in the Plan Area.¹

Urban form – plan

Character Area 3 is essentially made up of three elements: development on the Southampton estate, the Crown estate's Regent's Park, and the railway Cutting itself. Today's urban plan represents the continuing interaction between these elements.

From the start, in 1836, the Cutting was constructed only in part through open fields: much of the area was already under development. The Cutting was sited on Southampton land, part of the northern section of the aristocratic estate responsible for the development of Fitzrovia. Mornington Crescent and Parkway, for example, had already been built, while other land was being prepared for development – Stanhope Place and Crescent Place (our Clarkson Row (east) and Mornington Place), for example. The plan form of Mornington Crescent suggests reference to the Southampton estate's development to the north of Euston Square, though its scale also points to a response to

the neighbouring Regent's Park. Mornington Crescent is statutorily Listed.²

Adjacent to the line of the Cutting, the Crown's Park Villages were established as part of a critically innovative development in urban planning recognized as of international importance.³ The sinuous layout of the Park Villages of Regent's Park embodied the notions of the Picturesque, which placed buildings in a landscape designed to create and enhance views and vistas – linked conceptually to the importance of views in an urban setting voiced in the parliamentary discussion on the 1756 New Road Act. The Park Village layout survives in substantial sections, although the north-eastern parts were destroyed in 1900-06. Park Village East, an outstanding group of statutorily Listed Buildings in a designed landscape setting within the Character Area, is of recognized national and international significance.⁴

Although the Cutting itself was substantially reworked in 1900-06, the original 1836-37 Parkway tunnel to the Old Line and a section of the south-eastern approach cutting, survive. They are part of Robert Stephenson's original scheme. Recognized in contemporary comment as comparable to the wonders of the ancient world, the line was the first railway of its kind in London. These statutorily Listed survivals are of international significance and their preservation and enhancement of national importance.⁵

Despite the destruction of 1900-06, the inter-relationships between the Crown and Southampton estates in terms of urban planning and the development of the architectural and townscape character can be tracked in elements of outstanding significance. The division and consequent

¹ Allies and Morrison, *Euston Area Plan Historic Area Assessment, draft final report* (2013) Character Areas map, p. 53.

² NHLE refs for nos 1, 2-12, 13-24, 25-35 Mornington Crescent, 1113137, 1113138, 1113139, 1113140.

³ See Period 3 MAP 4, 1834.

⁴ NHLE ref. for nos 2-16, 22-34, 36A-B Park Village East, 1322056.

⁵ NHLE ref. 1113255.

distinction between the two estates is reinforced for us by the railway cutting, but the distinctions – while real – were modified, mainly by development on the Southampton estate.

The form of one original link between the two estates – from before the 1836 building of the railway line – is demonstrated at the junction between the York and Albany pub, with its side stable, on Crown land leased by John Nash himself, and Stanhope Terrace, on the Southampton estate. These statutorily Listed buildings, and their setting, are important evidence for the treatment of such property juxtapositions, and the opportunities for development – in this case a pub – that they provided.⁶ The configuration of Mornington Crescent and the line of Mornington Place (Crescent Place in 1834) suggests another, aspirant, pre-railway connection between the two estates.

The later interface between the two estates across the railway cutting appears now to be characterized by the comparison between the Crown's Park Village East with its picturesque stuccoed profiles and leafy landscape, and the rectilinear Mornington Terrace, with its stock brick and giant order Ionic pilasters, surviving from the Southampton estate. Mornington Terrace is statutorily Listed.⁷

But the sharp distinction between the two sides of the present-day cutting is made sharper – even, in historical terms, distorted – by the destruction of 1900-06. The historical development of the Southampton estate shows that one of their responses to the building of the 1836-37 Cutting included building a set of semi-detached villas, in generous gardens, facing the Park Village villas across the railway lines below. These

villas suggest the aspiration, if not to the Picturesque, at least to the aim of openness and airiness which has been identified in Bedford New Town in Periods 3 and 4, and which was to influence the planning of the Southampton estate in Primrose Hill after 1840. While these villas, too, were destroyed in 1900-06, the exceptional survival of the Edinburgh Castle pub, with its garden and neighbouring house, all statutorily Listed, witness to the plan and setting of the vanished villas, and to the historic relationship to the Old line of 1836-37.⁸

The semi-detached villas of Mornington Street can be seen as one of the developing aspirations of the Southampton estate, and its responses to the changing built environment in the neighbourhood. From the earliest modest houses of Southampton Street,⁹ the estate had turned, in the years when the Regent's Park terraces were being built, to the imposing scheme of Mornington Crescent, and the adoption of the formal geometry of the crescent form, which the estate had also used at Euston.

In terms of the street plan – and the links across the estates – the 1900-06 Mornington Street Bridge provides a connection important in the streetscape as well as for permeability.

The layout of the Character Area contains survivals of major significance in demonstrating the interactions which informed the development of the area.

Urban form – townscape grain and built scale

The variety of townscape grain, from the juxtaposition of the York and Albany and Stanhope Terrace, to the villas and landscape of the Park Villages, to the formal geometry of Mornington Crescent, and the villa garden

⁶ NHLE refs for the York and Albany, nos 127-29 Parkway, 1380134; for Stanhope Terrace, nos 119, 121, 123, and 125 Parkway, 1113253 and 1113254.

⁷ NHLE refs nos 26-52 Mornington Terrace, 1113144; nos 53-54, 1113145; nos 55-56, 1113146.

⁸ NHLE refs no. 57 Mornington Terrace, the Edinburgh Castle, 1113147; no. 58, 1113148.

⁹ See Period 2 MAP 3, 1804.

represented by the Edinburgh Castle – as well as the Cutting itself – is of exceptional value and significance.

The Cutting walls themselves contribute significantly to the perceived scale of the townscape. They provide an essential quality of containment – their purpose to encompass the functions within the perimeter they define. The walls are locally listed.¹⁰ The walls to Mornington Street Bridge follow the same pattern, and are also locally listed: their end piers and lanterns are statutorily Listed.¹¹

Later building, including post-War reconstruction of bombed sites, has largely respected the original street patterns and built scale.

The exceptional townscape grain of the Area depends on the inter-relationships of plan forms and their conjunction with the modest scale of historic building across the Cutting Character Area. The scale range is limited to 2- to 4-storeys, reinforcing the relationship of building to a landscape where tree-tops provide the dominant skyline. The villa form and the limited scale allow glimpses of trees and greenspaces beyond the buildings: the terraces are framed in both garden trees and street trees, the historic concern for views and for Picturesque vistas now reinforced by recognition of the value of bio-diverse habitats.

The maintenance of this scale is essential to the retention of the historic and townscape significance of the Character Area.

Urban form – architectural forms and materials

Character Area 3 includes terrace houses, a crescent, and detached and semi-detached villas – the last exceptional in the larger Brief Area.

The Park Village East villa architecture included forms referencing Classical, Italianate, and gothic forms. Gables, a tower, pinnacles, and pitched and hipped roofs enhanced the villa form, strengthening the sense of spatially distinct units or groups. A contemporary argued ‘... the chimney tops ought to be conspicuous ...’, commenting additionally on the importance of the relation of the villa to the scenery.¹²

The facing villas on the east of the Cutting – the Edinburgh Castle with its adjacent no 58 Mornington Terrace and the 1870 OS map (MAP 6) suggest – were symmetrical, semi-detached, and much simpler in plan than the Park Village ‘cottages’, although the survivors also point to a height of 2-storeys.

Facing these villas to the east again, our Mornington Terrace is generally 3-storeys with attics and semi-basements, the end and central bays at 4-storeys. Ground floors in rusticated stucco form a base for giant order Ionic pilasters, in stucco, rising through the stock-brick first and second floors, and supporting an entablature. The first floor has continuous iron-work balconies.

Mornington Crescent, in occupation from 1821, is at 4-storeys with a lower-ground floor. Divided into arcs of 11 or 12 houses, the end of each arc with paired houses finished in stucco, the intermediate houses with stock-brick at first and second floors. The ground floors, in stucco, are rusticated and with round headed openings. The first floors have continuous iron-work balconies.

In comparison with the continuing use of stock-brick with stucco details, stucco finishes, as in the Park Village houses and, it seems, the villas on the east of the Cutting, could offer a new means of expressing status.

¹⁰ LB Camden local list refs 32, 657.

¹¹ LB Camden local list ref. 33; NHLE refs 1391094, 1409727.

¹² Loudon, *An Encyclopædia of Cottage, Farm, and Villa Architecture* (1835) p. 783.

At the same time, the interpenetration of railway uses through the area was both expressed, and, significantly, contained, by the use of materials associated with the railways. The blue engineering brick of the 1900-06 walls to Mornington Terrace continued the original railway engineering into Euston. The red brick with stone dressing of the same date suggests the railway building associated with St Pancras, perhaps reinforced by the materials of choice used in contemporary English Baroque, seen as a 'national style'.¹³

The 5-storey tobacco factory built on the gardens of Mornington Crescent in 1926-29 – of historic importance in provoking the protection of London Square Gardens¹⁴ – was an intrusion into the planned townscape of both the Southampton estate and of Bedford New Town.

Urban form – views and vistas

Regent's Park exemplifies the importance to development of the designed view, the controlled vista.

Views which demonstrate the significance of the townscape – both green landscape and architecture – of the Character Area include the views along and across the cutting to the Park Villages and to Mornington Terrace and the Edinburgh Castle.

Mornington Place (then Crescent Place) – framing a view from Mornington Crescent towards Regent's Park – suggests the opportunistic development value of such views.

Views of Mornington Crescent itself are significant in evoking the contemporary visualization of the area through the work of the artists of the Camden Town School. Views of Mornington Street Bridge have featured in the work of the contemporary painter, Frank Auerbach.¹⁵

Urban form – green space and trees

The tree-line is of the greatest importance in the historic landscape of the Park Villages, but also in the garden trees of the Edinburgh Castle, and the street trees of Mornington Terrace and adjacent streets. The tree-line should determine built heights within the Character Area.

Conclusions

The historic environment of Character Area 3 includes elements of outstanding significance – the internationally important Regent's Park and early railway engineering in London, for example.

Architecturally, the Area witnesses both to diversity – Picturesque villas, massive, innovative railway engineering – and to a sense of townscape harmony. This harmony is the product of an overall scale governed, indeed dominated, by the tree-line – buildings are seen in the context of trees, whether in the gardens of Park Village or the street of Mornington Terrace. This modest scale is based in the domestic scale of the area, and reinforced by the Cutting walls which contain and limit the visual impact of the huge engineering works below.

The variety of forms and materials enriches and reinforces the sense of the overall scale.

¹³ See Period 6.

¹⁴ See Period 7.

¹⁵ For example, Auerbach's *Park Village East from the Bridge* (2003).

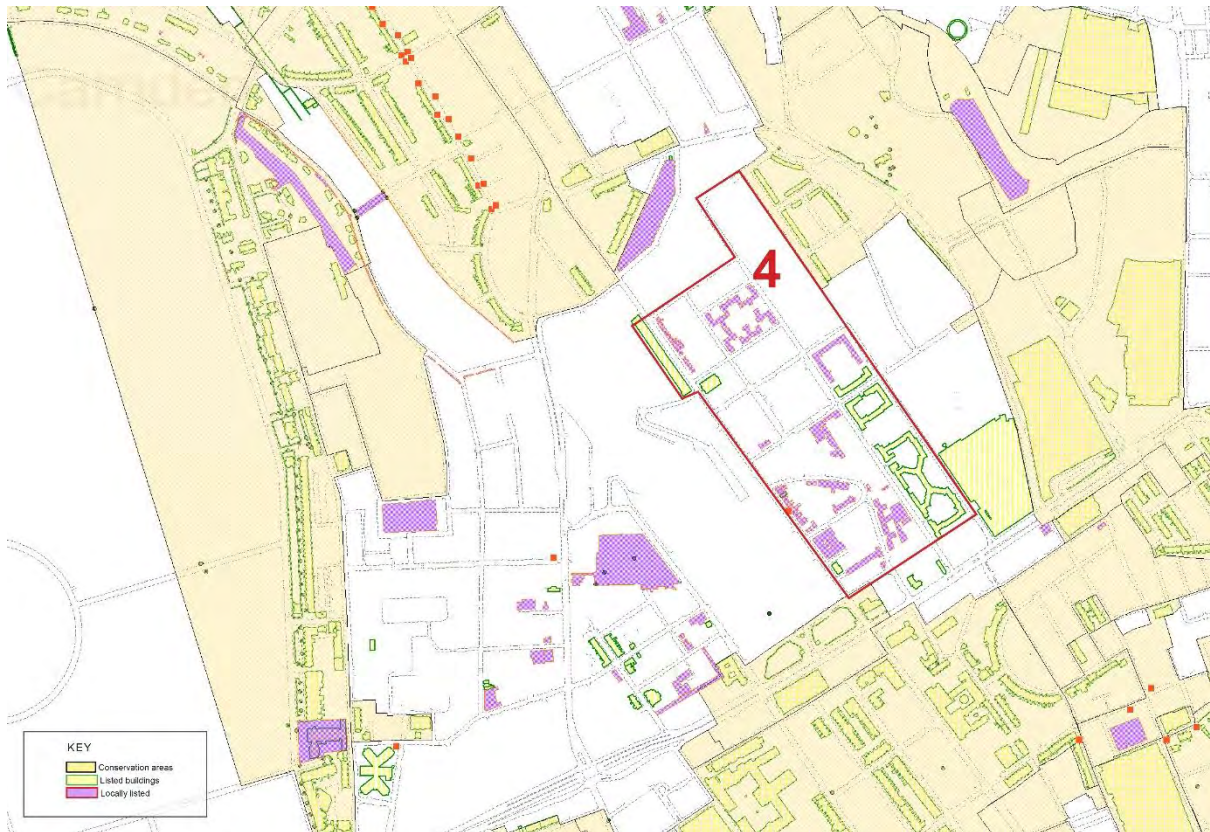
EUSTON

Community-led Heritage Assessment

Character Area 4

Somers Town

MAP



The map shows Character Area 4, with statutorily and locally Listed buildings, and with conservation areas. Buildings which contribute positively to the conservation areas are not shown here but are identified in the text of the Assessment. Note that locally Listed assets appear in purple, or as thin red lines, or red squares.

The Character Area boundaries

Character Area 4 extends from Ossulston Street and Charrington Street in the east to Eversholt Street in the west, and from Cranleigh Street and Chalton Street in the north to Euston Road in the south.¹ It is the immediate neighbour to Euston Station which lies directly to the west. The southern section of the Area overlaps with Character Area 1, Euston Road. Character Area 4 is adjacent to the Camden Town Conservation Area in the north, to the King's Cross Conservation Area in the north-east, and overlaps with the Bloomsbury Conservation Area in the south. The Area is included in the evolving Somers Town Neighbourhood Plan.

Urban form – plan

Character Area 4 includes the oldest extended area of urban development to the north side of the Euston Road in the whole Brief Area. The development of Somers Town preceded the main building of the large estates – Southampton and Bedford – north of the Euston Road. Much of the early, original, overall street pattern survives.

The development of this street pattern in part reflects the division of the Area between land on the Somers estate, to the east and north of the Area, and the section of land on the Southampton estate, to the south and west of Drummond Crescent and Churchway, now bounded to the west by Eversholt Street and to the south by the Euston Road.

The Somers estate as a whole – only the western section is included in Character Area 4 – consisted of three fields. The south field was crossed by the Euston (New) Road.² The street pattern was laid out from 1783, and by 1804 the whole estate, except for the

northern section of the north field, had been developed.³ The south-north Chalton Street and Ossulston Street, and the line of Church Way, with the west-east Phoenix Road and Polygon Road were all established before 1804.

The street pattern responded to historic estate and field boundaries – it references some of the oldest surviving 'lines on the map' in the Brief Area – and reflects interactions between these lines and the ambitions of the landlord. Within the boundaries of the estate, the street pattern suggests that the objective was a familiar one for London in the 1780s: to create street blocks which would enable the building of terrace houses to the frontages, with substantial backland areas. A rectilinear street grid was laid out across the fields, with the west-east alignments parallel to the Euston Road.

But unlike other Character Areas (1 Euston Road, 5 Amptill, and 6 Drummond Street, for example), street alignments did not respond to the plans – when they existed – of the larger, adjacent, estates to the south and west. The streets on the Somers estate were only partially integrated with the surrounding area. To the western boundary, only the west-east street called Chapel Lane connected with another route, in this case a field lane, the precursor to Church Way. The junction of the new Chapel Lane and the old Church Way lane was located by an existing field boundary. Chapel Lane then ran east – not following the field boundary, but on a line parallel to the Euston Road – to join Brill Path, a new road which followed an established north-south lane, but which simply ran out at the north boundary of the Somers estate. To the south, the new south-north streets joined the Euston Road at points determined by the demands of

¹ The boundary runs to the west side of Eversholt Street for the section north of Barnby Street which includes the Railway Clearing House building at 163, 183, and 203 Eversholt Street, which was part of the Somers estate, and distinct from Bedford

New Town, see Period 3 MAP 4 (1834) and Character Area 5.

² See Period 1 MAP 2 (1756).

³ See Period 2 MAP 3 (1804).

the Somers Town grid itself.⁴ But to the north-west, and north, the new streets again simply ended at the estate's boundaries. While this suggests that it was expected that they would govern the line of streets to the north on the Bedford and Brewers' estates, in 1804 – with the exception of the junctions to the Euston (New) Road – the new streets appear as if suspended in agricultural land.

From 1811, the Southampton estate began the comprehensive building of its land north of the Euston Road from Hampstead Road in the west to the boundary with the Somers estate in the east. This building included the development of Eversholt Street, which formed a western frontage to Somers Town. Following the line of the Bedford estates' Upper Woburn Place northwards, and extending the east side of Euston Square, Eversholt Street linked the three estates in terms of the larger street pattern. It also witnesses to architectural co-ordination between two estates. The southern section of Eversholt Street ran on Southampton land from Euston Square to Drummond Crescent. To the north of Drummond Crescent as far as Cranleigh Street, Eversholt Street ran on Somers estate land. The north section of Eversholt Street was on the Bedford estate. The two southern sections on the east side of Eversholt Street are either statutorily or locally Listed: the northern section, east and west, is recognized as contributing positively to the Camden Town conservation area.⁵

In the creation of Drummond Crescent and its street block, the street pattern within the Southampton estate segment of Somers Town can be seen to have responded to the historic boundary and the *fait accompli* of the building of Somers Town. But, to the south of the Drummond Street / Drummond Crescent

street block, the rectilinear geometry of the Southampton estate to the west was asserted in the continuation of the lines of Drummond Street and Euston Street up to Church Way and the Somers estate boundary.

The integration of the street pattern across Character Areas 4 and 6 – the linking of the earlier almost insular development of Somers Town to the later aristocratic development of both Southampton and Bedford estates – is of special historic and architectural significance.

Within the street blocks formed by the overall grid on the Somers estate up to 1804, plan forms suggest a variety of ambitions and realizations. There are early architectural indications of social ambitions for the new area. The Polygon, 1793-99, by Jacob Leroux, has parallels with another scheme where he sought to provide for the 'nobility and gentry'. Its form may also suggest the latest geometrical planning associated with radical contemporary French architects. The Polygon itself was set in a square – later Clarendon Square – which enabled its integration into the rectilinear street pattern. As an extension of the east side of the Square, Chalton Street ran south to the Euston Road where the junction was flanked by the terraced houses of Somers Place. Phoenix Road, which extended the south side of the Square eastwards, joined the new Brill Lane in a crescent of houses, begun by 1804.⁶ On the Euston (New) Road, Somers Place – paralleled in form (as well in name) the houses of Southampton Place to the west – although the Somers estate houses generally had larger rear gardens, while their front gardens, following the set-back regulations for the Euston Road, constituted part of this 'green' street. This group of formal architectural units – polygon, square, and crescent – with their

⁴ This grid also determined the pattern of streets on the triangle of Somers estate land south of the Euston Road, the area associated now with Duke's Road and Flaxman Terrace.

⁵ For no. 64 Eversholt Street see NHLE ref. 1342047: for nos 34-70, LB Camden Local list ref. 72. For 138-86 Eversholt Street, LB Camden Local list ref. 82, with no. 162 at ref. 83.

⁶ Specifically identified on Period 2 MAP 3.

linking streets point to a larger, architecturally ambitious, scheme in the original Somers Town.

But the scheme planned by Leroux – both architect and main leaseholder of the estate – while initially successful, failed.⁷ A result, perhaps, of the downturn in construction in London from the 1800s to the 1820s – one consequence of the Napoleonic wars.⁸ The surviving houses from before 1804 in Chalton Street – 3-storey houses in plain brick – suggest that more modest ambitions had been realized early. The 1804 map (Period 2 MAP 3) also shows both frontages within the street grid unbuilt and parts of the southern section of Somers Town closely built, with some rear open-space built over by small, back-to-back, houses.⁹ At the periphery of the estate – the boundary to the west with the Southampton estate, then Church Path – the 1804 map shows backland buildings on a non-domestic scale, possibly cowsheds.

While the development of the Southampton estate in Character Area 4 from 1811 extended the formal Southampton estate grid across the irregular shaped piece of land formed by the historic easternmost boundary with the Somers estate, the architectural continuity from the west was here combined with backland development from before 1870.¹⁰

Later development – radical and outstanding as it was – respected the established street pattern to a remarkable extent. To give one example, the Drummond Crescent, Drummond Street/Doric Way, Eversholt Street block, is the result of the integration of early boundaries with the new layout of the Southampton estate. It has survived in the historic frontage to the west and in the SPHA

buildings of the 1920s and later. The early integration and later survival of the street pattern in Somers Town itself, and in conjunction with the Areas to the west, is of special significance.

Backland development – within the street blocks – continued after 1834. It also affected frontages, even if not the basic plan outline of the street blocks. Witnesses to the important upgrading of Chalton Street in the 1880s include buildings like Connolly Brothers' leather works – a backland block but with frontages to both Church Way and 39-41 Chalton Street, this last locally listed.¹¹

But backland development – including that on the Southampton estate between Seymour Place and Wellesley Street, with its unhealthy housing – provoked a limited, and also exceptional, reconstruction of the street plan. Although the replanning retained the historic alignment of the original lane, the reconfiguration of Churchway by the LCC in 1900-01 is itself of special historic and architectural significance in exemplifying town planning associated with social reform.

The reconfiguring of Churchway was associated with the best-known radical development in Somers Town: the evolving creation of modern social housing. In terms of the urban plan, the new housing blocks replaced the sites of multiple terraced houses with larger, single, building blocks. This reflected the historic development of the architecture of social housing – also exemplified in the Area. But it also paralleled the development of important institutional building in the Area: the Elizabeth Garrett Anderson Hospital of 1889 replaced a group of terraced houses. The approach was also paralleled in commercial development which

⁷ Quoted at *SoL* 24.4 (1952) pp. 118-19.

⁸ Olsen, *Town planning in London* (1982) pp. 54-57.

⁹ For unbuilt frontages, see MAP 3 for the blocks to the east and west of Ossulston Street between Chapel Lane and Phoenix Road: for back-to-backs, the block between Ossulston Street and Chalton

Street north of Weir Passage, and see also Denford and Woodford, *Streets* (2002) pp. 8-9.

¹⁰ For example, the area to the north of Lancing Street.

¹¹ LB Camden Local list ref. 74.

was taking place in other parts of the Brief Area.

But while the street blocks were broadly maintained, the relationship of the blocks of buildings to the streets were modified. The original terraces of houses – always excluding the acknowledged exception of the Euston Road – had frontages straight on to the street – as exemplified in the surviving houses in Chalton Street. The new blocks were more varied in their relationships with the streets and their footways.

The LCC's new housing in Church Way, like Seymour House, developed blocks set back from the street behind paved yards. The blocks are now locally listed.¹² From the 1920s, the neo-Georgian blocks of social housing built by both St Pancras Borough and the SPHA generally moved the building frontage from the rear of the footway to a set-back behind planting or a strip of space private to the block. In the case of the LCC's Ossulston Estate, 1927-37, the plan forms were strikingly different in sections of Levita House, 1930-31, where a central spine of building enabled the creation of substantial garden areas fronting the streets. These blocks are now statutorily or locally listed.¹³ At the same time these blocks of building were planned within the main original street blocks. While radical in its forms, Oakshott Court, 1969-76, followed the same pattern of building within established street blocks, in this case the original site of the Polygon, later Clarendon Square, later still Polygon Buildings.

Urban form – townscape grain and built scale

In terms of the relationship of plan to height and mass, the grain and scale of the Area, there are important survivals of the original scale of the Area. Two substantial sections of Eversholt Street – including St Mary's church –

and fragments within the south-west side of Chalton Street and on the Euston Road, witness to the original scale and massing of the streets as developed from before 1804 and after 1811.

Later development in the Character Area has been cumulatively radical, but as we have seen, the new buildings, whether institutional, commercial, or social housing, were built on sites formed within the existing street pattern by consolidating the plots of numbers of individual houses. The new buildings were, in plan, substantially greater than the individual buildings they replaced. In terms of the grain and scale of the area, these blocks replaced mainly 3-storey houses with mainly 5-storey substantial blocks. The Elizabeth Garrett Anderson Hospital was built to a scale reflecting its status as a public building: it is statutorily Listed.¹⁴ The new commercial buildings on Chalton Street were built up to 5-storeys in the predominantly 3-storey street. But while greater in height and in mass, 5-storeys was established as the height of the grandest houses in the broader Area, and the 5-storey height also expressed the status of buildings which were both housing but also public buildings.

Schools were important in the Area and they, too reflected their status in scale and form. Maria Fidelis RC Convent School at 34 Phoenix Road, at 4-storeys followed the scale of the houses on Clarendon Square, but in a red brick contrasting with their stucco: the school, locally Listed, has now been demolished.¹⁵ Local schools include St Mary and St Pancras, St Aloysius, and the recently reconstituted Regent High, which added substantial new building to the triple-decker nineteenth-

¹² LB Camden Local list ref. 660 for Wellesley, and 664 for Seymour and Winsham.

¹³ NHLE List refs, Chamberlain House, 1139057, Walker House southern block, 1139058, Levita

House, 1113232. LB Camden Local list ref. 109 for Walker House northern block.

¹⁴ NHLE ref. 1390775.

¹⁵ LB Camden Local list ref. 71.

century school buildings on Chalton Street in an award winning scheme of 2009-14.¹⁶

The perceived density of the area was also modified by the shifting back of building lines from the back of the footway – echoing the 1756 provisions for the New Road – and an effective increase in the sense of space, while the street width itself was maintained.

While radically modified from the early settlement, the gradations of scale established in the nineteenth century remain dominant over most of the area. Exceptions are mainly confined to the section of the Character Area on the Euston Road itself, where, excluding very few examples, the largely post-War (Period 8) buildings have not established a townscape of merit or significance. There are also exceptions on the east side of Eversholt Street: Euston House, at 10-storeys, is also the only railway building crossing the Street.¹⁷ The Eversholt Estate is at 6-storeys, and the hotel on Eversholt Street and Grafton Way is at 8/9-storeys. The dominant scale of the street architecture remains that set by the original 3-storey houses.

Urban form – architectural forms and materials

The original houses as they now survive on both the Euston Road and Chalton Street demonstrate simple forms, surviving details are confined to the use of contrasting coloured brick for flat-arches to openings. They contrast with the more ambitious elevational treatment of Eversholt Street, highlighting the special quality of that street, with its first floor blind arcade, ground floors with either surviving shop fronts (one statutorily Listed) or stucco house fronts with fanlights to front-doors and area railings.

Eversholt Street is also the location for St Mary's church, from 1819-22, in a minimal gothic, statutorily Listed.¹⁸ Gothic styles informed later development in the area, for example the upgrading of commercial property in Chalton Street in the 1880s – which can be identified through the use of gothic motifs – with gothic inspired forms for window openings, details to shop fascias, and decorative elements. This group is locally listed.¹⁹

The continuing historic development of the architectural character of the Area survives in a number of highly significant examples. These include the English baroque of the Elizabeth Garrett Anderson Hospital for Women, and forms associated with the Arts and Crafts movement in the informal grouping of elements of the LCC's Churchway housing. The Rocket or Rising Sun pub witnesses to the historicizing forms of the Edwardian 'Free style' and is statutorily Listed.²⁰ The inter-war housing blocks demonstrate the architectural response to demands for simplicity and economy associated with neo-Georgian forms, but, in Levita House, distinctive forms were associated with contemporary continental thinking. The Royal George, 8-14 Eversholt Street, from 1939, also statutorily Listed, suggests a transitional style moving from the neo-Georgian towards a Modernist horizontality.²¹ Modernist aspirations are reflected in the important 1969-76 Oakshott Court.

The inter-relationships between these buildings are reinforced by the ensemble between buildings and open areas, as well as the relationships of details to larger forms from pavement level to roofline.

In terms of materials, the early residential development in the area was in stock brick,

¹⁶ LB Camden Design Awards 2015.

¹⁷ LB Camden Local List ref. 94.

¹⁸ NHLE ref. 1342049.

¹⁹ LB Camden Local List: nos 39-41 Chalton Street, ref. 74; no. 57 Chalton Street, ref. 76; with no. 66 Churchway, ref. 78.

²⁰ NHLE ref. 120 Euston Road, 1342072.

²¹ NHLE ref. 1342046.

with some evidence for the use of red-brick to flat-arches to openings. Stucco, with some rustication, was used on Eversholt Street, and for details in Classical patterns. Fine ironwork for balconies, with railings to areas, was also used on Eversholt Street.

The English baroque gave a new emphasis to the use of red-brick, and of the mix of brick colours to form patterns, and to emphasise architectural elements, like quoins. Brick was also carved to form sculptural details. The Arts and Crafts forms were conveyed in brick, some moulded details, with roughcast to upper storeys. The Fire Station also used stone to mark storeys and oriel windows.²² Windows were generally in timber frames as sashes and casements, including the use of leaded-lights. The Edwardian 'Free-style' made additional use of stone to add to the richness of slender piers, turret, gables, and finials. Most roofs are in Welsh slate – the Royal George exceptionally in green slate – but a number of housing blocks – like Levita House – in tile. Neo-Georgian housing blocks – while seeking economy – were also enriched by ceramic details to elevations and clothes-line supports by Gilbert Bayes in salt-glazed ware.

The debates which informed the design of these buildings also influenced the forms of public housing and the development of English Modernism as represented in the Area in post-War social housing.

Urban form – views and vistas

The major view west is of Euston Square Gardens. The blank east elevation of Euston Station has destroyed views west from Eversholt Street.

Views east from Ossulston Street across the east boundary of the Character Area, include the piazza of the British Library to the roofs and pinnacles of the Midland Hotel (see

Character Area 1, Euston Road), both statutorily Listed buildings at Grade I.²³

Views across the courtyards and side gardens of Levita House – of value in themselves – also testify to the Garden City roots of urban planning.

Urban form – green space and trees

No open green space is shown within the boundaries of the Character Area in the early maps – 1804 and 1834 – although there were generous rear gardens to many of the terraced houses and what appears to be a shared, private, open space enclosed by the Polygon. The only front gardens were those which provided the set-back space legally required on the Euston (New) Road.

Open green space was introduced in the new social housing – reflecting connections with Garden City thinking. Courtyards enclosing gardens also suggest the pattern of the Polygon. Examples include space associated with the LCC's Wellesley House, and the important gardens to Chalton and Ossulston Street in the plan of Levita House. SPHA's housing includes the private gardens to Edith Neville cottages. The tradition was continued in the open space at Oakshott Court.

None of the Period 8 commercial development in the Area has contributed green open space.

Conclusions

The historic and architectural environment of Character Area 4 is of special significance in the development of Camden and of London. It merits preservation and enhancement.

The significance of the Character Area derives from the area's distinctive history. Somers Town is the oldest extended development adjacent to the north side of the Camden section of the Euston Road. This importance is reinforced by the substantial survival of the

²² Statutorily Listed, NHLE ref. 1342074.

²³ NHLE refs 1342037 and 1426345.

original street pattern. The major exception to this continuity – the re-planning of Churchway in 1900-01 – is itself of considerable historical and architectural significance.

The survival of original houses from before 1804 is significant if fragmentary, but substantial survivals reinforce the importance of Eversholt Street as marking the integration of the aristocratic estates from the south and west around Euston Square Gardens and with the Somers Town estate to the east and north.

The juxtapositions between the historic estates help define the nature of the links within the Area and across the Areas – underpinning the sense of place. They also reinforce the importance of the survival of the dominant range of scale – 3-storeys to 5-storeys – and the cross-referencing of architectural styles and materials across Character Areas 1, 4, and 6.

The Character Area witnesses to radical programmes of social housing and to building for innovative medical practice and teaching, all undertaken within the larger street pattern and dominant range of scale in the Area itself and the adjoining Character Areas.

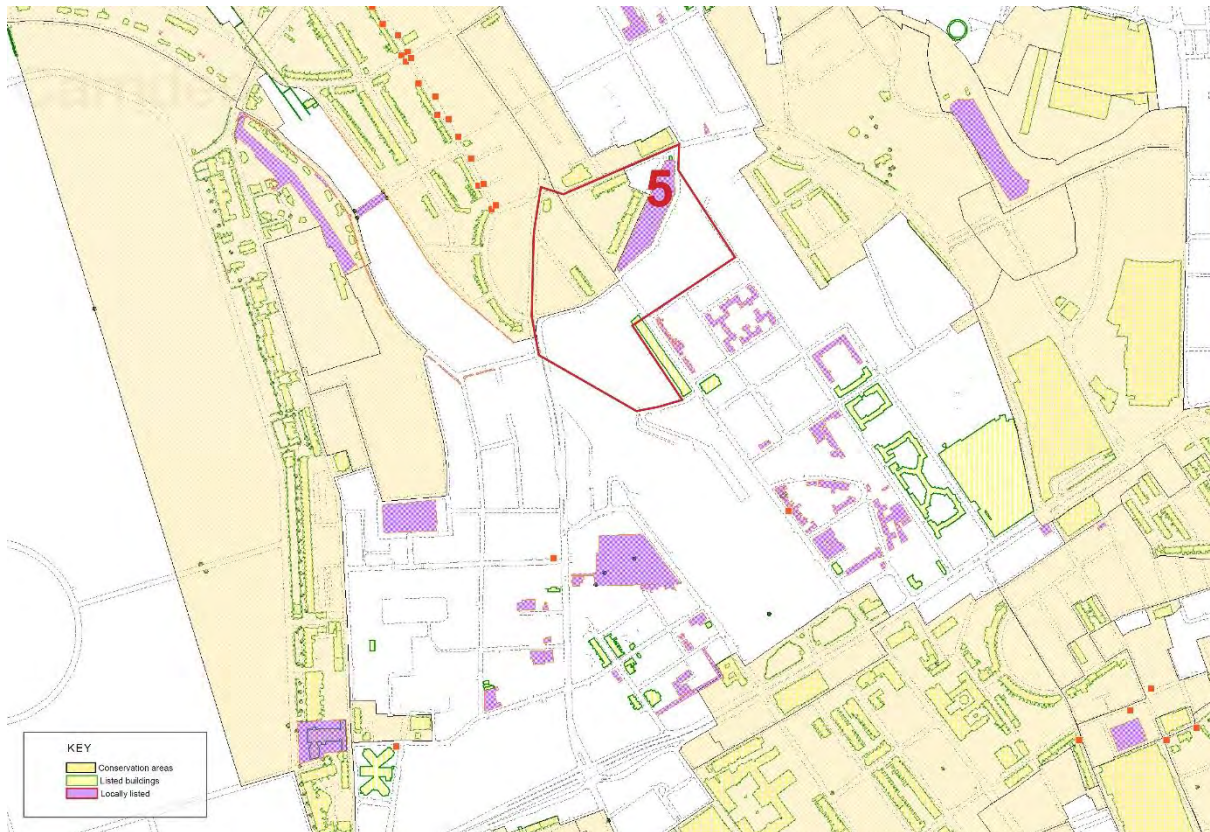
EUSTON

Community-led Heritage Assessment

Character Area 5

Ampthill Square, Oakley Square, and Harrington Square

MAP



The map shows Character Area 5, with statutorily and locally Listed buildings, and with conservation areas. Buildings which contribute positively to the conservation areas are not shown here but are identified in the text of the Assessment. Note that locally Listed assets appear in purple, or as thin red lines, or red squares.

The Character Area boundaries

The boundaries of Character Area 5 follow Crowndale Road in the north, then turn south to join Chalton Street, east along Cranleigh Street to a line to the rear of the Railway Clearing House building at 163, 183, and 203 Eversholt Street running south. The boundary then runs along Barnby Street and the railway cutting to the south, and Hampstead Road in the west. The northern section of Character Area 5 is within the Camden Town Conservation Area, and the north-eastern boundary of the Character Area neighbours the King's Cross Conservation Area.

Urban form – plan

Character Area 5 is made up only of land once part of the Bedford estate, and consists of most of the area of the original Bedford New Town.¹ First planned from 1826 to 1834, but revised as a result of the 1836 railway plans, construction continued from 1838 to after 1856.² The planning of the Area took account of both the railway schemes, and the built and developing character of the neighbouring areas, in particular Somers Town. The formal arrangement of crescents and geometrically irregular squares – neither Amptill, Harrington, nor Oakley Squares were quadrangular – sought to create an 'open and airy' environment to meet the expectations of potential residents drawn from less well-off but respectable social groups. The squares were linked across the northernmost section of Eversholt Street, and Lidlington Place, which were integral to the planned estate.

Although designed to allow for the railway lines out of Euston from 1836, the enlargement of the cutting in 1900-06 led to a major

loss of sections of Amptill Square, of both the crescent of houses and of the gardens. Further encroachments were made after the railway company bought more of the land in 1912, although in 1927-28 the surviving garden was recorded as 'well-kept and attractive'.³

The building of the 5-storey Arcadia tobacco factory on Mornington Crescent gardens in 1926-29 degraded not only the Crescent houses but also the carefully planned open character of Harrington Square. With the building on Endsleigh Gardens it was of historic importance in provoking the protection of London Square Gardens.⁴

Bomb damage in WW2 affected the Area badly, while the expiry of the Bedford estate leases in 1943 enabled post-war replanning. The houses at the north end of the north-east side of Harrington Square were lost, though rebuilt as modern housing, and the surviving section of the terrace was retained. The south side of the Square – standing in 1953⁵ – was demolished and incorporated into the comprehensive redevelopment of the Amptill Estate. The east end of the north-west side of Oakley Square – including the church – was damaged by bombing and replaced. The south side of Oakley Square was demolished and incorporated into the comprehensive redevelopment of the Mayford Estate. Parts of the Amptill Square eastern crescent were 'damaged beyond repair' by bombs, and the surviving fragments of Amptill Square were cleared away, the Amptill Estate developed by Camden Council from about 1965. The basic street plan of Harrington Square and Oakley Square survive, with, in each case, a single terrace, and their central gardens, including, in Oakley Square, the original lodge building. All these surviving buildings are statutorily Listed.⁶ The street plan of the

¹ Character Area 5 does not include the southernmost section of Bedford New Town, which, had it survived, would have been part of Character Area 2, nor the easternmost section, Goldington Crescent, nor the south-eastern section between the line of the former Werrington Street and Cranleigh Street.

² See Period 5 for the important discussion in Olsen, *Town planning in London* (1982) pp. 63-73.

³ See Period 7.

⁴ See Period 7.

⁵ Olsen, *Town planning in London* (1982) fig. 58.

⁶ NHLE List refs: nos 15-24 Harrington Square, 1378736; nos 53-57 & 58-70 Oakley Square,

Bedford New Town sector of Eversholt Street and Lidlington Place – the rear gardens to the terraces to the west of Eversholt Street and the east of Harrington Square open to the south – also survives. The stretch of Eversholt Street between Lidlington Place and Crowndale Road is recognized as making a positive contribution to the Camden Town conservation area. The street plan at Amptill does not survive, although the green space at Amptill retains some mature trees, including London plane and lime, from the earlier landscaping.⁷ This Amptill green area remains a protected open space.

At the junction of Eversholt Street and Crowndale Road, the NW District Post Office, from 1919, consolidated the plots of a number of houses to provide a major institutional building, retaining both the street pattern and direct frontages to both streets. The building is recognized as a focal building and making a positive contribution to the Camden Town conservation area.

While the surviving Bedford New Town areas retain the original plan relationship of terraced houses fronted by an open area to the footway – with shops originally fronting directly to the footway in Eversholt Street – the Period 8 buildings have generally set the buildings back from the street – for example, behind car-parking space for the blocks to the south of Oakley Square, or in a greener landscape for the three Amptill towers.

Urban form – townscape grain and built scale – architectural forms and materials

The east side of Harrington Square, the north-west side of Oakley Square, the northern sector of Eversholt Street, and Goldington Crescent – beyond the Character Area and in

the King's Cross Conservation Area – witness to the scale and forms of Bedford New Town.

At a scale of 4-storeys, the ground-floor raised above a lower floor, the houses on these Squares and Street were distinguished from the 3-storey houses which characterized their poorer neighbours. The original scale, with buildings below the mature-tree-line – broken only by the spire of the new church, St Matthew's, on Oakley Square – witnesses to the realization of the plan for an 'open and airy' neighbourhood. The dominant scale survives in Harrington and Oakley Squares, in the terraces on the west side of Eversholt Street and a smaller group to the east side, and at Goldington Crescent.

The NW District Post Office, while consolidating a number of plots in plan, retained the dominant historical 4-storey height of this section of Eversholt Street. By Albert Myers – to whom the Post Office building at 165-67 Euston Road is attributed in Period 7 – its scale points to contemporary architectural controversy and the importance of scale in achieving the Post Office's explicit objective of 'seeking to blend with their urban environment ...'.⁸ The building was modified, on conversion to Council offices in 1987-89, with modest external changes.⁹

The Period 8 Mayford estate to the south of Oakley Square, by Eric Lyons and Partners, largely follows the 4-storey scale, punctuated by 7-storey blocks. The original scale of the area is broken dramatically by the 3 towers of the Amptill estate at 20-storeys.

The vocabulary of details used in the original New Town also spoke of respectable social status. Harrington and Oakley Squares witness to porches with columns to a raised ground

1322080 & 1322081; Oakley Square Gardens Lodge, 1322082. Oakley Square gardens themselves are locally listed, ref. 97.

⁷ London Parks and Gardens Trust, see <http://www.londongardensonline.org.uk/gardens-online-record.php?ID=CAM002>

⁸ See Period 7 and Holder, 'Office of Works' in Holder and McKellar, *Neo-Georgian architecture* (2016) pp. 126-27.

⁹ Conversion by Charles Thomson of Rock Townsend, Cherry and Pevsner, *London 4 North* (1998) p. 356.

floor which was rendered, at Oakley Square also rusticated. At the first floor, windows in Harrington Square were round-headed, in Oakley Square there are alternately triangular and segmental pediments to first floor windows. In Harrington Square the upper floor is expressed as an attic storey: in Oakley Square a cornice-line at second-floor emphasises the importance of the first floor. The terraces in Eversholt Street are plainer than the square houses, although the houses on the Oakley Square section of Eversholt Street have porches, and individual ironwork balconies at first floor, with the upper floor expressed as an attic storey. The houses on the northern section of Eversholt Street have continuous ironwork balconies integrated with the shop front fascias.

The lodge to Oakley Square gardens is at 1-storey, in stucco, rusticated, and with a dentil cornice. Above the parapet an armorial bearing of the dukes of Bedford in a circular plaque with scrolled consoles. The Lodge recalls the style of earlier villas set in parkland. It is statutorily Listed.¹⁰

The vicarage for St Matthew's church, from 1861, by John Johnson, is of 2-storeys with basement and attic, in an asymmetrical design, boldly detailed in gothic forms in stock brick with red brick and stone details. Pitched roofs in slate with tall chimney stacks are reminiscent of the aspirations of the Picturesque and of buildings seen within the tree line. It is statutorily Listed.¹¹

Albert Myers' NW District Post Office is in a particularly exuberant, mannered, English Baroque, with rusticated stone and brick, elaborate consoles with foliate pendants, and a projecting eaves in stone enriched with paired dentils. It is recognized as contributing positively to the Camden Town Conservation Area.

Camden Council's Ampthill Square Estate from the 1960s, was judged, as a whole, 'indifferent' for Pevsner (1998), and the three towers 'clumsy'.¹² The Mayford Estate on the east of Eversholt Street, the south of Oakley Square, and by architects Eric Lyons and Partners, has maisonettes in dark brown brick.

Urban form – views and vistas

Views within the area recall the 'open and airy' ambitions of the original, built, plan. Important views include the views of Oakley Square Gardens both north-eastwards and south-westwards.

The view north from Lidlinton Place of the private gardens between the west side of Eversholt Street and the east side of Harrington Square is of real significance in witness to the character of the original plan. Similarly, the glimpses of the rear gardens of Oakley Square north-west side, are important.

The view towards Park Village East glimpsed from the western edge of this Character Area is a reminder of the interplay of townscape ambitions across the estates within the Brief Area.

The three Period 8 towers at Ampthill are a further reminder that the Assessment Area is in the heart of a townscape where views and vistas are of special historic and architectural importance. In addition to important local views and to the statutorily protected views of St Pauls, wider examples include the internationally important panoramas seen looking east from Regent's Park.

Urban form – green space and trees

The survival of the square gardens in all 4 locations – Harrington Square, Oakley Square, Ampthill Square, and Goldington Crescent – witnesses to the significance of open green space in the planning of Bedford New Town. The visible rear gardens are a further, critical,

¹⁰ NHLE ref. 1322082.

¹¹ NHLE ref. 1322083.

¹² Cherry and Pevsner, *London 4 North* (1998) p. 388.

element. The townscape composition of buildings and gardens reinforces the evidence for the continuing and developing importance of garden space and trees in the larger Brief Area. The importance of the surviving green open space is increased by later losses.

Conclusions

Bedford New Town is of major significance as one of the last formal urban plans designed by an aristocratic estate in the Assessment Area. It is exceptional in demonstrating an urban plan responding to changing contemporary circumstance – railway building – as well as the failures of adjacent areas in social terms. It has special significance as a development planned to provide less-well-off but respectable social groups with healthy living conditions.

While the survivals are fragmentary and the coherent character of the larger area is now sometimes hard to perceive, the individual buildings, and the substantial groups they form, are significant even when isolated in a surrounding townscape dominated by traffic flows.

The coherence of scale, materials, and architectural details, and of the relationship between built form and open space, green space and trees, is of special significance.

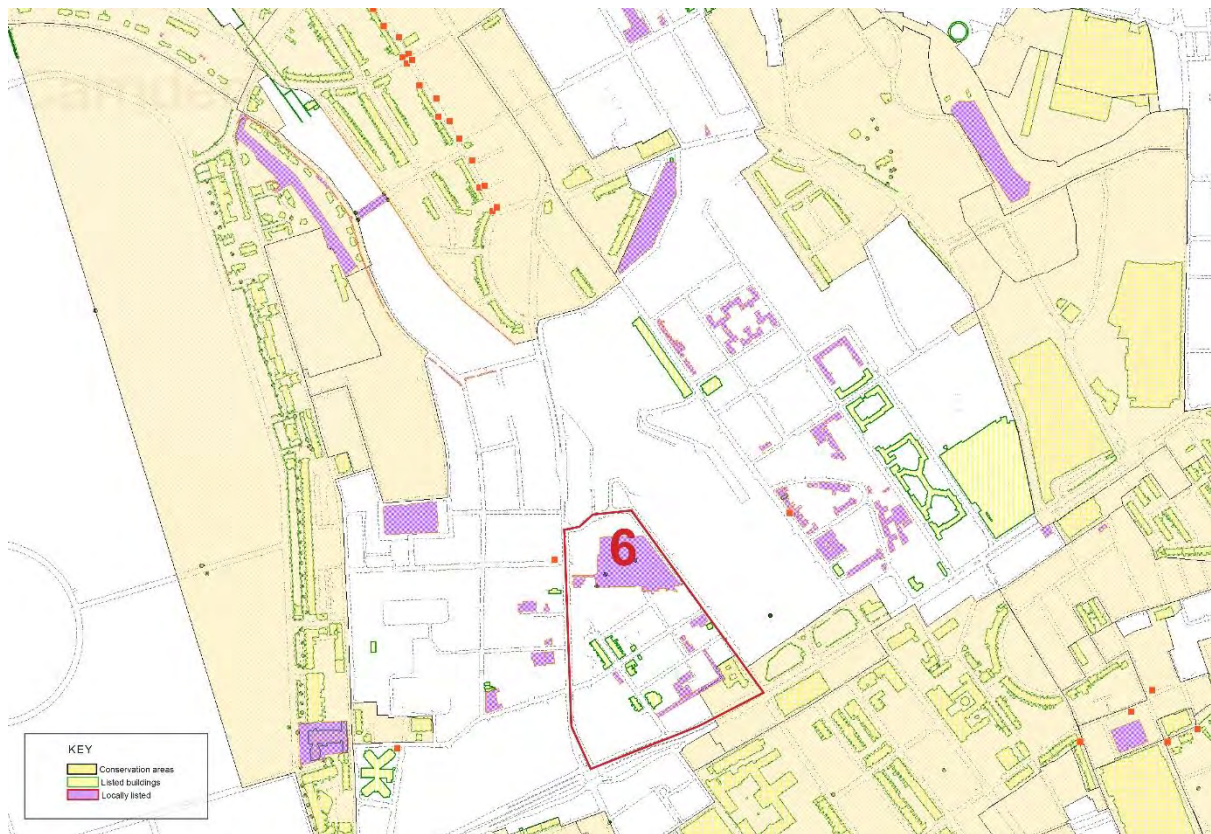
EUSTON

Community-led Heritage Assessment

Character Area 6

Drummond Street and Hampstead Road

MAP



The map shows Character Area 6, with statutorily and locally Listed buildings, and with conservation areas. Buildings which contribute positively to the conservation areas are not shown here but are identified in the text of the Assessment. Note that locally Listed assets appear in purple, or as thin red lines, or red squares.

The Character Area boundaries

Character Area 6 extends from the line of Melton Street in the east, to Hampstead Road in the west, Cardington Street to the north, and Euston Road to the south. Its southern section overlaps with Character Area 1, Euston Road. Part of its south-eastern area is within the Bloomsbury Conservation Area.

Urban form – plan

The area includes North Gower Street, Euston Street, and Drummond Street, ‘a surprisingly complete residential area’, according to Pevsner (1998), ‘built up by the Southampton estate c. 1820 with modest terraces and small shops.’¹

The original, and surviving, street pattern in the Area was broadly the result of the interpenetration of the Southampton and Bedford estates. While largely built from 1811, west-east and south-north street lines both have precursors from before 1804.² The west-east streets in the Character Area run broadly parallel to the Euston Road. They are survivors of the street pattern of the formally planned Southampton estates to the north of the Square Gardens which ran eastwards across Eversholt Street to the boundary of the Southampton estate with the Somers estate. They are significant now as witnesses to this larger street pattern which was disrupted when the central section of streets (Character Area 2) was lost to railway development. The south-north streets followed the lines of the streets established on the estates to the south, in particular on the Bedford estate. So Melton Street itself continued the line of Gordon Street, and North Gower Street was seen as an extension of Gower Street itself. But the street pattern was also more complex. It allowed for the cluster of earlier building at Tottenham Manor, and the adjacent New River

Reservoir of 1797. The area survives in the distinct plan forms of Tolmers Square. To the north, the burial ground of St James’ from 1791 set a different alignment, responding to the line of the road to Hampstead rather than the Euston Road. The junctions with the Hampstead Road of the south-north line of North Gower Street and of the west-east line of Drummond Street reflect the interplay between the formal urban estate geometry and the informal line of a long-established route.

Within this larger pattern, the plan forms – especially squares and crescents – point to the development of the Southampton estate from Fitzroy Square to Euston Square. But the area also included the simpler plan form established in Gower Street, despite a modification in plot size. The Gower Street houses often, though not always, are of 3 bays against the North Gower Street houses of 2 bays. To the south of the Character Area, the historical configuration of Southampton Place, from before 1804, shows the location of buildings within the street blocks following the legislative requirement for the unbuilt strips to the sides of the Euston (New) Road.³ There is a vestige of the set-back in the ‘open corner’ to the south-east between the earlier block of the London Edinburgh and Glasgow Assurance building on Euston Square – statutorily Listed⁴ – and the 1932 extension at 194-98 Euston Road.

Within the more formal plan, the street blocks included traditional mews. Backland development from before 1834 included the National School, on a block facing the mews to Southampton Place.

Later development within Character Area 6 largely followed the street pattern, which has thus survived. As we have seen in other parts

¹ Cherry and Pevsner *London 4 North* (1998) p. 378, see Period 3.

² Compare Period 2, MAP 3 1804, and Period 3, MAP 4 1834.

³ See MAP 3: Southampton Place now lost.

⁴ 30 Euston Square (previously 1-9 Melton Street), NHLE ref. 1113131.

of the Brief Area, a number of developments were built on sites formed by consolidating the plots of numbers of individual terraced houses. This preserved the existing street pattern, although the new buildings were, in plan, substantially greater than the individual buildings they replaced. This pattern is witnessed by Leslie Green's Underground Station of 1907 on Melton Street/Drummond Street – locally listed⁵ – Beresford Pite's London Edinburgh and Glasgow Assurance building of 1906-08, Maxwell Fry's hostel of 1938, and by Drummond House, 203-09 North Gower Street, from 1957, locally listed.⁶

The replacement of mews – and the National School – by industrial buildings, like Regnart Building, did not disrupt the basic urban plan.

Urban form – townscape grain and built scale

Development within the original street pattern and street blocks demonstrated a gradation of heights. The major houses on Euston Square were of 5-storeys, the houses in North Gower Street also of 5-storeys, and the houses in Drummond Street and Melton Street of 3-storeys. Houses in North Gower Street and Melton Street are statutorily Listed.⁷

These heights largely survive. The uses in the area shifted from predominantly residential, with local commercial – shops and pubs – and a school. Later development included commercial headquarters building, an underground station, a charity hostel, and significant industrial building. But the scale of the area remained substantially – and remarkably – stable. Leslie Green's London Underground station of 1907 followed in height the adjacent houses in Melton Street. Beresford Pite's London Edinburgh and Glasgow Assurance building, of 1906-08, was

an exception (see Period 7). But Maxwell Fry's hostel of 1938-40 matched the height of the adjacent houses in North Gower Street and followed the rhythms of their bays in the structural frame of his building. New uses, and radical architecture, could maintain the scale of their context.

An industrial building, Regnart Buildings is also at 5-storeys, similarly 18-20 and 22 Stephenson Way, locally listed,⁸ is at 4- and 5-storeys.

While the characteristic domestic scale, shared with commercial buildings, was lost on the Euston Road/Hampstead Road frontages in Character Area 6 in Period 8, the residential elements of the redeveloped Tolmers Square generally maintained the scale at 5-storeys. The area was protected – in response to community action – from the tall buildings on the west of the Hampstead Road associated with pre- and post-War policies for aiding motor traffic.

Urban form – architectural forms and materials

The important survival of substantial groups of Southampton estate houses in North Gower Street, suggesting patterns established before 1804, witness to the form of flat-fronted terraced houses, given status by the fine details of front-doors and door frames, and iron-work balconies. They compare with the generally lower scale and lower status houses in Melton Street and Drummond Street which also have more modest details. Later buildings in Drummond Street include 138-42 Drummond Street, in red brick with a 'Flemish' gable, and fascia details suggesting an ambitious shopfront.

The Girls' Charity School, at 108 Hampstead Road, was rebuilt in 1904 in 'English baroque'

⁵ 16-17 Melton Street, LB Camden Local List ref. 69.

⁶ LB Camden Local List ref. 663.

⁷ North Gower Street, NHLE refs, nos 168-70, 1322068; nos 184, 186, 188, 1322072; nos 190-

204, 1322074; nos 185-91, 1322073; nos 211-29, 1322075; and for the Crown and Anchor, 1342086. Nos 14-15 Melton Street, NHLE ref. 1113133.

⁸ LB Camden Local List ref. 68.

style, with architectural parallels to another provision for women, the Elizabeth Garrett Anderson Hospital, in Character Areas 1 and 4. The School building is locally listed.⁹

While Leslie Green's London Underground station of 1907 followed the adjacent houses in Melton Street in height, he introduced the double-height round-headed entrance arches characteristic of his stations, so that his 2-storey station building matched the height of the adjacent 3-storey houses. While following the Square houses in scale, the high status of the buildings on Euston Square itself is reflected in the ambitious Greek-inspired forms of Beresford Pite's London Edinburgh and Glasgow Assurance building, with their 2-storey Ionic columns standing on a rusticated ground floor.

Exponents of a range of neo-Georgian styles in the Brief Area include, in Character Area 6, the offices for Cambridge University Press of 1937-38 at 200 Euston Road by W. Curtis Green and others. The building is recognized as contributing positively to the Bloomsbury conservation area.

Also from 1938, but in comparison architecturally radical, Maxwell Fry's modernist hostel in North Gower Street followed the scale and rhythms of the adjacent houses, but adopted new forms – the expression of the concrete structure, massing of elements, and cladding – which can be identified with his work with Walter Gropius and the thinking of the Bauhaus. Drummond House, 203-09 North Gower Street, from 1957, conveys a more conservative approach: the former NUM building, from 1954-58, at 222 Euston Road, is modernist in aspiration.

The established tradition of stock-brick, with some stucco, for terraced housing, and stone for high-status institutional buildings, was supplemented by the use of red-brick, with

stone and cut-brick details in the 'English baroque' style. Ceramic finishes were introduced in the Underground station and the Fry hostel, where the reinforced concrete structure was also expressed.

These survivals retain their individual and wider significance despite the negative impact of later development.

Urban form – views and vistas

The major formal view, from the area outward, is of the Euston Square Gardens with its lodges, mature trees and railings, and further east towards the Firestation, and south-east to St Pancras Church with its gardens and trees, a survival of the early urban plan.¹⁰

More intimate, there are glimpses through openings within the street frontages in Drummond Street of backland areas, and the mews openings offer views of important local buildings, such as Regnart Buildings.

Urban form – green space and trees

The only green space in the original (pre-1834) urban plan within Character Area 6 was St James' gardens. Its recent substantial destruction gives even greater importance to the survival of Euston Square Gardens, with its trees, to the east of the Character Area.

MAP 4 suggests that the embankment to the New River reservoir may have been grassed. It was built over later – as Tolmers Square. The garden in the redeveloped Tolmers Square can be seen as a modest recovery of a green space.

Conclusions

Character Area 6 is an important, acknowledged, survival of the Southampton estate as it extended north and east in response to the New (Euston) Road.

⁹ LB Camden Local List ref. 81.

¹⁰ For NHLE references for this group of Listed structures, see Character Area 1.

The Character Area's street patterns show how the alignments established by both the Bedford and Southampton estates to the south and west interacted with the older settlement at Tottenhall Manor, and the early route from London to Hampstead.

The surviving street pattern provides valuable witness to the forms of the Southampton estate – the streets to the east having been destroyed by railway development in Character Area 2.

While the street blocks have seen significant redevelopment – the area has a series of later buildings of considerable significance, including educational and charitable buildings and buildings for trades unions – development has largely been within the street blocks and the range of scale set by the original residential estate development.

The surviving consistency of scale and forms in the earlier housing in North Gower Street and Drummond Street reinforces the historical and architectural significance of the area. The buildings from after 1900 – in a variety of styles and radical as some are – have demonstrated that innovative architecture can be built within the grain and scale of an established urban area.

The surviving streets and buildings also show what makes a living street – a street which people want to use both for circulation through the area and for its range of economic activities enabled by affordable workspace.

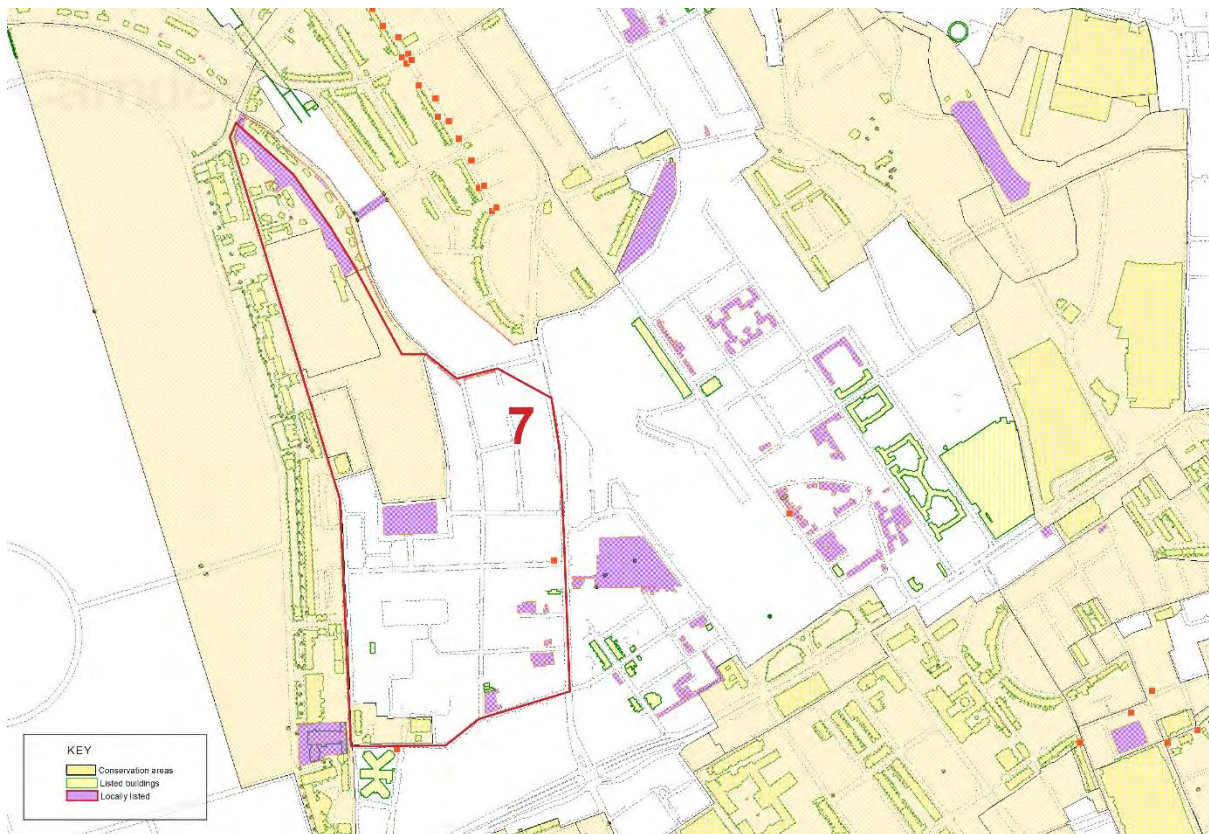
EUSTON

Community-led Heritage Assessment

Character Area 7

The Regent's Park and Regent's Park Estate

MAP



The map shows Character Area 7, with statutorily and locally Listed buildings, and with conservation areas. Buildings which contribute positively to the conservation areas are not shown here but are identified in the text of the Assessment. Note that locally Listed assets appear in purple, or as thin red lines, or red squares.

The Character Area boundaries

Character Area 7 extends in the north east from the line of the Regent's Canal Collateral Cut (now drained) running south-east from Gloucester Gate at the rear of Park Village East, then along the railway cutting, including Granby Street to the Hampstead Road in the east. The boundary then follows the Hampstead Road, before turning west to run along Drummond Street and Longford Street in the south. At Albany Street the boundary turns northwards back to Gloucester Gate. The north and north-west sectors of Character Area 7 are within The Regent's Park Conservation Area.

The main surviving heritage areas of Character Area 7 – the sectors to the north – were not included in the Allies and Morrison Historic Assessment prepared for the Euston Area Plan despite lying close to the development area.¹

Urban form – plan

The historic development of the Character Area was undertaken by the two main land-owners. The Crown's estate ran from the west to an eastern boundary now on the south-west edge of the current railway cutting and then running roughly north-south on a line just to the west of Stanhope Street (see MAP 4 in Period 3). To the east of that line, the Southampton estate continued from Fitzrovia in the south-west, to Euston in the east, and to Camden Town in the north.

With plans developed by 1811, most building on the Crown's Regent's Park was undertaken from 1819, following the opening of the Canal Cut in 1816. Building on the Southampton estate in the Character Area to the west of the Hampstead Road had begun by 1804.²

Within Character Area 7 the Crown's Regent's Park consisted of three main sectors. To the north, Park Village West, from 1823-34,

followed the Picturesque forms of villas in landscape paralleling Park Village East. The plan of Park Village West is centred upon a curving loop road which produces a sequence of Picturesque views. To the south of Park Village West, the Regent's Park Barracks, from 1820-21, forms a distinctive trapezoidal enclave originally sited, for operational purposes, adjacent to the Canal Cut. Then, to the south of the Barracks, the Canal Cut was widened to form the Cumberland Basin, the core of the service provision planned for the whole of Regent's Park to the west. This original service provision is a key element in the special significance of Nash's Regent's Park in the history of town planning. The Canal and Basin were the means by which fresh food supplies were brought in from the farms and nurseries in Hertfordshire, and the manure collected from the streets of the area was taken out to maintain the food supply. Nash's realized plan for the Park used the axis of the Canal and Basin to create a series of linked spaces for market purposes. Immediately to the south of the Basin, itself surrounded by warehouses and wharf buildings, was sited Cumberland Market, with to the south again, Clarence Market (later Clarence Gardens), then York Market (later Munster Square).³ From Cumberland Market southwards this axis was expressed in the line of Osnaburgh Street.

While these Gardens and Squares set the dominant north-south street pattern, the two main west-east streets which crossed this axis had both had their alignments with the Hampstead Road decided before 1804 by the Southampton estate. With William Street to the south, Robert Street was aligned on St James' Church, from 1791. Nash's scheme of service squares responded to these earlier configurations.

¹ Allies and Morrison, *Euston Area Plan Historic Area Assessment, draft final report* (2013). Character Areas map, p. 53.

² See Period 2, Map 3.

³ *SoL* 21.3 (1949) pp. 143, 142, 139.

But despite this integration between the two estates, Nash's scheme of service squares with terraced housing facing open space – market or garden – was in striking contrast to the more traditional street blocks of the Southampton estate, where terraced houses fronted the street blocks with gardens enclosed to the rear, and where backland development was already evident by 1834.

The street plan of the two northern sectors of the Character Area – Park Village West, and the Barracks – has survived substantially unchanged. But while the street plan of the two estates to the south remained relatively stable until the First World War, development from the 1920s onward brought about changes to the street pattern, and major changes within the street blocks.

From 1926 the warehousing and associated structures to the west and south of Cumberland Basin were demolished and substantial residential blocks built by the Crown.⁴ The housing maintained the original overall street pattern. The blocks were formed round courtyards, with almost continuous built frontages to Redhill Street, the north side of Cumberland Market, and the southern end of the west side of Augustus Street. These fronts were softened by gardens to the street on Redhill Street and Cumberland Market. The Basin itself survives: the Canal was drained in response to the Blitz in 1940 and the Canal and Basin filled by 1941 – the Basin is now allotment gardens. The replanning of the area has parallels with the consolidation of sites and the building of social housing in Character Area 4, Somers Town, in the inter-war years.⁵

The combination of war-damage, cumulative neglect of the estate during the Second World War, and the need for new homes built to

modern standards led to major change in the eastern and southern sections of Character Area 7. The Borough of St Pancras brought together both the Crown's estate east of Albany Street and south of the Barracks and the former Southampton land to the west of Hampstead Road to develop the Regent's Park Estate. It required the Borough to work with the LCC's developing standards for residential densities, and involved a number of different architects. As Pevsner (1998) put it, it was 'a muddled story'.⁶ The early plan of 1946 was rejected by the LCC: a later master plan was prepared by Frederick Gibberd and Partners, and another by the LCC from 1952.

The original street pattern was largely maintained in the first phase of the scheme, from 1951. For example, the blocks built to the east of Cumberland Basin and west of Augustus Street, between Augustus Street and Stanhope Street, and Stanhope Street and Harrington Street, were planned within the original street pattern. Between Harrington Street and the Hampstead Road a section of Rutland Street (now Macworth Street) was suppressed. The L-shaped blocks east of Augustus Street are by Gibberd and Partners. In the second phase, by Davies and Arnold, from 1952-53, key elements of the Nash street pattern were lost. For example, the north-south axis of Osnaburgh Street was interrupted by blocks built east-west on the south side of Robert Street. Similarly, in the third phase, by Armstrong and MacManus, planned in 1955 and built 1957-59, the north side of Clarence Gardens was built across Osnaburgh Street and the east-west line of William Street disrupted.

Urban form – townscape grain and built scale

In terms of scale and townscape grain, the Character Area is split in two. The two sectors

⁴ Compton and Faulkner, 'The Cumberland Market Branch of the Regent's Canal' (2006) p. 260.

⁵ For wider connections of the Crown's Cumberland Market estate – with M. M. Jeffery, Octavia

Hill's secretary, and with Parker Morris – see Brion, *Women in the housing service* (1995) p. 26.

⁶ This account is based on Cherry and Pevsner, *London 4 North* (1998) pp. 381-83.

to the north – Park Village West and the Barracks – were, again, largely stable. In contrast, the dislocation of the historic street pattern in the southern and eastern sectors was accompanied by radical change to the original street blocks and major changes to the urban grain and built scale.

Park Village West has retained its essentially 2-storey scale – emphasised by a 3-storey octagonal tower – and contrasting low-hipped roofs and high-pitched gables. The Barracks, set around a parade ground and contained within a high wall to the north, east, and south, has largely kept its 1- and 2-storey buildings, including the officers' quarters. Its scale is seen to be consistent with its residential neighbours. These areas parallel Park Village East where the overall scale is governed by the tree-line – buildings are seen within the context of trees in a designed landscape.

In the rest of the Area, even where street blocks were retained, change was radical in scale and in the relationship of building to street. The original, Nash, housing in the area was predominantly of 2-storeys – like Augustus Street – of 3-storeys in Cumberland Market and Muster Square, or 4-storeys – like the surviving original houses in Albany Street (see below). The houses on both the Crown and Southampton land were arranged as terraced housing, with fronts directly to the streets – whether or not the frontages faced onto squares or streets.

The Crown's interwar housing – replacing predominantly commercial building – is mainly at 5- and 6-stories, and, for the most part, maintains fronts directly to the streets, although with front doors normally off courtyards rather than the street.⁷ Phase 1 of the local authority's Regent's Park Estate, from Cumberland Basin east, was at 6- and 8-

storeys, with the blocks set in gardens, with shared entrances normally from the garden areas. The streets were no longer fronted by dwellings and individual front doors. Phase 2 included 3-storey, 5-storey, and 11-storey blocks, the blocks set back, off the original street fronts, although on Albany Street with street frontages, if set back. Phase 3, south of Robert Street, is formed of substantial blocks at 7-storeys towards Hampstead Road, lining the street, with lower blocks, mainly 4-storey, built in the form of precincts, but also following the street frontages although with access to front doors via galleries.

Architectural forms and materials

Original architectural forms survive across the Character Area. The most complete survivals – and architectural forms – are from the Crown's Regent's Park. This review looks first at original, surviving, housing.

The houses of Park Village West are predominantly in Italianate form, but also using Classical details, gabled and pinnaced gothic, and some 'Tudor' door openings. Bay windows and loggias at ground floor also enliven some of the simpler elevations. All the masonry – boundary walls and piers as well as the main structures – is finished in stucco. Roofs, which range from high-pitched, to shallow hipped forms, with overhanging bracketed eaves, are finished in Welsh slate. Roofs were clearly meant to be seen.⁸ Gardens are enclosed by imposing piers with low walls and boundary railings. Modest changes of level add to the sense of the Picturesque. Of exceptional historical and architectural importance – with Park Village East – nos 1-8, 10-14 and 17-19 Park Village West, with their attached railings, are statutorily Listed.⁹

Highly important examples of original housing from the area of Crown land to the south –

⁷ Exceptions in Redhill Street, for example.

⁸ Compare '... the chimney tops ought to be conspicuous ...', Loudon, *An Encyclopædia of*

Cottage, Farm, and Villa Architecture (1835) p. 783.

⁹ At Grade II*, NHLE ref. 1322057.

predominantly from the service areas – survive at 34 and 36-48 Albany Street. No. 34, considered to be the earliest surviving house on Nash’s Regent’s Park project, is at 4-storeys (above a basement), with the ground and first floor stuccoed, plain stock brick to the two upper floors.¹⁰ At the first floor an ironwork balcony with tented canopy has some parallels to 3 Albany Terrace, Marylebone Road. The adjacent group, 36-48 Albany Street, also 4-storeys, but now fully rendered, has rustication at ground floor level, and ironwork balconies at first floor. The front doorways in the whole group are round headed with fanlights. All first floor windows are at full height. The houses are statutorily Listed.¹¹

While this Assessment is primarily focussed on heritage assets which survive physically, the evocation of the architecture of Munster Square written in 1946 by a Polish officer who had lived nearby is an exceptional record of the original housing in the area. He wrote:

‘I saw [Munster Square] in the Blitz, and in the black-out: in rain and snow, in sunshine and in the shade of street-lighting. Maybe it is not an architectural jewel ... but I loved its square entity, the harmony of its small fronts, the delicate ironwork of its balconies ... and it gives the peculiar feeling of an immense room, with the skies as the roof: the same feeling you have in evenings on the Piazza San Marco in Venice: a ballroom.’¹²

Witnesses to the original housing on the Southampton estate are rarer, but a group of five buildings in Stanhope Street – nos 48, 50, 52, 58, and 60 – two houses in Netley Street,

and a pub on the Hampstead Road provide important evidence.

Reviewing the buildings in Stanhope Street in chronological order, rather than street sequence, no. 52 Stanhope Street is a terraced house from about 1804. At 3-storeys (above a basement), the house has 2 windows at the ground floor, the doorway round arched with stucco impost blocks and keystone, with a blocked fanlight. In stock brick, with flat arches of gauged brick (stuccoed) and a sill band at first floor. The front area has cast-iron railings with urn finials. It is statutorily Listed.¹³ Adjacent, No. 50 Stanhope Street is also a terraced house from about 1804, but appears to have been used as a shop. Also at 3-storeys (above a basement), the house is stuccoed with a weatherboarded ground floor framed by a wooden former shopfront with pilasters carrying an entablature with a dentil cornice. The doorway is recessed with a blocked fanlight. The openings for recessed sash windows at first and second floors have vermiculated keystones. The front area has cast-iron railings with foliated finials. It is statutorily Listed.¹⁴ Nos 58 and 60 Stanhope Street, although altered and with a 4th floor added, may further suggest the original scale of 3-storeys and the plain form of terraced houses in the street. Adjacent to no. 50 – with its former shopfront – no. 48 Stanhope Street, the Lord Nelson pub, is dated ‘Estab. 1803 Rebuilt 1899’. Built into the terrace of houses on the east side of Stanhope Street, it is at 4-storeys (above cellars), a modest shift in scale paralleled in the later nineteenth-century rebuilding in Chalton Street (Character Area

¹⁰ SoL 21.3 (1949) p. 146, and plate 85.

¹¹ NHLE refs, 34 Albany Street, 1378600; 36-48 Albany Street, 1378602.

¹² Quoted from SoL 21.3 (1949) p. 139, which states ‘The architectural qualities of Munster Square never received the attention they deserved while the square was in existence, but they were very remarkable. We quote here an extract from a letter (Written 19th June 1946, by Capt. S. Reychan

MBE, to Mr John Summerson, who has contributed this extract with Capt. Reychan’s permission.) written by a Polish officer who resided near the square during the war of 1939-45.’ See plates 77, 78.

¹³ NHLE ref. 1378809 also notes that the second floor front has been rebuilt.

¹⁴ NHLE ref. 1378808.

4). Following the 'English baroque' pattern, it is in red brick, with details in stucco. The first floor is formed by a full-width round-headed arch. Above the arch an entablature with the inscription 'Ye Lord Nelson' has details which suggest it may survive from an earlier structure. The ground floor front is modern. The pub is statutorily Listed.¹⁵

37-38 Netley Street are survivors of Southampton estate houses on a smaller street, off Stanhope Street and the Hampstead Road. At 3-storeys, they are unusual in Camden in forming a symmetrical pair, with front doors side by side in the centre of the paired elevation. The ground floor storey height is low. Each house has a single window at first and second floors – in contrast to the Stanhope Street houses with pairs of windows at upper floors. The front door openings are round headed: windows have sashes with a diminishing vertical hierarchy of panes. The houses are locally listed.¹⁶

On the Southampton estate and on the Hampstead Road itself, the Prince of Wales pub, at no. 119, is from the mid-1860s, replaced a forerunner where victuallers lived from 1807. At 4-storeys, in stock brick with stucco bands and details, the pub and possibly no. 117, its neighbour, may witness to the overall scale of building on this important, historic, road out of London. The pub is statutorily Listed.¹⁷

Later housing in this sector of the Character Area includes examples of blocks of flats.

Hampstead House in William Road is identified as a late-nineteenth-century 'mansion block', at 4-storeys above a raised lower-ground floor, in height also suggesting the dominant historic scale of the Hampstead Road. In stock brick with door and window

openings with arches in red brick. The front door has a round-headed opening with sculpted key-stone and symmetrical voussoirs in stone, the arch supported by pilasters in a post-classical form. The first and second floor window arches have triangular pediments, also in red brick, with details including fine egg and dart pattern in moulded brick. Limestone steps bridge the area, which is protected by iron railings. Although the mix of brick suggests the English baroque, exemplified in the Girls Charity School across the Hampstead Road (see Period 6 and Character Area 6) the style at Hampstead House is more restrained. The block is locally listed.¹⁸

Walton House, Longford Street, designed around 1906 by Percy B. Tubbs further suggests the developing importance of blocks of flats – instead of houses – in the Area. At 4-storeys, with a basement, the upper storey expressed as a white-rendered attic storey with generously oversailing eaves. The building exemplifies the Edwardian 'free style', with Arts and Crafts influences. The main stair is articulated on the front elevation as a projecting oriel window rising from above the entrance door, itself placed off-centre in the front elevation. The block is in red-brick with buff terracotta details. The block is statutorily Listed.¹⁹

The Crown's interwar housing blocks around the Cumberland Basin, 1933-37, are in a monumental neo-Georgian, by C. E. Varndell. The blocks are substantial, articulated by arched entrance ways, projecting bays, pediments at roof level, and blind arcading and pilasters. The windows are timber sashes. Boundary gates and railings are decorative. The blocks are in stock brick, with red-brick plinths, stone string courses, entablatures and pilasters, and clay tile roofs.²⁰ The design

¹⁵ NHLE ref. 1378806.

¹⁶ LB Camden Local list ref. 70.

¹⁷ NHLE ref. 1378717, reports that the London Metropolitan Archive has records for victuallers in residence from 1807.

¹⁸ LB Camden Local list ref. 63.

¹⁹ NHLE ref. 1393925.

²⁰ Cherry and Pevsner, *London 4 North* (1998) p. 382.

points to the contemporary debate on an appropriate – and economical style – for such housing blocks, discussed in Period 7 in the context of Somers Town. Windsor House, facing Cumberland Market, is recognized as making a positive contribution to the Regent's Park Conservation Area.²¹

Post-war housing on the Regent's Park Estate exemplifies the aspirations of Modernism – large blocks in landscape with simple massing and restrained standard details to doors and windows. Pevsner (1998) identified details from Tecton in the Phase 1 blocks by Gibberd, and blue tiles in the style associated with the Festival of Britain in the blocks by T. Sibthorpe. Phase 2 was seen as 'plainly detailed' but with 'playful windows' in the end walls.²²

Later housing includes the Crown's Silsoe House, by Elsom, Pack, and Roberts, 1972, set in the drained Canal Cut on Park Village East, a low, stepped-back profile, in red brick, radical but observant of context.²³ More recent housing includes Netley School Campus on Stanhope Street, by Pollard Thomas Edwards, 2015, at 5-storeys, with windows in deep brick bays, and an 8-storey block with projecting balconies. A low-scale – 2-storey – mews flanks the school on to Prince of Wales Passage.

Distinctive in the original Regent's Park development, the cavalry Barracks includes the officers' living quarters and mess, from 1820-21. Designed by the Barrack Department, this block has had three bays added to the north and one to the south, and windows altered in 1866-67. The mess rooms are single-depth in plan, with tall windows. The officers' living quarters are double depth in plan. The range is at 1- and 2-storeys, in stock

brick with brick ridge stacks and slated hipped roof. Window openings are gauged brick flat arches. The interior includes important survivals of dining room and anterooms, with original plasterwork and cast-iron fireplace. The forms and details reflect the character of contemporary residential building. The range is statutorily Listed.²⁴

Three churches also witness to architectural development in the Area.

Christ Church, Albany Street, from 1836-37, is by James Pennethorne, a pupil of Nash. The building is a rectangular block, with projecting corner bays, the main entrance, on Redhill Street, is marked by a projecting bay with flanking piers and triangular pediment, which also forms the base for the tower and spire. The side elevations are pierced by round-headed windows, with 'Egyptian' style doors to each end bay. The structure is in a buff-grey brick, with stone details. Statutorily Listed, the spire has acknowledged townscape importance in the wider area, particularly when viewed from Chester Place and along the length of Albany Street, as well as the glimpse view from the northern arm of Redhill Street.²⁵

In a distinctive gothic style, St Mary Magdalen, on Munster Square, from 1849-52, and by R. C. Carpenter was described on completion as 'the most artistically correct new church yet consecrated in London'.²⁶ It is statutorily Listed. The style has been identified as 'Decorated', or 'Second pointed' gothic. The north aisle and crypt were added in 1883-84 by Carpenter and B. Ingelow. The church is exceptional in the area as built of stone – snecked Kentish ragstone with Bath stone dressings. The roofs are tiled pitched roofs with ornamental ridge tiles. The

²¹ *The Regent's Park Conservation Area Appraisal* (2011) pp. 32, 39.

²² Cherry and Pevsner, *London 4 North* (1998) pp. 383.

²³ Cherry and Pevsner, *London 4 North* (1998) pp. 382-83.

²⁴ NHLE ref. 1378622.

²⁵ NHLE ref. 1378620. *The Regent's Park Conservation Area Appraisal* (2011) pp. 29-30.

²⁶ *The Ecclesiologist*, in 1852, as quoted in the description, NHLE ref. 1113157.

adjacent clergy house and school building, from 1901, have details reflecting collegiate gothic – mullioned and transomed windows in stone – with more decorative oriel windows and ironwork pointing to Edwardian ‘free-style’ motifs.

The Mission Church of St Bede on Little Albany Street, off William Street was built in about 1877 by C. R. Baker King, restored and converted to a health club in about 1989. At 1- to 3-storeys, and in red brick with stone dressings, with slated roofs and a tall slab chimney stack. Details include two-light plate tracery windows, single pointed lights, stone niches and arch strings, toothed brick cornice to eaves, and trefoil arched barge boards. The building is statutorily Listed.²⁷

A building at 4 Redhill Street from the 1860s apparently associated with Christ Church school, is stated to be built on a site granted by queen Victoria. At 2-storeys it is in buff brick with red brick arches to stone lancet windows.

Netley School, dated 1883 and for the London School Board, survives as a ‘triple-decker’ school, a dominating presence – socially and architecturally – in Netley Street. With an original roof-top playground because of its tightly constrained location, the south-east corner of the main block forms a raised pavilion with a triangular pediment above a splendid ogival arch in red brick. The elevations are designed with similar arches to blind bays forming an arcade round the building. Large sash windows – to maximize natural light in the classrooms – are set, either singly or in pairs, within these arched bays. The red brick used in these arches was also used to emphasise a first floor cornice band, and the ground floor of bays to the east and west of the main south elevation where the brickwork is rusticated. This brick was also moulded or cut to form fine dentil details. The

school’s presence on the street is emphasized by the surviving separate entrance for boys – in stone within the brick enclosing wall. The school is locally listed.²⁸

Two commercial buildings survive and witness to the importance of employment uses in the Area. A corner site at 40-46 Stanhope Street and 184-92 Drummond Street, is an early/mid twentieth-century commercial building of 5-storeys in stock brick, with a strong horizontal linear fenestration pattern adding to an important corner definition. The building is locally listed.²⁹ 7-15 William Road, possibly from 1910-20, a commercial building at 4-storeys. It has a central bay housing an entrance, with timber sash windows to the upper floors, which are in neo-Georgian style. This bay is in buff brick with red brick and stucco details. In contrast, the main elevations to east and west of the central bay suggest a brick-clad frame structure, expressed as simple piers between large windows: to the east side three bays at ground floor, six at the upper floors; to the west four bays at ground floor, eight at the upper floors. At the third floor, a slate covered mansard has domestic-style dormer windows evoking again the neo-Georgian. The building is locally listed.³⁰

Survivals of original street structures and surfaces complement the wider townscape.

Gloucester Gate Bridge crosses the now-dry Regents Canal Cut and links Parkway to Gloucester Gate and the Park at the north end of Park Villages East and West. An iron-girder bridge with cast-iron and sandstone parapets with quatrefoil decoration and candelabra lamp standards, it was designed in 1877 by William Booth Scott and was once regarded as one of the finest bridges in London. It is statutorily Listed.³¹ Adjacent to the bridge, the Matilda Fountain, from c.1878, is in the form of a rocky grotto, in granite, with a bronze figure, adding another element to the low-

²⁷ NHLE ref. 1379342.

²⁸ LB Camden Local list ref. 96.

²⁹ LB Camden Local list ref. 87.

³⁰ LB Camden Local list ref. 66.

³¹ NHLE ref. 1078329.

scale, Picturesque, townscape. The Fountain is statutorily Listed.³²

Fragments of paving in granite survive, and have been restored, at Cumberland Market. They are locally listed.³³ A well preserved granite setted street surface exists to the west of the original Basin on Redhill Street.³⁴ Prince of Wales Passage had an important survival of a granite setted street with central gutter, witnessing to the scale and character of the minor roads and alleys of the area in the nineteenth-century. Now lost.

Urban form – views and vistas

The Area falls within the panoramic views visible eastwards from within Regent's Park. These are views of major importance in the exceptional significance of Regent's Park and its perimeter Listed buildings.

Views of and within Park Village West are exceptional survivals of historic forms. The Barracks forms an important backdrop to some of these views. These views reinforce the importance of the Picturesque and of the relationships between buildings and open space contained within the treeline.

Views of Christ Church (St George's Cathedral) from Albany Street and Robert Street are of acknowledged significance.³⁵

Views across the filled Basin are of historic value in allowing a perception of the original spatial character of the Basin, while providing highly valued – and ecologically significant – garden space.

Urban form – green space and trees

Green spaces and trees survive as integral to Nash's plans even in the service areas. While Park Village West is complete, important, and highly valued, gardens survive in Cumberland

Market and Munster Square. The allotment gardens, from 1949, are of established value.

The post-War housing was designed to provide blocks of housing within open green space. The quality of the housing, and of the area, is diminished if this space is lost.

Conclusions

Character Area 7 contains exceptional survivals of Nash's original and developing scheme for Regent's Park, from the line of the Canal Cut and Basin, to the 'cottages' of Park Village West and the neighbouring Barracks. The importance of their protection, individually, as groups, and in their contexts, is unquestioned.

To the south, the survivals are fragmentary, and more difficult to identify, but important elements from the early street layout survive with some remarkable vestiges of both the early Southampton estate and of the Nash service areas. These fragments gain value from their exceptional survival and the context they provide for the more recognizable survivals in their neighbouring areas.

Links to Character Area 3, the Cutting, and, across the Hampstead Road in Character Area 6, Drummond Street, also help to give locational meaning and a sense of place, as well as to identify the value of sometimes isolated fragments.

The evidence of the juxtapositions between the historic estates – and their inter-relationships – helps define the nature of the links within the Area and across the Areas – underpinning the sense of place. They also reinforce the importance of the survival of the dominant range of scale – 3-storeys to 5-storeys – and the cross-referencing of architectural styles and materials across Character Areas 1, 4, and 6.

³² NHLE ref. 1078326.

³³ LB Camden Local list ref. 92.

³⁴ *The Regent's Park Conservation Area Appraisal* (2011) p. 22.

³⁵ *The Regent's Park Conservation Area Appraisal* (2011) p. 29-30.

Within Character Area 7, the relationship of building to green landscape, the views of trees and green space between buildings and, in particular, of the key role of trees and the treeline in defining the townscape is exceptionally clearly witnessed. But this landscape character also forms part of a developing continuity of concept from the

1756 New Road planted set-backs, to the Picturesque Park Villages, the 'open and airy' Bedford New Town, and the aspirations of Gibberd's generous greenspace for the 1950s housing on the Regent's Park Estate, examples linking Character Areas 1, 3, 5, and 7, and running through Periods 1 to 8.

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