



City of London

St. Paul's Cathedral Conservation Area

Character Summary & Management Strategy SPD

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Peter Wynne Rees BSc., BArch, BTP, RIBA, FRTPI, FRSA
The City Planning Officer

Philip Everett BSc., CEng, MICE
Director of the Built Environment

Department of the Built Environment, City of London Corporation,
PO Box 270, Guildhall, London EC2P 2EJ

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Introduction

The present urban form and character of the City of London has evolved over many centuries and reflects numerous influences and interventions: the character and sense of place is hence unique to that area, contributing at the same time to the wider character of London.

This character summary and management strategy provides an understanding of the significance of the conservation area by identifying and analysing its principal characteristics. It does not include specific detail about every building and feature within the area, and any omission from the text should not be interpreted as an indication of lesser significance. The character summary and management strategy has been prepared in line with the English Heritage document *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011).

This document is proposed to be adopted as a Supplementary Planning Document to the City of London's Core Strategy. It should be read in conjunction with the Core Strategy, saved policies from the City's Unitary Development Plan and other guidance, including *Conservation Areas in the City of London, A General Introduction to their Character* (1994) which has more information on the history and character of the City.



St Paul's Cathedral from Festival Gardens

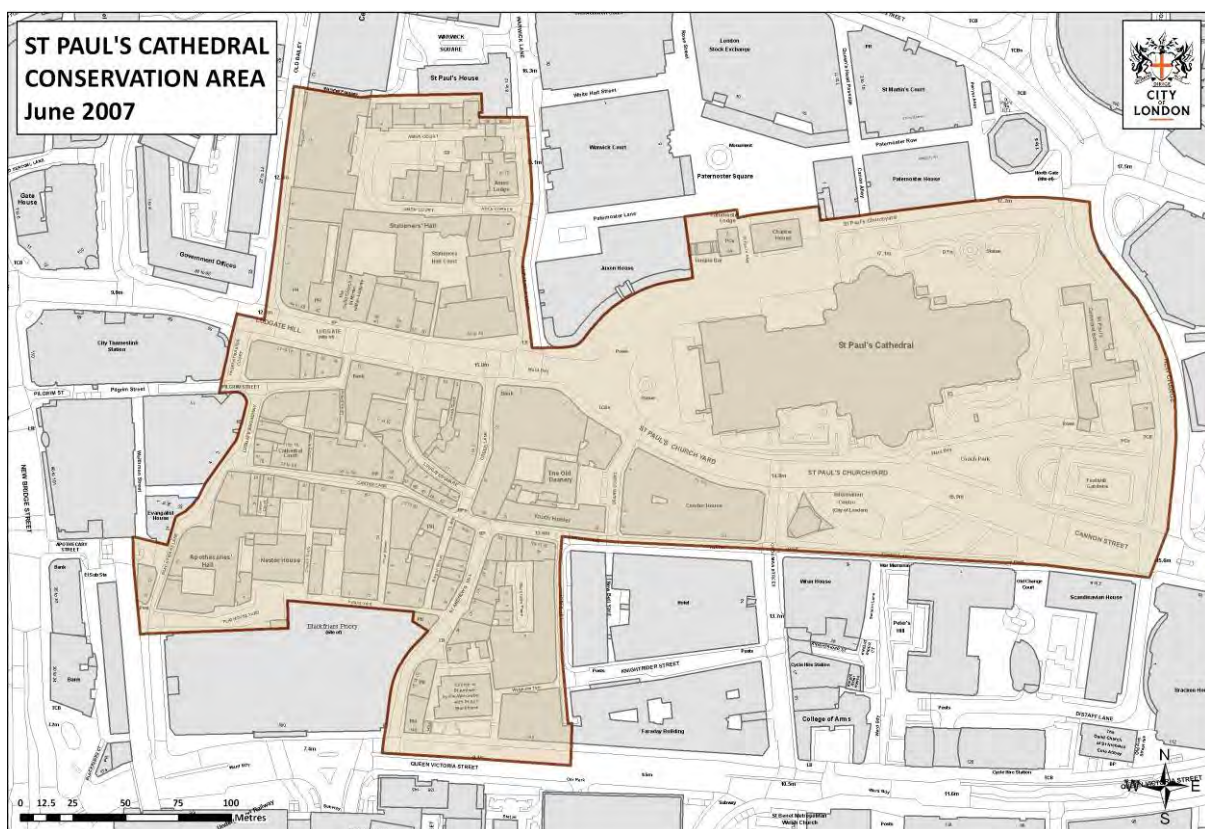
Character Summary

1. Location and context

St Paul's Cathedral Conservation Area encompasses the Cathedral and its immediate setting, extending west along Ludgate Hill, north to the Central Criminal Court, and south to Queen Victoria Street. The conservation area's boundaries are defined by New Change, St Paul's Churchyard, Godliman Street, Carter Lane, Addle Hill, Queen Victoria Street, the western frontage of lower St Andrew's Hill, Ireland Yard, Playhouse Yard, Apothecary Street, Black Friars Lane, Ludgate Broadway, Pilgrim Street, Pageantmaster Court, Ludgate Hill, Old Bailey, Amen Court, Warwick Lane and Ave Maria Lane.

St Paul's Cathedral Conservation Area is located within the wards of Castle Baynard, Farringdon Within and Bread Street. It covers an area of 23 hectares.

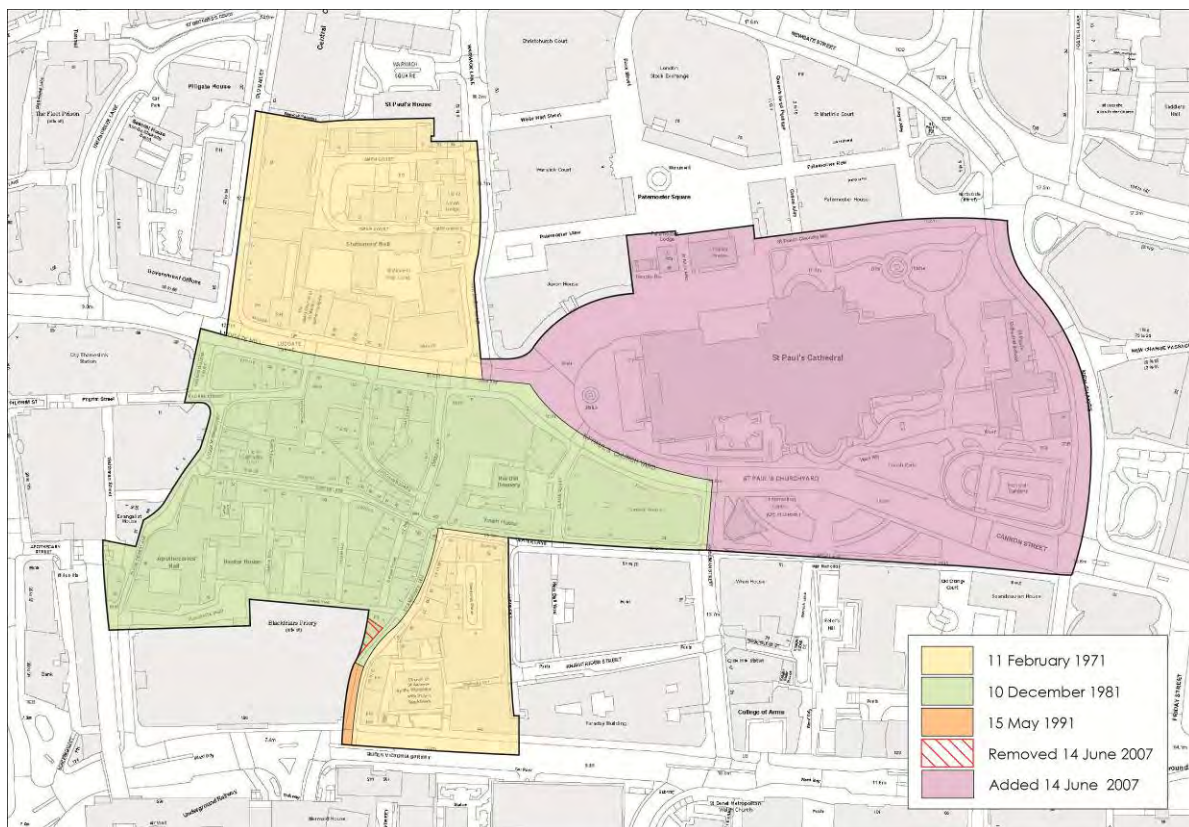
Newgate Street Conservation Area adjoins to the north.



Boundary map

2. Designation history

- 11 February 1971 Amen Court Conservation Area and St Andrew's Hill Conservation Area designated.
- 10 December 1981 Ludgate Hill Conservation Area designated to combine Amen Court and St Andrew's Hill Conservation Areas and the network of alleys and courts lying in between.
- 15 May 1991 Ludgate Hill Conservation Area extended to include the carriageway at the southern end of St Andrew's Hill.
- 14 June 2007 St Paul's Cathedral designated to include St Paul's Cathedral and its immediate surroundings and the former Ludgate Hill Conservation Area.



Designation history map

3. Summary of character

The characteristics which contribute to the special interest of St Paul's Cathedral Conservation Area can be summarised as follows:

- An area of international significance, a focal point of the City of London, part of a major processional route and a focus of national celebration;
- the setting of St Paul's Cathedral, a building of international architectural and cultural significance and one of England's most important classical buildings and a seminal building in the history of English architecture;
- an area of great historic significance which has been a centre of Christian worship for almost 1400 years, and encompasses streets, buildings and spaces spanning a period of almost 1400 years;
- an area of great architectural significance, including one of the largest concentrations in the City of London of Grade I, Grade II* and Grade II listed buildings, as well as numerous non-designated buildings of high architectural quality from different periods;
- an area of internationally important archaeology relating to the adoption of Christianity in Britain, and including the City's largest intact extent of area and depth of archaeological deposits remaining of the medieval and Roman city;
- an area where the urban grain varies from tightly knit historic streets and alleys to open spaces around St Paul's Cathedral and churchyard;
- an area of predominantly masonry buildings with traditional proportions and materials;
- a visual character and groundscape that is enriched by a wealth of materials, features, monuments, public sculpture, signs, plaques, statuary, and other structures;
- an area characterised by the restrained presence of modern signage and advertising;
- an area of ecological value, rich in open spaces, trees and greenery which provide an important aspect of the Cathedral's setting;
- an area which attracts community events and public gatherings, particularly at the Cathedral and its churchyard;
- an area associated with nationally significant cultural and historic events and notable people, including the burial places of numerous historic figures.

4. Historical development

Early history

Ludgate Hill is the westernmost of the two hills upon which the Roman settlement of London was founded. The present St Paul's Cathedral is on a low plateau that slopes southwards to the Thames foreshore and west towards the valley of the River Fleet.

During the Roman period Ludgate Hill formed a continuation of the main east/west street through Londinium, and was likely to have been lined with buildings. Lud Gate was first constructed in c200AD, as part of the City's defences of wall, external ditch and internal bank. After the decline of the Roman occupation in the fifth century, the walled City appears to have been abandoned in favour of the Saxon settlement of 'Lundenvic' to the west.

The character of settlement within the walls following the Roman period is unclear from the 5th century until Alfred re-founded London within the walled City during the 9th century. However, there may have been some settlement within the walls prior to this as St Paul's Cathedral was established in approximately its present location in 604AD by Mellitus, Bishop of London. Following the Norman invasion, defences on the western side of the City were reinforced with the construction of Baynard's Castle and Montfichet's Tower in the late-11th and early-12th centuries. The first Baynard's Castle was built by Bairnardus or Baynard (a Norman who accompanied William the Conqueror at the time of the conquest) on the eastern bank of the Fleet River close to what is now St Andrew's Hill. The present street alignment suggests a castle defence - either a bank or ditch or both. Although probably constructed during the reign of William I, Montfichet's Tower was first recorded in c1136. The north ditch of the castle ran parallel to Ludgate Hill on its south side and the south ditch lay to the north of what is now Carter Lane.

Built to replace an earlier building, a new Romanesque cathedral was completed by Bishop Maurice after 1087, with gothic additions made in 1250 that included a crypt which still partly survives to the east of the present cathedral. The 11th century Romanesque nave, 13th century choir, and 14th century chapter house and cloister of St Paul's would have dominated the medieval townscape, and was one of England's largest and finest cathedrals. By the 16th century a large complex of buildings had grown up around the cathedral, enclosed by a high wall, most of which were demolished or converted to secular use after the Reformation. The wall formed the boundary of the cathedral precinct, which attained its fullest form in the 12th century. This was a rectangular area around what is now the cathedral, and it extended to Ave Maria Lane and Creed Lane in the west.

The Church of St Martin-within-Ludgate was first recorded in c.1138 by Geoffrey of Monmouth, and St Andrew-by-the-Wardrobe in 1163-1180, although in c.1244 the latter was known as St Andre de Castello, due to the close proximity of Baynard's Castle.

The 13th century saw the establishment of much of the present-day street pattern within the area. In 1244, for example, Addle Hill was recorded as Adhelingstrate and Carter Lane was first mentioned as Carterstrate in 1286. In 1275 events took place which had a fundamental impact upon the form and physical fabric of the area. In that year Robert Fitzwalter was granted a licence by Edward I to convey the first

Baynard's Castle and Montfichet's Tower to the Archbishop of Canterbury for the foundation of a house and church for the Dominican Order (from which Blackfriars gained its name). Montfichet's Tower was demolished soon afterwards and the City wall realigned to extend west along Pilgrim Street and south, parallel with the Fleet River to accommodate the priory. In addition to the church, the complex of buildings eventually included a frater and upper frater (refectories), cloister, Chapter House, St Anne's Chapel, hall, library, stables and garden. Fragments of the priory remain and Church Entry itself marks the crossing of the nave within the priory church.

A further development which significantly affected the area was the location of the King's Wardrobe to the south of Carter Lane in the 14th century. In the 1360s the executors of the late Sir John Beauchamp sold his house to King Edward III for the storage of his ceremonial robes which were removed from the Tower of London. In addition, the Wardrobe held garments for the whole royal family for all state occasions, together with other furnishings and robes for the King's ministers and Knights of the Garter. The facilities were extended to comprise stables, courtyard, warehouse, workrooms, great hall, royal halls, chapel, treasury, kitchens and chambers.

The upper rooms in Lud Gate, which had been rebuilt in 1215, were utilised as a City gaol from c1378 for freemen and women charged with minor offences. It was one of two City gates to be used as a prison - the other being Newgate. A tower was added to Lud Gate in 1463 to increase the capacity of the gaol and in 1586 the gate was rebuilt once more. It is thought that statues of King Lud and his two sons were incorporated in the decoration of the gate at this time, together with a statue of Elizabeth I, which was located on the western face of the gate (now to be found in the church porch of St Dunstan-in-the-West, Fleet Street). On completion of the rebuilding, the court ordered that signs on houses at the western end of St Paul's Churchyard were to be taken down and re-hung below their lower jetty, presumably to improve the view of the gate.

At the time of the Dissolution, Blackfriars priory became the property of Lord Cobham and in 1578 Richard Farrant opened the first Blackfriars theatre here. This was located in what had previously been the frater (main refectory), but the endeavour failed and in 1596 James Burbage purchased the building for conversion into a public playhouse. He died before the works were finished and his son, Richard Burbage, was obliged to lease the Blackfriars Playhouse to others when it was completed in 1597. Burbage regained possession of the playhouse eleven years later, at which time Shakespeare shared an interest in the theatre, where his company (the King's Players) performed. Unlike the Globe and Rose theatres in Southwark, Burbage's theatre was enclosed and suitable, therefore, for performances in the winter.

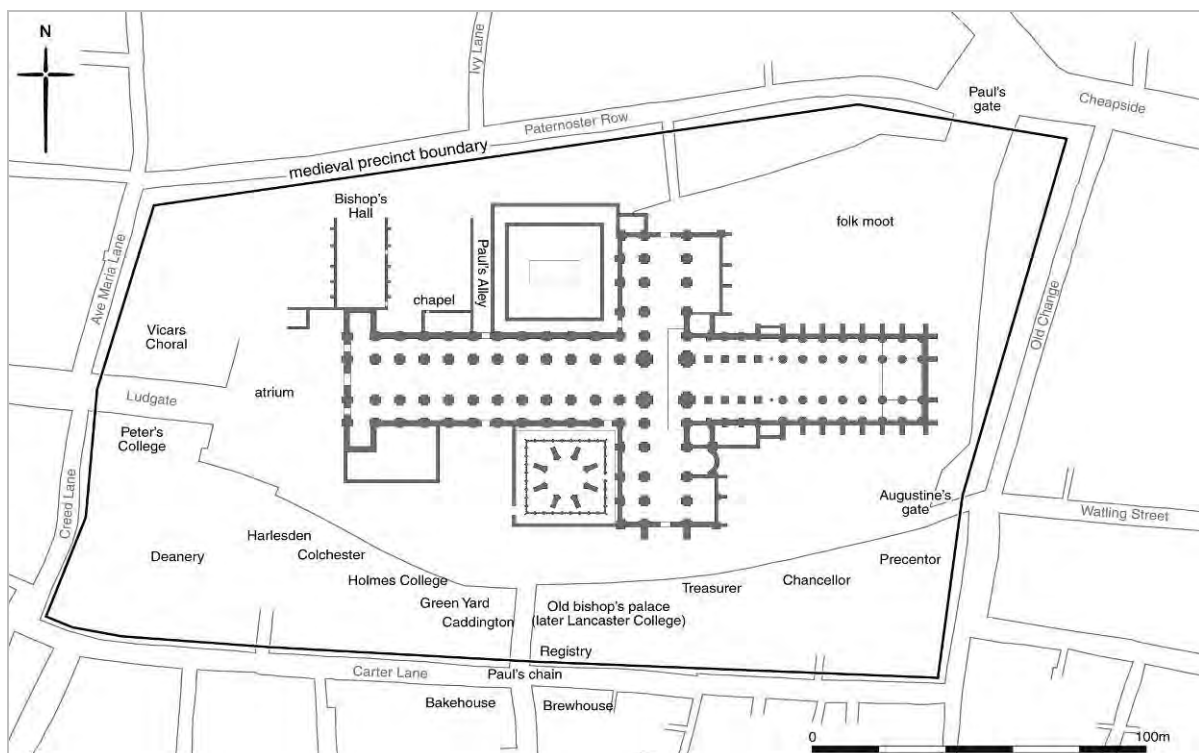
Although some of these institutions and activities remain to the present day, others are commemorated in street or place names such as Black Friars Lane, Church Entry, Playhouse Yard, Friar Street, Wardrobe Place and Ludgate Hill itself. In the past street names have referred to the location of different trades or activities. For example, in the fourteenth and fifteenth centuries Creed Lane was known as Spurriers' Row because of the spur makers located there. It was re-named Creed

Lane by the reign of Elizabeth I, at which time it was largely occupied by writers of religious texts.

Although known as Lutgatestrate by the 1190s, Ludgate Hill had become Bowiaresrowe by 1359 and Bower Rowe in 1548. In 1603 Stow stated that Ave Maria Lane was so named because of text writers and bead makers located there. However, it was suggested later that the name - along with Amen Court and Creed Lane - denoted stages in the pre-Reformation processions of the cathedral clergy on feast days such as Corpus Christi.

Seventeenth and eighteenth centuries

From 1631 until the outbreak of the Civil War in 1642 a process of restoration and remodelling was undertaken to St Paul's Cathedral by architect Inigo Jones. Unprecedented in England, but a relatively common practice elsewhere in Europe, the gothic cathedral was remodelled with classical details that included the re-cladding of part of the exterior with ashlar stone and the addition of a 12 metre high portico that would have had a dramatic appearance when approached from Ludgate Hill. Some time after further damage and deterioration in 1642 the new Surveyor to the Fabric, Sir Christopher Wren, formulated additional proposals in early 1666 to continue the process of classicization and the replacement of the crossing tower with a dome. Progress was curtailed by the severe damage caused by the Great Fire, and ultimately it became necessary to demolish the remains of the cathedral and start anew. Wren prepared a series of proposals to be submitted to the King, with the final compromise design incorporating Wren's idealised domed central space and the long medieval-style long nave and transepts still preferred by the Clergy. The plan received a Royal Warrant in May 1675 and was subsequently built between 1675 and 1710.



Medieval St Paul's Cathedral around 1450, showing the sites of the major known buildings around the cathedral inside its walled precinct (Schofield 2011)

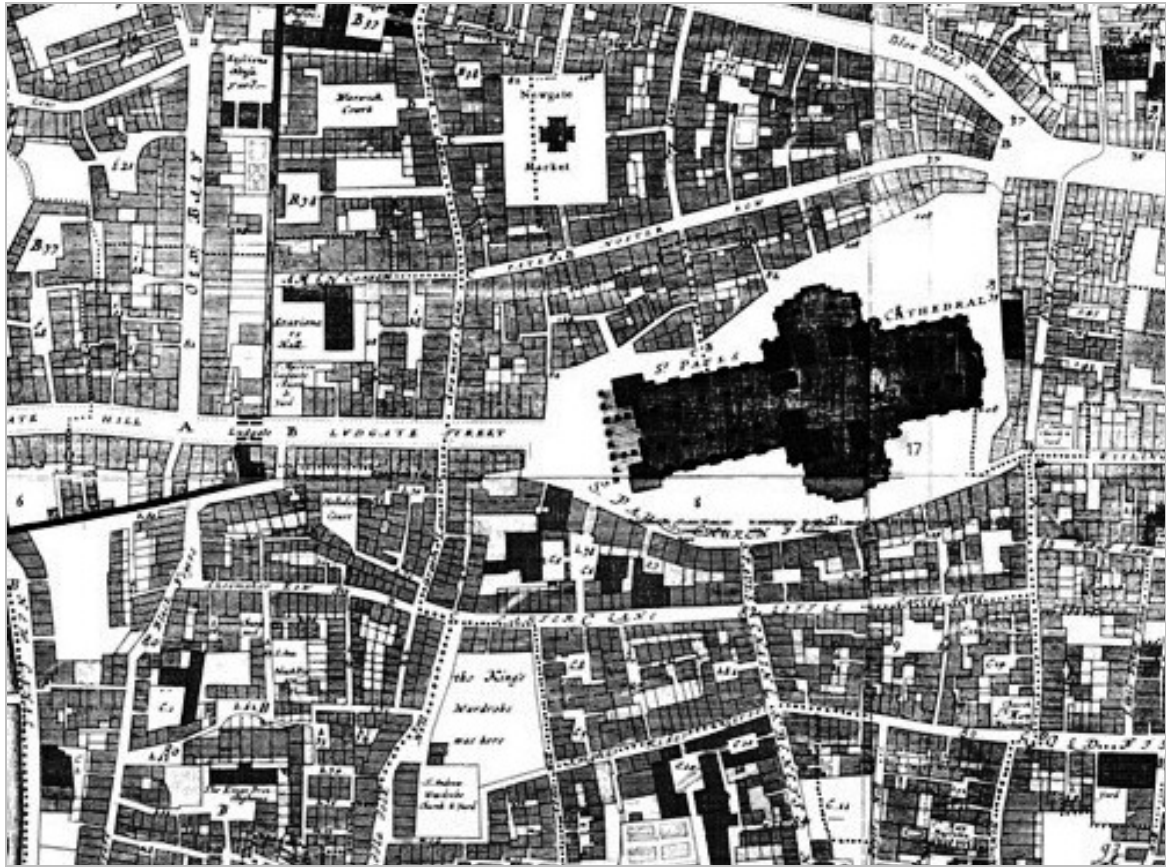
Blackfriars Playhouse was finally demolished in 1655 although its location is still marked by Playhouse Yard, which forms part of the southern boundary of the conservation area. Two major City institutions which have been located in the area from the 17th century until the present day are the Stationers Company, who purchased a site for a new livery hall to the north of Ludgate Hill in 1611, and the Apothecaries Company whose site in Blackfriars Lane was purchased in 1632. Stationers' Hall was constructed on the site of Lord Abergavenny's house, formerly known as Brittany Inn and Pembroke's Inn, and the original livery hall may have incorporated fabric from the earlier house. The Hall block of the Apothecaries Hall was built on the western cloister range of the Blackfriars priory.

The area suffered widespread destruction as a result of the Great Fire of 1666. Although Lud Gate was damaged, it was subsequently repaired, unlike the Stationers' and Apothecaries' livery halls, the King's Wardrobe, the churches of St Martin-within-Ludgate, St Andrew-by-the-Wardrobe and St Anne Blackfriars. All but St Anne's Church were rebuilt, although the churchyard remains to this day as two quiet courts off Church Entry and Ireland Yard. The Great Fire was followed by a highly active period of reconstruction and development during the remainder of the seventeenth century and into the eighteenth century. Although new Rebuilding Acts imposed higher standards of construction and regulated materials to be used, the reconstruction of the area was largely contained within the pre-Fire network of medieval courtyards, alleyways and thoroughfares. Consequently the majority of buildings were constructed to their earlier plot size and plan form. This was despite the preparation of formalised re-building plans, including Wren's of 1666 which envisaged a series of rond-points and radiating avenues.

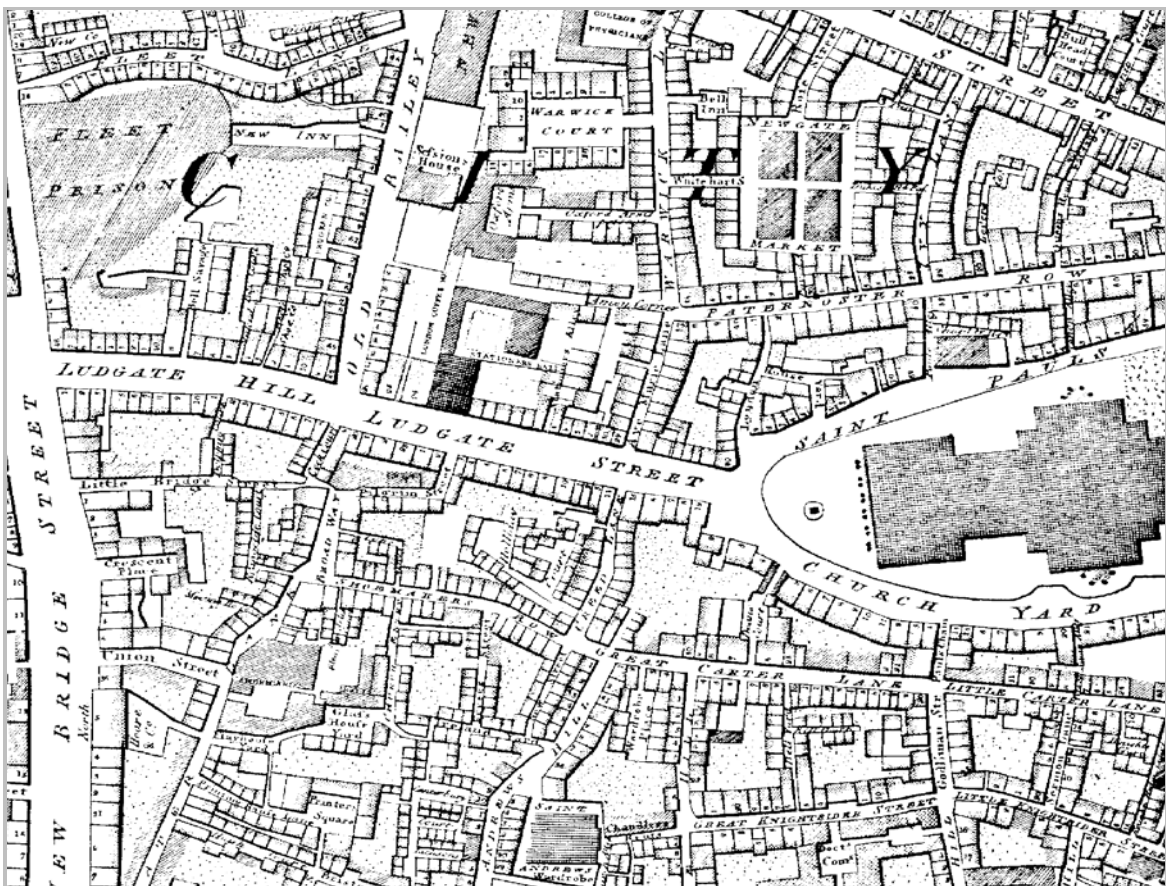
In 1670 St Paul's Deanery was built in Dean's Court, a fine mansion attributed to Christopher Wren, and in the same year the north and east sides of the courtyard to Apothecaries' Hall were constructed. During the next three years the rebuilding of Stationers' Hall was completed and in 1677 Wren began the reconstruction of St Martin-within-Ludgate, in the course of which a Roman memorial was discovered. The church was completed in 1684 and the following year Wren began the rebuilding of St Andrew-by-the-Wardrobe, which took ten years to realise and cost some £7,000.

In the 17th century, houses were built for the canons of St Paul's close to the cathedral. Located in Amen Court, they formed a quiet enclave situated to the north of bustling Ludgate Hill. In 1688 Thomas Locke executed further reconstruction work to Apothecaries' Hall, and in 1720 Strype observed that 'the Garden of the King's Wardrobe is converted into a large and square court, with good houses'. This subsequently became known as Wardrobe Place.

The second half of the 18th century saw the construction of St Andrew's Rectory in St Andrew's Hill (c1766) and the building of the south and west sides of the courtyard of Apothecaries Hall in 1786, together with the re-facing in part of the Hall's 1670 buildings. The last Lud Gate was demolished (along with several of the City's other gates) in 1760. The statues of King Lud, his two sons and Elizabeth I were taken down and removed to the church of St Dunstan-in-the-West in Fleet Street where they can still be seen.



Ogilby and Morgan 1676-79



R. Horwood 1792-99

Nineteenth century

The 19th century began with the re-fronting of Stationers' Hall in 1800 by Robert Mylne (Surveyor to the Fabric of St Paul's 1766-1811) and, in 1806, a second Roman memorial - this time taking the form of an inscribed hexagonal column - was discovered during building works on Ludgate Hill. During the Victorian period substantial changes were made to the road network throughout the City, including the extension of Cannon Street in 1847-54 to connect to St Paul's Churchyard. Ludgate Hill was widened on two occasions. The first widening took place in 1864 at which time Ludgate Circus was created to the west and, again, towards the close of the century when, in 1897, the south side of Ludgate Hill was widened.

The construction of Queen Victoria Street to the south of the area in 1871 involved the substantial reduction of the churchyard on the south side of St Andrew by-the-Wardrobe. This resulted in the church being left in its present elevated position in relation to the new carriageway and the construction of new buildings, including premises for the British and Foreign Bible Society at No. 146 (Grade II listed, 1866 by Edward I'Anson).

In 1864, slightly to the west of the present-day conservation area boundary, the London Chatham and Dover Railway Company continued their route into the City with a new line over Ludgate Hill. Ludgate Hill station was carried on a viaduct on New Bridge Street and a bridge over Ludgate Hill, both removed in 1990 for the construction of City Thameslink Station.

The 19th century brought many other changes to the physical fabric of the City and the manner in which it operated as the mercantile centre of the nation. The rapid development of trade, finance and technology during this period resulted in a marked fall in the City's residential population and a need for new accommodation to house the expansion of commercial activities. As a consequence, a substantial number of warehouses and showrooms were constructed in the area, particularly on the south side of the widened Ludgate Hill and within the hinterland to the south. Although the scale of the new buildings lining the route to the cathedral was greater than that of their predecessors, Victorian development in and around Carter Lane was more modest and new buildings often occupied older plots and retained former building lines. As a result, the overall scale and grain of the areas to the north and south of Ludgate Hill remained cohesive with earlier buildings sitting comfortably alongside their newer neighbours. By the close of the century, although much of the area was characterised by warehouses supporting printing and clothing activities, there remained residential pockets, the most notable being Amen Court to the north of Ludgate Hill. Here the 17th century houses built inside the City wall for the canons of St Paul's were augmented when, in the later 19th century, a new range of houses was constructed, the two terraces being separated by an enclosed garden. To the present day the entire group of buildings remains in residential use for the clergy of St Paul's Cathedral.

The eastern churchyard of St Paul's Cathedral took its present-day form in the late 19th century when the Surveyor to the Fabric, F.C. Penrose (Surveyor 1852-97), redesigned the area. The churchyard railings were lowered and moved to their current position, while landscaped areas were laid out with winding paths linking the entrance gates. A number of trees in the churchyard date from this period of landscaping. The monument of Queen Anne to the cathedral forecourt was

replaced by a replica in 1879 when the original statuary grouping was removed St Mary's Place, Holmhurst, Sussex, whilst polished granite bollards and new Purbeck and marble paving were added by Penrose in the 1880s to further define the western churchyard.

Twentieth century

In contrast with the Victorian period, the first quarter of the 20th century saw comparatively little change to the fabric and character of the area, with greater changes occurring in the post-war period. Whilst avoiding the massive destruction seen nearby, a number of buildings were damaged or destroyed as a result of bombing during the Second World War. St Andrew by-the-Wardrobe was gutted and was not fully restored until the 1960s and Stationers' Hall, which was badly damaged, was restored in the 1950s.

In view of the huge scale of damage, particularly through the centre of the City close to St Paul's, the City Corporation commissioned a report on the post-war reconstruction of the City, by Holden and Holford, and published in 1947. Amongst its conclusions, the report recommended the enlargement of the cathedral precinct to the south and west of Carter Lane, which would have required the demolition of the nineteenth century choir school whilst retaining the Deanery. Carter Lane itself was to be widened to take traffic away from the Cathedral and connect with a large traffic gyratory system that would have replaced Ludgate Circus to the west.



St Paul's area, 1950s aerial view showing bomb damage (City of London)

Despite the implementation of a number of the report's recommendations - most notably the construction of the Paternoster Square development to the north of the cathedral, the building of New Change east of Old Change, the realignment of the churchyard, and the building of the former Colonial Mutual House on the north side of Ludgate Hill - the measures directly affecting the Carter Lane area were never realised. During the late 1960s and the 1970s, changing attitudes towards comprehensive redevelopment, coupled with comparatively little change in its building stock, resulted in the significance of the area's special character becoming more widely appreciated and the designation of the first conservation areas.

North of Cannon Street and extending east and west of New Change, Festival Garden was designed by architect Sir Albert Richardson as part of the City's contribution to the Festival of Britain in 1951. It was designed with a formal layout including a central sunken lawn bordered by planted beds and a Portland stone parapet wall with a fountain at the western end, with a circular information pavilion to the east of New Change (later moved to Carter Lane Gardens). A decade later a new choir school was constructed to the east of the cathedral, designed 1962-7 by Leo de Syllas of the Architects' Co-Partnership. The distinctive modern building incorporated the restored tower and spire of St Augustine Watling Street which formerly stood on Old Change and had the effect of screening the churchyard gardens from New Change.

The wider setting of the cathedral to its north and east has been subject to further change in recent decades. Several schemes were put forward for the comprehensive redevelopment of Paternoster Square. This caused controversy and the resulting development was designed to form a contemporary setting to the Cathedral and introduce improved pedestrian movement at ground level. Temple Bar was brought back to the City on a site next to the Chapter House. Further changes have included the creation of an axial link between Tate Modern and St Paul's over the Millennium Bridge and the One New Change development to the east. Public realm enhancement works associated with these developments, as well as those around the City of London Visitor Centre and the reconstructed St Lawrence Jewry Drinking Fountain in Carter Lane Gardens, have further contributed to the character of the conservation area.

5. Spatial analysis

Layout and Plan form

St Paul's Cathedral Conservation Area derives much of its present character from its dense network of streets, alleys and other spaces, which contrast with the setting of the cathedral. The layout of streets and spaces around St Paul's Cathedral has developed incrementally over several centuries, with significant phases of re-planning and re-landscaping in the 19th and 20th centuries.

The layout of the conservation area west of St Paul's Cathedral is a good representation of the spatial character of the City prior to the 19th century, with buildings densely arranged on narrow streets, with frontages directly onto the pavement. Within this tight urban grain, there are a number of enclosed open spaces, often extremely compact, accessed through narrow alleys or passages. Examples of public and private open spaces include Stationers' Hall Court, the

courtyard of Apothecaries' Hall, Wardrobe Place, Priory Court, Amen Court, St Ann Blackfriars – Ireland Yard, and St Ann Blackfriars – Church Entry.

Significant proposals to comprehensively re-plan the area as a grand formal setting for the cathedral following the Great Fire and World War II failed to be more than partially realised. Post-war reconstruction plans which envisaged the re-development of larger areas to the south of Ludgate Hill, including the widening of Carter Lane as a major thoroughfare, were not implemented and the intricate network of streets between Ludgate Hill and Queen Victoria Street largely survives.

Building plots

St Paul's Cathedral Conservation Area encompasses a large range of building types from different historical periods, and consequently there is significant variety in the size and configuration of building plots. The dense pattern of streets and spaces, punctuated by long-standing historic institutions, has guided the form of scale of new development plots over a number of centuries.

Churches and Livery Company Halls in the conservation area have origins in the medieval period or earlier, and the configuration of their plots has remained largely consistent throughout the succeeding centuries, despite any rebuilding, alteration or extension which may have occurred. These buildings act as important reference points in the historic street plan.

The earliest domestic or commercial examples in the area, for example those in Wardrobe Place or at Nos. 79 and 81 Carter Lane demonstrate a typical building plot of the 17th or 18th century, being compact and densely arranged with a narrow street frontage immediately abutting the pavement. Warehouses of the 19th century, of which there are many examples, often combined several earlier plots to create larger buildings that nevertheless integrated successfully into the dense historical street plan of the City.

Later Victorian and 20th century developments such as those on Ludgate Hill and St Paul's Churchyard encompassed several historic building plots, and in some cases occupy an entire street block between principal thoroughfares. Development in the post-war period paid less attention to historic plots and street lines, as demonstrated by the former Colonial Mutual House and St Paul's Choir School, although in recent decades more consideration has been given to the historic character and layout of streets and buildings when determining the footprint of a building. An example is Juxon House (outside the conservation area) which reinstated the historic building line to St Paul's Cathedral, previously realigned in post-war redevelopment by a building which had been considered detrimental to views of the cathedral.

Building heights

The height of buildings around St Paul's Cathedral and the wider setting of the conservation area is regulated by St Paul's Heights restrictions as well as LVMF protected views (see Management Strategy). Buildings within the conservation area are largely consistent in height according to each street, and even more substantial buildings are subservient to the cathedral.

Despite changes in the City's topography resulting from centuries of development, the gradient of the St Paul's Conservation Area's streets still reflects natural profiles. Consequently, the natural slope of the ground south of Ludgate Hill towards the

Thames significantly contributes to the character of many streets – particularly south of Carter Lane – with buildings stepping down along each street. Where streets such as St Andrew’s Hill and Addle Hill slope to the south, the roofline becomes particularly visible when viewed from the north, with dormers chimneys and roof extensions taking an additional prominence. Buildings on Ludgate Square form an interesting grouping as they reduce in height from Ludgate Hill to the junction with Creed Lane, whilst the ground level slopes gently.

Views and vistas

Distant and local views make a strong contribution to the character of the area. Significant views are enjoyed into, through and from within the conservation area. These range from the grand, sequential approach to the west front of St Paul’s Cathedral, to intimate glimpses or oblique views of courts and alleys. Views of the conservation area from the cathedral, including those from the west portico, north and south transepts, as well as the Stone and Golden Gallery levels, are of particular importance.

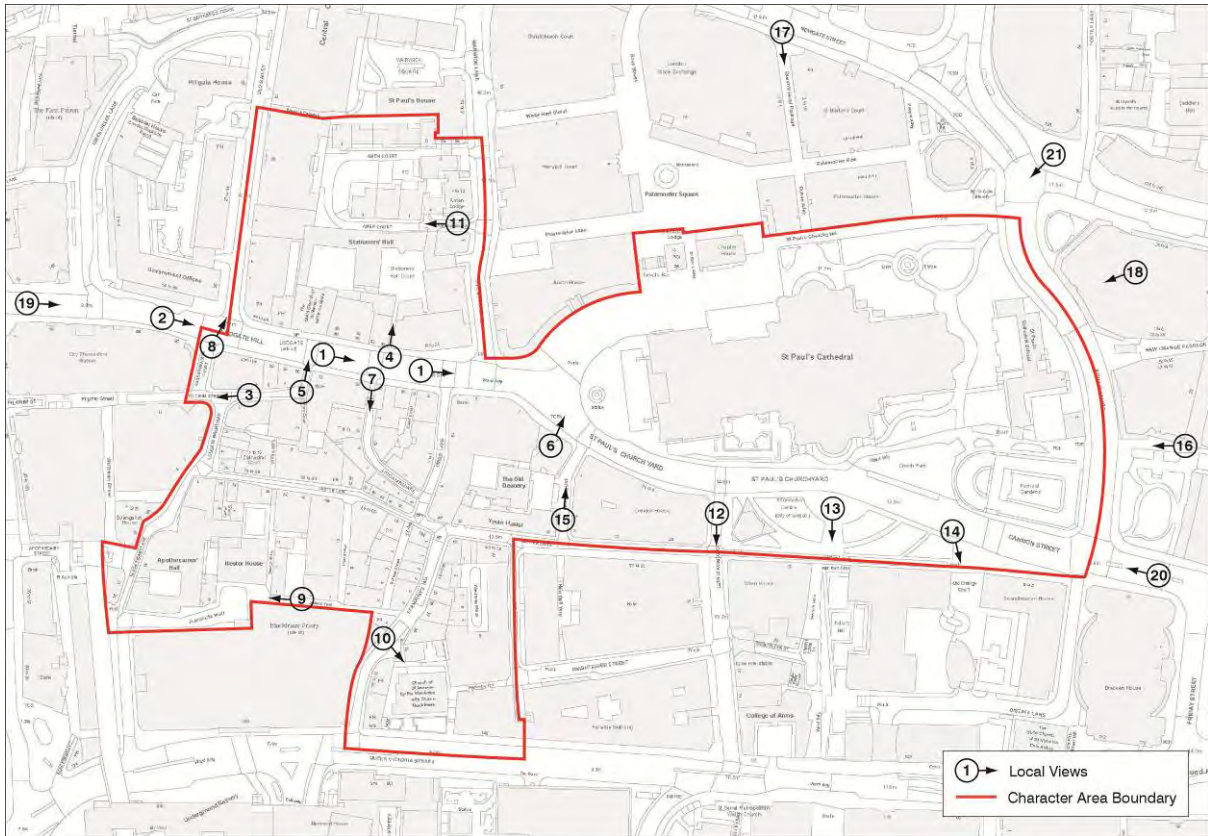
The following illustrate the range of distant and local views which exist in St Paul’s Cathedral Conservation Area. This list is not comprehensive, and the area provides further opportunities to capture long, short and kinetic views.

From within the conservation area boundary:

1. A series of views east to St Paul’s Cathedral from Ludgate Hill.
2. View east of St Martin Ludgate and St Paul’s Cathedral from Ludgate Hill, with the narrow spire acting as an important foil to the dome.
3. View west to St Bride’s Church steeple from Pilgrim Street.
4. View north to Stationers’ Hall from Ludgate Hill
5. View of St Martin-Within-Ludgate from junction of Pilgrim Street.
6. View north to Temple Bar from St Paul’s Churchyard.
7. View south from Ludgate Hill along Ludgate Square.
8. View north along Old Bailey to the dome of the Central Criminal Court.
9. View west along Ireland Yard to the rear of Apothecaries’ Hall.
10. View south-east from St Andrew’s Hill to St Andrew-by-the-Wardrobe.
11. View west from Amen Corner along Amen Court.
12. View south along Godliman Street to St Benet Welsh Church, Paul’s Wharf.
13. View south from Peter’s Hill to the Millennium Bridge and Tate Modern.
14. View south-east from Cannon street /Old Change Court to the Church of St Nicholas Cole Abbey.
15. View north-east to St Paul’s Cathedral from Dean’s Court.

From outside the conservation area boundary:

16. View to St Paul’s Cathedral and the tower of St Augustine Watling Street from Watling Street.
17. View south from Newgate Street, along Queen’s Head Passage, to the north transept of St Paul’s Cathedral.
18. View over the St Paul’s Cathedral and churchyard from the public roof terrace of One New Change.
19. View east to St Martin Ludgate and St Paul’s Cathedral from Fleet Street.
20. Views north-west to St Paul’s Cathedral from Cannon Street.
21. View west from Cheapside to the Conservation Area



Local views map

6. Character analysis

St Paul's Churchyard and Dean's Court

St Paul's Churchyard is a large and complex series of thoroughfares and spaces of varied character and formed in different historical periods. Together they form a spacious, formal setting for the cathedral enclosed by buildings, enriched by a wealth of monuments, statuary and artworks, and softened by an abundance of trees and landscaping. Buildings surrounding the cathedral inside and outside the conservation area boundary on St Paul's Churchyard, Cannon Street and New Change are an eclectic mix of historic, traditional and strikingly modern and contemporary, yet the majority are appropriately subservient to the cathedral's dominant form. The design of buildings to the western end of St Paul's Cathedral, and the layout of streets and spaces in all directions incorporate an abundance of curved elements that reflect the architecture of the cathedral, which is both due to deliberate design intentions and the historical evolution of the area.

To the south-west of the cathedral two buildings of c.1900 follow the gentle curve of the street, with Portland stone facades embellished by features that subtly reference some of Wren's architectural motifs. No. 4 is well-proportioned and richly ornamented with a corner dome and classical detailing, while Nos. 5-14 (Condor House), the former Pawson and Leafs warehouse, has a wealth of surface detail to its imposing façade. South of Carter Lane Gardens, outside the conservation area boundary, are a series of post-war office buildings which strongly enclose the setting of the Cathedral and define its character and north south views.

Providing a striking contrast to these traditional classical buildings, the City of London Information Centre (2007 by MAKE Architects) is a single storey pavilion, clad in grey metal with yellow soffit above the entrance. It has an accentuated angled design, is modest in scale and sits in the gardens, re-landscaped in 2007 as part of the Carter Lane Quarter project. They provide an important area of green space to the south of the cathedral, arranged with formal curved lawns and borders that reflect the form of the south transept. They incorporate the St Lawrence Jewry drinking fountain which is a substantial Victorian Portland stone structure in an elaborate gothic revival style, reconstructed on this site following removal from outside St Lawrence Jewry Church and a number of years in storage. In the south-west churchyard of the cathedral a representation of the pre-fire cloister and chapter house were completed in 2008, with new landscaping and reinstated railings enclosing the space (designed by Martin Stancliffe, former Surveyor to the Fabric).

To the north of St Paul's Cathedral, and forming an entrance to Paternoster Square, Temple Bar was reconstructed on this site in 2004 after being moved to Theobolds Park in Hertfordshire from its original position in Fleet Street in the 1880s. As part of the associated Paternoster Square development the Bar was reinstated between two new buildings, Juxon House and Paternoster Lodge, the latter being a compact red brick building that relates particularly well to the Chapter House. The Chapter House (Grade II* listed) was built 1712-14 to the designs of Wren and is a refined classical building with a domestic character in red brick with rubbed dressings and stone trim. It has been subject to various alterations, including post-War restoration in 1957 by Godfrey Allen. On the west side of the Chapter house is a cast iron hand pump dated 1819 inscribed "Erected by St Faith's Parish 1819, moved to this position in 1973 (grade II listed).

To the south of St Paul's Churchyard Dean's Court leads downhill to Carter Lane. On the west side, St Paul's Deanery (Grade I listed) is discreetly located behind substantial listed walls and piers decorated with carved pineapples, behind which is a garden forecourt with two substantial mature trees. The side and rear elevations of the Old Choir School (see Carter Lane) and No. 4 St Paul's Churchyard further enclose the Deanery's partially hidden setting.

Ludgate Hill, Ave Maria Lane and Amen Court

Ludgate Hill is a gently curving street which provides the principal and best known approach to St Paul's Cathedral. When travelling east from Ludgate Circus the west towers, dome and western façade of the cathedral gradually reveal themselves, before a full view is achieved at the crest of the hill. This sequence of views is best appreciated on the south side of the street. Ludgate Hill has a number of notable buildings, including a series of attractive Victorian warehouses on the southern side enriched by classical features including decorative pilasters, pediments, iron balconies and granite shopfront pilasters. The Church of St Martin-Without-Ludgate provides a tall, narrow vertical accent on the north side, whilst the verticality of the architecture is only broken by the distinctively horizontal façade of the former Colonial Mutual House.

No. 1 Ludgate Hill is a Portland stone building of 1986 which conforms to its location in terms of scale, proportions and materials, but is weakened by unconvincing classical detailing, shallow modelling and an inactive ground floor. No. 3 forms a group with Nos. 19 and 21, all of which are ornate Victorian warehouses with

classical features, iron balconies, numerous sash windows separated by columns, and a roofline enlivened by dormer windows or aedicules. Right of the entrance to Ludgate Square is a narrow late 20th century infill building with a strong vertical emphasis that sits well in the street, although its under-sized dormer windows detract from the prevailing treatment of the roofline. By contrast, No. 29 (Montfitchet House) has a heavier top storey than its neighbours, with substantial dormers. No. 35 is a narrow Victorian warehouse with minimal decoration, square columns separating its windows, and significantly its original shopfront. No. 33 is a late 20th century replica of the building. Additional Victorian warehouses include No. 37 which is in poor condition and has a large first floor display window, and No. 39 which has an impressive iron balcony to the full width of the building.

On the north side, West of St Martin's Church, No. 42 is a public house faced in white stucco with simple classical details and a good hierarchy to each storey. No. 34-40, a listed building, rises to the height of the neighbouring church tower, and has a richly ornamental painted façade by T. Dudley designed in 1874-5. It has round-headed window openings enriched by pilasters, half columns and columns, with a large shell niche and iron balconette above the central entrance. Nos. 30-32 is a narrow Victorian building with alternating bands of red brick and terracotta with good modelling to its façade.



Ludgate Hill

At a consistent height with its Victorian neighbours, and discreetly set back to open up views of St Paul's Cathedral, Nos. 16-28 (former Colonial Mutual House) is one of the conservation area's few modern buildings. It has a strong base with double

height stone columns dividing the individual retail units, with full-width bands of alternate glazing and abstractly carved Portland stone panels that combine with the metal sculptural panels to dramatic effect. The building steps back as it extends north up Ave Maria Lane, with the projecting ground floor stone-framed retail units culminating in a small pavilion unit.



1-3 Amen Court

Another modern building, with elements that have been described as Brutalist, Amen Lodge on Amen Corner is of red and brown brick with deep balconies and strong horizontal elements. It was designed by Norman Bailey in 1959-61 and is a striking adjunct to the listed red brick and terracotta buildings of Amen Court.

One of the conservation area's most important and discreet areas is Amen Court, a private enclave of houses occupied by the Canons of St Paul's. Given its name by a former processional route of the clergy, The court consists of a range of three houses of the 1670s with contemporary gate piers (Grade II* listed), and a range of six Queen Anne Revival houses dating 1878-80 (Grade II listed), the group unified by the use of red brick. A private garden is bordered to the south by a Ragstone and flint wall with unknown origins.

Old Bailey

Forming a distinctive linear north-south thoroughfare, Old Bailey provides a key link to Newgate Street Conservation Area to the north, with the dome of the Central Criminal Court forming a key landmark at the head of the street. Wrapping around the corner with Ludgate Hill, Nos. 1-5 Old Bailey (and Nos. 44-46 Ludgate Hill) by architect T.P. Bennett dates from 1985 and has a curved corner with oriel feature above ground floor level incorporating balconies. The building façade is in Portland stone with extremely minimal detailing that harmonises well with the more ornate examples on Old Bailey and Ludgate Hill. No. 6 Old Bailey is the former Linoleum Manufacturing Company warehouse, designed by Searle and Hayes architects in 1895. Its warmly coloured façade of terracotta, brick and granite, is a distinctive contrast with its Portland stone neighbours. Relating well to the 1970s extension of the Central Criminal Court to the north (Newgate Street Conservation Area), Nos. 7-11 Old Bailey is a robust Portland stone building which won a Civic Trust Award upon its completion in 2010.

Ludgate Square and Creed Lane

A curved lane accessed through a passage between the grand warehouses of Ludgate Hill, provides a transition to the domestic scale of Creed Lane and Carter Lane which has a series of 19th century buildings and sympathetic infills. The

distinctive form of the street enables a series of short oblique views, with those from the north being framed by the passage between 23 and 25 Ludgate Hill.

No. 23 Ludgate Hill has an impressive curved gault brick rear elevation connecting to No. 3 Ludgate Square (Lambert House), with small decorative panels to the window aprons. Nos. 6 and 7 can be viewed as two distinctive parts of a single building, stepping down as they turn the corner. The building has substantial sandstone window surrounds and cornice that provide warmth to the townscape. Nos. 8 and 9 adds further visual variety to the street with a Victorian façade of polychromatic brickwork, and surviving warehouse cranes and loading doors. No. 11 Ludgate Square, incorporating the corner of Creed Lane, is of stock brick with red brick dressings and has good vertical elements at street level in the form of pilasters and corbels to the shopfront. No. 12 is a late 20th century infill building which harmonises well with earlier buildings on the street by incorporating traditional proportions and features.

The western side of Creed Lane is formed of traditional Victorian warehouse buildings to the south, including symmetrical stock brick buildings either side of the junction with Ludgate Square, and distinctive mid-19th century infill to the north with appropriately proportioned red brick facades. The three bay building south of No. 3 Ludgate Hill provides a striking contrast when viewed from across the street on the corner of Ave Maria Lane. The eastern side of Creed lane has plain stock brick facades with regular openings in a traditional format, incorporating some vertical elements.



Ludgate Square



Creed Lane

Pilgrim Street, Ludgate Broadway, Blackfriars Lane, Priory Court and Cobb's Court
Fronting Pilgrim Street, Nos. 1-2 Priory Court is a 1980s postmodern building of red brick with a strong granite base but weaker detailing. A narrow infill building to the

west separates 1-2 from No. 7 Pilgrim Street which is of brown brick with a disappointing lack of detailing and small window openings. Priory Court, fronted by recent brick and stone buildings in a stripped down traditional style, has a formal open space with central feature connecting to Cobb's Court, which continues through a narrow brick-lined passage to Carter Lane.

Buildings on the north side of Pilgrim Street are in part the rear elevations of those on Ludgate Hill. No. 4 (rear of 33-37 Ludgate Hill) is largely faced in glazed brick or render, and would currently benefit from repair and maintenance. No. 6 is a small rendered 20th century building, while No. 8 dates to the 1970s and is of dark red brick with strong horizontal elements formed by painted bands. Pilgrim Street continues west outside the conservation area boundary, south of City Thameslink Station, before intersecting with New Bridge Street. Views of St Bride's Church steeple are available to the west.

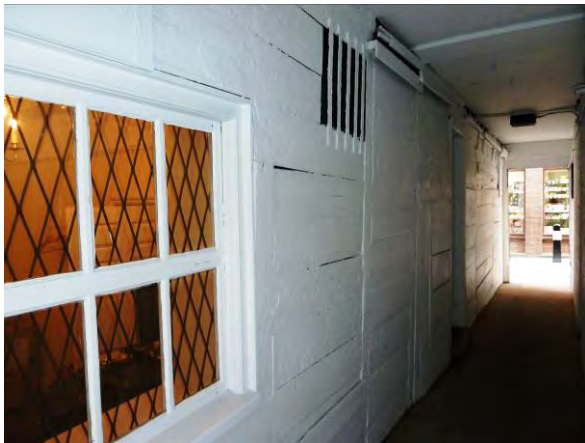
South of Pilgrim Street, Ludgate Broadway leads downhill to the south before becoming Blackfriars Lane and continuing with an irregular form to the west of Apothecaries' Hall. No. 9 Ludgate Broadway has a plain, narrow mid-20th-century stock brick frontage that fits well in the street and contrasts with No. 76 Carter Lane on the corner. To the north, No. 11 is a recent building with an equally plain brick elevation, but projecting painted window surrounds that add interest. Providing a successful transition between Carter Lane and Blackfriars Lane, No. 1 Blackfriars Lane is an imposing 1970s corner building with French influences to its brown brick facades.

Carter Lane and Wardrobe Place

Carter Lane has an intimate character and a domestic scale, with a mixture of historic and more recent buildings that generally harmonise in terms of height, plot width, style and materials. The majority of buildings, including examples of small or medium-sized 19th century warehouses, conform to historic narrow plots and alignments, and hence there is a regular rhythm along the street where building facades sit side by side or are broken up by architectural features. The prevalent use of red brick or brown brick, along with stone or stucco detailing, as well as traditional timber shopfronts with recessed entrances, add further coherence to the street. Successful examples of later infill development often reflect the character of historic buildings in the area by incorporating traditional elements. Carter Lane leads to numerous lanes, alleys and courts in an intricate network of historic streets and spaces.

Nos. 36-39, the Old Choir School (1874-5 by Penrose; Grade II listed) has an imposing presence on the street with its unusual and important Sgraffito decoration and classical features. The slightly later red brick portion to the west was the former entrance to the Deanery stables. No. 40 dates from the 1990s has convincing elevations to its upper storeys but is weakened by an inactive frontage at street level which is dominated by ventilation grilles, and poorly detailed uPVC windows. Nos. 42-44 is a warehouse decorated by Corinthian columns that divide its windows, and a plaque identifying 'Farringdon Ward Without 1878', while Nos. 46-48 is a simpler stock brick building with red brick detailing and sash windows in groups of three. A good example of a compact, narrow warehouse is No. 50 which is in stock and red brick with a rendered or painted stone frame to the ground and first floor and an authentic Victorian shopfront with storm porch.

Nos. 52-54 Carter Lane is one of the better examples of 1980s redevelopment in the area, with red brick and strong concrete lintels to its robust masonry façade, which has a hierarchy to each storey. The design of Nos. 52-54 attempts to divide the long façade into separate elements, most effectively at street level where the active frontage sits well in the street, although the upper floors have a poor balance between solid and void with large areas of uPVC framed glazing. Of a slightly later date, No. 66 is a convincing replica of a late 19th century warehouse in brick with richly ornate concrete or cast stone embellishment. Nos. 64-74 is an impressive warehouse built for the Vintners' Company in 1880 with a robust granite base and a combination of red brick, stock brick, sandstone and Portland stone to the upper storeys, and iron columns with foliate capitals. No. 76 Carter Lane is a red brick Queen Anne revival style building with deeply recessed windows and great variety in depth and surface interest, including window heads, string courses and pediments picked out in white.



Carter Court



Carter Lane, north side

On the south side of Carter Lane, forming a pleasing transition with Addle Hill, Nos. 53-55 is built of a pale brick with arched window openings and a circular dormer window to the corner of the roof. No. 59 is a simple red brick corner building, unsympathetically altered at ground floor with 1960s granite cladding to the columns. Nos. 63-67 is an imposing 19th century warehouse with a projecting timber-framed lower storey and intact loading bays and cranes to the upper floors whilst No. 69 is a well-handled late-20th century interpretation of the neighbouring building in stock brick with engineering brick details. It has an effective set-back on Friar Street with a different elevation treatment but weaker features to the front and corner elevation. Nos. 71-73 is in red brick with a good depth of modelling, strong vertical and horizontal elements including pilasters and cornice picked out in Portland stone, although the infill at street level lacks vertical emphasis. No. 75, which incorporates the access to Church Entry, is a compact warehouse of stock brick with an interesting combination of gothic features and industrial elements such as an exposed iron bressumer, loading crane and wall ties. No. 77 has interesting brickwork including chequerboard patterned window heads and rubbed brick pilasters, although its late 19th century frontage has apparently been subject to 20th century alterations including the rendering of the top storey. Between Nos. 79 and 81, both Grade II listed post-Fire domestic buildings of c.1700, the passage to Carter Court has extremely rare exposed historic timbers and laths which have a rough undulating quality characteristic of their age.

One of the area's more historically significant and self-contained enclaves, Wardrobe place has a formal and intimate character with post-Fire listed buildings on the west side and sympathetic recent buildings in a Georgian style opposite. To the south-east corner an attractive late 19th century red brick building has been incorporated into the development, whilst the brickwork of No. 6 retains the remnants of a painted sign, 'Snashall & Son. Printers, Stationers and Account Book Manufacturers', giving a significant insight into the former use of the premises.

Ireland Yard, Playhouse Yard, Burgon Street, Friar Street and Church Entry

Built on land of the Blackfriars Priory, Burgon Street, Friar Street and Church Entry are predominantly lined with modest 19th-century warehouses and are some of the narrowest and most intimate streets in the conservation area. Two elevated open spaces either side of Church Entry relate to the former Blackfriars Priory: St Ann Blackfriars Ireland Yard incorporates a section of the Friary wall, as well as old headstones and semi-mature trees, whilst St Ann Blackfriars Church Entry is accessed up steps opposite St Ann's Vestry Hall. Nos. 5-7 Ireland Yard is a 19th century warehouse with post-War repairs and replacement elements including a polished granite entrance which leave it with a confused appearance.

West from Ireland Yard, Playhouse Yard opens out to form an open space on the site of the former Blackfriars Theatre, now enclosed by buildings and surfaced with granite setts. To the north-west side, No.6 and the stock brick southern elevations of Apothecaries' Hall have a distinctive stepped facade with multi-pane sash windows. Nestor House, Playhouse Yard, is a mid-20th-century former printing factory that ties in well with neighbouring Georgian and Victorian stock brick buildings in terms of height and proportions, whilst the central rendered section and red brick bands breaks up the façade.

St Andrew's Hill and Queen Victoria Street

No. 1 St Andrew's Hill is an altered late-19th-century building with a double mansard roof and curious 'Alpine' style additions, including external timber shutters, as well as poorly detailed uPVC windows that detract from its appearance. The building retains a Farringdon Without Ward marker dated 1878. Nos. 1-2 is a fine Queen Anne Revival style building with a richly modelled façade of Portland stone to the lower two storeys and brown brick with rubbed red brick dressings to the upper storeys. Nos. 3 and 4 are early 19th century buildings with narrow frontages and late 20th century bow-fronted shopfronts, with later alterations to No.3 and original tripartite timber sash windows to the brown brick façade of No. 4. On a grander scale as the street slopes to the south, Nos. 40-41 St Andrew's Hill is a Victorian warehouse of pale gault brick with yellow stock brick lintels above deeply inset openings, over a robust painted stone base composed of substantial pilasters with original ornate iron grilles to the basement window openings.



Wardrobe Place



St Andrew's Hill

Although approached from a discreet alleyway from the north, the Church of St Andrew-by-the-Wardrobe has a prominent elevated position above Queen Victoria Street. It is approached through substantial stone piers and under wrought iron railings, through the terraced and landscaped churchyard which forms a rare pocket of greenery in this part of the conservation area. In red brick, the public house at No. 148-149a Queen Victoria Street, is both subservient and complimentary to the church, and is Queen Anne in style with gables to the roofline and a robust stone pub frontage at street level.

On the eastern side the scale and proportions of the buildings are consistent with the listed building (No. 36), with the church of St Andrew-by-the-Wardrobe visible through a narrow alleyway leading south west. Nos. 37, 38 and 39 are a late 19th century warehouse of painted brick with a ground floor shopfront in a traditional format and a recent roof extension which would benefit from being less steeply pitched. Nos. 40-41 relates closely to the Georgian frontage of No. 36, being of stock brick with multi-pane timber sash windows. Like Nos. 37-39 the building has a traditional, yet inactive, timber shopfront at street level.

7. Land uses and related activity

St Paul's Cathedral Conservation Area is an area of mixed uses and this makes a substantial contribution to its special character. Offices, shops, restaurants, bars, cafes, hotels and residential accommodation sit side by side throughout the area. On Ludgate Hill and around the cathedral the streets and spaces are filled with workers or visitors at all times of the week, whilst narrower streets can remain tranquil and virtually deserted.

From the 14th century and through the 16th and 17th centuries the area was a focus of the book trade in London, with scribes, limners, stationers, publishers and booksellers trading from Paternoster Row, Ludgate Hill and within St Paul's Churchyard. Trading resumed after the Great Fire but was restricted to areas outside the churchyard, and continued until World War II when the area suffered substantial

damage. The publishing trade continued on Fleet Street and around Playhouse Yard until the late 20th century.

The long-term presence of major institutions, such as the livery companies, the clergy of St Paul's and the Bishop of London's residence into the former Deanery, underpin a sense of continuity of character. The role of the area changed in the 19th century, with residential uses declining in favour of commercial accommodation supporting the printing industry, the later twentieth century witnessed the relocation of the publishing trade away from Playhouse Yard and Fleet Street. The refurbishment and conversion to residential use of a substantial number of eighteenth and nineteenth century buildings followed this change.

8. Architectural character

Architects, styles and influences

The English Baroque architecture of Sir Christopher Wren dominates St Paul's Cathedral Conservation Area, more so than any other part of the City. St Paul's Cathedral is a seminal building in the history of English Architecture, the City's most prominent building in the townscape and the skyline, and has a monumental presence across the wider area. The churches of St Martin, St Andrew and the tower of St Augustine, as well as Temple Bar and the Chapter House are all Wren buildings that form key landmarks. These buildings make use of the classical orders in an ingenious and often unprecedented manner, and are some of the finest architectural works of the early 18th century.

The classical architecture of the churches and cathedral has a common thread with domestic and commercial buildings across the conservation area. The simple post-Fire Georgian buildings of Wardrobe Place and Carter Lane and other streets are mainly classical in origin, proportion and detailing, as are the 19th-century warehouses and public houses seen on Carter Lane and its tributaries. The grand Victorian and Edwardian warehouses of Ludgate Hill and St Paul's Churchyard make use of a more eclectic 'free-classical' style but harmonise well with earlier buildings in terms of proportion and detailing. Stationers' Hall incorporates fabric from different periods in a variety of styles, including the classical east front by Robert Mylne, 1800-1, whilst Apothecaries' Hall is entirely classical in style. Recognisable features of all these classical buildings include columns, pilasters, pediments, a frieze, cornice and string courses. They provide surface detail, visual variety and rhythm to building facades and the wider streetscape.

Examples of other architectural styles in the conservation area include the Stationers' Hall south-facing wing by R. W. Mylne, completed 1885-7 in a Northern Renaissance style, the Flemish style of No. 49 Ludgate Hill (listed as '45 & 57 Ludgate Hill') designed in 1891 by T.F. Colcutt, and the picturesque 17th-century style houses of 1887-80 on Amen Court by architect Ewan Christian.

20th and 21st century architecture in the conservation area is represented by the work of A. E. Richardson who designed Festival Garden in 1951, St Paul's Choir School designed 1962-7 by Leo de Syllas, Colonial Mutual House by Trehearne and Norman, Preston and Partners, 1960-63, as well as the notable post-war church

restoration work of architects Marshal and Sisson at St Andrew's, and Seely and Paget at the tower of St Augustine.

Building ages

The conservation area includes buildings and structures of numerous historical periods, and in many cases those of great antiquity stand alongside examples of the City's most modern and striking contemporary architecture. The combination of old and new built fabric, knitted closely together within the historic street pattern is a key aspect of the conservation area's character.

The earliest buildings in the area are post-Fire in date, and include St Martin-Within-Ludgate Church and St Andrew-by-the-Wardrobe Church, Apothecaries' Hall, Temple Bar, St Paul's Chapter House, and St Paul's Cathedral itself. Some of these, including the cathedral, incorporate medieval fabric. The Georgian era is further represented by notable domestic examples such as Nos. 79 and 81 Carter Lane, the Old Deanery and buildings to Wardrobe Place.

The area includes a wealth of Victorian and Edwardian buildings, including buildings to Amen Court, a large number of warehouses of varied character and scale, the Old Choir School on Carter Lane, and notable public houses to St Andrew's Hill, Blackfriars Lane, Carter Lane and other streets. Monuments and statuary of the period are particularly well represented in the conservation area, with examples including the statue of Queen Anne, the monument to St Paul's Cross, and former St Lawrence Jewry drinking fountain.

Notable buildings of the late-20th and 21st centuries in the conservation area include Colonial Mutual House, St Paul's Cathedral Choir School, City of London Information Centre, and Festival Gardens. The conversion and re-use of older buildings in the area represents a substantial proportion of development in the conservation area in recent decades.

9. Local details

Shopfronts and signage

A notable characteristic of the conservation area is the minimal presence of advertising and signage. There are few illuminated signs, or conspicuous shop canopies that might otherwise have a substantial impact on the area's character and appearance. Some of the more prominent existing illuminated signage along Ludgate Hill obscures views of St Paul's Cathedral. The City are seeking to enhance the setting of the Cathedral in views along Ludgate Hill and proposals to replace these intrusive signs with more discreet advertisements would be actively encouraged.

Shopfronts in the conservation area are predominantly traditional in form, incorporating pilasters, a stallriser, non-illuminated signage to a fascia panel, subdivided glazing, and other conventional elements. The most sympathetic and appropriate examples are of painted timber, and where commercial buildings have been converted to residential or office uses the retention of a traditional ground floor shopfront has been an important element in preserving the character of the area.

Architectural Sculpture

St Paul's Cathedral Conservation Area contains an array of significant architectural sculpture, some of which is of exceptionally high quality, and generally takes the form of a carved stone relief or statuary. A number of buildings are enriched by sculpture, most notably St Paul's Cathedral.

St Paul's Cathedral incorporates numerous sculptural adornments to its exterior, the majority of which were designed by Sir Christopher Wren incorporated into the Cathedral by Wren and visible on his 1685 drawings of the building, and later sculpted executed by exemplary and still renowned sculptors including Gibbons and Cibber or Francis Bird between c.1697 and c.1705. When completed it would have been some of the finest sculpture in Europe, and remains of the highest significance.

The grandeur of Victorian warehouses along Ludgate Hill is enhanced by a variety of enrichment to features such as pediments, balconies, window aprons, and cornices. In addition, decorative ironwork is often a key aspect of the embellishment to these buildings. Exemplifying the extent to which Victorian architects enriched their buildings with stone and iron artwork is Nos. 34-40 Ludgate Hill, which is richly decorated.

Examples of 1960s architectural sculpture in the conservation area is the set of shallow abstract metal patterned panels to the façade of the former Colonial Mutual House, and the 1963 frieze by Alan Collins to St Paul's House, Warwick Lane.

Public statuary and other features

There is a wealth of public statuary, memorials and historic items in the conservation area. The rich variety of public statuary creates a varied streetscape and makes a valuable contribution to the character and appearance of the conservation area.

In and around St Paul's Churchyard notable statues include those of Queen Anne, John Wesley, Thomas Becket Fallen (by Bainbridge Copnall), and the Young Lovers. There are memorials and plaques to the People of London 1939-45 (by Richard Kindersley), Old Change, Gandhi, St Paul's Cross (sculpted by Bertram MacKenna), and Firemen of the War, as well as numerous dispersed tombs and gravestones and the blue plaques listed below. These are catalogued in full in the Eastern Churchyard Conservation Management Plan. To the south, a memorial to John Donne by Nigel Boonham was installed by Festival Garden in 2012. More substantial structures in the conservation area include the former St Lawrence Jewry drinking fountain and the Festival Garden fountain.



St Paul's Churchyard



Festival Gardens



Carter Lane

The listed railings and granite bollards which surround the Cathedral make a strong contribution to the character and appearance of the area. A feature of interest to the south east of the churchyard is the entrance to St Gregory's Vault of 1715 and restored in 1829.

Additional items such as the gate piers and urns to the front of St Andrew-by-the-Wardrobe, the unidentified carved stone object to St Anne Blackfriars – Ireland Yard, the listed telephone kiosks to St Paul's Churchyard, and numerous surviving loading cranes to the upper storeys of former warehouses, enrich the streetscape and are often significant objects in their own right.

Blue plaques

The following historic events, notable people, significant buildings and sites are commemorated by City of London Blue Plaques:

- New Change – The site of the St Paul's School, founded by Dean Colet, 1512-1884.
- Ludgate Hill – the site of the Ludgate, demolished 1760
- Knighttrider Street – the site of the house of Thomas Linacre, physician, 1460-1524.
- St Paul's Churchyard – the site of the first meeting in 1717 of the Grand Lodge of the Freemasons.
- 5 Wardrobe Place – the site of the King's Wardrobe, destroyed in the Great Fire of 1666.

10. Building materials

The palette of materials throughout the area is rich and varied. It includes brick, stucco, limestone, terracotta, sandstone and the City's only example of sgraffito (where layers of different coloured render are applied and then designs are created by scraping through the contrasting layers). The result is cohesive, particularly when considering the larger scale and complexity of the facades along Ludgate Hill in contrast to the quieter and more domestic and functional buildings on Carter Lane and its associated streets. Major contributors to this cohesive character are the predominance of brick within the areas away from Ludgate Hill and the fact that the grander buildings facing Ludgate Hill are subordinate to the dominating presence of St Paul's Cathedral.

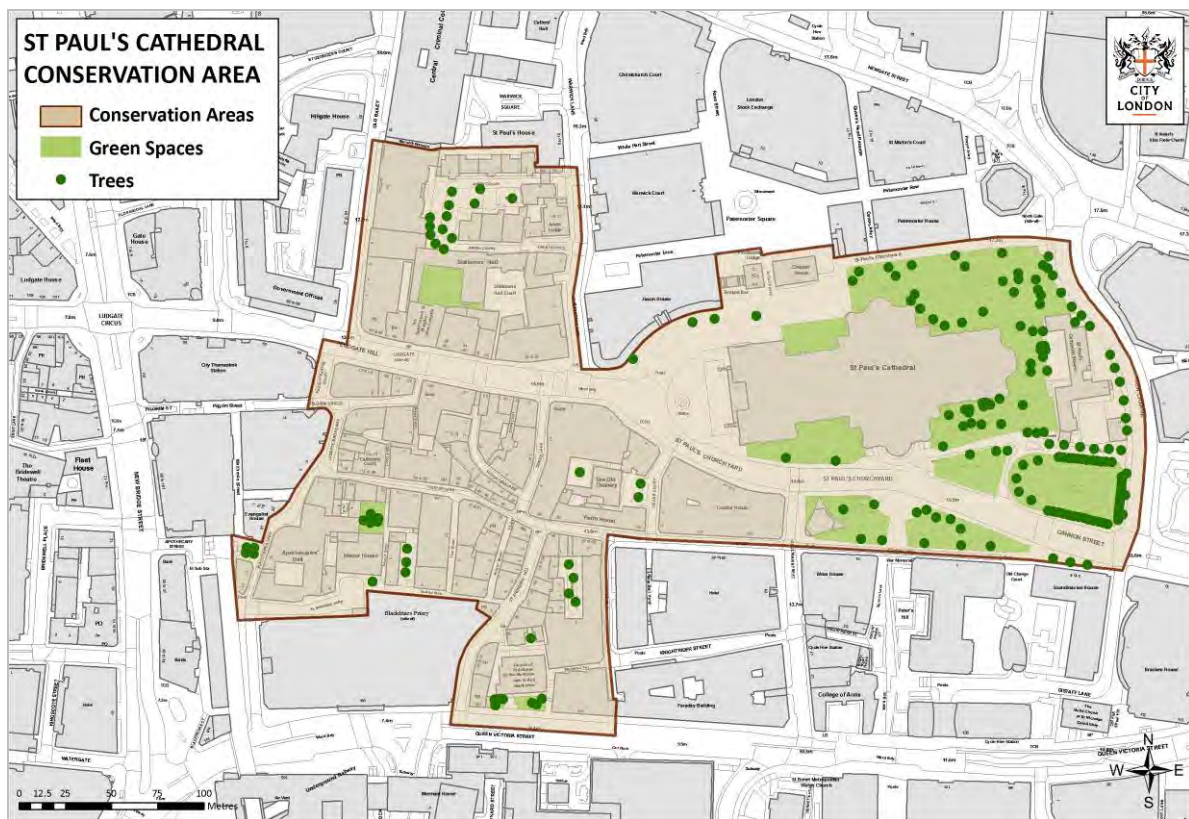
There is an established pattern of Portland stone alongside contrasting red brick buildings in the vicinity of the cathedral, reinforced by recent developments to the north around Paternoster Square. Portland stone buildings, including Temple Bar and the warehouses to the southern side of St Paul's Churchyard, harmonise with the cathedral itself, whilst the red brick Chapter House provides an appropriate precedent for later buildings in similar materials. Ludgate Hill, as the principal approach to the cathedral, is predominantly composed of Portland stone or pale stuccoed buildings, while the lanes, alleys and courts to the south make extensive use of London stock brick.

Small enclaves within the conservation area are consistent in their use of a single material, for example Amen Court which is composed of red brick to the Georgian and Victorian listed buildings, and Playhouse Yard with its use of London stock brick.

In the streets north and south of Carter Lane, where stock brick Victorian warehouse buildings predominate, buildings in contrasting materials such as St Anne’s Vestry Hall, Church Entry, No. 2 St Andrew’s Hill, and the Youth Hostel on Carter Lane provide eye-catching accents in the townscape.

Timber sash windows are a key feature of the conservation area, and are present in the majority of 18th and 19th century buildings, including Georgian domestic properties and Victorian warehouses – some of which retain important original or early fenestration. Where non-traditional materials, such as uPVC, have been used in recent decades this is often to the detriment of a building’s appearance and the character of the conservation area. In more recent buildings the use of appropriately detailed timber windows often contributes to their successful integration in the townscape.

11. Open spaces and trees



Green spaces and trees map

Parts of St Paul’s Cathedral Conservation Area are enriched by trees, green spaces and soft landscaping, whilst others are entirely urban in character. Trees and green spaces make a substantial contribution to the character of the area in specific locations identified below.

Inside the railings of St Paul’s Churchyard there a number of significant mature trees to the north side of the cathedral, including four protected by Tree Preservation Orders (see Management Strategy) that are known to be some of the oldest in the City. Trees partially enclose and buffer the churchyard from surrounding streets and

traffic, and provide a setting of relative tranquillity with formal and informal gardens, although it could be considered that some examples obscure views of the cathedral.

Outside the enclosed churchyard Festival Garden and Carter Lane Gardens are public green open spaces with trees, shrubs and other planting that soften the impact of the road and largely enhance the setting of the cathedral. Numerous trees exist to the south and east of the choir school, further integrating the modernist buildings with the green setting of the churchyard.

Small pockets of trees and greenery exist elsewhere in the conservation area, located amidst the dense streetscape in small historic courts or churchyards, as is characteristic of the City. Groups of trees exist in Amen Court, St Ann Blackfriars – Church Entry, St Ann Blackfriars – Ireland Yard, St Andrew-by-the-Wardrobe churchyard, and Wardrobe Place, whilst a private garden is located alongside by Stationers’ Hall.

The management of trees and green spaces in the conservation area is further explained in the Management Strategy.



Carter Lane Gardens

12. Public realm

The high quality public realm in the conservation area reflects its importance as the setting of St Paul's Cathedral and numerous historic buildings and institutions, and its role as one of the public focal points of London. Public realm enhancement projects in the area continue to improve the quality of its streets and spaces (see Management Strategy).

Pavements are predominantly of York stone with granite kerbs, whilst pedestrianised streets and spaces such as Playhouse Yard and parts of Carter Lane have granite setts to the carriageway. Important Purbeck marble paving exists to parts of St Paul's Cathedral churchyard. In some locations maintenance of paving and ground surfaces is required in order to bring them up to the high standard seen in other parts of the conservation area.

Street furniture is generally of high quality and traditional in materials and appearance. There are a number of significant items in the conservation area, such as listed bollards, railings and telephone kiosks (see Local Details).

13. Cultural associations

The area has particular associations with significant individuals and events. For example, the first edition of Spenser's 'Shepherd's Calender' was printed by Hugh Singleton at the sign of the Gylden Tunne in Creed Lane in 1579 and John Evelyn lived at the Hawk & Pheasant on Ludgate Hill between 1658-59. In 1713 the architect James 'Athenian' Stuart was born in Creed Lane and between 1731-1867 the London Coffee House, next to St Martin-Within-Ludgate, was frequented by a clientele including Boswell, Benjamin Franklin, Joseph Priestley and George Peabody.

La Belle Sauvage coaching inn, first documented in 1452 and otherwise known as Savage's Inn, was located on Ludgate Hill. Plays were performed in its courtyard prior to the establishment of public theatres in London and, in 1683, a 'Rynoceros lately brought from the West Indies' was put on show there. Having become one of the City's great coaching inns during the eighteenth century, La Belle Sauvage was finally demolished in 1873.

St Paul's Cathedral and its surroundings have been at the heart of national events and celebrations, including royal events, continuing to the present day. An external pulpit, now commemorated by the Memorial to St Paul's Cross, has stood by the Cathedral since the 13th century or earlier, and has been a public gathering place enabling the church to extend its reach beyond the building. Specific events include those held in 1897 when there was a service in honour of Queen Victoria's Diamond Jubilee on the west steps of the cathedral whilst the Queen remained in her carriage, and June 2012 when Queen Elizabeth II attended a service at the cathedral at the time of her own Diamond Jubilee.



Stationers' Hall



St Andrew by-the-Wardrobe

Management Strategy

The management strategy sets out the position regarding the wider policies and guidance concerning the conservation and enhancement of St Paul's Cathedral Conservation Area. Future development schemes and enhancement projects will need to take account of these policies in relation to the special architectural and historic interest of the conservation area, as detailed in the above character summary. Important characteristics of St Paul's Cathedral Conservation Area include its international significance as the setting of St Paul's Cathedral, its historical and cultural associations, its great international architectural significance and numerous listed buildings, and its areas of green space and significant mature trees.

Documents produced by the City of London are available on our website www.cityoflondon.gov.uk

14. Planning policy

National policy

The Civic Amenities Act, 1967, gave Local Authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as "*an area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance*". Section 71 (1) of the Act requires the local planning authority to "*formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas.*" See www.legislation.gov.uk

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012. Historic environment policies are detailed in chapter 12 which sets out the requirements for local authorities and applicants in relation to the conservation of Heritage Assets, including conservation areas. See www.communities.gov.uk. NPPF Historic Environment policies are supported by the Historic Environment Planning Practice Guide (2010), produced by English Heritage and endorsed by the DCMS. See [Broken link](#)

London-wide policy

The London Plan (2011) forms part of the statutory development plan for the City of London and needs to be taken into account when considering development within the conservation area. Key policies to consider are: policies 7.8 Heritage assets and archaeology and 7.9 Heritage-led regeneration. See www.london.gov.uk

City of London policy

Planning policy in the City of London is contained within the Core Strategy and a number of saved policies from the 2002 Unitary Development Plan (UDP). Further information is set out in the appendices to the Core Strategy and in the Local Development Scheme which can be found on our website.

Development proposals within St Paul's Cathedral Conservation Area have to be considered in the context of all the policies in the Core Strategy and the 55 saved

policies from the UDP. Within this framework, particular account will need to be taken of Core Strategy policies CS5 North of the City, CS10 Design, CS12 Historic Environment, CS13 Protected Views, CS20 Retailing, and CS21 Housing. Saved UDP policies include ENV 11 Development in Conservation Areas, ENV 13 Conservation Areas: Premature Demolition.

Protected views

The London Plan and the Core Strategy seek to protect strategic views which are defined within the London Plan's Supplementary Planning Guidance – the London View Management Framework. In St Paul's Cathedral Conservation Area, the following Protected Vistas need to be considered:

- Alexandra Palace (Viewing Corridor & Wider Setting Consultation Area)
- Parliament Hill (Viewing Corridor & Wider Setting Consultation Area)
- Kenwood (Viewing Corridor & Wider Setting Consultation Area)
- Primrose Hill (Viewing Corridor & Wider Setting Consultation Area)
- Greenwich Park (Viewing Corridor & Wider Setting Consultation Area)
- Blackheath Point (Viewing Corridor & Wider Setting Consultation Area)
- Westminster Pier (Viewing Corridor & Wider Setting Consultation Area)
- King Henry's Mound, Richmond Park (Viewing Corridor & Wider Setting Consultation Area)

Development proposals above Viewing Corridor threshold planes would normally be refused in accordance with London Plan policies 7.11 and 7.12 (as published July 2011). Development proposals in Wider Setting Consultation Areas must be designed or sited so that they preserve or enhance the viewer's ability to recognise and appreciate the Strategically Important Landmark, in this case St. Paul's Cathedral. Further detail can be found in the London View Management Framework SPG. See www.london.gov.uk

The St. Paul's Cathedral Conservation Area is within the City's St. Paul's Heights policy area. Development or redevelopment proposals must conform to the Heights limitations. For more information relating to St. Paul's Heights, please view the City of London Protected Views SPD (2012). In addition, certain local views of St Paul's Cathedral along Ludgate Hill and Watling Street are protected by "setback" limitations applicable to certain building frontages shown on the Heights maps. Upon redevelopment the higher parts of such buildings may need to be set back from the building frontage to respect the view of St Paul's. In the St. Paul's Conservation Area, the St. Paul's setbacks range from 30.1 – 39.2 metres AOD.

The character summary identifies a number of distant and local views that contribute to the character of the conservation area. Proposals will be assessed for their potential effect on these and other views of significant individual buildings, townscape or skylines.

The City of London Protected Views SPD (2012) outlines protected views of St Paul's Cathedral, the Monument, Tower of London World Heritage Site and other historic landmarks and skyline features protected and managed by planning policies in the LDF Core Strategy (2011) and Mayor's London Plan (2011).

Neighbouring boroughs operate view protection policies of their own. An example of this are the City of Westminster's Metropolitan Views of the dome of St Paul's from the terrace of Somerset House and from Victoria Embankment. Metropolitan views are referenced in Westminster's Core Strategy and in their Draft Metropolitan Views guidance. They will also be the subject of more detailed development management policies in their forthcoming local plan. See www.westminster.gov.uk. Islington Council operate local views policies which include views of St Paul's Cathedral. See www.islington.gov.uk

Sustainability and Climate Change

The City of London is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. Development, including the incorporation of climate change adaptation measures, should have regard to the need to protect the historic significance of heritage assets.

Issues specifically relevant to St Paul's Cathedral Conservation Area:

- The gardens, mature trees and greenery of St Paul's Churchyard, Festival Garden, Carter Lane Gardens, Stationers' Hall Gardens and other spaces make a strong contribution to the biodiversity of the area and should be enhanced where appropriate (see Open Spaces Trees and Soft Landscaping).
- In order to minimise the risks of flooding elsewhere in the City, new development schemes will be expected to make use of appropriate rainwater attenuation measures such as the Sustainable Urban Drainage Systems (SUDS) and green roofs.
- The City is an air quality management area for fine particulates and oxides of nitrogen. It is essential therefore that development does not exacerbate existing air quality issues particularly around sites of particular vulnerability such as schools.

The Core Strategy policy CS15 provides guidance on sustainable development and climate change and policy CS18 on Sustainable Urban Drainage Systems (SUDS). This will be supplemented by policies in the forthcoming Development Management DPD, and the City has produced a *Climate Change Adaption Strategy* (Revised and Updated January 2010).

15. Environmental Enhancement

Streets and spaces in the conservation area continue to be enhanced as part of the St Paul's Churchyard and Carter Lane Quarter project, which have included a number of individual schemes.

The City of London Street Scene manual sets out the policies to manage the public realm, and is expected to be reviewed and adopted as SPD in 2012. The main principles which provide the framework for the City's vision for the City streets are:

- Rationalise street furniture
- Improve the pedestrian experience
- Enhance paving and surfaces
- Introduce more trees and planting
- Preserve historic character
- Create an inclusive environment
- Maximise the sustainability of each project.

Completed enhancement projects in St Paul's Cathedral Conservation Area have included the Carter Lane Gardens project which was implemented in 2007 and included the provision of new York stone paving, a lawned area with new lighting and seating, and other works related to the completion of the new City of London Information Centre. The Carter Lane Quarter project has involved the pedestrianisation of a section of Carter Lane between Cannon Street and Godliman Street, the laying of York stone and granite setts to pavements and carriageways. In 2011 the St Lawrence Jewry drinking fountain, previously in Guildhall Yard, was restored and reconstructed at the eastern end of Carter Lane Gardens.

The former coach park that existed immediately to the west of Festival Gardens was closed in 2010 to allow for the creation of a new green space. The new landscaped area continues the curved form of the Carter Lane Gardens which themselves mirror the curved aspect of the Cathedral's south transept. New public art and a memorial to John Donne, poet and former Dean of the Cathedral, were installed.

These schemes have been funded by TFL funding, Section 106 Contributions, and Section 278 Agreements.

External lighting of buildings needs careful consideration and where appropriate enhance buildings and the streetscape. The type of lighting, lighting fittings, colour, balance and intensity need careful consideration to ensure the character of the area is maintained and to avoid an imbalance of lighting.

A number of public realm schemes implemented in the area incorporate security provisions. The Centre for the Protection of National Infrastructure provides advice on integrated security measures, and has produced a Public Realm Design Guide for Hostile Vehicle Mitigation (March 2011). See www.cpni.gov.uk

16. Transport

The southern side of Stationers Hall Court is a privately maintainable highway, with the bulk of the court being a permissive path. Creed Court and Priory Court are also permissive paths. Paternoster Square is currently a permissive path but is intended to be declared by the City Corporation to be a city walkway.

Ludgate Hill, Saint Paul's Churchyard and Cannon Street form part of the London Cycle Network.

Much work has already been done on reducing motor vehicle traffic in the City, including in the Saint Paul's Cathedral conservation area.

- The City's traffic and environment zone regulates and records motor vehicles coming into and leaving the zone and encourages motor vehicle through traffic to route around the zone. There is no access for motor vehicles at Black Friars Lane or Saint Andrew's Hill.
- Goods vehicles exceeding 7.5 tonnes maximum gross weight are prohibited from entering the centre of the City, including all of the Saint Paul's Cathedral conservation area, except to load or unload or to gain access to premises within the prohibited area.
- The Mayor of London's congestion charging scheme has significantly reduced motor vehicle traffic in Central London.
- The Mayor of London's low emission zone has further reduced numbers of the most-polluting heavy vehicles across London.
- Ludgate Square and Carter Lane west of Creed Lane are pedestrian zones. Motor vehicles are prohibited from Carter Lane between 8 a.m. and 6 p.m. from Monday to Friday and from Ludgate Square at all times except for loading. Access for cyclists to both pedestrian zones is maintained at all times.
- Carter Lane east of Godliman Street is a route for use by pedal cycles and pedestrians only.
- The former coach park on the southern side of Saint Paul's Churchyard has been closed and the space landscaped to form a more appropriate setting for the cathedral.

In adopting its Core Strategy the City has refined its highway hierarchy to further reduce the adverse impacts of motor vehicle traffic, including on the valued character of the City's conservation areas. The City will continue to reduce the impact of traffic management infrastructure wherever possible.

- New Change and Queen Victoria Street are local distributor roads. These streets should only be used by motor vehicles that need access into the centre of the City and should not be used by motor vehicle through traffic other than buses.
- All of the other streets in the conservation area are local access roads and should only be used by motor vehicles for access to local premises.

As motor vehicle through traffic is further reduced, opportunities to enhance the environment for pedestrians and cyclists to move and to linger and enjoy the spaces will further increase. In assessing the adequacy of the pedestrian environment, the City uses the Gehl parameter of a maximum flow of 13 pedestrians per metre of unobstructed width (of the footway, footpath, shared route or shared space) per minute. Flows at or below this threshold generally afford sufficient opportunities for people to comfortably pause and linger without feeling as though they are obstructing others. This approach is endorsed by the official government guidance on pedestrian comfort, including in *Manual for Streets 2: Wider Application of the Principles* (September 2010).

Further details about the City's transport policies, programmes and projects are available on the City's website.

17. Management of open spaces and trees

Trees, churchyards, gardens and other green spaces make a strong contribution to the character and appearance to parts of St Paul's Cathedral Conservation Area and will be enhanced, where appropriate, when opportunities arise.

St Paul's Cathedral Churchyard will be maintained in accordance with the site management plan in the City of London City Gardens Management Plan 2011-2016 (2012), see www.cityoflondon.gov.uk/citygardens. The St Paul's Cathedral Eastern Churchyard Conservation Management Plan (2012) provides detailed analysis and proposals its ongoing management and enhancement.

The City of London *Open Space Strategy* (2008) details the existing open spaces of the City, what spaces are to be provided in future, and how these could be delivered. The City of London *Biodiversity Action Plan 2010-2015* (2010) outlines the importance of the City's urban greenspaces, which in St Paul's Conservation Area includes public gardens, squares and churchyards; and built structures, trees and manmade structures such as green walls and roofs. In addition, the City has published a Habitat Action Plan (HAP) for Urban Greenspaces, Churchyards and Cemeteries, and for Built Structures.

The City of London Tree Strategy SPD (2012) sets out a strategy for the protection, maintenance and increase in privately owned trees and City owned and managed trees within the City of London. The location of trees or the potential loss of trees in the townscape may have an impact on the setting and views of heritage assets. It is important that this issue is considered and that significant harm is not caused to the setting of heritage assets.

Trees in the conservation area are protected under section 211 of the Town and Country Planning Act 1990 (as amended). Anyone proposing to carry out works to a tree in a conservation area must give six weeks notice to the local planning authority of their intention to do so prior to undertaking such works.

There are currently four Tree Preservation Orders (TPOs) in St Paul's Cathedral Conservation Area, and the City Corporation will give further consideration to TPO designation in accordance with the Tree Strategy.

18. Archaeology

The City of London is the historic centre of London has a rich history with monuments and archaeological remains surviving from all periods. It has an historic landscape which has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement and there is some evidence of earlier occupation. The development of the City is contained in the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has partly eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record of only part of a site.

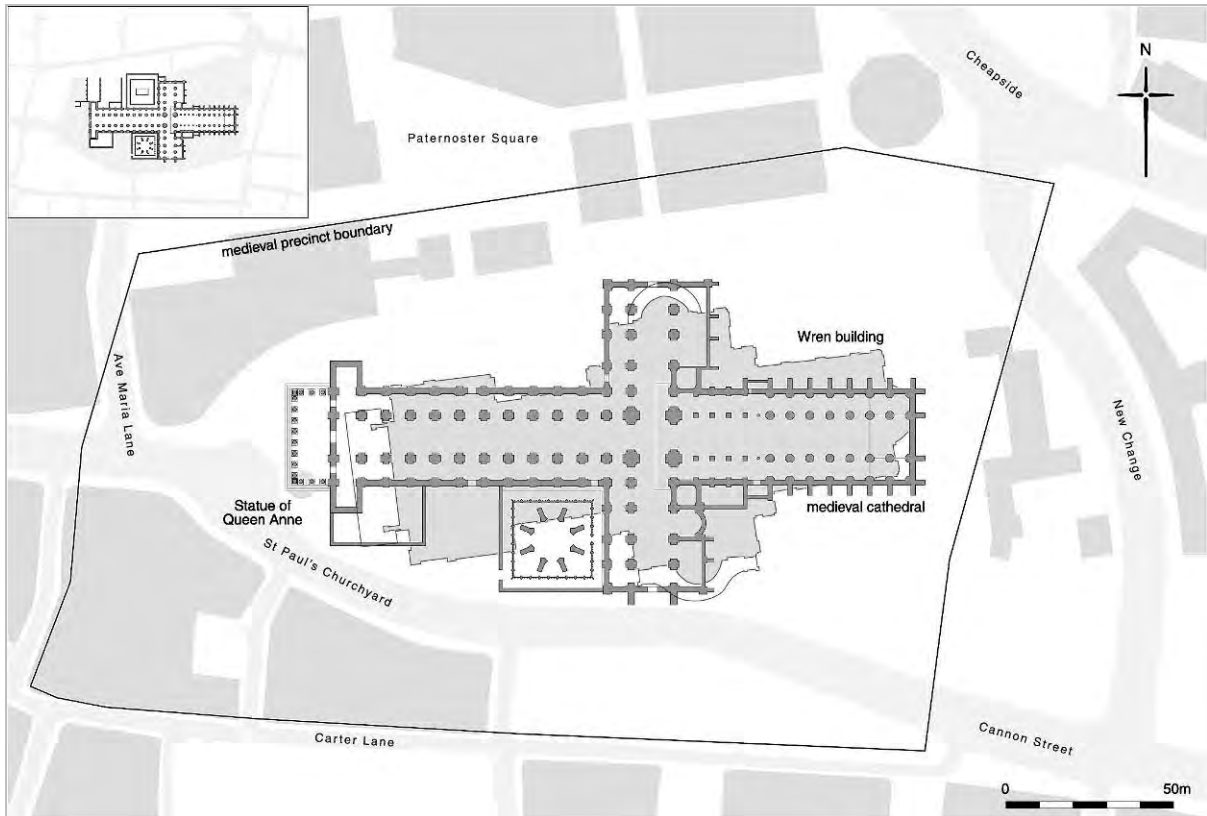
Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential unless it can be demonstrated that archaeological remains have been lost, due to basement construction or other ground works.

Where developments are proposed which involve new groundworks an historic environment assessment, including an assessment of the archaeological potential and impact of the proposals will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced.

The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage so that the appropriate assessment and design development can be undertaken. Developers should refer to Planning Advice Note 3: Archaeology in the City of London, and Conservation Areas in the City of London: A General Introduction to their Character for further information.

There is high archaeological potential in St. Paul's Cathedral Conservation Area, including:

- Evidence of pre-Roman settlement or occupation
- Remains of the Roman City Wall surviving below ground and incorporated within later buildings and the medieval extension to the City wall
- Remains of the pre 1666 Great Fire Cathedral, and associated features, including visible fabric and remains preserved below the Churchyard, the parvis, the roadway to the north of the Cathedral Remains of the medieval Cathedral precincts, buildings and features within the precincts, including burials
- Roman remains associated with the City wall defensive structure, evidence of road layout, buildings and industry,
- Evidence of post Roman settlement in the area including the foundation of the Cathedral
- Medieval remains including Blackfriars Priory, Montfichet's Tower, King's Wardrobe,
- Remains of the 16th century Blackfriars Playhouse
- Remains associated with the Stationers Company and Apothecaries Company
- Remains of St. Anne's Church demolished after the Great Fire
- The churches of St. Martin-within-Ludgate and St. Andrew-by-the-Wardrobe, including early origins and pre Fire fabric



Plan illustrating relationship between medieval and Wren cathedrals (Schofield 2011)

19. Enforcement

Breaches of planning regulations are investigated in accordance with the City of London Enforcement Charter (updated June 2008). This sets out the manner and timescales in which issues will be investigated, and is available on the City of London website.

20. Condition of the conservation area

The buildings, open spaces and public realm of St Paul's Cathedral Conservation Area are generally in good condition and maintained to a high standard. The adaption, upgrading, repair, conservation, or redevelopment of buildings is managed to have a minimum effect on neighbouring buildings, the highway and the amenity of the area.

Potential pressures in the area have been identified as new development, utilities replacement works, and the impact of road traffic, although these do not threaten its character. The condition of the conservation area is judged to have improved in recent years, and is expected to further improve in coming years.

Planning applications be judged against the local, regional and national policies and guidance identified above, and the loss of buildings and features that contribute to the character of the area will be resisted accordingly.

Further Reading and References. For all EH documents go to the Historic England site

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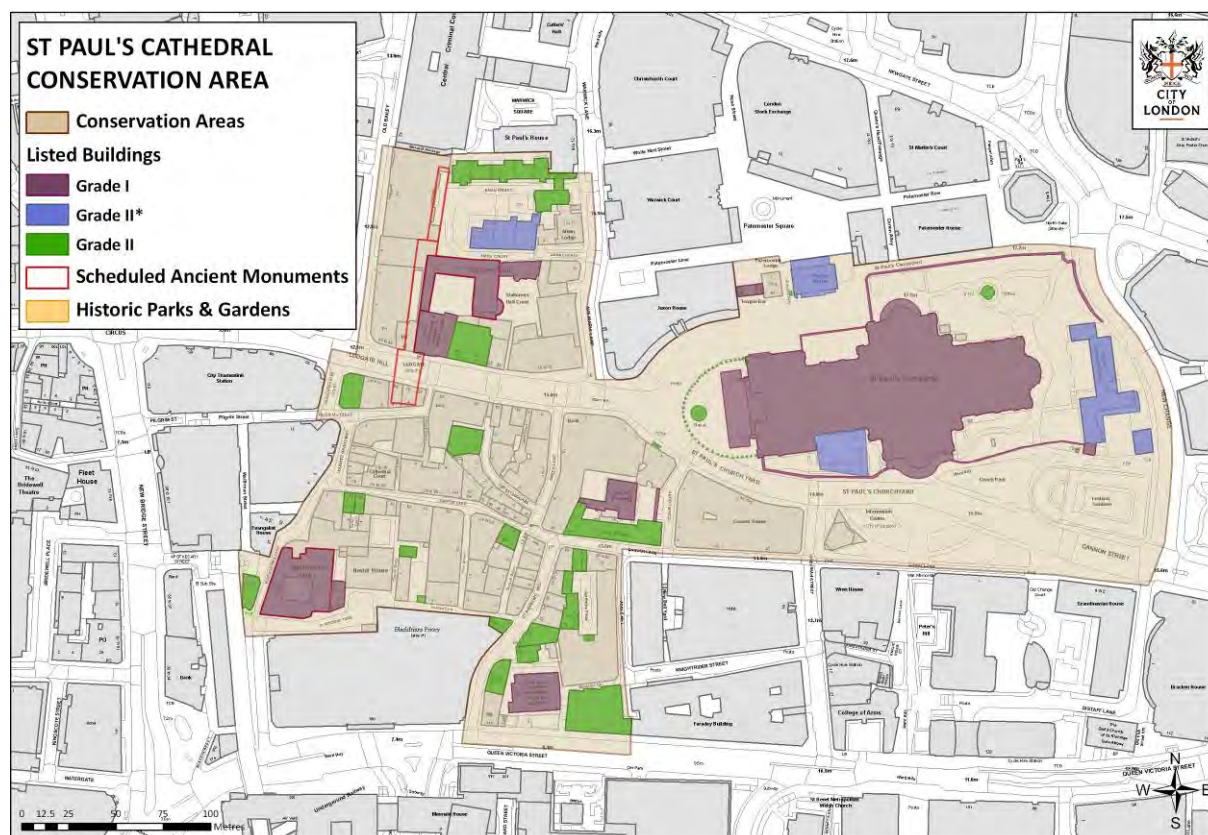
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6. Appendices

Appendix A – Designated heritage assets

Correct March 2013. Please consult the City of London website for up to date information www.cityoflondon.gov.uk/plans



Scheduled Ancient Monuments

Monument 1002068	London Wall: Section in Amen Court
Monument 1002052	Remains of Roman and medieval wall and gateway W of boundary of Stationers' Hall to Ludgate Hill

Listed Buildings

STREET	NUMBER /NAME	GRADE
Amen Court	1-3	II*
	4-9, 8A and 8B	II
	Pair of gate piers attached to number 1	II*
Ave Maria Lane	Stationers' Hall	I
Blackfriars Lane	Apothecaries' Hall, 10-18	I
	15-17	II
Carter Lane	Rising Sun public house, 61	II
	Youth Hostel, 36 Carter Lane	II

	79 Carter Lane	II
	81 Carter Lane	II
Church Entry	St Ann's Vestry Hall	II
Dean's Court	St Paul's Deanery	I
	Screen walls and gateways to forecourt of St Paul's Deanery	I
Ludgate Hill	34-40	II
	Midland Bank, 45 and 47	II
	Church of St Martin	I
Ludgate Square	1-3	II
New Change	St Paul's Cathedral Choir School	II*
Playhouse Yard	Magnesia House, 6	II
	Church of St Andrew by the Wardrobe	I
	146	II
St Andrew's Hill	31-32	II
	35, St Andrew's Rectory	II
	36	II
	The Cockpit Public House, 7	II
St Paul's Alley	Pump on west side of Chapter House	II
St Paul's Churchyard	Tower of former Church of St Augustine	I
	Cathedral Church of St Paul	I
	Statue of St Anne in forecourt of St Paul's Cathedral	II
	40 stone posts to forecourt of Cathedral Church of St Paul	II
	Footings of destroyed cloister and chapter house	II*
	Three K6 telephone kiosks in the vicinity of St Paul's Cathedral	II
	Chapter House of St Paul's Cathedral	II*
	St Paul's Cross	II
	Railings to the churchyard of the Cathedral Church of St Paul	I
Wardrobe Place	1	II
	2	II
	3-5	II
	Wardrobe House and adjoining archway, 5B Wardrobe Place	II

Contacts

Department of the Built Environment

City of London
P.O. Box 270
Guildhall
London EC2P 2EJ

Tel: 020 7332 1710

Email: plans@cityoflondon.gov.uk

Website: www.cityoflondon.gov.uk

The London Metropolitan Archives

40 Northampton Road
Clerkenwell
London EC1R 0HB

Tel: 020 7332 3820

Email: ask.lma@cityoflondon.gov.uk

Website: www.cityoflondon.gov.uk/lma