



City of London

Smithfield Conservation Area

Character Summary & Management Strategy SPD

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Character Summary & Management Strategy
Supplementary Planning Document

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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 was adopted as a Supplementary Planning Document to the City of London's LDF Core Strategy on 18 September 2012. 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.



Church of St Bartholomew-the-Great

Character Summary

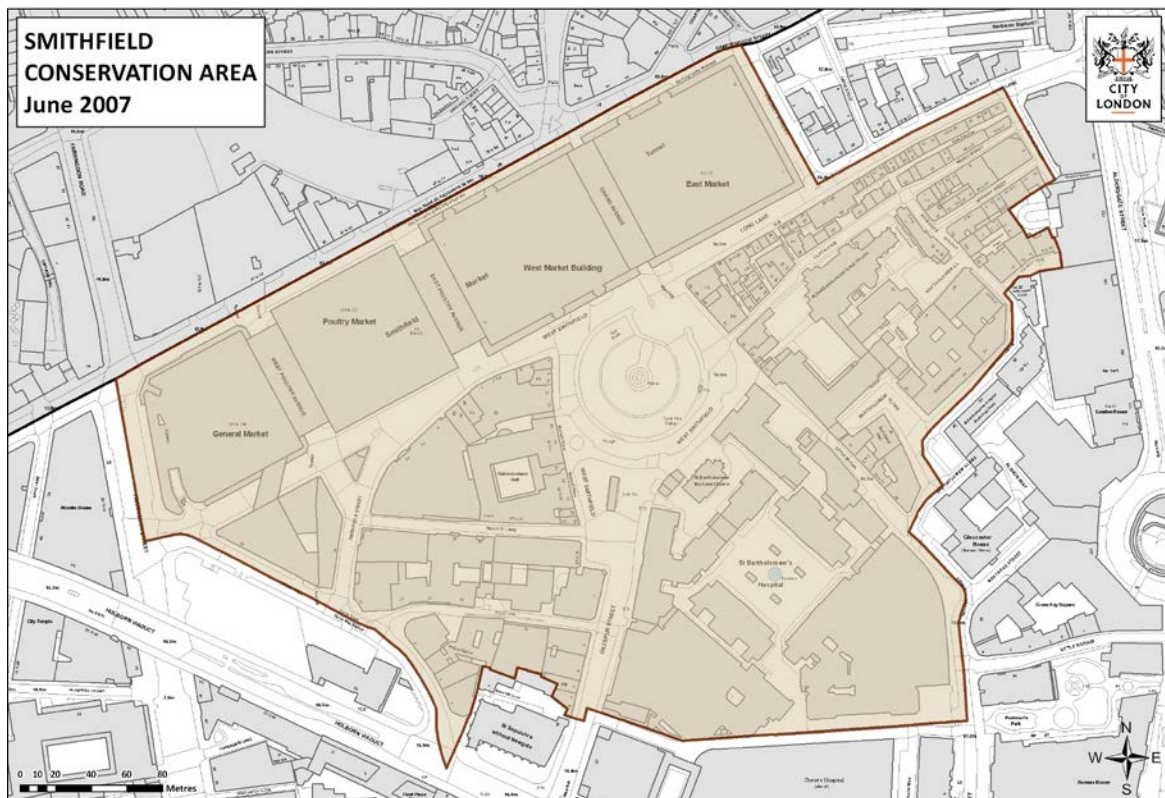
1. Location and context

Smithfield Conservation Area lies to the north of Holborn Viaduct and Newgate Street. It extends north to the boundary between the City of London and the London Borough of Islington, and north-west to the boundary between the City and the London Borough of Camden.

The area is bound by Charterhouse Street, Lindsey Street, Long Lane, Cloth Street, property boundaries on the south side of Bartholomew Place, Bartholomew Close, Little Britain, King Edward Street, the property boundary between St Bartholomew's Hospital and the King Edward Building complex, Giltspur Street, property boundaries to the north of Snow Hill Court, Cock Lane, Snow Hill and Farringdon Street. See boundary map in Appendix A.

Smithfield Conservation Area is in the Wards of Farringdon Without and Farringdon Within. It covers an area of 12.1 hectares.

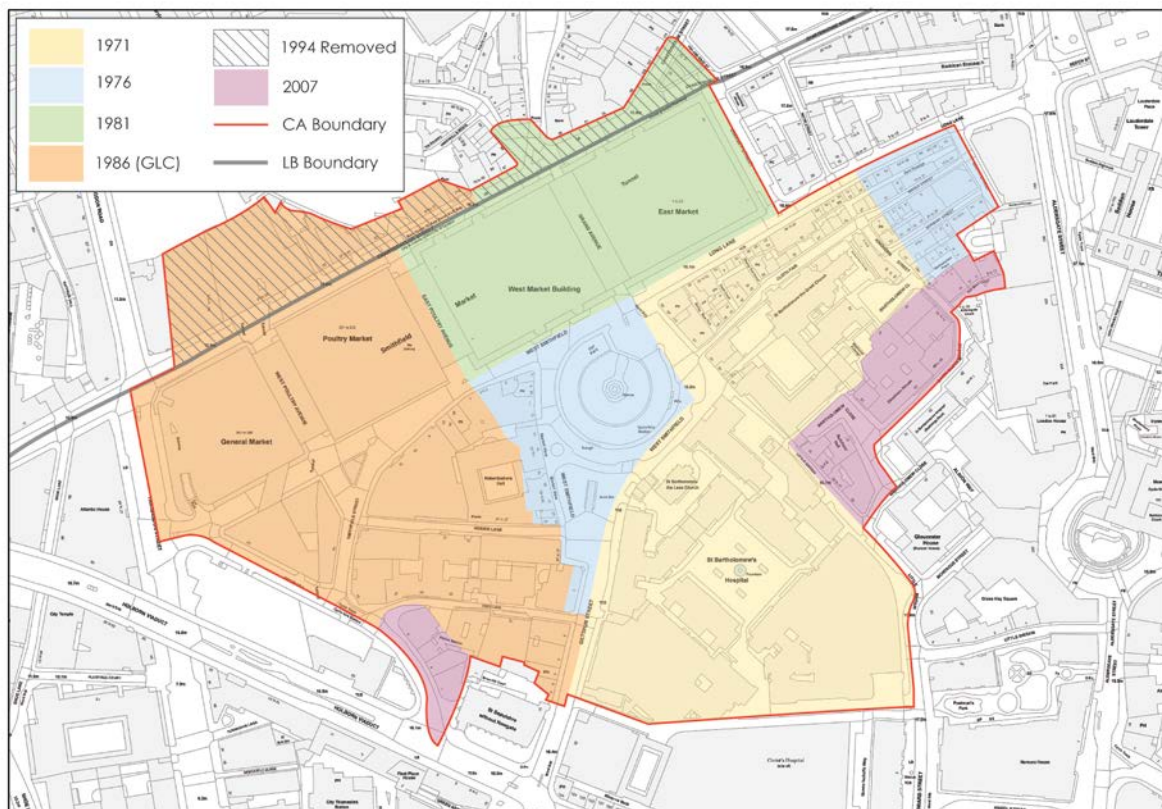
The area immediately adjoins Postman's Park and Newgate Street Conservation Areas, whilst the Charterhouse Square Conservation Area is to the north-east. The area directly adjoins the London Borough of Islington's Charterhouse Square Conservation Area to the north, and the London Borough of Camden's Hatton Gardens Conservation Area to the north-west.



Smithfield Conservation Area boundary map

2. Designation history

11 February 1971	St Bartholomew's Conservation Area designated by the City of London.
9 December 1976	Extensions to the west and east.
10 December 1981	Extension to include the main west and east market buildings.
5 March 1986	Smithfield Market Conservation Area designated by Greater London Council.
16 May 1991	Re-designation of existing areas to form Smithfield Market Conservation Area by City of London.
21 July 1994	Northern boundary altered to the line of Charterhouse Street to conform to administrative boundary changes.
14 June 2007	Re-designated with extensions to the east; areas to the south transferred from Newgate Street Conservation Area.



Designation history map

3. Summary of character

The characteristics which contribute to the special interest of Smithfield Conservation Area can be summarised as follows:

- an area with a unique character derived from an established history approaching 2000 years, and a physical fabric and street pattern which has evolved over almost 1000 years, with market use pre-dating this;
- an area which has evolved incrementally with a diversity of built forms and uses that reflect the development of its specialised institutions and activities;
- a townscape with great contrasts in scale between development within the precincts of the former priory, the hospital buildings, and later grand scale engineering interventions;
- an area unusual in the City of London for escaping substantial damage in the Great Fire and the Second World War;
- a large concentration of heritage assets, including statutorily listed buildings as well as numerous unlisted buildings of a high architectural and townscape quality from different periods;
- a townscape enriched by public open spaces, trees and planting;
- an area associated with nationally significant cultural and historic events and notable people.
- a conservation area closely related to streets and buildings to the north, which form part of the London Borough of Islington's Charterhouse Square Conservation Area.
- an area with high archaeological potential.

4. Historical development

Early history

Smithfield, originally known as 'Smoothfield', was a flat grassy area of high ground to the north-west of the City outside the City walls. Roman law banned burials within the walled City and Smithfield became one of several locations for cemeteries during the Roman occupation. Being located outside the City defences and partly within, the area has important archaeological potential and investigations have revealed both cremation and inhumation burials dating from the period between the 1st and 4th centuries AD. Two stone coffins of Roman origin were discovered during excavations for the construction of the Library and Museum Block of St Bartholomew's Hospital in 1879. 100 years later, 3rd and 4th century burials were discovered during excavations for the construction of the hospital's Robin Brook Centre for Medical Education, also in Giltspur Street. In the early and mid-Saxon period the walled City is considered to have been largely unoccupied, and there is little archaeological evidence between the early 5th century and the mid-9th century AD recorded in the area.

The Smithfield area appears to have reverted to agricultural use by the time of the Norman invasion. Smithfield Conservation Area is notable in that much of its physical character is derived not just from its topography, but also the presence of institutions and activities which have been associated with the area for several centuries. In addition, references to activities which have ceased or relocated elsewhere are perpetuated in local street and place names such as Hosier Lane, Giltspur Street, Bartholomew Close, Cock Lane, Cloth Fair, and Cloth Court.

In 1123 Henry I granted permission to Rahere, an Augustinian monk named as a Minor Canon of St Paul's Cathedral in 1115, to found a priory and hospital at Smithfield. Rahere died in 1143 and was buried in St Bartholomew-the-Great, where his tomb is surmounted by an early 15th century effigy. The location of the priory was already noted for its horse fair and the priory grounds included part of the Kings Friday Market. During the next 400 years the priory church of St Bartholomew-the-Great expanded until it measured some 300 feet by 86 feet when completed.

Bartholomew Fair, an annual three day (eve, day and morrow) fair held on the eve of St Bartholomew's Day, was established by the monastery under royal charter in 1133. The area immediately to the north of the priory as far as Long Lane is recorded as fair ground until the 16th century. It extended almost to Aldersgate Street and its west gate was located where the current Cloth Fair meets West Smithfield. The fair continued annually for over 700 years - sometimes lasting two weeks - until it was suppressed in 1855 for debauchery. It became the greatest cloth fair in the country, was known throughout Europe and the priory received substantial income from the tolls of the fair.



Medieval houses in Cloth Fair, late 19th century. Images: City of London

Medieval

Smithfield continued to be well known throughout the medieval period for horse trading, which was distinct from Bartholomew Fair. Tracks to the north of London formed part of a series of droveways along which stock was taken to and from the markets at Smithfield. These formed a framework for the subsequent pattern of roads in the area. The notoriety of the area as a place of public execution pre-dates the founding of the priory, but was highlighted in the medieval period with the putting to death of Sir William Wallace in 1305. Smithfield remained a location for public gallows until the 18th century. The open space was also put to more festive use including tournaments, pageants and plays. A royal tournament was held to entertain the Kings of England and France in 1357 and jousts were held at Smithfield in honour of Edward III's mistress in 1384.

The 14th century saw the granting of a formal charter by the Corporation of London for the weekly market at Smithfield and the founding of the Worshipful Company of Butchers. These factors, together with the banning of slaughtering within the City walls in 1381, contributed to the development of the meat and livestock trade in Smithfield. As the roles of the monastery and the hospital increasingly diverged, the institutions became distinct precincts bordering the public space of West Smithfield. During the Reformation, the priory of St Bartholomew was surrendered peacefully to Henry VIII in 1539. The nave of the priory church was demolished and the churchyard created over much of the cleared area. St Bartholomew's Hospital was briefly closed until Henry re-founded it under a royal charter in 1546-47.

In the same year Sir Richard Rich purchased St Bartholomew-the-Great from the crown and sub-divided much of the priory buildings and land. As part of this process he laid out tenements in the area of the previous fair ground, encroaching upon the site of the priory nave and building against the remaining parish church. Newbury Street, Middle Street and East Passage were laid out for housing, which was typically 3½ to 4½ storeys high. This little recognised planned development is important in the expansion of London pre-dating the building of Covent Garden by some 30 years. It is important in the local context because the more formalised configuration of the streets laid out by Rich is in marked contrast to the sinuous alignment which is characteristic of many medieval thoroughfares within the area, such as Cock Lane, Cloth Fair and West Smithfield.

The first printed map of London, published in 1572 by Braun and Hogenberg (but probably surveyed in the 1550s) shows the area largely built up with West Smithfield fully enclosed. This remarkably accurate survey indicates that the 16th century layout of street blocks and network of major thoroughfares is very similar to the present day, with the roughly diamond-shaped 'Smythe Field' tapering into a funnel plan form at its southern end. This characteristic medieval market entrance is evident in Smithfield Street to the west and St John Street in the London Borough of Islington to the north. The Braun and Hogenberg map indicates clearly the presence of Little Britain, Long Lane, Charterhouse Square to the north-east and Aldersgate Street to the east, together with the precincts of St Bartholomew-the-Great and St Bartholomew's Hospital.

Seventeenth and eighteenth centuries

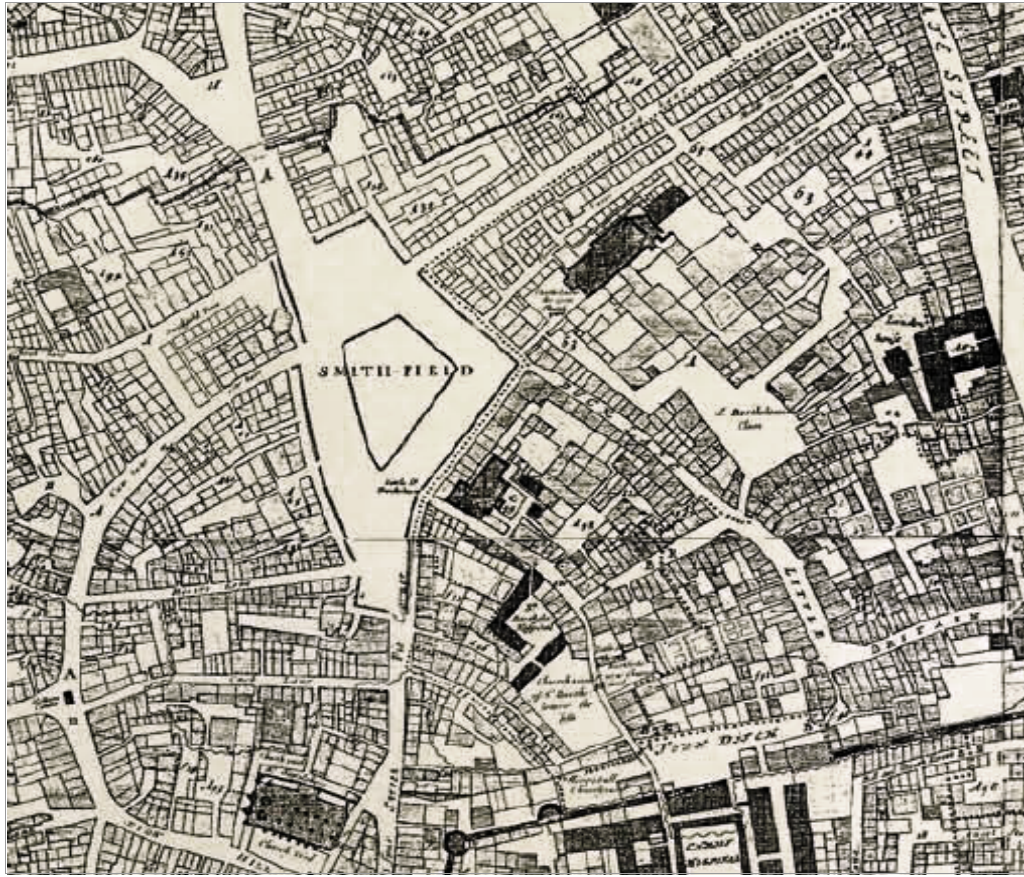
The open space at the centre of Smithfield was paved and drainage provided for the first time in 1614-15 and in 1638 the Corporation formalised the collection of market tolls by royal charter. Despite the enormous destruction caused by the Great Fire in the City, buildings in much of the Smithfield area and St Bartholomew's Hospital survived largely in their medieval form. The Fire began on 2nd September 1666 and spread west burning for four days. Smithfield was saved by the proximity of the City Wall and ditch, together with a fortunate change in the direction of the wind when the fire was close to Holborn. The corner of Giltspur Street and Cock Lane, known as Pye Corner, marks the western extent of the Great Fire in the area and it is commemorated by the 'Fat Boy of Pye Corner'. This gilded statue of a small boy represents the gluttony which, it was said, brought The Fire down upon the citizens of London.

St Bartholomew's Hospital increased in wealth and status, and substantial changes took place during the 18th century. A new north gate (Henry VIII Gate), to the hospital precinct, designed by Edward Strong in 1701, was constructed and in 1713 the governors decided that, since the existing buildings had become uneconomic, they would demolish them and build a new, modern hospital. In 1729 James Gibbs' design for four blocks set around a central square was accepted and was constructed over a forty year period. The North Block was the first - and most splendid - to be constructed, with the ceiling of its Great Hall designed by Gibbs and executed by Jean Baptiste St Michele - the only known example of his work in England. The paintings above the main staircase were painted by Hogarth. By 1760, St Bartholomew's Hospital was as modern as any hospital in the world. However, only three years later, Ralph Allen was required to repair defects in the Bath stone facing of Gibbs' North Block which had eroded badly.

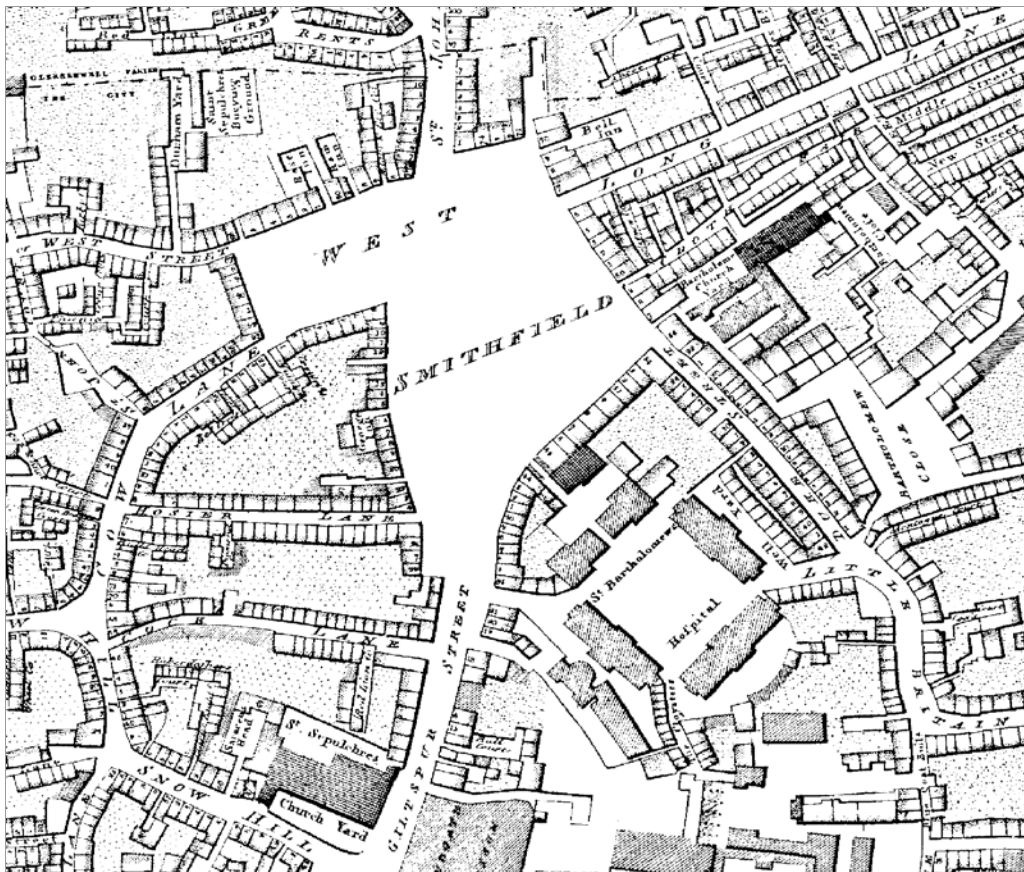
The medieval church of St Bartholomew-the-Less was remodelled by Dance the Younger in 1789, retaining the 15th century tower and vestry. The church was the only one of five hospital chapels in the vicinity to have survived the Reformation and had been adopted as the parish church when the hospital precinct was established as the Anglican parish of St Bartholomew-the-Less in 1547. Dance's work, which was largely executed in timber, was repeated in stone by Thomas Hardwick in the 1820s.

Nineteenth century

The hospital flourished in the 19th century, with existing buildings being modified - such as the remodelling of the Henry VIII Gate - and new buildings being constructed to house an increasing number of departments. These were accompanied by changes to the square, such as the replacement of the well at the centre (constructed in 1809) by the present fountain (Philip Hardwick, 1859), the introduction of four decorative lamps (c1890), and four timber shelters (1895).



Ogilby and Morgan 1676-79



R. Horwood 1792-99

From the mid-18th century, concern had been expressed about the location of a livestock market in the centre of the metropolis. Increasing market activity within a confined site ultimately led to a Royal Commission being set up in 1849. Its recommendation was that the market be removed because of public nuisance. In 1852 the Smithfield Market Removal Act resulted in the livestock market being relocated to Copenhagen Fields, to the north in Islington. The Central Meat Market was subsequently constructed at Smithfield, by the Corporation in the 1860s, to the design of the City Surveyor Sir Horace Jones. The market building was connected to new railway sidings beneath it by a large circular ramp around the central rotunda of West Smithfield. This enabled deliveries to be transferred efficiently between the market and the rapidly expanding railway system. By 1854 up to two-thirds of meat handled at Smithfield was delivered by train.

Significant railway infrastructure was developed concurrently with the new market complex. In the 1860s an extension to the Metropolitan Railway was constructed, using the cut-and-cover method, between Farringdon and Moorgate. The line runs through a tunnel under the west and east market buildings, with its substantial cutting open to the air south of Cowcross Street and Charterhouse Square. The line branched south from Farringdon through the Snow Hill Tunnel, built by the London, Chatham and Dover Railway to form a critical new north/south rail link from 1866 to 1916. The line was re-used by Thameslink from 1986.

In 1873 Smithfield Market was enlarged to the west by the construction of Jones' Poultry Market and, in 1879, the General Market which extended down to Farringdon Street (formerly called Victoria Street) and was also served by the railway sidings. Previously, Farringdon Market was located nearby and had been established for the sale of fruit and vegetables when the earlier Fleet Market was cleared to enable the laying out of Farringdon Street in 1826-30. By 1880 the street pattern had effectively become what we see in Smithfield Conservation Area today and by the end of the century the market complex exceeded ten acres.

Twentieth and twenty-first centuries

The development of St Bartholomew's Hospital has continued throughout the 20th century. New out-patients and casualty departments were housed to l'Anson's designs from 1904-1907, followed by his pathology block of 1907-1909. In 1920 the pressure for further expansion, without any scope for enlarging the precinct itself, led the governors to the decision that Gibbs' South Wing should be demolished. This redevelopment, designed by W T A Lodge, also incorporated more land near King Edward Street and new surgical & medical facilities were provided when it was opened as the George V Block in 1937. In 2011 works are underway to provide substantial new hospital accommodation as an extension of the retained King George V building, enabling consolidation on the main island site again.

The Smithfield area sustained damage in the First and Second World Wars. Parts of Bartholomew Close sustained both Zeppelin damage in 1915 and further destruction during the Blitz. Sites in the area of Smithfield Street and Hosier Lane which had been cleared following WWII bombing were to lie empty for a number of subsequent decades.

The market buildings at Smithfield have changed in the post-war period. Following damage to Smithfield General Market by a V2 rocket in 1945, Hart's Corner was remodelled in a simple, though largely sensitive manner. Subsequently, Horace Jones' Poultry Market was destroyed by fire in 1958. The replacement building was constructed by the Corporation to the design of Sir Thomas Bennett in 1962-1963, incorporating a clear spanning dome roof of 225 feet which was notable when first constructed for being the largest of its type in the world.

In the 1990s the extensive refurbishment of the Smithfield East and West Market buildings was accompanied by much of the hospital site being the subject of a programme of stone cleaning and repairs. This work has been coupled with the ongoing alteration and refurbishment of many, more modest, buildings in the area such as townhouses and warehouses near St Bartholomew-the Great. Recent infill development in the conservation area has largely been sympathetically designed to recognise and enhance its special character.

Works to construct an eastern ticket hall to the Farringdon Crossrail station at Barbican commenced in June 2011. Along with the Crossrail station at Farringdon, this will have a substantial impact on the character of the wider area and is expected to significantly increase the volume of people using Smithfield. The project will provide a new station building between Lindsey Street and Hayne Street, outside Smithfield Conservation Area boundary. Services on the central section of the Crossrail line are expected to commence in 2018.

5. Spatial analysis

Layout and Plan form

The layout and plan form of the Smithfield area is one of its most distinctive and recognisable characteristics. Within the City of London, the amorphous expanse of the open area with its central rotunda, the substantial rectangular blocks of the market buildings, the formal quadrangle of St Bartholomew's Hospital, and the exceptionally tight grain of the 16th century streets to the east of the area, are all notable. Striking contrasts exist between Smithfield and other parts of the City and between adjoining areas within the boundaries of the conservation area itself.

The extensive changes resulting from the development of the hospital and market, together with the earlier changes in the form and extent of St Bartholomew-the-Great, are in marked contrast to the form and scale of change affecting other buildings in Smithfield - particularly in the eastern part of the conservation area. In the latter, rebuilding has been on an incremental or piecemeal basis, with buildings of four to five storeys in height and many plot sizes remaining unaltered since the medieval period.

The historic layout of the Priory Church of St Bartholomew-the-Great and its precincts is reflected in the form of Bartholomew Close and surrounding street pattern, whilst the fairground booths of Bartholomew Fair are referenced in the alignment of Cloth Fair and streets to the east. The character of West Smithfield as a space is a distinctive combination of the formal and informal. The space, as a result of its enclosure and use over many centuries, is essentially unplanned, although the construction of Jones' East Central Market building created a formal classical

enclosure of the northern edge of the reduced space, and introduced the formal geometry of the central rotunda.

The gradual replacement of the hospital tenements on the south side and their replacement by the stone boundary wall and associated buildings added an element of architectural formality along the southern edge of the space. The later Victorian and Edwardian periods heralded the replacement of most buildings enclosing the east and west sides of West Smithfield. The resultant architectural variety and informal grouping of these frontages counterbalances the greater formality to the north and south. Underlying this variation in age, style and materials is a general consistency in the relationship between the scale and presence of these frontages and the space which they define.

The influence of the railway and the function of the new market combined to ensure that the remaining open space was maintained in a grand Victorian gesture of industrial architecture and associated landscaping. The creation of the rotunda and the presence of trees, planting, the bronze figure representing 'Peace' (1873 by J B Philip) and fountain in the gardens at its centre completed the present layout of West Smithfield. Nevertheless, the fundamental physical juxtaposition between the major structures, the open area of Smithfield itself and the hinterland of smaller scaled buildings housing activities which have traditionally supported the area's main functions, has been a constant characteristic of the area for a very long period.

Building plots

The variation in scale and configuration of building plots across the conservation area is one of its most distinctive characteristics. The building plots between Long Lane and Cloth Fair still conform to the medieval street pattern and as a result are compact and tightly arranged around the connecting Lanes, passages and courts. Properties of this scale and layout are known as 'Row Houses', and in this area were specifically laid out as permanent replacements for the booths of Bartholomew Fair. Nos. 74 and 75 Long Lane are notable surviving examples of the type, dating from c.1598. Building plots on this scale would formerly have been characteristic of the area, with many more surviving around Bartholomew Close and the western side of West Smithfield well into the 20th century.

In the 18th and 19th centuries the redevelopment of large sections of the area by the Hospital and Market resulted in the creation of significantly larger building plots with little relationship to those they superseded. The size and configuration of building plots for the Hospital and Market are illustrative of the requirements of each institution, and the modernisation which allowed each to adapt and survive in their existing locations.

In addition to the large development projects which imposed a new urban grain onto parts of the area, a number of the larger building plots of the 19th and 20th centuries were created by combining multiple earlier footprints along historic street lines. Examples of this trend can be seen on Bartholomew Close and Hosier Lane, where the streets and building frontages follow the historic layout, and earlier narrower plots are often recognisable.

Building heights

The long history of development and architectural complexity of the area has resulted in variations in building height. Within different parts of the conservation area specific general themes can be identified.

Streets between Long Lane and Newbury Street are predominantly formed by buildings of four or five storeys, or less, with consistent cornice or parapet lines. Buildings are on a compact, domestic scale, and therefore individual storeys are similarly compact. Further consistency is gained by the presence of shop fronts on the majority of these buildings.

A small number of buildings have been extended above the parapet line, with mixed results. Successful roof extensions include those examples which are well set back and concealed from street level views. Strong parapet lines and narrow streets add to the concealment of mansards and roof extensions.

The hospital complex is formed by buildings of four or five storeys, with those Victorian and Edwardian examples to Giltspur Street being on a more monumental scale than earlier buildings around the courtyard. Opposite, the taller buildings on the west side of West Smithfield descend in height towards Hosier Lane and Newgate Street.

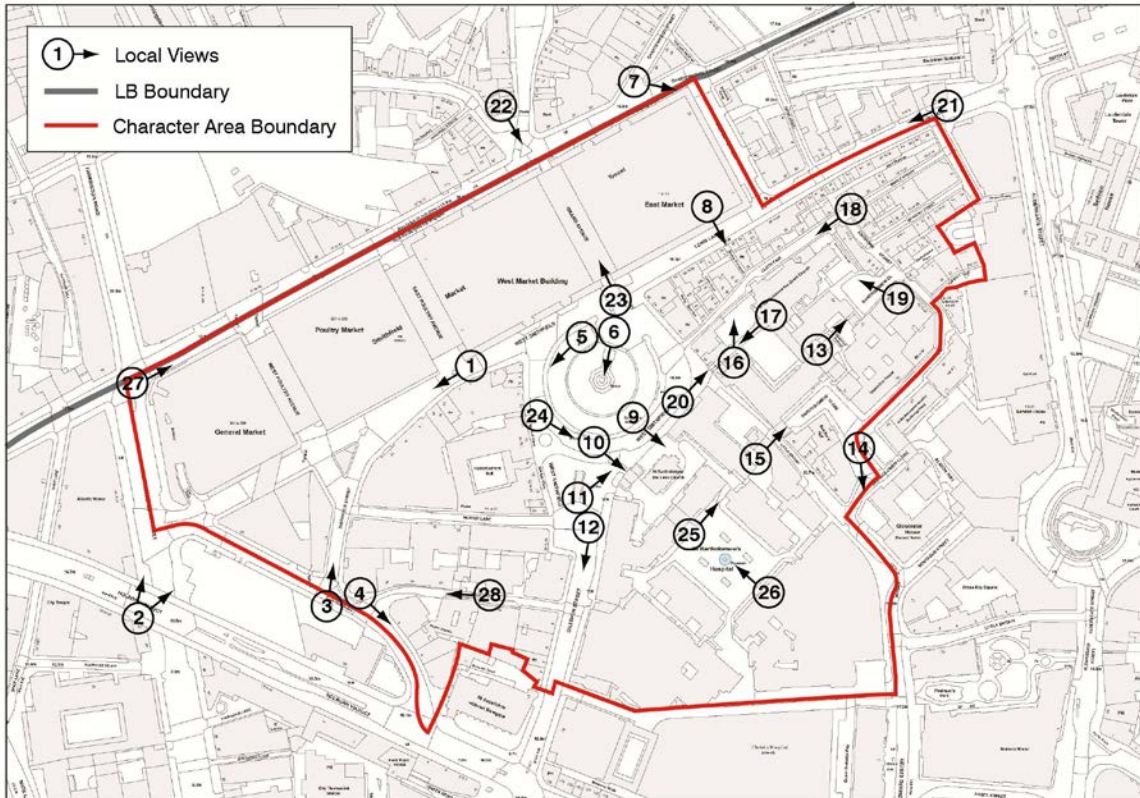
The buildings of the market complex have consistent building height of predominantly one or two storeys on a grand scale, with taller elements such as the corner turrets and pavilions forming prominent landmark features. The General Market has a mansard roof characteristic of its French-influenced architecture.

While building heights are relatively consistent, this is complemented by variations in building materials or surface finishes, and by the addition of decorative features and architectural details. In numerous examples the ground floor incorporates a timber shopfront, prominent entrance, broad openings or rusticated stonework which demarcates it from the upper storeys. In addition, the rooflines of several buildings, particularly those of the 19th century, are enriched by pediments, dormer windows, a balustrade, statuary, or other detailing.

Views and vistas

Distant and local views make a strong contribution to the character of the conservation area. The scale and age of buildings, and the complex historic street plan – particularly around St Bartholomew-the-Great - results in a rich variety of views within the conservation area and to and from neighbouring streets and landmarks. Significant changes in topography across the area, and the high view point afforded by Holborn Viaduct provide further opportunities for views and broader vistas.

The following illustrates the range of distant and local views which exist in Smithfield. This list is not comprehensive, and the area provides further opportunities to capture long, short and kinetic views.



Conservation area views map

Distant views are listed in **bold**.

1. View of the Red House from the top of Smithfield Street.
2. **View of the General Market and wider conservation area from Holborn viaduct as it crosses Farringdon Street.**
3. View of the parabolic roof of the Poultry Market from the junction of Smithfield Street and Snow Hill.
4. View of the tower of St Sepulchre Without Newgate, and the dome of St Paul's Cathedral, from the junction of Snow Hill and Cock Lane.
5. View up to the Victorian buildings at Nos. 8-21 West Smithfield from the bottom of the Rotunda ramp.
6. **View of the Central Criminal Court dome, behind the drinking fountain statue, from the entrance to the Rotunda Gardens.**
7. **View of the three Barbican towers combined with the north-east cupola of the East Market, from the junction of Charterhouse Street and Lindsey Street.**
8. View of the north transept of St Bartholomew-the-Great from Long Lane through Rising Sun Court.
9. Glimpsed views of the apse and north elevation of St Bartholomew-the-Less and mature trees from West Smithfield through the screen wall grille.
10. View to the courtyard of St Bartholomew's Hospital from West Smithfield through the gatehouse.

11. View to the St Bartholomew-the-Great gatehouse and neighbouring buildings, with the tower of St Bartholomew-the-Great behind, from the junction of West Smithfield and Giltspur Street.
12. **View to the Central Criminal Court dome from the junction of West Smithfield and Giltspur Street.**
13. **View to Lauderdale Tower, Barbican Estate, from Middlesex Passage.**
14. **View to St Paul's Cathedral from the junction of Bartholomew Close and Little Britain.**
15. View to William Harvey House from Little Britain.
16. View to houses on Cloth Fair from St Bartholomew-the-Great Churchyard.
17. View to the rear of St Bartholomew-the-Great Gatehouse and the rear of 57b West Smithfield.
18. View to houses on Cloth Fair and north transept of St Bartholomew-the-Great from Middle Street/Cloth Fair.
19. View to the east elevation of St Bartholomew-the-Great from Bartholomew Close.
20. View through St Bartholomew-the-Great Gatehouse to the church porch.
21. View along the south elevation of the Main Market Building from the junction of Cloth Street and Long Lane.
22. View to the Main Market entrance and Grand Avenue from St John Street /Cowcross Street.
23. View to the Main Market entrance and Grand Avenue from West Smithfield.
24. View to Henry VIII Gatehouse with overhanging London Plane Tree from West Smithfield.
25. View to Lauderdale Tower between the north and east wings of St Bartholomew's Hospital.
26. View of St Bartholomew's Hospital North Wing from within the hospital courtyard.
27. View of the General, Poultry, West and East Market buildings east along Charterhouse Street.
28. View along Cock Lane to the curved western end of the street.

Most of the conservation area is subject to the St Paul's Heights Policy and views protected by the London View Management Framework (LVMF). Protected and strategic views are identified in the Management Strategy.

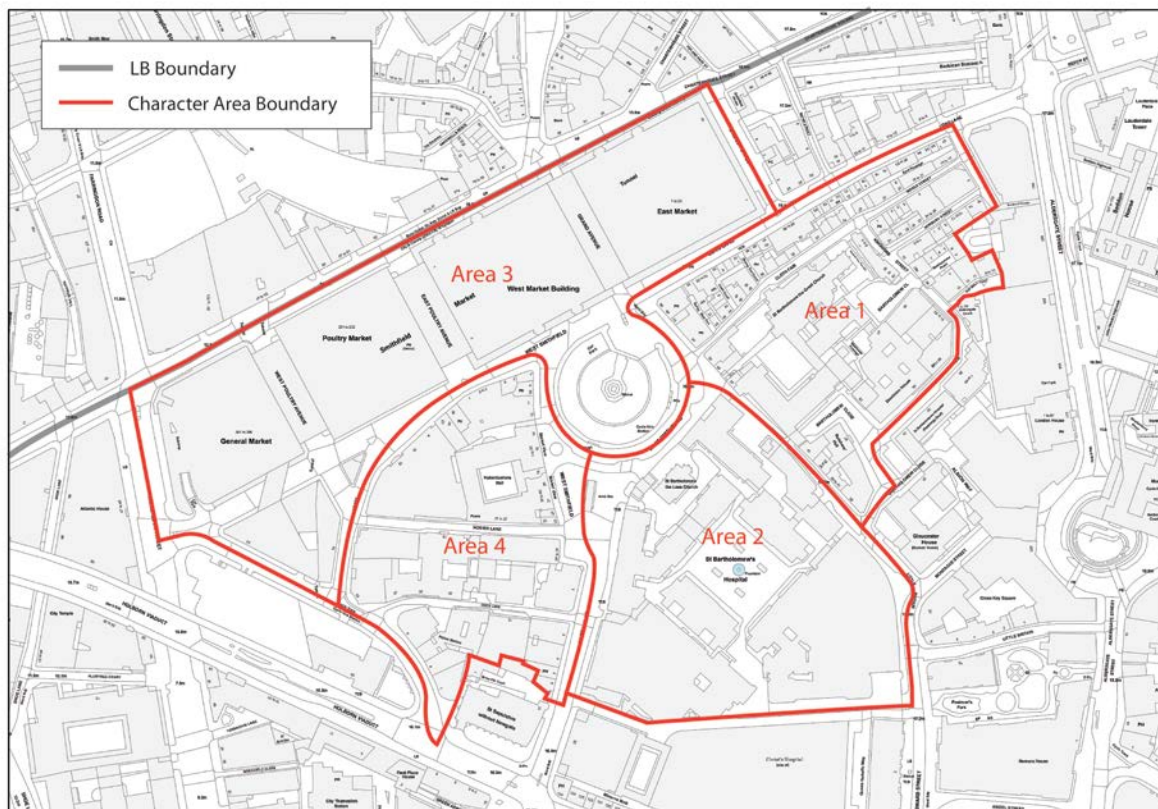
Immediately adjoining Smithfield are Postman's Park, Newgate Street and Charterhouse Square Conservation Areas. There are a number of views into and out of the area along thoroughfares and through these adjacent conservation areas.

In addition, the area directly adjoins the London Borough of Islington's Charterhouse Square Conservation Area. Consequently there are a number of views between the two conservation areas, some of which constitute important settings of listed buildings contained within them. Islington Council operates local view protection policies which may be applicable in the Smithfield area.

6. Character analysis

Smithfield Conservation Area contains buildings of great distinction alongside those which make a more modest but significant contribution to the overall richness of the townscape. Much of the character of Smithfield is derived from the moderate scale and unassuming character of many buildings, the area's historic layout and plan form, the quality of the groundscape and the presence of mature trees and greenery in key locations. A combination of these elements has provided a backdrop to some of the City's most important built fabric.

The four distinctive character areas of the conservation area are described in detail below.



Character areas map

Area 1: St Bartholomew- the-Great and surrounding streets



Gatehouse to St Bartholomew the Great, West Smithfield

The character and grain of the physical fabric, particularly in the streets to the south of Long Lane, has a cohesive and modest scale, with a tight urban grain which is unique in the conservation area. The former priory church of St Bartholomew-the-Great and the surviving 17th century houses nearby are exceptionally rare survivals of the Great Fire. The east-west parallel streets east of the church are linked by a series of irregular alleys and courts, each of which has an individual character. Properties developed on the historic grid of streets originally laid out 1590-1614 by Lord Rich, with their extremely compact plots still discernible in the buildings which exist today. Newbury Street and Middle Street have a number of compact 19th century former warehouses in stock brick, red brick and glazed brick. These modest, attractive buildings maintain the scale and layout of the historic street plan and have lent themselves to sensitive conversion and re-use in recent years, some adapted to include roof extensions concealed from street level behind a parapet. The use of glazed bricks to front elevations is a key characteristic in these streets.

A number of timber shopfronts have been successfully retained or sympathetically replaced in the process of residential or office conversion. The majority conform to a traditional format with a stallriser, vertical small-pane glazed openings separated by pilasters, and a fascia above which in some cases is divided by original decorative corbels. To the upper storeys the former warehouses typically have numerous large window openings with arched brick surrounds.

Iron railings, mature trees and other planting around St Bartholomew-the-Great make a valuable contribution to the setting of the church and character of the conservation area and. In turn, the Kentish ragstone, flint and redbrick elevations of the church comprise a rich palette of materials which have been echoed by neighbouring buildings.

St Bartholomew-the-Great

St Bartholomew-the-Great is finest surviving example of a Norman monastery church in London, which became a parish church at the Reformation. Although the present church is principally the original choir and crossing of the 300 foot long priory

church, alteration, extension and later restoration have not detracted from its essentially Norman interior. The church remained largely untouched and became very dilapidated until restoration by Sir Aston Webb in 1886-98. Much of the church was refurbished or altered, including the south transept (1890-91), a new west porch, north transept and north porch facing (1893), and in 1897 the Lady Chapel was restored. The surviving east side of the monastic cloister retains 12th-century fabric, restored in 1905, and 1923-8 by Webb. The line of the south and west sides of the cloister are defined by the Queen Elizabeth II building.

Although the earlier nave from the present porch to West Smithfield was demolished in the 16th century, the former magnitude of the priory church is still evident in the present gatehouse to West Smithfield which incorporates part of the west doorway to the southern aisle of the original church. Built by Philip Scudamore in 1595, it formed one of the elements restored by Aston Webb and was refurbished once more in 1932. The frontage was previously of mathematical tile, while the archway incorporated a section of carved wooden screen, possibly from the priory itself. St Bartholomew House and buildings to the north continue the line of the west front of priory to the point where the original church met the entrance to the fairground - now Cloth Fair.

The churchyard provides a tranquil and attractive space enclosed by iron railings with mature trees and surviving headstones. Within this setting, St Bartholomew-the-Great presents a remarkable combination of styles, periods and materials with its medieval ragstone rubble, freestone dressings, brick tower of 1628 and 19th-century flint and Portland stone.

West Smithfield (east side)

Here, a diverse collection of buildings representing numerous architectural periods give an imposing impression when viewed from the west. The scale of buildings to the east side of West Smithfield is varied, and provides a successful transition between the domestic-scaled properties around St Bartholomew-the-Great, the Market and hospital buildings.

On the corner with Long Lane the former Bank and Lyons Tea Room building, Nos. 64-66 West Smithfield, is an imposing Portland stone corner building with eclectic detailing, marking the transition between Long Lane and the grander scale of the space and buildings beyond. In contrasting red brick, the Butcher's Cleaver (Nos. 60-63), is in a lively Queen Anne Revival style with an elaborate roofline, whilst the former bank at No. 61 West Smithfield is a robust red brick and Portland stone building with simple gothic detailing to its windows. South of an attractive grouping of listed buildings, and attached to the grade II* listed gatehouse to St Bartholomew-the-Great, No. 57b is 1950s red brick Neo Georgian with a clay tile roof, swept parapet and flush timber sash windows. The building is on a domestic scale reminiscent of the historic character of the area, and is in a similar style to the 17th-century building it replaced. The building incorporates an elaborate early-18th-century corbelled door hood to the rear, possibly taken from a nearby property.

Newbury Street

Like Middle Street, a series of former warehouses make up the majority of Newbury Street. Nos. 1-3 is a prominent corner building faced with an attractive combination brown, green and white glazed bricks, and timber sash windows to large openings.

Nos. 7-8 is simpler, in stock brick with red brick lintels, whilst the narrow frontage of No. 9 stands out between the warehouses as a domestic survival of c.1800. Two stock brick warehouses are Nos. 10-13, which has a central pediment and arched lintels to the upper storey, and 14-15 which has simple projecting pilasters that provide a vertical emphasis. The exposed end elevation of Nos. 14-15 is unfinished from previous demolitions or alterations, and would benefit from enhancement. No. 27 is a late 19th century stock brick warehouse incorporating a stone ground floor, with arches and a cornice picked out in red brick, whilst Nos. 24-26 (and No. 6 Middle Street) is an enlarged 1980s interpretation, incorporating Postmodern details to the window surrounds. Nos. 29-30 is another former warehouse in glazed brick with stone dressings and timber sash windows.

Cloth Fair and Middle Street

Until the early-20th century Cloth Fair was occupied by a dense and crowded series of timber-framed, post-Dissolution houses. These were finally demolished following action by the Corporation, on grounds of public health, and the setting of the church and churchyard was altered to form its present configuration.

The street is most visually historic in character at this narrow western end, where a group of listed buildings overlook the entrance of St Bartholomew-the-Great and the enclosed open space of the church yard. Although extensively and sensitively restored, rare 17th century houses survive in this location alongside 18th, 19th and 20th century buildings whose form and scale draw references from these earlier counterparts.



59 Bartholomew Close



71-72 Long Lane

No. 38 Cloth Fair, the Rising Sun, is a typical Victorian public house with Corinthian pilasters to its granite pub frontage. Nos. 24-37 are a series of red brick late-20th century houses with oriel-type windows that echo the 17th century examples on Nos. 41-42. Opposite, No1 Cloth Fair, Founders' Hall, is a striking late-20th-century building of red and buff brickwork with a gabled roofline and jettied first and second storeys that echo the form of historic buildings on Cloth Fair. On Cloth Court is a pair of simple stock brick Georgian buildings: 43a Cloth Fair, which has a traditional timber shopfront, and 43b which has a bricked up shopfront that compromises its appearance.

At the junction of Cloth Fair and Middle Street No. 25 is a late-20th-century building which forms a striking addition to the street. Although unusual in an area of brick and stone buildings, with a wholly glazed façade with a metal frame over a concrete base, it succeeds in conforming to the street's general height, bulk and form. No. 23 Middle Street, recognisable as a warehouse from its surviving crane and infilled loading bay, is of stock brick with red brick dressings. No. 22 has a narrow brick frontage, painted black, with a strong verticality formed by the tall recessed window arches, and Nos. 18-21 is in stock brick with a robust stone ground floor. Nos. 15-17 is faced in cream coloured glazed brick with a painted stone ground floor incorporating a tongue and groove panelled stallriser which adds to its functional industrial character.

Adjoining the Grade II listed Hand and Shears, No. 2 Middle Street is of identical design and materials to the pub and therefore likely to date from c.1830. Further early-19th century stock brick buildings adjoining to the east form a grouping with the pub, including No.3 which has original Georgian sash windows, and Nos. 4-5 which has a central recessed panel to its stock brick front elevation, with tripartite sash windows and a traditional timber shopfront.

Long Lane

The south side of Long Lane has a continuous street frontage stretching from Cloth Street to West Smithfield, interrupted by narrow passages to the lanes and courts that connect to Cloth Fair. The line of the street perpetuates the northern Precinct boundary of the former Priory. Long Lane has a broad consistency in terms of predominant building heights and proportions, architectural style and building materials, although each property has an individual character and appearance. Buildings are predominantly in stock brick with red brick or stucco embellishment in a restrained classical style, shopfronts are traditional in style in painted timber, while windows to the upper floors are largely white-painted large-pane sashes.

The compact plots and domestic scale of the buildings relates to their origins as row houses built on the Booths of Bartholomew Fair. Nos. 74 and 75 are significant grade II listed survivals from this period, dating to c.1598 but externally altered, with rare mathematical tiles to the facade of No.74. The narrow plot widths, varying façade treatments, individual shopfronts, and different cornice levels to each property on Long Lane creates a vertical rhythm and visual richness along the street.

On the junction with West Smithfield, No. 50, the former Barley Mow Tavern, is a late-19th century building which illustrates the characteristic appearance of numerous properties on the street. It is of four storeys in stock brick with simple neo Classical stucco detailing, including pedimented window surrounds, corncicing and a

traditional timber shopfront. Nos. 53, 54 and 55 are simpler examples of the type, and have historic narrow frontages typical of Long Lane. Nos. 53 and 55 are an identical pair in grey brick with arched windows and attractive iron balconies. In between, No. 54 is in a warmer buff brick with pretty Italianate detailing.

Nos. 51-52 is a striking mid-20th-century building, which conforms to the proportions and plan of the street yet contrasts in terms of design. It has a bold black and cream ceramic front elevation with horizontal steel windows. To the roof a loggia of a green material provides a reference to the market cupola opposite.

On a corner, No. 56 Long Lane is in a simple Neo-Georgian style typical of the 1920s, with red brick elevations and a large picture window above the shopfront. On the eastern side of Rising Sun Court there is a clear view to the north transept of St Bartholomew-the-Great. No. 58 has distinctive lion heads to the window surrounds, decorated ironwork to the top windows, and a heavy balustrade at parapet level. Nos. 58 and 59 are more richly ornate in character, with classical features such as a Venetian window and vermiculated quoins to No. 59, and corbels and an urn to the parapet of No. 60.

Nos. 62-66 Long Lane is an example of late 20th century infill on the street which conforms in terms of height, materials and appearance, yet departs from the predominant character of Long Lane with its overly horizontal emphasis and substantial plot width – equivalent to approximately six of the neighbouring buildings.

No. 67 is a tiny two storey building in brown brick with small paned sash windows and red brick dressings, whilst Nos. 69-70 is an altered early-18th-century building in similar materials with a handsome broad frontage incorporating a central passageway and narrow infilled windows to each end. Nos. 71-72 Long Lane, the Old Red Cow Public House, is grander in appearance and asserts itself from its neighbours with a solid pub frontage, Gothic detailing and a moulded brick cornice, whilst incorporating a discreet entrance to East Passage.

No. 73 has a narrow 1980s frontage which picks up most of the street's characteristics in stock and red brick, reminiscent of the 19th century front elevations of Nos. 75, 76 and 77 which are similarly faced in a warm coloured stock brick with simple red brick lintels and dressings. More assertive is Nos. 78-79, a postmodern building with a prominent three storey central bay and a dominant mansard roof uncharacteristic of the wider townscape. Similar in date but simpler in character, Nos. 80-83 has an elongated, unrelenting brown brick façade which lacks detail and is emphasised by its blank central bay. To the eastern end of Long Lane, the traditional brick elevations of Nos. 84 and 85 harmonise with the modest white rendered frontage of No. 86 and the distinctive red brick corner building, No. 87, which has round-headed windows and sandstone dressings.

Bartholomew Close, Bartholomew Place and Half Moon Court

The cohesion in the townscape of this part of the conservation area is reinforced by the process of incremental change having taken place within the strong framework of the medieval pattern of roads, alleys and pedestrian passages, courtyards and other spaces. Bartholomew Close, the form of which is clearly recognisable in 16th-century maps, consists of two large irregular spaces linked by Middlesex Passage

and enclosed by a varied collection of buildings of different periods and styles, utilising a rich palette of materials.

Standing out amongst the predominantly brick buildings, the Butchers' Hall is a post-war Neo-Georgian building with a grand appearance, built of Portland stone to reflect its high status, and incorporating rusticated masonry and animal head keystones. Contrasting, Nos. 34-38 Little Britain (Templeton Building); a prominent corner building dating to 1910 with attractive glazed and red brick elevations embellished by stone detailing.

Opposite, Nos. 61 and 61A Bartholomew Close (William Harvey House) is the former premises of the City of London Union. The building, designed in an Italianate style by William Hudson, dates from 1871-2 and is in two yellow stock brick sections with varied fenestration including a Venetian window below the pediment. The north section next to the church is largely hidden with round-headed double height windows. An ornate iron gate survives to the southern entrance to Middlesex Passage, and to the rear of the building is a pair of iron grilles identical to those incorporated in the Grade II* listed Hospital screen wall in West Smithfield. Predominantly late-19th-century stock brick buildings along Middlesex Passage reinforce the sense of enclosure and maintain the historic alignment of the alleyway.

The variety of built form in Bartholomew Close is further demonstrated to the east of the church. Nos. 48-50 is a good example of an early 20th century glazed brick building with a strong vertical emphasis and a high proportion of glazing across its main elevation. The red brick building to the right, with a three storey canted bay above ground floor level, No. 47, is in a Neo-Georgian style and provides a contrast in terms of scale and proportion. Adjacent, are remains of an exposed internal wall of a four or five storey brick building, and to the right of the opening to Middlesex Passage, No. 43 is a bold, red brick and painted stone Edwardian Baroque building with utilitarian wings to its rear. Opposite, across a cobbled space which provides a generous setting for the east end of St Bartholomew-the-Great, No. 39a is a former pub by architects Dear and Winder in red brick and painted stone with attractive gothic detailing.

Nos. 51-53 Bartholomew Close is a hospital building of 1920, with a rendered finish distinct from the adjoining Nos. 48-50, but with an equally strong vertical emphasis, deep modelling and attractive iron railings. Negotiating the corner, Nos. 54-58 is a substantial stock brick building which retains an early-19th century character with sash windows topped by gauged arches. Yet further contrast is provided by the surviving late-19th-century bays of Dominion House, No. 59, designed by Aston Webb in an ornate Queen Anne style with strong vertical elements.

Between the more prominent buildings of Bartholomew Close and Little Britain are a series of brick and stone buildings developed following war damage in World War II which form a coherent backdrop to the conservation area; reinforcing historic plot widths and plan form with a continuous vertical rhythm. The brown brick Queen Elizabeth II Building, which has an L-shaped plan with elevations to Bartholomew Close and Little Britain, reinstated the layout of the former cloister when it was completed in the mid 20th century.

Bartholomew Place retains its medieval form, accessed through an archway leading to an eclectic mix of buildings of different periods. Nos. 3-4 is an early-20th-century warehouse with broad small-paned windows within a visible iron frame; Nos. 5-6 has a Georgian form in stock brick with red brick lintels; whilst No. 7 is in red brick with broad arched windows and timber casement windows.

Half Moon Court consists of a small collection of predominantly glazed brick former warehouses, along a historic alley which has a character closely related to adjoining streets. On the corner, Nos. 34-36 Bartholomew Close fits comfortably in this streetscape, although its substantial roof extension is prominent from a more distant view point. Nos. 11-12 Half Moon Court, Lister House (1908 by architect H.E. Knight), is faced in brown and white glazed brick with a chunky cornice and pedimented doorway. Nos 8-10 has a stock brick lower storey with white glazed brick upper floors, combined with a brown glazed brick base and window heads. Its setting is enhanced by the presence of a mature London Plane tree to the forecourt.

Area 2: St Bartholomew's Hospital



Giltspur Street

St Bartholomew's Hospital is the oldest of London's hospitals to occupy its original site, and now forms a secluded precinct characterised by a single use and buildings of a substantial scale. On entering Strong's North Gate from West Smithfield, in passing St Bartholomew-the-Less and approaching the central courtyard from beneath Gibbs' North Wing, the hospital can be compared with the collegiate character of Inner and Middle Temples. However, the formal relationship between Gibbs' three original blocks, the 1935 George V rebuilt south block, and the square combine to form a townscape character which is unique in the City. Later Hospital buildings to Giltspur Street and West Smithfield have generally been designed to harmonise with their earlier neighbours in terms of scale, architectural style, materials and detailing.

The arrangement of the hospital buildings is of particular interest, with the complex laid out by Gibbs as a series of deliberately separate blocks. He stated this was specifically to prevent the spread of fire, and it has also been suggested that an outbreak of plague in Marseilles in 1719 encouraged the separation of buildings to guard against cross-infection. Despite the later infill, extension and amalgamation of buildings which has taken place, the individual blocks of the hospital complex remain distinguishable and strongly individual elements in a larger composition.

The hospital quadrangle is formed by the three Gibbs buildings dating to 1730-68 and the George V building to the south, currently subject to redevelopment behind its facade. The symmetrical Palladian architecture and formal layout of the space which incorporates a central fountain, wooden seating shelters dating from the 1890s, and contemporaneous Grade II listed lamp standards, creates an ordered, tranquil atmosphere that contrasts greatly with vibrant spaces elsewhere in the conservation area. The restrained Classical facades of the hospital buildings were refaced in Portland stone in c.1850, replacing the previous Bath stone finish which is still visible in the north passage. The hospital courtyard is one of many locations in Smithfield Conservation Area where mature Plane trees and other planting make an important contribution to its character.



St Bartholomew-the-Less



St Bart's Hospital, north wing

The Church of St Bartholomew-the-Less is located between the Henry VIII Gatehouse, screen wall, and the Hospital's North Block. Different phases of the building's fabric reveal themselves when moving through the gatehouse and around the church, with mature trees and shrubs contributing to the rich setting. The

materials of the medieval and Georgian church are a warm palette of brick and stone. Between the church and the screen wall the Princess Alice Garden, created in 2001 to commemorate a former patron of the Guild of the Royal Hospital of St Bartholomew, forms an attractive and tranquil enclave which enhances the setting of the listed buildings.

Giltspur Street, east side

The neo-Classical buildings to Giltspur Street and the south side of West Smithfield are linked by a rusticated screen wall that was built in c.1840 to replace a row of tenements, and now physically separates the Hospital precinct from the open space of West Smithfield. To the south, imposing late-19th and early-20th-century hospital buildings continue the Classical style of the hospital gatehouse and screen walls, with monumental Portland stone facades and detailed architectural references to Gibbs' buildings behind.

North of the Gatehouse, the Kenton and Lucas Block (also referred to as the north-east block) incorporates an amalgamation of Philip Hardwick's receiving room of 1861 and surgery house of 1842, with an upper storey of 1989-92 in the form of an Italian Loggia.

Buildings to the south of the Gatehouse form a dignified and coherent group which, when viewed obliquely from West Smithfield, terminates in the dome of the Central Criminal Court, Old Bailey. The Pathological block (1907-9) and Outpatients block (1903-7), both by E.B. I'Anson, stand either side of E. I'Anson's Library and Museum block of 1877-9 with a 1960s link adding further continuity to the streetscape. The facades of the buildings are enlivened by Classical detailing, including rustication, 'blocked' window and door surrounds (with alternate projecting large stone blocks), pedimented openings, prominent keystones, and projecting cornices and balustrades. Horizontal continuity is achieved by the strong cornice, frieze and string-course lines, whilst the regularity of punched openings provides vertical rhythm.

To the centre of Giltspur Street, as it merges with West Smithfield, the modest single storey red brick ambulance shelter dates from the 1930s and is still in its original use.

Area 3: Smithfield Market complex



West and East Markets from Long Lane

The buildings of the market and their associated structures are substantial in scale and elaborate in appearance, and as such have a dominant presence in the conservation area. Their character reflects the single commercial use for which they were built, whilst their layout allows for the ease of movement which facilitates the distribution of wholesale goods.

The complex is large and architecturally varied, but a number of elements unite the different buildings, including their scale and urban grain; their use of canopies around and between each building; the use of vertical modular elements and pavilions which punctuate the long low elevations; and the use of architectural detailing and statuary to enliven the roofscape.

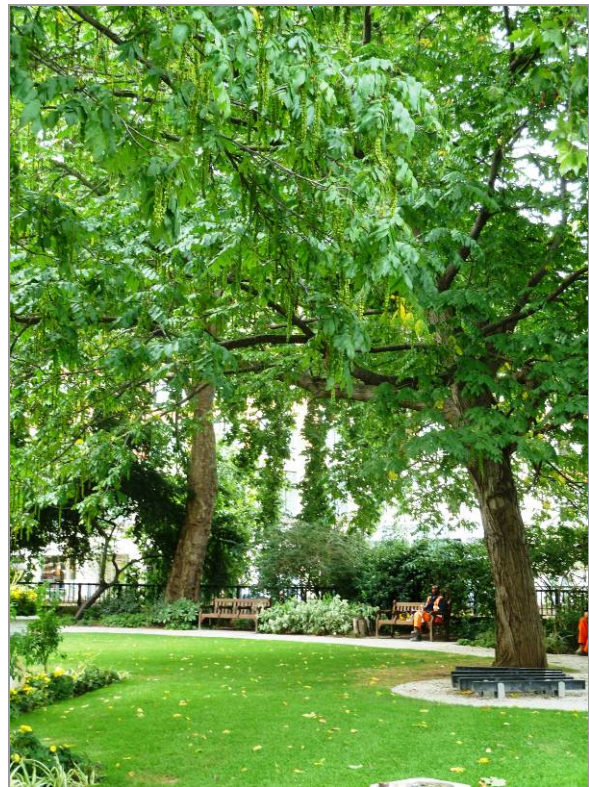
A significant portion of the rectangular space where the East and West markets are located was in existence by the 18th century, with sheep pens in the approximate position of East Poultry Avenue. The phased construction of the market buildings between 1860 and 1880 coincided with other large-scale Victorian engineering projects in the area, including Holborn Viaduct and the infrastructure of the Metropolitan Railway.

Externally, the two principal buildings are of red brick and Portland stone with decorative ironwork and stone carvings to the roofline. Their style has been described as French-Italian Renaissance, and is strongly classical in its use of fluted Doric pilasters which provide a regular vertical rhythm and coherence along the great length of the single storey building. The roofline of the building is enlivened by the tall corner pavilions, classical detailing and statuary, and the prominent City Arms and dragons over grand pedimented entrances. The proliferation of cast iron in the structure and decoration of the buildings makes a particular contribution to the character of the buildings, and the varied colour scheme is a significant aspect of their identity. The glazed canopy which runs around the perimeter of the building, suspended on a steel framework provides a horizontal emphasis and ensures the building meets European health and safety standards.

To the western end of the market range, the former General Market, Annexe Market, Red House and former engine house form a separate grouping, once again characterised by their use of deep red brick with Portland stone dressings and Classical detailing. Looking west along West Smithfield towards Farringdon Street, the view west is terminated by the elevated façade of the Red House which rises behind the truncated form of the former engine house, as the street level drops into the Fleet river valley. Slightly to the west, the canopy over the street adds further enclosure to the view. The north frontispiece of the Annexe, which has carved boys riding dolphins, is partly concealed by the canopy over West Smithfield which was added in the early 20th century and terminates views north-east and south-west.



Pediment detail, Snow Hill



Rotunda Garden

The General Market, Annexe and Red House share several characteristics in terms of scale, architectural character, and materials, with the East and West markets. They are consequently recognisable as part of the same family of buildings. This architectural unity between all the market buildings would have been more pronounced prior to the destruction of the 19th century Poultry Market by fire and the WWII damage to the corner of the General Market.

The 1960s replacement Poultry Market is architecturally distinct from its Victorian neighbours, and by virtue of its design, which incorporates black brick piers with hexagonal glass blocks, is a distinctive feature in this location. The pavilions along the flank walls of the Grade II listed building continue the vertical rhythm created by the pilasters and Classical details of its neighbours, and the green paraboloid roof of the Poultry Market has a visual relationship with the copper-tiled pavilions of the East

and West Markets. The Poultry Market is linked to the West Market and General Market by two c1970s concrete-framed canopies which are included within its Grade II listing yet are of a different date and character to the main building.

There is a further relationship between the Poultry and General Markets and those former market buildings to the north of Charterhouse Street, outside the City boundary.

The Rotunda

Occupying the central space of West Smithfield, to south of the West Market building, are the rotunda, ramp and central gardens, all enclosed by railings and accessed from the north east. Although creating a partial barrier in the open space of West Smithfield, the ramp and rotunda are key elements in the Victorian infrastructure of the area.

The Grade II listed Rotunda ramp connects to the market complex at a subterranean level, curving down in a clockwise direction leading to three entrance arches. It has arcaded brick retaining walls surmounted by late-20th-century iron railings, and a high quality carriageway of granite setts. At the bottom of the ramp, beneath the right hand arch, a historic painted sign identifies '*The Bull and Mouth. The Union Safe Coaches from Here*'. The Bull and Mouth was a coaching Inn on St Martins-le-Grand offering carriage, portage, accommodation and stabling, and its sign is now displayed at the Museum of London.

The garden was created in 1872 on what had previously become wasteland, and consists of formal gardens surrounded by trees and shrubs, with an ornamental fountain in the centre. Although retaining the character of a Victorian public garden, the size and maturity of the trees has given a greater sense of enclosure and privacy to the space, separating it further from the surrounding area.

**Area 4:
Streets bounded by
Smithfield Street,
West Smithfield,
Giltspur Street and
Snow Hill**



West Smithfield (west side)

The triangular block to the north of Hosier Lane, and the approximately rectangular block to the south, conforms to the historic street pattern now occupied by a series of substantial buildings and earlier survivals. In the streets around Cock Lane and Hosier Lane are a number of substantial post-war office buildings which in general conform to the historic street layout, building lines and predominant building heights, whilst taking full advantage of the gradual fall in ground level at this point. In these streets there are references to the former, more modest scale of development and informal building frontages leading away to the west from the major thoroughfares of West Smithfield and Giltspur Street.

West Smithfield (west side) and Smithfield Street

On the corner of West Smithfield and Hosier Lane are two early-19th century buildings in stock brick which contrast in scale and appearance with neighbouring buildings, forming an important reminder in this location of historic building widths prior to the plot amalgamation which occurred in the Victorian and later periods.

Nos. 24-30 West Smithfield is a substantial early-1970s brick and stone building with long elevations to Cock Lane and Hosier Lane. Although it partially breaks the streetline, particularly along Cock Lane, it represented an early move away from the hard forms and materials of the 1960s.

The substantial scale of Weddel House, Nos. 14-20, provides an appropriately proportioned enclosure to the west side of the open space of West Smithfield. In the centre of the building's façade, which is vibrantly faced in red brick and stone, a passage leads to the recently completed Haberdashers' Hall, built around a central private courtyard garden.

Adjacent and extending around the corner, Nos. 1-12 West Smithfield, are a striking group of late Victorian buildings displaying an eclectic range of features in red brick, stone and stucco. The buildings have attractive shop and pub frontages to ground floor level, and a roofline enlivened by pinnacles and pediments. Nos. 2-5 and 12 West Smithfield (Smithfield Chambers), are a single development with vibrantly detailed windows to the upper storeys, and an attractive iron shopfront to No. 12,

which has Kings Head capitals illustrating the building's former pub use and name. No. 11 has a compact façade dominated by giant stone pilasters with windows and spandrels of red brick in between, whilst the Bishop's Finger public house, Nos. 9-10, has a façade of 1890 with a distinctive 'flying arch gable' linking two dormer windows.

The prominent corner is marked by a red brick and stone building, No. 8, with exuberant 'Gothico-Moorish' detailing to the windows and roofline, with a simple 20th-century café frontage to the ground floor which reflects the area's wider character and market function.

Facing north, Nos. 6-7 West Smithfield has a more conventionally classical frontage of 1889, with a cast stone lion of its original occupier, Herbert and Sons Scale-makers. The street continues west as Smithfield Street, with no. 23 being a narrow 1960s infill development with overly-horizontal bands of black mosaic between its full-width glazing, and No. 26 which is a simple stucco-fronted Georgian property of modest proportions with projecting keystones above its timber sash windows. By contrast, the substantial mixed use development of No. 12 Smithfield Street occupies a large triangular corner site, and has large windows within well-modelled deep openings and a pavilion element to the roofline on the corner with Hosier Lane.

Giltspur Street, west side

On Giltspur Street, opposite the monumental Classical Portland stone buildings of the hospital, are a group of similarly-scaled yet more eclectically finished 20th-century buildings. The late-20th-century façade of No. 1, incorporating the Grade II listed statue of the Golden Boy of Pye Corner (marking the extent of the Fire of London), has a vibrant mixture of materials including a marble base, two types of brick, Portland stone and ironwork. No. 5 is a 1930s building in a domestic Neo-Georgian style with a red brick and stone façade, whilst No.6 is of a similar period in red brick and Portland stone with a well-ordered hierarchy of Classical features and extensive metal windows with small panes. Providing a warm contrast to the church of St Sepulchre, Nos. 8-9 Giltspur Street is of red brick and sandstone, with attractive stained glass, in an Edwardian Baroque style dated 1901.

Hosier Lane

The late-20th century office buildings along Hosier Lane continue the theme of different brick types, following the historic street plan and being of a largely consistent scale. Nos. 2-3 is fronted in sandstone and buff-coloured brick with minimal depth of modelling to the façade and window reveals, and has a substantial projecting glass box to the upper storeys on the junction with Smithfield Street. No. 10 has a number of deeply projecting bay windows to its dark red frontage which are effective in oblique views. Nos. 25-27 is a later building in similar materials which makes use of deep modelling to its window openings.

Cock Lane

Building heights are relatively uniform and the character of the lane is enhanced by granite setts, York stone paving, and a varied palette of brick types to building frontages. The change in level and gentle curve of the street provide further interest and local views.

No. 37 Cock Lane has a striking terracotta frontage to the ground floor with the wording 'Saracens Head Buildings, John Royle of Manchester', and an altered dark brown brick elevation to the upper storeys. No. 36 Cock Lane has a particularly successful red brick and terracotta façade with appropriate detail and modelling. Less successful is No. 35, which has some good individual constituent parts but lacks modelling and has a weakly proportioned ground floor. Similarly, No. 32 Cock Lane has proportions and materials appropriate to the street, but lacks convincing detail and has an inactive ground floor.

Snow Hill

Occupying a prominent corner adjacent to the church of St Sepulchre Without Newgate, No.1 Snow Hill is a late-19th-century painted brick and stone building with exuberant, florid detailing including animal motifs to the Corinthian capitals. It forms part of a varied and attractive grouping alongside the contrasting stone church and the listed buildings further down Snow Hill, further enhanced by the mature trees and planting by the church. The corner of Snow Hill and Cock Lane is defined by a curved, appropriately proportioned 1980s building with deep window reveals, which has an oppressive quality due to its combination of dark materials. No. 10 Snow Hill is a red brick and sandstone building with some good individual elements and an attempt at a hierarchy to its façade, undermined by unconvincing detail and modelling.



8-9 Giltspur Street



Snow Hill

7. Land uses and related activity

West Smithfield is a busy thoroughfare, with the continued long-term presence of meat market activities being facilitated by the refurbishment of the East and West Market buildings in the 1990s. The changing nature of the operations of the meat trade - particularly following the marked increase in the scale of supermarket activity in recent years - has meant that a number of smaller ancillary businesses which

traditionally have been located nearby in the area have either changed, relocated or ceased operation.

As a consequence, the patterns of activity located within the conservation area have reflected these changes, but the area as a whole is coherent and remains one of mixed uses. The result is that small-scale businesses, residential development, livery companies and mixed uses including restaurants, cafes, bars and public houses continue to provide vitality and interest which enriches the special character of the area. Many of these businesses have located in the area because of its special character, with similar uses to be found to the north on Charterhouse Street, St John Street and Cowcross Street.

The area's vibrant daytime atmosphere changes in the evening when users of the numerous pubs, bars and restaurants contribute to a busy environment. Activity continues through the night, with night clubs located close to the conservation area. Subsequent early morning activity connected with the meat trade ensures that the area supports a 24 hour economy during the week, whilst at weekends most businesses are closed and Smithfield becomes much more tranquil.

In addition to the market use and surrounding mixed uses, a significant portion of the conservation area is given over to the specialist functions of St Bartholomew's Hospital, currently in the process of being consolidated onto the main island site. The continued presence of the hospital over a period of several centuries has been facilitated by the construction of new buildings and the careful adaptation of existing ones in order to meet modern day requirements. The consolidation of the hospital onto a single site west of Little Britain is currently underway, marking a significant change in the area.

Smithfield is subject to a specific local policy concerning mixed uses to ensure that development maintains or enhances the varied and special character of the area. The area is identified in the City of London Core Strategy (2011) as an area suitable for residential in appropriate locations. Specific policies are identified in the Management Strategy.

8. Architectural character

Architects, styles and influences

Within the conservation area are a number of buildings and structures of different periods attributed to notable architects and designers, with the resultant quality of its architecture contributing strongly to the area's special interest. Alongside these nationally and internationally significant examples, there are buildings of lesser significance which nonetheless provide a rich backdrop to the conservation area.

The erection of the Hospital Gatehouse in 1702, attributed to Edward Strong Junior, introduced an element of Baroque grandeur to West Smithfield, which still remained largely informal at that time. Shortly after, from 1729, architect James Gibbs (1682-1754) provided designs for a new hospital in a newly favoured Palladian style with architectural motifs, such as the distinctive door surrounds, which were unique to his buildings.

Throughout the 19th century, the Hardwick family made significant contributions to the hospital. Thomas Hardwick Junior (1752–1825), Philip Hardwick (1792–1870), and Philip Charles Hardwick (1822–92) were all employed as architects and surveyors. Philip Hardwick was employed in the rebuilding of the church of St Bartholomew-the-Less in 1823 and also contributed the fountain in the courtyard.

The classical formality of architecture in the 18th and early 19th centuries, most notably demonstrated in this location by the hospital buildings, permeated the design of surrounding domestic-scaled properties which saw the introduction of sash windows and classical proportions. Examples of this domestic Georgian architecture include No. 23 West Smithfield and No. 13 Kinghorn Street. In the later 19th century the redevelopment or re-facing of existing compact building plots continued, including numerous examples on Long Lane.

Providing a dramatic contrast with the restrained Georgian and early Victorian classical architecture, the substantial blocks of the Market complex incorporate classical precedents and employed them in a grand and eclectic manner. Horace Jones' designs for the East and West buildings have been described as French in style; an approach which is far more explicit in the designs of the General Market. The use of Classical Orders and decorative details on the Market complex does not conform to the 'Polite' rules of the Georgian period, yet continues to convey an appropriate sense of order and grandeur.

Examples of progressive architectural styles of the 20th century make a distinctive contribution to the character and appearance of the conservation area. Number 59 West Smithfield is a prominent Portland stone building with delicate Art Nouveau motifs; the Police Station at No. 5 Snow Hill designed by Sydney Perks, City Surveyor, in 1926 incorporates Arts and Crafts and Moderne elements; whilst the Poultry Market is an entirely unique composition of 1961-63. Buildings after this date tend to be less strident in their architectural language, often making use of traditional materials and proportions appropriate to the context.

Building ages

The built fabric of the conservation area spans a broad historical period, ranging from exceptionally rare survivals from before the Great Fire, to contemporary 21st century developments and notable examples from each intervening historical period. Notable examples include London's best surviving 12th century structure, St Bartholomew-the-Great; the 16th century houses on Cloth Fair and Long Lane; the Georgian hospital buildings and domestic properties; grand Victorian commercial and market structures; similarly monumental Edwardian Classical buildings; as well as acclaimed modern buildings such as the 1960s Poultry Market.

In most cases, buildings of different historical periods are tightly knitted together in a rich and varied townscape, whilst others such as the East and West Markets form stand-alone set pieces. The exceptional time period from which buildings survive in the conservation area is one of its most significant characteristics.

9. Local details

The conservation area is enriched by the presence of statuary, memorials, plaques, decorative architectural features and other details. Features to buildings such as the statuary to the Henry VIII Gatehouse, St Bartholomew-the-Great gatehouses, and the Market buildings make an invaluable contribution to the townscape. Individual items such as the Grade II listed K2 and K6 telephone kiosks to Grand Avenue and Giltspur Street, the war memorial on Grand Avenue, and the historic memorials on the Kenton and Lucas hospital block add further interest to the area. The open spaces of the Rotunda Garden and Hospital Courtyard are enhanced by the presence of grand ornamental fountains. Further items are detailed below.



Market cupola

1-2 Snow Hill

58 West Smithfield

Architectural sculpture

Smithfield 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.

Examples from the 18th century include the carved stone figures of Lameness and Disease by Edward Strong, and Henry VIII by Francis Bird, both upon the Hospital Gatehouse and dating to 1702-3.

To the parapet of the East and West Market buildings are prominent representations of Dublin, Liverpool, London and Edinburgh by C.S. Kelsey, each identifiable by their coats of arms. To a level below, painted metal dragons form striking inserts to the spandrels of the north and south pediments. To the west, the former General Market and Annex buildings are also rich in sculptural adornment, with the City arms carved in stone on the Snow Hill elevation; boys riding dolphins over the West Smithfield frontispiece; and a metal pineapple surmounting the western entrance on Charterhouse Street.

Late 19th century restoration works to St Bartholomew-the-Great provided some high quality Victorian examples, including representations of Rahere and St Bartholomew of 1893 by W.S. Frith, who provided a figure of the saint for the church gatehouse in 1917.

Nos. 58-59 West Smithfield is notable for its finely carved Portland stone Art Nouveau reliefs, particularly to its window surrounds and roofline, completed in 1906.

Public statuary

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

- Dragon, Farringdon Street
- War Memorial, G. Hawkings and Sons, Grand Avenue
- Annexe Market Opening Plaque, West corner of the Annexe market at junction of West Smithfield and Snow Hill
- Double horse trough, West Smithfield
- Drinking fountain in central Rotunda, West Smithfield
- Statue of St Bartholomew, second floor of Gatehouse to St Bartholomew-the-Great.
- Golden Boy statue on Pye Corner, Great Fire memorial, Corner of Cock Lane and Giltspur Street
- Memorial to William Wallace and the Martyrs Memorial, Lucas and Kenton Block, West Smithfield.

Blue plaques

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

- Giltspur Street - Site of the Giltspur Street Comptor, demolished 1854.
- Snow Hill – Site of the Saracen’s Head Inn, demolished 1868

Signage and shopfronts

A notable characteristic of the conservation area is the minimal presence of advertising and signage. There are no illuminated signs, or conspicuous shop canopies that might otherwise have a substantial impact on the area’s character and appearance.

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. At street level, shopfronts in the area typically provide clear definition to the building line at the back of the pavement.

10. Building materials

Buildings close to St Bartholomew-the-Great are largely of red or brown brick, with some render. Bartholomew Close continues this general theme, with a predominance of brick. Despite this general trend, the variety of brick types and colours is varied, and also allows contrasting materials such as the Portland stone of the Butchers’ Hall to have eye-catching prominence.

The Portland stone of the hospital complex is one of its principal defining characteristics, and greatly contributes to the identity of this part of the conservation area. The use of the stone extends to buildings of multiple periods, as well as the perimeter screen walls and gatehouse.

The market buildings are predominantly of red brick, Portland stone and cast iron, with slate and some copper to the roofs. Paint colours to the cast iron of the East and West market buildings replicate a historic scheme and make a significant contribution to the appearance of the buildings. The dark brick and glass blocks of the Poultry Market provide a striking contrast.



12 Kinghorn Street



East Passage



Gatehouse

11. Open spaces and trees

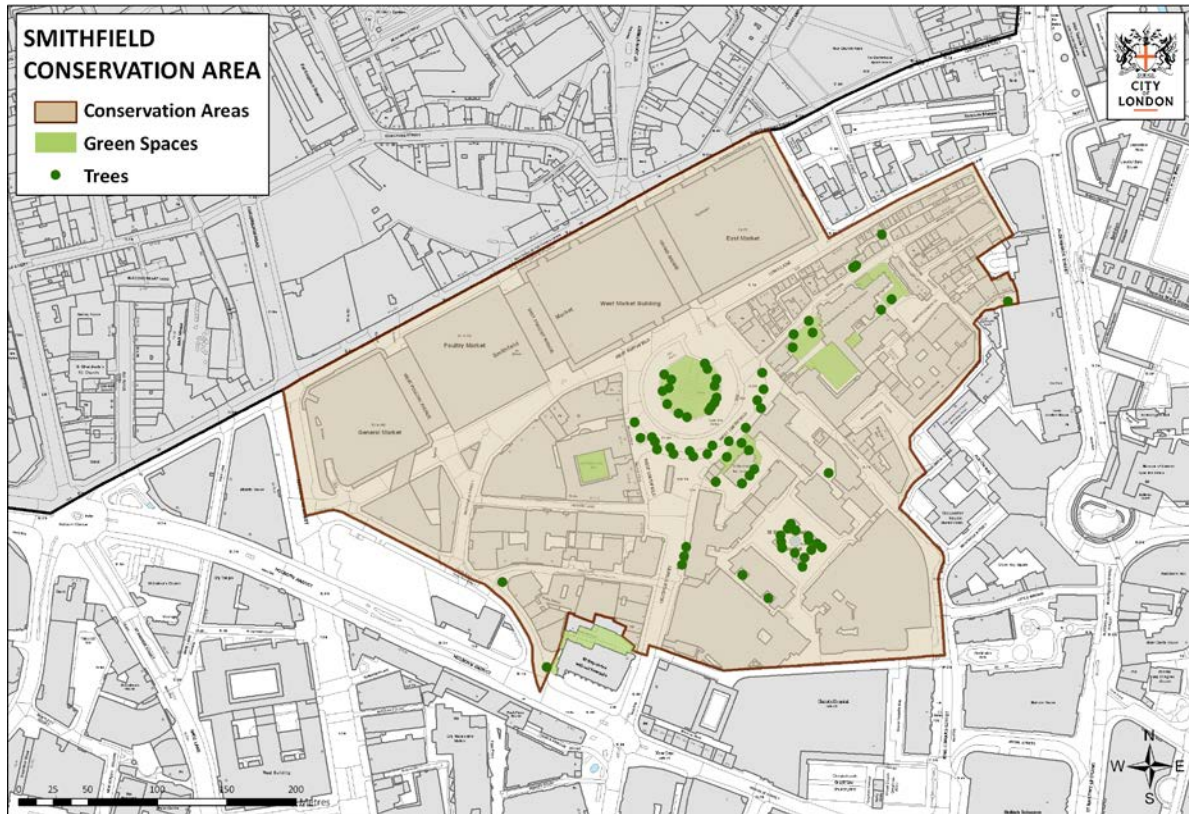
The open spaces of Smithfield perpetuate a series of historic open areas which date back several centuries. Each of these is now a valued place of public amenity and activity, whilst the presence of trees and other planting make a strong positive contribution to the character of the conservation area.

Principal among these is the broad open space of West Smithfield which, apart from the addition of the Rotunda, has retained its current form since open countryside was enclosed for use as a market.

The Churchyard St Bartholomew-the-Great, and the interconnected hard open spaces of Bartholomew Close are both fundamental elements of the former Priory's precincts and retain the broad configuration established by the medieval period. By contrast, the courtyard of St Bartholomew's Hospital is characteristic of the formal developments of its time, including those of collegiate developments in Oxford and Cambridge, and London squares.

Aside from the churchyard of St Bartholomew-the-Great and the rear of St Bartholomew-the-Less, green open space in the conservation area is limited to the Rotunda Garden, which benefits from the presence of trees and other planting.

Mature trees make a key contribution to the conservation area in a number of locations, including the churchyard of St Bartholomew-the-Great, St Bartholomew-the-Less, Bartholomew Close, the Rotunda Garden and around the perimeter of West Smithfield in general. There are established street trees in other scattered locations such as Snow Hill, Giltspur Street, Cloth Fair and Bartholomew Place.



Open spaces and trees map

12. Public realm

In addition to the buildings themselves and the activities they contain, the character of the spaces they define is also derived from the surface materials. For example, the granite setts in the ramped carriageway of the West Smithfield rotunda and thoroughfares such as Cock Lane make a major contribution to the overall quality of the local townscape. This is enhanced further by the long established use of natural York stone for many footways.

Many streets in Smithfield Conservation Area have a richly historic appearance derived from the combination of buildings and public realm. In locations such as Cloth Fair, Newbury Street and Middle Street, the traditional format of York Stone pavement with granite kerbs raised above the carriageway, following the building line, makes a strong contribution to their character.

Bartholomew Close includes two broad open spaces which are enhanced by surviving historic York stone paving and granite setts, which to the east of the church extend across the whole open area.

Street furniture, particularly to West Smithfield, Giltspur Street, the St Bartholomew's Hospital quadrangle, and areas around St Bartholomew-the-Great includes City of London benches and bollards.

Completed and planned public realm enhancement projects are identified in the Management Strategy.

13. Cultural associations

Throughout its history, there have been associations between Smithfield and notable events and individuals. These associations are so numerous it is not possible to mention more than a few. For example, during the Peasants' Revolt in 1381 Wat Tyler was killed outside St Bartholomew's Hospital. Mayor William Walworth stabbed Tyler, pulling him off his horse and Standish, one of Richard II's men, administered the death blow.

Inigo Jones, whose family was associated with the cloth trade, was baptised in St Bartholomew-the-Less in 1573, and William Hogarth was born at No. 58 Bartholomew Close and christened in St Bartholomew-the-Great in 1697.

In 1725 Benjamin Franklin worked in a printers' office which, at the time, was located in the Lady Chapel of St Bartholomew-the-Great. In the 20th century architects Seeley and Paget, who were responsible for post-war restoration works at the Charterhouse among other projects, had their offices in Cloth Fair. In the 1960s Sir John Betjeman lived at No. 43 Cloth Fair.

Fictional references to the area include those by Charles Dickens. He described Smithfield in more than one of his novels, including *Oliver Twist*, published 1838, in which he illustrates the degenerated condition of the market in the mid 19th century: "*...the ground was covered, nearly ankle-deep with filth and mire; a thick steam perpetually rising from the reeking bodies of the cattle, and mingling with the fog (...) Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a mass...rendered it a stunning and bewildering scene, which quite confused the senses.*" (*Oliver Twist*, chapter 21).

In Dickens' *Great Expectations*, published in 1861, the character of Mr Jaggers has his offices on Little Britain, "*...just out of Smithfield, and close by the coach-office...*". The protagonist, Pip, later describes his walk from there to Newgate Street: "*...When I told the clerk that I would take a turn in the air while I waited, he advised me to go round the corner and I should come into Smithfield. So, I came into Smithfield; and the shameful place, being all asmeared with filth and fat and blood and foam, seemed to stick to me...*" (*Great Expectations*, Chapter 20).

St Bartholomew-the-Great has been used as a location for numerous films, including *Robin Hood Prince of Thieves* (1991), *Four Weddings and a Funeral* (1994), *Shakespeare in Love* (1998) and *Sherlock Holmes* (2009).



West Smithfield



Cloth Fair



Bartholomew Close

Management strategy

The management strategy sets out the position regarding the wider policies and guidance concerning the conservation and enhancement of Smithfield 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. Significant characteristics of Smithfield Conservation Area include its rich history and intricate built form, relating to the specialist functions of church, hospital and market.

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. NPPF Historic Environment policies are supported by the Historic Environment Planning Practice Guide (2010), produced by English Heritage and endorsed by the DCMS. See www.gov.uk

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 Local Development Framework 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 Smithfield 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, CS19 Open Spaces and Recreation, CS20 Retailing, and CS21 Housing. Saved UDP policies include ENV 11 Development in Conservation Areas, ENV 13 Conservation Areas: Premature Demolition, and ECON6 Mixed Uses in Smithfield. Visit the City of London planning policy webpages for further information. See www.cityoflondon.gov.uk

St Paul's Heights

Most of the conservation area is subject to the St Paul's Heights Policy protecting northern views of St Paul's Cathedral from the London Borough of Islington, in this case from Farringdon Road, Amwell Street and St John Street.

Strategic 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 (LVMF). The LVMF defines a number of "Protected Vistas" and in Smithfield Conservation Area the following need to be considered:

Smithfield Conservation Area includes areas partially within the following LVMF (London View Management Framework) protected vistas:

- 1A.2 From Alexandra Palace to St Paul's Cathedral.
- 2A.1 From Parliament Hill to St Paul's Cathedral.
- 3A.1 From Kenwood to St Paul's Cathedral.
- 4A.1 From Primrose Hill to St Paul's Cathedral.
- 5A.2 From Greenwich Park to St Paul's Cathedral (within background assessment area)
- 6A.1 From Blackheath Point to St Paul's Cathedral (within background assessment area)

In the case of the protected vistas from Alexandra Palace, Parliament Hill and Kenwood, "landmark viewing corridors" are defined which cross the conservation area; within these corridors development that would exceed the defined height thresholds is normally refused. For these and all the other vistas, "lateral" or "background assessment areas" cross the conservation area; within these development proposals must be designed or sited so that they preserve or enhance the viewer's ability to recognise and appreciate the Cathedral. Further detail can be found in the London View Management Framework SPG. See www.london.gov.uk

The protection of views defines certain limits on the height of development. However, other design considerations may also be relevant to individual sites, and these may make a lower building height appropriate.

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 Local Plan (2011) and Mayor's London Plan (2011). 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.

Neighbouring boroughs operate local view protection policies of their own. An example of this is the Local View policies applied to Farringdon Road, St. John Street

and Amwell Street in the London Borough of Islington's Local Development Framework. 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 adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

Issues specifically relevant to the Smithfield Conservation Area:

- The garden and mature trees of Smithfield 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 Citigen Combined Heat and Power (CHP) Network currently runs through the conservation area, from Charterhouse Street beneath Smithfield Market and along Long Lane. Development in the area is required to be designed to enable connection to this network.

The Core Strategy, policy CS15, provides guidance on sustainable development and climate change and policy CS18 on Sustainable Urban Drainage Systems (SUDS). Core Strategy policy CS5 provides specific guidance on development in the North of the City, including within the Smithfield area. This will be supplemented by policies in the forthcoming Development Management DPD. The City Corporation has also produced a *Climate Change Adaption Strategy* (Revised and Updated January 2010).

15. Environmental enhancement

Smithfield Conservation Area forms part of the West Smithfield Area Enhancement Strategy, which is currently being developed in response to forthcoming developments, including Crossrail, and the changing nature of the area. The vision for the West Smithfield Strategy area is to create a more attractive, safe and accessible urban environment which is consistent in quality. The purpose of developing an area strategy is to identify measures to address the pressures placed on the public realm in the area due to the projected intensification of uses and increased footfall generated by public transport improvements (Crossrail).

The City of London has adopted a Street Scene manual which sets out in detail policies used to manage the public realm. The manual is to be reviewed and replaced by the City Streets Manual SPD in 2012. The main principles set out in the manual provide the framework for the City's vision for the City streets, to:

- 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.

These principles, detailed guidance and history and evolution of streets and spaces in the City are set out in detail in the manual.

Since the completion of the Street Scene Challenge Initiative in 2010, the City's Environmental Enhancement Team has continued to deliver projects in the public realm using the Street Scene manual guidance. This work has sought to mitigate the urban heat island effect, enhance biodiversity, and protect & provide open space in partnership with the local community. Schemes have been funded from a range of internal and external sources including TfL, Section 106 contributions and Section 278 agreements.

Following the closure of Giltspur Street and the southern section of West Smithfield in 1998 new landscaping works were completed. This included the creation of a new grass lawn with planting, improved lighting, limestone benches and oak bollards.

An enhancement scheme for the courtyard of St Bartholomew's Hospital has been approved and is expected to be implemented following the completion of building works.

Visit the City of London website for further information.

16. Transport

Much work has already been done on reducing motor vehicle traffic in the City, including in Smithfield 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. The zone involves closures for motor vehicles at Hosier Lane, Kinghorn Street, Little Britain and West Smithfield. East Poultry Avenue is also closed to motor vehicles at its junction with Charterhouse Street.
- The Mayor of London's congestion charging zone scheme has significantly reduced motor vehicle traffic in Central London.
- The Mayor of London's low emission zone scheme has further reduced numbers of the most-polluting heavy vehicles across London.

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.

- Farringdon Street is a London distributor road for which Transport for London is the local traffic authority and the local highway authority. It is used by considerable

volumes of motor vehicle traffic, including heavy goods vehicles and buses. An appropriate balance should be struck on Farringdon Street between efficient through traffic movement and local demands on the street. New accesses onto the street may be permissible if alternatives from other site frontages are not available. Opportunities for ameliorating the adverse impact of the heavy traffic volumes will be sought and taken wherever possible.

- Holborn Viaduct, King Edward Street and Little Britain are borough distributor roads. Appropriate balances should be struck on these streets between efficient traffic movement and local demands on the streets. New accesses onto the streets will be permissible.
- 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. However, Giltspur Street and West Smithfield also form an important bus route, with the route 56 to Leyton and Walthamstow using this street and the bus stop on West Smithfield forming the terminus of the route.

The conservation area includes numerous important cycling routes. In particular, Charterhouse Street, East Poultry Avenue, Farringdon Street, Lindsey Street, Long Lane, Snow Hill, Smithfield Street and West Smithfield form part of the London Cycle Network.

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 these and other transport proposals, including the City of London Local Implementation Plan (LIP), Cycle Plan, and Rail Strategy are available on the [website](#).

17. Management of open spaces and trees

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 Smithfield includes small public gardens, squares and churchyards; and built structures, which include 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), Parts 1 and 2, 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 conservation areas are protected under section 211 of the Town and Country Planning Act 1990 (as amended) except those which are dead, dying or dangerous. Anyone proposing to carry out works to a tree in a conservation area must give six weeks notice of their intention to do so before works begin.

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 [the City's Archaeology and Development Guidance SPD](#), and [Conservation Areas in the City of London: A General Introduction to their Character](#) for further information.

There is high archaeological potential in Smithfield Conservation Area:

- It is outside the Roman and medieval city wall and defences, and remains from all periods may be expected to survive.
- Of particular significance are the potential for Roman burials, as this is a known cemetery area.
- The medieval developments of the Priory and Hospital of St Bartholomew.
- The survival of the post reformation street plan, the open space in West Smithfield and churches of St Bartholomew-the-Great and St Bartholomew-the-Less are

significant elements of the townscape and buried archaeological potential, and evidence of this earlier history and development of the area.

- The later development of the East and West Markets, General Market and Annexe, Poultry Market and Rotunda represent an important infrastructure development, and are significant for the C19th integration of a road, rail and market complex.

19. Enforcement

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

Potential sensitivities in Smithfield Conservation area include the display of signage and advertisements, changes of use, alterations to roofscape, and works affecting the setting of listed buildings.

20. Condition of the conservation area

The buildings, open spaces and public realm of Smithfield 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 conservation area have been identified as new development and utilities replacement works, 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 will 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.

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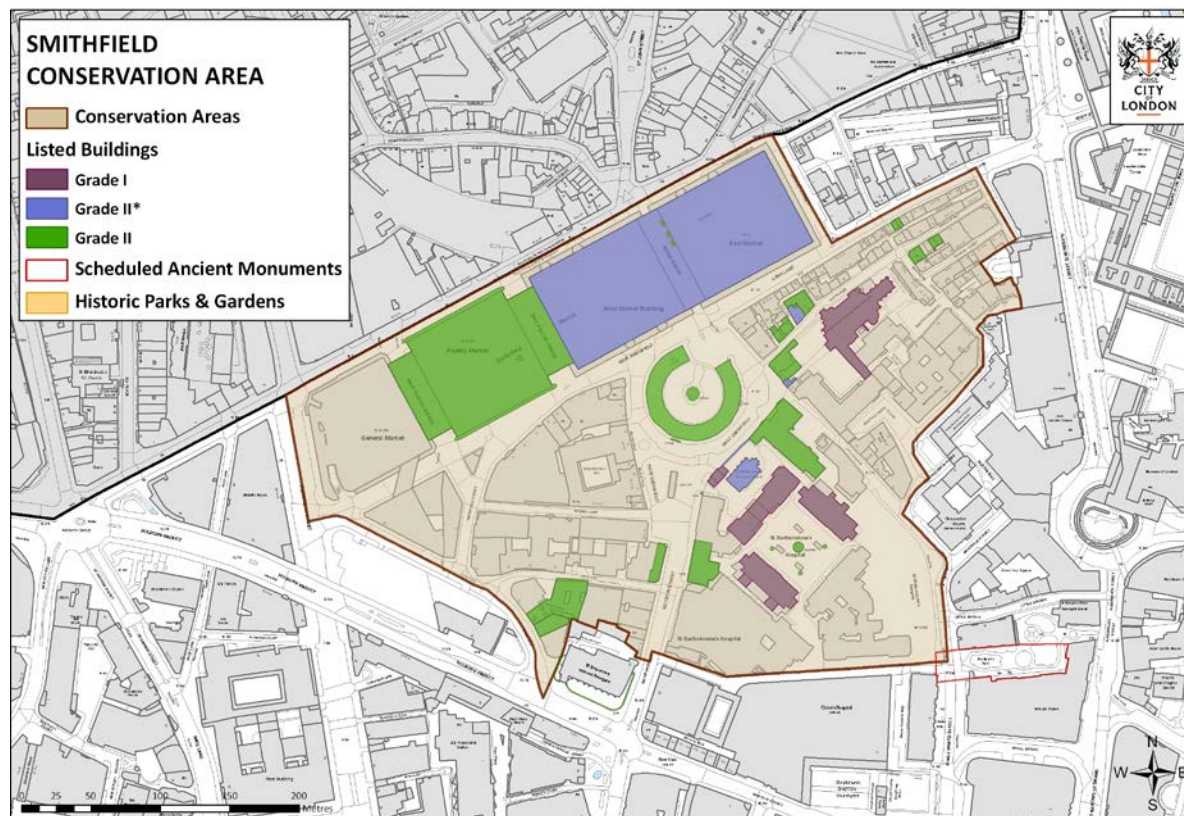
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Appendices

Appendix A - Designated Heritage Assets

Correct September 2012. Please consult the [City of London website](http://www.cityoflondon.gov.uk) for up to date information.



Scheduled Ancient Monuments

Monument No. 26331

London Wall: section of Roman wall and medieval bastion in Postman’s Park and King Edward Street.

Listed Buildings

STREET	NUMBER /NAME	GRADE
CLOTH FAIR	39 & 40	II
	41 & 42	II*
	43-45 with 51 Barley Mow Passage	II
GILTSPUR STREET	K2 telephone kiosk, at junction with West Smithfield	II
	1-4	II
GRAND AVENUE	K2 Telephone Kiosk	II
	K6 Telephone kiosk	II
	K6 Telephone kiosk	II

LONG LANE	K6 Telephone kiosk	II
	Pair of K2 telephone kiosks	II
MIDDLE STREET	74 & 75	II
	Hand & Shears PH, 1 Middle Street	II
SNOW HILL	4, 4A & 5	II
	4	II
WEST SMITHFIELD	5, Snow Hill Police Station	II
	East building of Central Market	II*
	Bartholomew House	II
	3 lamp standards in courtyard	II
	Church of St Bartholomew-the-Great	I
	Church of St Bartholomew-the-Less	II*
	Circular pool with fountain in courtyard	II
	Drinking fountain in gardens	II
	Circular ramp at centre of West Smithfield	II
	Gatehouse to St Bartholomew-the-Great	II*
	Main north block, St Bartholomew's Hospital	I
	St Bartholomew's Hospital medical school	II
	Memorial to William Wallace and Martyrs Memorial	II
	North east block, St Bartholomew's Hospital	II
	Screen Wall and Colonnade	II*
	The Gatehouse, St Bartholomew's Hospital	I
Poultry Market	II	
Double Cattle Trough	II	

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