



City of London | Local Development Framework

Bank Conservation Area

Character Summary & Management Strategy SPD

Bank Conservation Area

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 31 January 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.



Royal Exchange forecourt facing west

Character Summary

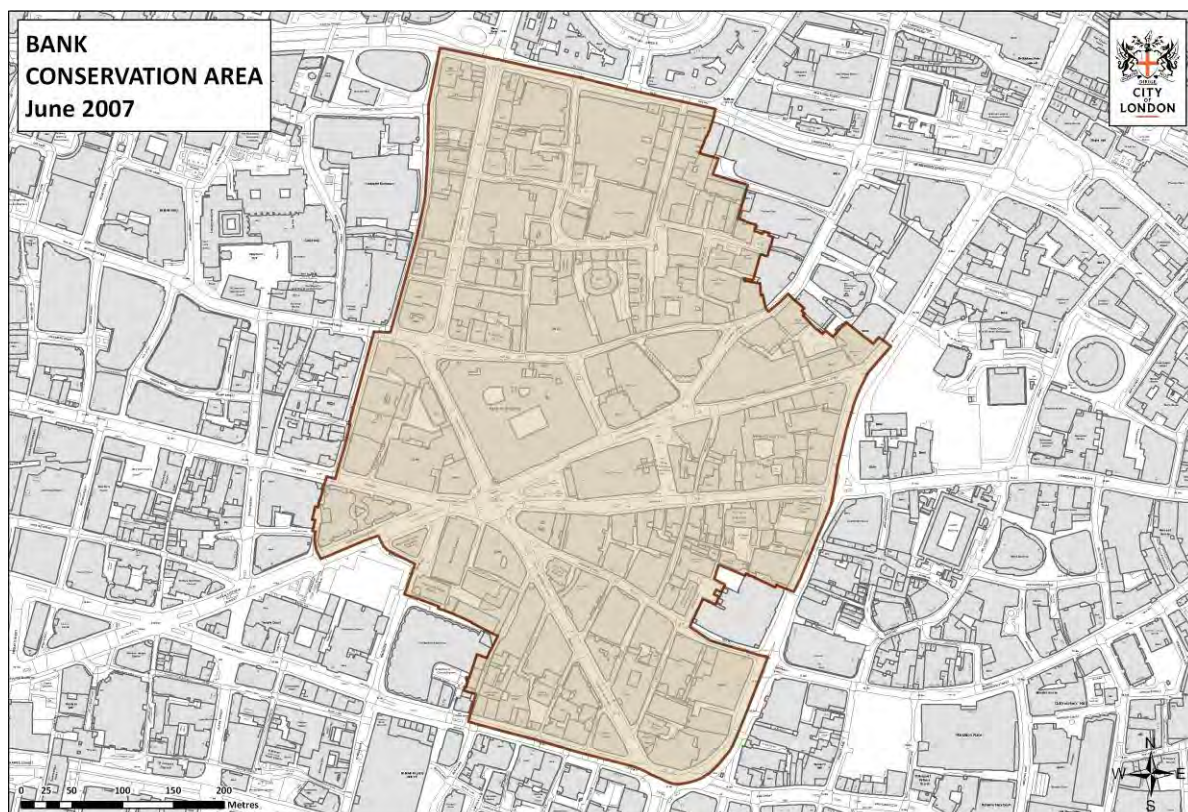
1. Location and Context

Bank Conservation Area is the commercial heart of the City of London, focused on Bank junction, extending to the north, west, east and south to include the radiating historic streets, yards and interlinking alleys. See boundary map, Appendix A.

Bank is the largest of 26 conservation areas in the City of London, covering an area of 24.29ha.

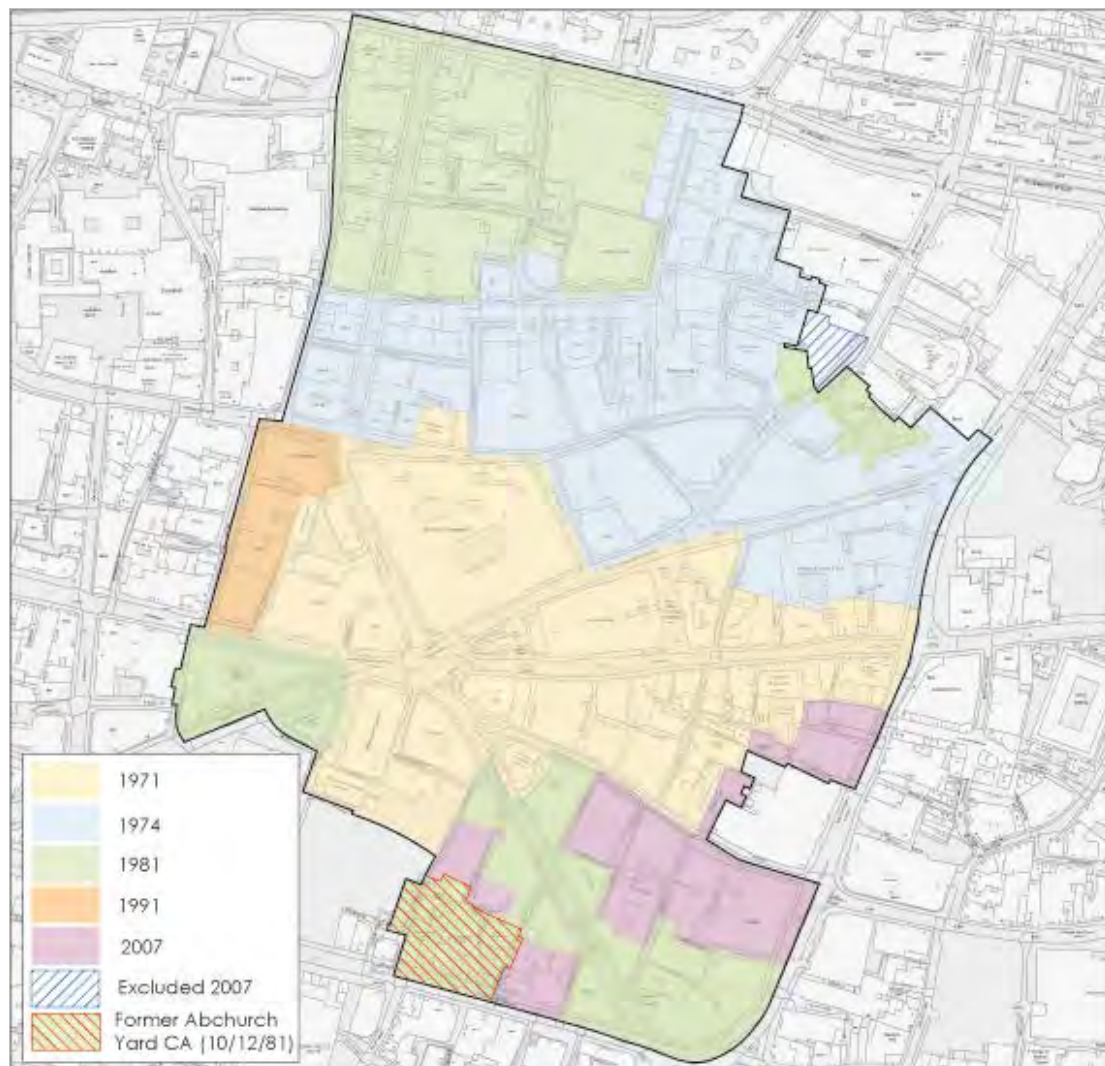
Finsbury Circus Conservation Area adjoins it to the north, Guildhall Conservation Area to the west, and Leadenhall Market Conservation Area to the east. There are a number of additional conservation areas in close proximity.

Bank Conservation Area covers all or part of Broad Street, Cornhill, Walbrook and Candlewick Wards.



2. Designation History

11 February 1971	Original designation focused on Bank Junction, parts of Cornhill, Lombard Street, and their associated alleys and courts.
August 1974	Extension to the north to include Austin Friars, Throgmorton Avenue and part of Moorgate.
10 December 1981	Further extensions to include Moorgate, King William Street, Poultry and Old Broad Street areas.
16 May 1991	Area to the east side of Old Jewry transferred from Guildhall Conservation Area.
14 June 2007	Conservation area re-designated to include former Abchurch Yard CA (designated 10.12.81), extensions to the south and south-east of the area, and the removal of the modern extension to 15 Bishopsgate and 111 Old Broad Street.



3. Summary of Character

The characteristics which contribute to the special interest of Bank Conservation Area are summarised as follows:

- an area where buildings and streets are harmonised by their predominant use of solid masonry facades with regular punched openings, enriched by abundant classical modelling and surface detail;
- a number of nationally significant and well-known buildings, the headquarters of major corporations, and internationally significant churches;
- an area defined by the design and use of buildings for banking and associated commercial activities;
- an area of large-scale commercial buildings set on principal thoroughfares within a network of historic streets, courtyards and alleyways, which creates a distinctive and dense urban environment;
- the largest concentration in the City of London of Grade I, Grade II* and Grade II listed buildings, as well as numerous unlisted buildings of high architectural quality from different periods;
- a visual character and groundscape that is enriched by a wealth of materials, features, monuments, public sculpture, signs, plaques, statuary, and other structures;
- an area characterised by the restrained presence of modern signage and advertising;
- an area associated with nationally significant cultural and historic events and notable people.

The detail of features and characteristics which help to define the special interest of the conservation area are described below.

4. Historical Development

Early history

The high ground of Cornhill, on the banks of the Walbrook river valley, was one of the first areas settled by the Romans in London. They established their first Basilica and Forum in the vicinity of modern-day Gracechurch Street, later replacing it in c.100 AD by a larger aisled basilica building and forum between Fenchurch Street and Cornhill, and built a crossing over the Walbrook river in the area of Poultry and Walbrook.

Following the withdrawal of the Roman administration in c.410, there is little evidence that the area within the city walls continued to be occupied. It was not until the later Saxon and Norman periods of the tenth and eleventh centuries that settlement activity returned to this area of London. It was this period that created a

distinctive pattern of streets, alleyways and courts that largely survives in the area today.

Local government in the City took shape in the eleventh and twelfth centuries. Ward boundaries were established at that time, with each ward electing representatives to the Court of Aldermen and the Court of Common Council. City Livery Companies emerged from the craft guilds and charitable foundations, and five have halls within the Bank Conservation Area boundary – Drapers' Company, Carpenters' Company, Armourers' and Braziers' Company, Merchant Taylors' Company and Grocers' Company.

The focus of commerce and trade in the Bank area became further established in the medieval period, with markets formed along a radial network of streets north of the river. A number of streets take their names from the markets held along them, for example the area around Threadneedle Street became associated with the trade of cloth and textiles, while Cornhill was the focus of the corn trade, and the area between Poultry and St Stephen Walbrook was established as the Stocks Market for the sale of meat and fish.

Increased commercial and residential development, as well as strong links between monastic houses, the Norman Church and the State, resulted in the foundation of numerous churches, with the Church of St Michael Cornhill documented as early as 1055, and many churches founded in the eleventh, twelfth and thirteenth centuries.

By the sixteenth century, a distinctive district focused on the area of the Royal Exchange had been established in which finance, overseas commodities, and commercial and maritime information were exchanged.

The Exchange was established on its present site by Sir Thomas Gresham in 1566-70 as a permanent trading venue for merchants, who had previously met in public on Lombard Street. Gresham, adviser to the Crown on credit, recoinage and loans, was largely responsible for stabilising the currency and making the government independent of foreign finance, thereby playing a crucial role in the City's future development as an international financial centre. The current Exchange is the third in this location, replacing two earlier buildings both destroyed by fire.

The majority of the densely packed, predominantly timber-framed buildings within the City walls, including those in the Bank area were destroyed by the Great Fire of 1666. All of the conservation area's stone Norman and medieval churches; the Royal Exchange, and livery halls were extensively damaged, although medieval church foundations and the 15th century kitchens of the Merchant Taylors' Hall survived and were integrated into later rebuilding.

Post-fire rebuilding

The plague of 1665 and fire of 1666 marked significant turning points in how City development was planned and regulated. Ambitious plans by Wren and his contemporaries to rebuild the City to a new formal plan were not implemented, and reconstruction largely followed the earlier street layout, including the building of new roads such as King Street and Queen Street. Improvements were achieved by the widening of some principal roads and the introduction of Rebuilding Acts, which required new properties to be of brick and stone.

The re-building of the Bank area following the great fire laid the foundations for the character and appearance of the conservation area today. The hierarchy of streets became more pronounced following improvements, and new regulations relating to materials are reflected in today's contrasting use of stone on principal buildings and streets, and brick on secondary routes.

Coffee houses began to flourish in the Bank area from the middle of the seventeenth century, with the Pasqua Rose's Head established on St Michael's Alley from 1652. The buildings were used for various purposes, including the trade of stocks and insurance. Garraways in Exchange Alley, mentioned in writings by Defoe, Swift and Dickens, was England's first retailer of tea.

Eighteenth century

In the early 1700s private banks operated from private houses. The first purpose-built bank in the City was Asgills at 70 Lombard Street, designed by Robert Taylor in 1757 (demolished in 1915), which set a pattern from there on in.

Development in the Georgian period was confined mainly to the rebuilding of individual properties on pre-existing plots. Two notable exceptions which involved significant re-planning were George Sampson's Bank of England, 1732-34, and the Mansion House, 1739-53. The latter was built on the site of the former Stocks Market as the official residence for the Lord Mayor, to make a statement of civic authority in an age of increasing private commercial prosperity.

The French invasion of the Netherlands in 1794 was significant in London's emergence as a main financial centre in Europe as investors fled the continent and came to the City. London supplanted Amsterdam as Europe's most successful port during this period. With this influx of wealth, the end of the eighteenth century saw an age of improvement across the City as a whole, with one of the most significant changes being the removal of the City Wall and most of its Gates, to accommodate buildings beyond the walls and improve traffic circulation.

Nineteenth century

The end of the Napoleonic Wars in 1815 signalled further civic improvement in the Bank area, as the United Kingdom emerged as the world's dominant power. Improvements of this period had an emphasis on the regularisation of existing streets or the formation of new streets superimposed across the medieval street pattern. Prominent examples in the conservation area are King William Street which was laid out in 1829-35 to connect the new London Bridge, designed by John Rennie, to Bank and Moorgate completed in the 1840s.

The City of London Club was founded in 1832 by a group of prominent bankers, merchants and ship owners. Early meetings took place at members' offices and at the George and Vulture, St Michael's Alley, until a permanent Palladian style club house was built on Old Broad Street in 1833-4 to the designs of Philip Hardwick. The Duke of Wellington, Sir Robert Peel and Baron Nathan Meyer de Rothschild were among the founding members. Banking families who established premises in Bank in this period included Rothschilds, who have occupied their St Swithin's Lane site since 1811, and Cazenove, the Huguenot financiers founded their stockbroking firm in 1823.



R Horwood 1792-99

The new Royal Exchange, built to the designs of Sir William Tite in 1841-4 following a fire, enlarged the site of the building on an east-west alignment, incorporating the sites of Wren's churches St Benet Fink and St Bartholomew by the Exchange. The demolition of properties to the west of the Exchange following its construction, created a new open space which through a series of modifications resulted in the formal arrangement which exists today.

The Bank area underwent a significant period of renewal in the boom years of the last half of the 19th century. London's residential population had begun to move to fashionable new housing developments in areas such as Bloomsbury, and consequently old houses and offices in the City became obsolete and their plots were rapidly combined and redeveloped to create larger commercial premises. As a consequence, the City's financial functions grew in importance and dominance in this area, with banking firms clustering around the Bank of England and Royal Exchange. Other landmarks including some parish churches lost their purpose and their valuable plots were cleared to make way for widened roads and new buildings. It has been estimated that four fifths of the City's buildings standing in 1855 were demolished by 1901 (Bradley and Pevsner, p.101).

Railways transformed the accessibility of the City from other parts of London and beyond, enabling a high daytime and working population. The only station within the boundaries of the conservation area is Bank Station opened in 1900, which became one of the capital's busiest Underground interchanges. The proximity of several mainline stations meant that building materials from across Britain and the world became readily transportable in vast quantities.

Twentieth and twenty-first centuries

The British Empire experienced its greatest period of prosperity during the Edwardian period, with the City as its financial hub. The focus of business included trade and the management of trade occurring overseas. Small businesses, warehouses and industrial areas continued in the Square Mile.

Between the First World War and the depression of the 1930s, businesses experienced a significant boom period, with several new national company headquarters built to the designs of leading architects. Until 1920, insurance companies had been taking the lead in commercial architecture, with banks subsequently taking over. At the heart of this expansion was the Bank of England, which achieved the additional space with a new tall central block and comprehensive rebuilding by Sir Herbert Baker between 1921 and 1937, set within the Soane screen wall.

The number of daily commuters entering the City to work reached a new level in the 1930s (c.500,000 in 1935), with programmes of street widening and other improvements carried out to improve communication.

Bombing raids during the Second World War caused significant damage to the City, and the Dutch Church, Austin Friars, and Bank Underground Station both sustained direct hits in 1940-41, although the Bank area in general escaped the level of bomb damage experienced in other parts of the City.

In 1986 the deregulation of the financial markets allowed stocks to be traded electronically in a free market. This resulted in an influx of international banking to

the City with a new demand for large open plan offices and trading floors, no longer requiring a location in close proximity to the Stock Exchange. The amount of office development taking place in the City between 1985 and 1987 has been likened to rebuilding after the Great Fire. This, and other post-war reconstruction and redevelopment, has had a limited impact on Bank Conservation Area, with new development generally maintaining the street plan and plot sizes, respecting its character and appearance.

5. Spatial Analysis

Layout and plan form

The convergence of roads at Bank junction is one of the most historic and recognisable focal points of the City and London. The layout has modest origins as the location where the main east /west artery of Cheapside and Poultry, already established by medieval times, forked three ways to become Threadneedle Street, Lombard Street and Cornhill. Principal routes radiate from Bank to all parts of the City, with a dense network of narrower streets, courtyards and alleys leading off them.

Throughout the late-Saxon, Norman and medieval periods the area developed a street plan based on its commercial, residential and religious uses. Main thoroughfares were connected by a web of alleyways and passages faced with densely packed narrow buildings, linking the river with the markets. Substantial parts of this street pattern survive in Bank, and the resulting hierarchy and layout of streets, plots and spaces makes a significant contribution to the conservation area's character.

The plan form of the conservation area varies greatly, and the degree of uniformity to each street and alley is a reflection of its age. For example, King William Street and Moorgate which were laid out in the 1830s are noticeably straighter and more rigid in layout than Cornhill which retains its slightly irregular form despite centuries of redevelopment or the informally arranged streets around Austin Friars.

Many of the area's courts, lanes and alleys are only known to frequent users or those working in the immediate vicinity, and therefore constitute a series of spaces practically unknown to the majority of people.

In the City, high status principal buildings, such as churches and Livery Halls historically had a discreet presence on the street. Apart from those buildings which front Bank junction, the most significant buildings in Bank generally have a modest street frontage or are set back in courtyards. Examples include the churches of St Peter and St Michael on Cornhill, and Merchant Taylors' Hall.

Amidst the dense urban environment of the conservation area there are numerous small open spaces, the majority of which originated as churchyards or gardens. These are often concealed alongside alleyways and passages.

Building plots

The size and arrangement of plots reflect their historic origins. Although buildings fronting principal streets predominantly have substantial nineteenth century

commercial frontages, historic maps demonstrate that many have been formed by combining earlier narrower plots, which are still discernible, particularly on Cornhill and its alleys. The majority of these medieval plots would have had residential origins. During the 19th and early 20th centuries the amalgamation of building plots resulted in the loss of some smaller lanes and alleys, yet from the 1970s onwards large developments have incorporated secondary routes, allowing greater permeability through each site.

Building plots form a continuous street frontage, generally only interrupted by the intersection of another street or alley, or at ground floor level by the slight projection of an entranceway or the recesses of a colonnade or arcade. Above ground level the building line uniformly follows the alignment of each street and junction.

Historically, narrow plots and street frontages were punctuated by medieval churches founded during the medieval period and rebuilt following the Great Fire to largely the same footprint. Surviving churches provide an additional spatial reference to the layout and plan form of the conservation area in earlier periods. A key example is St Mary Woolnoth which when built was discreetly located amidst the dense medieval street pattern, but became more visible when exposed to face Bank junction once King William Street was formed in 1830.

Building Heights

The average height of buildings in Bank harmonises the character of buildings and streets across the conservation area. The number of storeys to which each building or street rises is significantly related to its age, or location within the established hierarchy of roads, lanes, alleys and courts. The towers and spires of the Bank's churches retain their visual prominence in numerous distant and local views and are important to the City's character.

Eighteenth-century domestic buildings such as No. 48 Cornhill and No. 1 Bengal Court are five storeys tall, and demonstrate the unusual height of buildings in the City during this period. The height of earlier buildings, which are generally located away from main thoroughfares, is often emphasised by their narrow plot width and vertical window emphasis. The upper storey might be smaller in proportion, in line with classical architectural precedents, and a mansard roof incorporated in some instances.

Mid to late nineteenth century buildings in the conservation area, such as those on Birchin Lane and the south side of Threadneedle Street, are predominantly of four to five main storeys, with many accommodating additional rooms in a set back attic storey or mansard roof. The visual impact of a larger building's height is often mitigated by variations in material and the addition of multiple features and details. Buildings of this period are located both prominently and on secondary routes, and incorporated into a varied streetscape. Further examples include 2-8 Throgmorton Avenue.

Buildings of the period 1900-1940 were built to greater heights, enabled by new steel construction technologies and the availability of passenger lifts, despite being restricted by building regulations and fire protection requirements. Buildings around Bank junction and to the west of Birchin Lane on Cornhill best illustrate this trend, and rise to six full storeys. Ground floors are often double height to emphasise their

presence on the street frontage. The roofs of buildings such as those facing the southern elevation of the Royal Exchange were given a new prominence with elaborate classical features. The predominant Neo-Classical style of buildings in Bank Conservation Area dictates that the roof itself is often discreetly setback behind a decorated and prominent parapet, balustrade or other detailing.

Roof extensions became an increasingly common addition to buildings in the late 20th and early 21st centuries, with well-designed examples such as the glazed extension to 41 Lothbury integrating sympathetically with the historic roofscape. In addition, green roofs and consolidated rooflines have increased the importance of a roof as each building's 'fifth elevation', often viewed from the City's tall buildings.

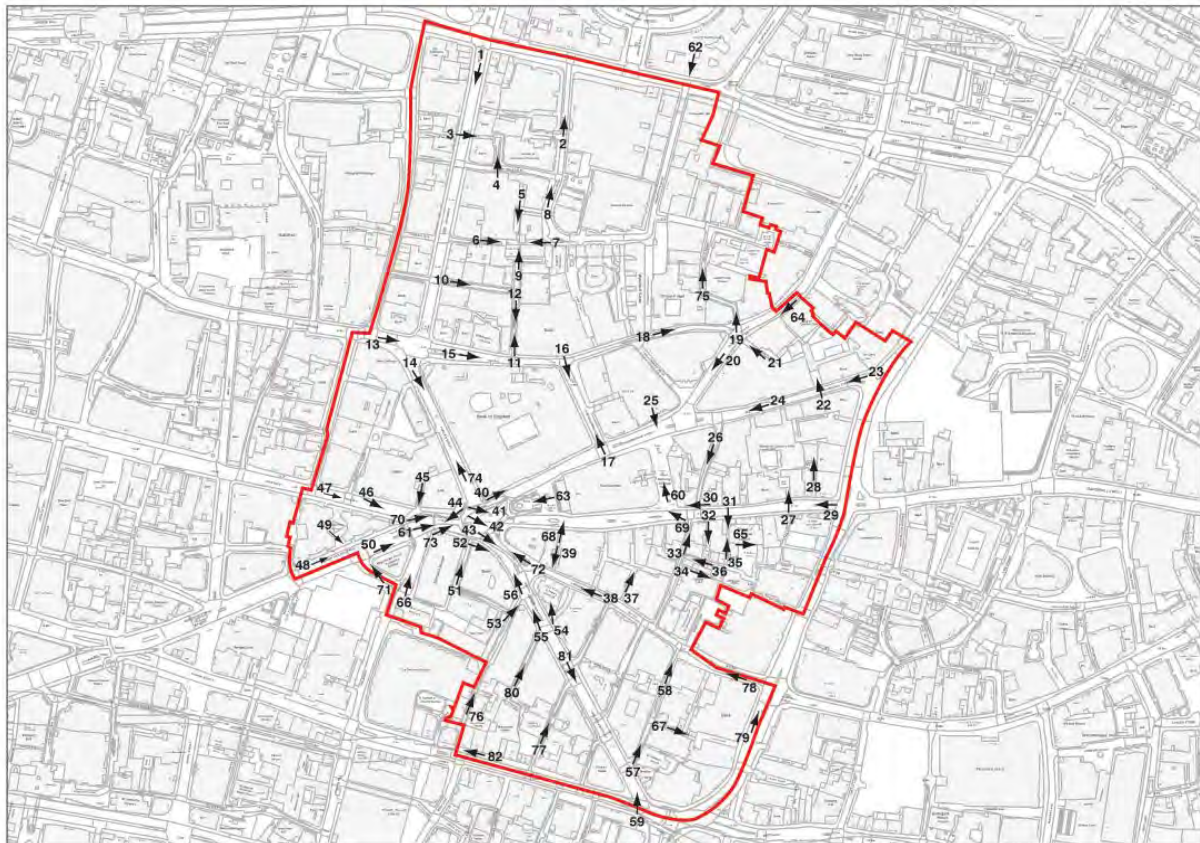
Further detail about the height of buildings and streets is included in the sub area character analysis.

Views and vistas

Views relate to the hierarchy of spaces within the area. Those along Threadneedle Street, Cornhill, King William Street, Moorgate and other principal routes, provide views towards the Royal Exchange, Mansion House and the Bank of England, as well as views towards the cluster of tall buildings in the east of the City. More distant views of St Paul's Cathedral and St Mary le Bow Church are afforded by the high point of Cornhill. The Monument can be seen from Bank junction and in views from King William Street. These views have been considerably improved in recent years by the sympathetic redevelopment of buildings outside the conservation area in the street block north-west of the monument.

Local views are essential to the character of the conservation area, achieved in the narrow alleyways and courtyards where the medieval street plan frequently results in unexpected changes in direction, providing interesting glimpses of rear elevations and otherwise hidden buildings. Views of churches are generally experienced unexpectedly from oblique angles, with only St Mary Woolnoth visible face-on at a distance from several angles as part of the main junction. Views of tall buildings and church towers or spires are often afforded along lanes and alleys.

The following illustrates the range of distant and local views which exist in Bank. This list is not comprehensive, and the area provides numerous further opportunities to capture long, short and kinetic views. Distant views are listed in **bold**.



Local and distant views

1. South down Moorgate to north-west corner of Bank of England.
2. North from Copthall Avenue to Salisbury House
3. From Moorgate east into Moorgate Place
4. North to 3 Moorgate Place from Great Swan Alley
5. South to rear elevation of 12 Tokenhouse Yard from Whalebone Court
6. East to 1 Whalebone Court from Telegraph Street
7. West to Telegraph Street from Copthall Buildings
8. **North up Copthall Avenue from Copthall Buildings**
9. North to 1 Whalebone Court from Tokenhouse Yard
10. **East to 6-8 Tokenhouse Yard**
11. **North up Tokenhouse Yard from Kings Arms Yard**
12. South from Tokenhouse Yard to north elevation of BoE
13. **East to St Margaret's Lothbury from 2 Lothbury**
14. **South to Bank Junction from 2 Lothbury**
15. **East down Lothbury**
16. South to Royal Exchange from 41 Lothbury
17. North down Bartholomew Lane to 41 Lothbury from Royal Exchange
18. **East along Throgmorton Street from 29 Throgmorton Street**
19. North through Austin Friars from Old Broad Street
20. **South-west down Old Broad Street from road junction of Throgmorton Street and Old Broad Street**
21. North west from Adams Court to Old Broad Street and Austin Friars

22. North from Threadneedle Street to 4 Threadneedle Street entrance to Adams Court
- 23. West down Threadneedle Street from 39 Threadneedle Street**
- 24. West down Threadneedle Street from 28-29 Threadneedle Street**
25. South from 62-63 Threadneedle Street to Cornhill through Royal Exchange Buildings
26. South from Finch Lane to 36-38 Cornhill
27. From Cornhill to Sun Court
28. From Cornhill to White Lion Court
29. East from 54-60 Cornhill
- 30. East from Ball Court down Cornhill to St Paul's Cathedral**
31. From Cornhill to St Michael's Alley
32. From Cornhill to Ball Court
33. North from Birchin Lane to Cornhill
34. East from Birchin Lane to Bengal Court
35. North to Cornhill from junction St Michael's Alley to Castle Court
36. East to Castle Court from 3 Castle Court
37. North in Change Alley to rear elevation of 28-30 Cornhill
- 38. North-west from Lombard Street to Bank Junction**
39. South-west from entrance of Popes Head Alley from Lombard Street to St Mary Woolnoth
- 40. From 1 Princes Street to Threadneedle Street**
- 41. From 1 Princes Street to Cornhill**
- 42. From 1 Princes Street to Lombard Street**
- 43. From 1 Princes Street to King William Street and the Monument**
44. From 1 Princes Street to Queen Victoria Street
45. South from Mansion House Street to St Stephen Walbrook
- 46. East from 27-35 Poultry to 1 Cornhill**
- 47. East from 37-39 Poultry to Bank Junction**
- 48. North-east from 26-38 Queen Victoria Street to Bank Junction**
49. South-east from Queen Victoria Street to Walbrook
- 50. South-west corner of Bucklersbury to Walbrook**
- 51. North from Mansion House Place to BoE**
52. From Mansion House to Lombard Street
53. Glimpse view from corner of Mansion House Place and St Swithin's Lane to St Mary Woolnoth
54. From King William Street to St Mary Woolnoth
55. North from King William Street at Junction of Sherborne Lane to 1 Cornhill
- 56. North from 1 King William Street to Bank of England and 1 Princes Street**
57. From King William Street to Clement's Lane
58. From Clement's Lane to St Edmund the King and Martyr
- 59. From London Bridge Approach to 68 King William Street**
60. North from 33-35 Cornhill to Stock Exchange through Royal Exchange Buildings
- 61. East from 2-10 Queen Victoria to Royal Exchange**
62. South from London Wall down Throgmorton Avenue
63. West from Royal Exchange to 2-10 Queen Victoria Street, Mansion House and Bank Junction
- 64. South-west down Old Broad Street**
65. Through Archway of Jamaica Buildings, St Michael's Alley to Churchyard of St Michael Cornhill
66. North from St Stephen Walbrook to 1 Prince's Street
67. From St Clement's Lane through to Lombard Street

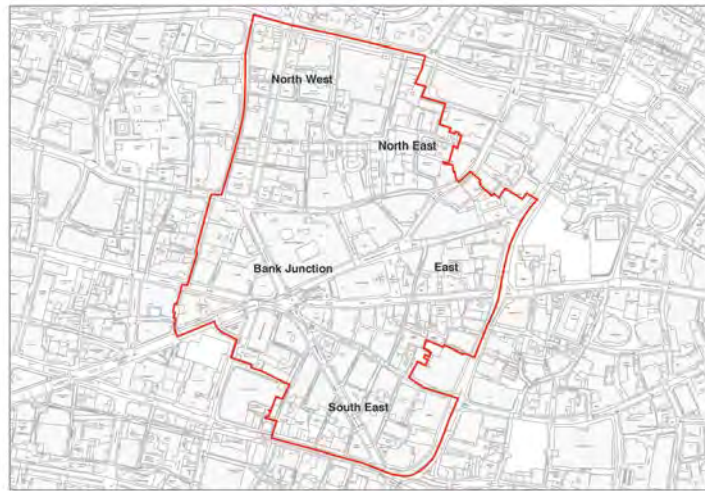
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68. Glimpse view from Popes Head Alley, Cornhill, to portico of Royal Exchange
69. From corner of 36-38 Cornhill with Birchin Lane to South-east corner and clock tower of Royal Exchange
- 70. East from 2-10 Queen Victoria Street to Royal Exchange**
71. North-west from Bucklersbury to 7-9 Bucklersbury
72. North-west from junction of Lombard Street with King William Street to 1 Prince's Street and 27-35 Poultry, 5 Prince's Street

- 73. From Mansion House to BoE**
74. From south end of Prince's Street to 3-4 Lothbury
75. North in Austin Friars to 13, 14 and 18 Austin Friars
76. St Swithin's N/S
77. Abchurch Lane /Yard N/S
78. Lombard Street
79. Gracechurch Street N
80. Sherborne Lane N
81. South down King William Street to the Monument finial (behind 52-55 London Bridge Approach).
- 82. Cannon street, west to St Paul's Cathedral**

6. Character Analysis

Sub areas

The conservation area has been divided into five sections for detailed analysis.



Bank Junction



Royal Exchange



Junction facing east west



Bank of England

Bank junction has developed incrementally over several centuries to form a series of substantial building footprints with a monumental scale of architecture. Building plots retained their compact medieval form after the Great Fire, but over the course of the 18th, 19th and 20th centuries some sites were gradually amalgamated and redeveloped. Examples include the extensive block of the Bank of England which took its present enlarged form in the 1920s within the early 19th century screen wall; the Mansion House; and the corresponding wedge-shaped blocks of the Royal Exchange and No. 1 Poultry – all of which are the product of multiple plots combined at different periods.

The majority of buildings on the Junction are detached or occupy an entire block with streets and lanes to every side, most of which are historic thoroughfares. This specific part of the City is unusual in that it is possible to view buildings face-on from a distance, either across the space or on approach from one of the radiating roads. Buildings away from the main open space are seen obliquely when approaching the junction, and make a contribution to its character.

The setting of some of the junction's older buildings has changed dramatically since they were first constructed. For example, when built St Mary Woolnoth was discreetly located between densely arranged properties with its north elevation facing Lombard Street. The entrance façade and tower gained its current prominence when exposed following the construction of King William Street in the early 19th century.

Each building makes a distinctive contribution to the area's character and appearance, and there are a number of common architectural characteristics that unite individual buildings and the space as a whole. It is the monumental scale of buildings, and their predominant use of Neo-Classical architecture and Portland stone that gives the area its special character. The junction's present-day appearance, with porticoes projecting from monumental buildings interspersed with sculpture and statuary, shares several characteristics with a Roman forum, including its role as a centre of trade and commerce.

A giant order of Corinthian or Composite columns and pilasters is the most distinctive classical detail to unify prominent buildings on the junction, and enhance the monumental character of the entire space. Columns of this type are applied to most of the junction's buildings of all periods, including St Mary Woolnoth, Mansion House, Bank of England, Royal Exchange, and National Westminster Bank building on the corner of Prince's Street. The Corinthian order is the grandest and most richly detailed of the orders, and its use reflects the high status of the buildings on the junction.

Buildings around the junction rise to a height of six storeys, with the majority having additional set-back attic storeys or mansard roofs. The visual impact of building height is alleviated by a variety of surface features and treatments, including rustication, entablatures, string courses, sculpture, and architraves. Imposing entrances are created with grand porticoes and pediments that rise over multiple stories and face each other across the open space of the junction.

Attic windows are generally set behind a stone balustrade, which has the effect of diminishing views of the roof from street level, in line with Classical precedents which would have a low-pitched or flat roof. The steeply pitched roof of the Bank of England, finished with green glazed pantiles, is a prominent exception.

Carved sculpture provides interest and variety to buildings at different heights. Key examples include work by Ernest Gillick on National Westminster Bank; sculpture by Robert Taylor in the pediment of Mansion House; and a variety of stone figures and bronze doors by Sir Charles Wheeler on the Bank of England.

The building materials used for the exterior of buildings, hard surfaces and street furniture assist in unifying the space and defining the character of the area. All the principal buildings, including Mansion House, St Mary Woolnoth, St Stephen Walbrook, Royal Exchange and Bank of England, are built of Portland Stone. The stone was used for the majority of large Edwardian bank developments on Cornhill, Poultry, Prince's Street, Threadneedle Street, Old Broad Street and Lombard Street, a trend which succeeded in further unifying the area in the early 20th century.

Buildings which depart from the predominant use of Portland stone are no.1 Queen Victoria Street, which is built of sandstone that provides a warm contrast to the expanses of limestone on other buildings; and No. 1 Poultry which is faced with contrasting bands of Australian beige and Gloucester “Wilderness Red” sandstone that are integral to the character of this distinctive late 20th century postmodern building.

The high quality public realm of the junction area consists of York stone paving with granite kerbs. Grey granite is used elsewhere on the Royal Exchange steps and for plinths to the numerous statues and other public monuments. Metals have a significant presence on the junction, in the form of bronze statues and doors (specifically to the Bank of England), iron railings and lamp standards, and the lead dome of No. 82 Lombard Street.

North-west



Lothbury



36-44 Moorgate



2-4 Moorgate & 5 Lothbury

The contrast between principal roads and side alleys is particularly evident in the north-western part of Bank Conservation Area, where the historic evolution of the street pattern is clearly discernible. The broad, linear thoroughfare of Moorgate was superimposed in 1840 over a series of alleys running west-east in the nineteenth-century to create a block structure of relative uniformity. Adjacent to the large ordered blocks on Moorgate, typical of the conservation area as a whole, are numerous courts, alleys, individual buildings and discreet spaces with a more intimate and historic character.

Moorgate

Moorgate is dominated to both sides by a series of substantial five-storey buildings, a number of which have additional floors within a mansard or attic roof and a prominent double height ground floor entrance. The upper storey of several buildings takes the form of an attic, supported by full height pilasters rising up from the ground floor which echo the architectural origins of the street, and create a regular vertical rhythm. Another feature of Moorgate, delineating where side alleys intersect, is the use of chamfered or tightly rounded corners, some of which

incorporate an entrance on the splayed corner. The relatively formal arrangement of the blocks along Moorgate and its side alleys results in a series of right-angled corners that distinguishes it from other parts of the conservation area.

Distinctive architectural styles along Moorgate include Victorian and Edwardian examples ranging from the opulent Italianate of nos.7-11 to the distinctive Flemish Gothic of Nos. 13-15. Nos. 8-10 are a well-proportioned 1920s building in Portland stone with restrained Egyptian detailing, whilst Nos. 36-44 have an opulent Portland stone facade of the same period incorporating striking nautical carved sculpture and small paned sash windows. Other distinctive 1920s buildings on Moorgate include No. 46 which occupies a rare narrow plot and is modern in style, and Nos. 62-64 which makes a similarly striking statement on the corner with London Wall.

Simpler in appearance yet equally convincing Portland stone-faced buildings with an appropriate level of modelling and strong vertical elements, are Nos. 12-18 which echoes the form of Nos. 8-10; No. 20 which has an imposing classical ground floor; Nos. 30-34 which has a granite lower storey but appears to lack a robust base; and No. 60 which benefits from understated classical embellishment.

There is a contrast between the simple Neo-Classical 1840s stuccoed buildings at numbers Nos. 63-73, which represents a rare survivor of an early-19th century townscape in the City, and later 19th and 20th century replacements. Despite having a solid masonry façade, the dominant late-20th-century elevations of Nos. 51-53 (Coleman Street Buildings) lack detail or convincing modelling given its flush windows. By contrast No. 2 Moorgate, similarly faced in granite with metal doors and railings, has a well modelled façade that harmonises well with neighbouring buildings. Nos. 17, 35-39 and 36-44 are late-20th-century buildings with appropriately solid masonry elevations and regular window openings, which are otherwise weakened by their overly horizontal emphasis.

Moorgate continues north across London Wall beyond the site of the original 14th century gate; and links with Princes Street to the south, which together with King William Street form part of the early-Victorian route through the City to London Bridge.

Coleman Street

Coleman Street was the main north-south route in this part of the area before being superseded by Moorgate in 1840, with a number of the blocks now presenting their principal elevation to the larger street. Some later buildings are utilitarian in character, but sit comfortably in the townscape in oblique views appearing as appropriately robust masonry facades with punched openings. Building heights generally conform to Moorgate, being five main storeys with some mansard roofs. The palette of materials is noticeably uniform along the main body of the street, with the stone, render or cladding being of a pale, Portland stone colour.

No. 25 Moorgate has a long elevation to Coleman Street which makes use of materials and articulation of the facade appropriate to the context, although the inactive frontages and service bay deaden the building at street level whilst attempts to divide the building into three separate elements are not wholly successful. Its roofline to the principal Moorgate elevation is one of the building's more successful design features. On the junction with Basinghall Avenue, the rear of

Nos. 55-59 Moorgate has a substantial masonry elevation with punched openings and good depth of modelling, yet is ill-fitting in its use of polished grey granite and smoked glass. By contrast, No. 74 Coleman Street is typical of the conservation area in its use of Portland stone and classical detailing, and in the way it incorporates the entrance to Nun Court. Nos. 64-66 and 67 are convincing late-20th-century buildings with solid masonry facades that sit comfortably in the streetscape, although both lack vertical emphasis.

Exceptions to the predominant character of Coleman Street include the Georgian red brick of No. 80; the Greek-revival detailing of Armourers' and Girdlers' Hall; and the opulent Victorian listed buildings to the south of the street. No. 63 illustrates the modest historical scale of plots on Coleman Street, and is a rare survival. It has a narrow Victorian frontage of stock brick with elegant window dressings. Earlier buildings such as these provide a valuable insight into the historical and architectural evolution of the conservation area.

Alleys

Alleys leading from Moorgate are varied in character, with each providing a unique contrast from the main road. A vaulted passageway through Coleman Street Buildings is echoed across the street by the opulent brick, glazed brick and stone entrance to Moorgate Place. The archway, along with a small attached building with attractive terracotta mullioned windows is a surviving fragment of the former Ocean Buildings.

Moorgate Place is the location of two contrasting grand buildings: No. 3 which has an imposing yet restrained classically-influenced façade; and the Institute of Chartered Accountants which is lavishly decorated with notable carved reliefs. The two buildings are harmonised by their use of Portland Stone, which sets the tone of the street and is continued into Moorgate Place and Great Swan Alley. The service entrance to No. 20 Moorgate Place is a sensitively detailed example of its type.

Telegraph Street is an attractive thoroughfare of robust masonry buildings including Nos. 8-10 which has gothic detailing to its solid stone facade; Nos. 3-4 Tokenhouse Buildings which is well proportioned with vertical emphasis and shallow modelling; Nos. 16 and 17 Tokenhouse Yard which are of red brick that relates to the attached listed building and provides a warm contrast to the stone frontages of Moorgate; and No. 19 Tokenhouse Yard which is classical in style with a tripartite window arrangement and a striking red roundel feature to each window apron. Nos. 6-8 Tokenhouse Yard has a refined Greek colonnade to the street frontage with a tall simple block set back behind, whilst on the corner Nos. 9-10 Tokenhouse Yard is of red brick with classical ornamentation in carved stone. The intricate street pattern in this location links Copthall Buildings, Whalebone Court and Copthall Close.

Lothbury, Prince's Street and Old Jewry

Moorgate leads south to a broad organically shaped crossroads where Lothbury and Prince's Street converge. The gilt bronze figure of Ariel has a dominant presence in this location, high above on the Tivoli Corner rotunda of the Bank of England. Buildings face the junction with broad curves around each different angle, with the north-west corner of the Bank of England acting as a focal point. The opposing bank buildings of Nos. 1-2 and Nos. 3-4 Lothbury relate in terms of scale and their use of

solid classically detailed masonry facades, whilst number 5 stands out for its use of Bath sandstone which adds warmth and variety to the street.

On Lothbury, a small group of listed buildings form a varied and characterful composition in contrast to the screen wall of the Bank of England and an appropriate setting for St Margaret's Church (1683-92 by Wren). In addition, they relate to the diverse frontages of Throgmorton Street further to the east.

The large late-20th-century building at Nos. 6-8 Prince's Street has a dominant presence in this location, with the strident granite façade providing an element of monumentality appropriate to its setting. Behind, in a discrete courtyard there is a glimpse view of the Grocers' Hall, which has a dignified Victorian Elizabethan-style façade in red brick and Portland stone, with a steeply pitched mansard roof, and a contrasting modern extension to the south.

Nos. 36-39 Poultry on the corner of Old Jewry sits well in its context, being appropriately proportioned with a simple grid of Portland stone incorporating deep window reveals. Nos. 8-10 Old Jewry is much bolder in its composition with a giant order of columns, deep modelling and large windows with bronze spandrel panels. Its granite base ties it in with Nos. 11-12, which has a simpler character and a strong vertical emphasis in its restrained classical features.

North-east



Austin Friars



6a Austin Friars (detail)



Throgmorton Avenue

The layout of streets and buildings and intimate character in the area of Austin Friars directly corresponds to that of the former Augustinian Friary which in part survived until WWII bombing and was replaced by the later church. The precinct of lanes and alleys is the result of infilling around the Friary after the Reformation, and the intricately arranged courts and alleys contrast with 19th century examples of formal planning and large-scale 20th century development.

London Wall

London Wall is the main west-east thoroughfare in this part of the City and forms the northern boundary of the conservation area. Large modern blocks dominate between Nos. 43 and 63, incorporating retail frontages set back from the pavement behind covered colonnades, with pavilion features book-ending the entrance to Copthall Avenue. Nos. 43-49 is postmodern in style with polished red granite ground floor and its right hand bay, with good vertical emphasis and modelling typical of its period. Nos. 54-63 is similar in character, with height and proportions appropriate to their context, although the long façade is more fragmented with a combination of curved and squared sections, as well as a particularly strident bay second from the left which forms a focal point from Finsbury Circus.

Although the painted brick façade of Nos. 41-42 is unusual in the conservation area, the building is well proportioned with a narrow frontage. The stucco Victorian public house at No. 64 London Wall has been successfully integrated into a late 20th century block and adds to the historic interest of the corner with Throgmorton Avenue. To the west, historic buildings are grouped around the junction with Moorgate, including the stuccoed terrace of buildings that survive from the original formation of Moorgate and therefore give an impression of Smirke's designs for King William Street, and a tall narrow red brick building with Georgian sash windows at No. 34 London Wall which appears to be late 18th century in origin.

Throgmorton Street

Throgmorton Street retains an eclectic streetscape of late-Victorian or Edwardian character with buildings of moderate height in a range of styles. Its architectural variety of robust masonry buildings, harmonised by the use of rich warmly-coloured materials and refined architectural detailing make this one of the most attractively composed streets in the conservation area. The elaborate frontage of Drapers' Hall has a substantial presence on the street, whilst enriched facades of Nos. 26 and 29 provide a contrast to the simpler monumental classicism of No. 41 Lothbury.

No. 1 Bartholomew Lane (and No. 1 Throgmorton Street) echoes the monumental Classical façade of No. 41 Lothbury which stands opposite, and its deeply modelled Portland stone elevations sit comfortably alongside nearby listed buildings. The remainder of the southern side of Throgmorton Street is contemporary in character, lined by a sleek row of display windows at street level framed in stone, with the re-clad glass elevations of the former Stock Exchange rising above. The street widens as it intersects with the junction of Old Broad Street; its curve emphasised by the refined classical frontage and robust granite base of No. 120 Old Broad Street.

Angel Court

Angel Court is a 1970s development occupying a substantial rectangular block extending between Throgmorton Street and Copthall Avenue, with a distinctive multi-faceted tower at its heart. Substantial in scale, and clad in polished purple Dakota marble with dark smoked glass, the Angel Court development was granted permission in 1974 prior to this part of the conservation area being designated. The podium buildings of the development were designed to correspond to their historic context in height and to include vertical façade modelling which is typical of its time. The octagonal tower was placed in the centre of the site with the historic street pattern largely intact except for Copthall Court which was remodelled as a

pedestrian route to connect into the City High Walk system. Planning permission for its part redevelopment and re-facing has been granted.

Retained Victorian buildings along the west side of Angel Court form a pleasing group and provide a significant reminder of the historic form and character of the street. Nos. 10 and 11 have dignified facades typical of late 19th century bank buildings, and utilise materials typical of the conservation area's side alleys. No. 10 has red granite columns which relate to the marble of surrounding buildings, whilst No. 11 is smaller in scale with green marble detailing to the ground floor.

Austin Friars

The entrance to the south of Austin Friars is through an inconspicuous archway beside Nos. 123 Old Broad Street, and this intimate sense of enclosure continues as the street reveals itself around a series of tight corners. The street retains a harmonious collection of Victorian and Edwardian buildings with a wealth of materials and features including details which enliven the roofline, as well as high quality later developments.

Buildings to the western and northern parts of Austin Friars are primarily domestic in scale, with consistent heights and proportions. No. 28 is a Victorian Tudor-revival building with high quality rubbed red bricks and painted terracotta details; No. 27 is Neo-Georgian Portland in stone typical of the conservation area as a whole; whilst No. 26 is typical of its side alley location, composed of red brick with warm sandstone details. No. 23, bounded by Drapers Hall gardens to the west, consists of an attractive Italianate corner building with a preponderance of horizontal elements, flanked by a narrow frontage of 1991 in red brick and stone with modelling to parts of the façade; and the striking Grade II listed block opposite No. 18. Austin Friars House is a substantial Edwardian block enriched by modelling and classical detail which is most exuberant at cornice level, and includes a life-size friar statue in its corner niche.

The domestic scale and character of Austin Friars is further reinforced by the three imposing listed buildings at Nos. 12, 13, and 14 which are essentially Georgian in footprint, scale and proportion but Victorian in materials and features. The strong grouping of Victorian buildings to the northern part of Austin Friars includes Nos. 11, 15 and 18, and 21, which are robust stone buildings enlivened by a wealth of classical or gothic modelling to their elevations. Ornate ironwork balustrades and boundary railings contribute to the rich character of the area.

The Grade II listed Dutch Church is the centre of a group harmonised by their Portland stone facing, which provides a contrast to their red brick neighbours. Augustine House, No. 6a Austin Friars is the tallest building on the street, with a design that incorporates a strong vertical emphasis and deep window reveals in a tripartite arrangement and an expanse of plain ashlar with surrounding a suspended friar statue. The street opens out at this point, providing a small attractive precinct with flower beds and seating in front of the church. Austin Friars Passage is reached through No. 11, and further to the east is Austin Friars Square, a space partly enhanced by a number of young trees but mainly used for car parking.

Through Austin Friars Passage, No. 21 Great Winchester Street has a long stone frontage with dark granite pilasters and attic pediments, with shallow modelling.

Throgmorton Avenue

Throgmorton Avenue was laid out by the Drapers' and Carpenters' Companies in the late 19th century, and remains largely in their ownership. Partly as a result of its private management, the street is one of the most unified in the conservation area. Its regular alignment is reinforced by a consistent street frontage, cornice level and roofline, only interrupted by the colonnaded frontage to the remodelled Drapers' Gardens on the western side. The Victorian buildings are almost entirely of Portland stone with architectural detailing of polished granite characteristic of the period, and are further unified by the repeated use of full height rusticated pilasters at regular intervals. The tone of Throgmorton Avenue is set by Carpenters' Hall (1876-80 by Pocock), constructed contemporaneously, which is richly classical and is a key presence on London Wall. The equally grand chambers at No. 2 are attached by a striking post-war bridge which encloses the northern entrance to the street. A late 20th century intervention in the street is Nos. 9-19, which has a pair of attractive timber doors and is appropriately faced and modelled in limestone with a cornice line that aligns with its neighbours.

The long symmetrical block of Warnford Court continues the classical Portland stone architecture to the southern section of the street, although its roofline is fragmented when viewed from the north-east. Opposite, the garden of Drapers' Hall which is bounded by attractive iron railings and stone piers provides an area of formal planting with some trees, including two significant mulberry trees. Behind, the rear of No. 26 Austin Friars provides a warm contrast in red brick and stone which relates to the garden's brick walls. At the southern end of Throgmorton Avenue, the rear of the Drapers' Hall archway and its cast iron gates form an ornate termination to the street.

Copthall Avenue

Nos. 22-30 Copthall Avenue form the long western elevation of Nos. 54-63 London Wall, extending to the rear of the buildings on the west side of Throgmorton Avenue, and to Drapers Gardens to the south. Opposite, Nos. 21-25 Copthall Avenue is a continuation of Nos. 43-49 London Wall. On the eastern side of the street are a small group of Victorian buildings at Nos. 4-18. They are varied in appearance, but all solidly faced in granite, brick and stone with interesting features such as slender colonnettes to the windows. Nos. 4-6 Copthall Avenue is faced in red granite, with a convincingly solid façade incorporating strong vertical elements in its design. Contemporary in form and appearance, the post-war building at No. 7 has been extended and re-clad in 2010 with Portland stone to harmonise with the general character of the conservation area. The 1970 extension to the Institute of Chartered Surveyors at No. 11 Copthall Avenue has a significant presence on the street, with strongly articulated concrete and polished stone elevations which nonetheless link harmoniously to the listed building.

Where the street turns to the east No. 3 Copthall Avenue has a sympathetically proportioned masonry façade with unusually large window openings and bronze frames, whilst No. 2 on the corner has been designed to fit in with the aesthetic rationale of the Angel Court development opposite, featuring purple marble cladding and tinted glazing. The building was formerly linked to the Angel Court development with a bridge that formed part of the highwalk system, but this link has been removed and the building refurbished with more individual, contemporary elements. The section of Copthall Avenue aligned east-west is dominated by two

modern buildings with contrasting elevational treatments: the robust strongly-modelled marble-facing of Nos. 1b, 1c and 1d of the Angel Court podium building to the south, and the stepped glazed wall of Drapers Gardens to the north. The Drapers Gardens scheme has seen the replacement of a substantial 1960s tower block and podium with a lower scale building which whilst out of scale with the immediate area mitigates the impact on views of St Paul's Cathedral and incorporates active frontages at street level.

East



Threadneedle Street



67-70 Lombard Street (detail)



St Peter-upon-Cornhill

The eastern part of the conservation area is defined by main routes north and east, between which lie a network of minor roads, alleyways and courtyards which are medieval in origin. Its present-day layout was established during the medieval period, and now remains one of the few areas of the City where the true intricacy of its historic street pattern and density of earlier buildings can be fully appreciated.

The monumental scale of neo-Classical, robust Portland Stone buildings continues east from the junction along principal routes creating a consistent character which is reflected elsewhere in the conservation area. Alongside these imposing, largely Edwardian buildings which characterise the area are numerous earlier examples in a variety of styles, materials and sizes. The rich array of historic architecture set against the area's distinctive street pattern makes a significant contribution to the special interest of the conservation area as a whole.

Cornhill

Cornhill is the highest point in the City, a fact likely to account for its early settlement by the Romans. The street is approximately straight, but with subtle irregularities that reflect its medieval pattern, enabling a variety of oblique views of buildings from different positions. More than any other street, Cornhill is punctuated by a series of archways and passages on either side leading to alleys and courts.

At the western section of Cornhill, Nos. 1-32, are a group of early-20th-century buildings that provide a backdrop to the south elevation of the Royal Exchange. They are harmonised by their monumental classical appearance and use of Portland stone, and maintain the height of the buildings at Bank junction with six or more main storeys and additional floors in a setback attic or mansard roof. Their

grandeur is further emphasised by dominant ground floor arcaded entrances, along with aedicules, pediments and other classical details that contribute to a dramatic roofline.

To the east of the Exchange the character of Cornhill is more varied, with buildings on narrower plots developed in different phases in the 18th, 19th and 20th centuries in a variety of different styles, predominantly to a height of five storeys. A key focal point on the south side of Cornhill is the gothic tower of St Michael, which is appropriately hemmed in by later buildings, including Nos. 45-47 which respectfully frame the tower with simple detailing.

The diversity of styles and materials is further demonstrated by the pale pink Italian Gothic terracotta of number 65; the rich Italianate detailing of Nos. 39 and 42 which incorporate multi-coloured marble and granite details; and the plain Georgian redbrick of No. 48 which reaches five storeys and illustrates the height buildings reached in the area even in the 18th century. No. 38 makes use of appropriate materials and restrained classical detailing, including an effective corner feature and well-handled double mansard roof. Taller than its neighbours, No. 52 Cornhill is a striking early 20th century building which makes use of high quality materials, including a polished granite and travertine lower storey that skilfully incorporates the entrance to St Peter's Alley in its symmetrical composition.

Completed in 1931 by Hall, Easton and Robertson, it is a striking contrast to their Grade II listed Neo-Classical work at 6 Lothbury, built one year later. The building forms part of a notable grouping of contrasting buildings that includes the terracotta 'Loire Chateaux' of Nos. 54-55, the restrained red brick tower and rendered elevations of St Peter-upon-Cornhill, and the pale pink brick of number 65, opposite. To the corner of Cornhill and Gracechurch Street, Nos. 56-57 and 58-60, are two modest rendered buildings built against the flank wall of St Peter's in a manner now rare in the City.

To the north side of Cornhill, Nos. 76-77 and 79-80 are early-20th-century bank buildings with strong classically modelled masonry elevations. At the corner with Finch Lane the design of Nos. 79-80 has been weakened by the infill of its corner entrance, whilst the roofline of Nos. 76-77 is enlivened by a richly detailed cornice and tall slender chimney stack. Nos. 74-75 occupies a compact historic plot south of Newman's Court, with its red brick façade and eclectic detailing providing interest to Cornhill. Two key examples of postmodern architecture on Cornhill are numbers Nos. 62-64 and 68-72, both of which harmonise with the general character of the area in terms of their scale, use of Portland stone and deep modelling. The latter, designed 1983 by Rolfe Judd, utilises an eclectic variety of architectural references and includes simple ironwork, although the window frame design is unconvincing in relation to the surrounding detail.

Threadneedle Street, Old Broad Street

Reinforcing the conservation area's wider character, a series of Portland Stone Neo-Classical blocks line Threadneedle Street and Old Broad Street. The City of London Club with its refined late-Georgian painted façade is one of the earliest buildings the area; whilst the elevations of No. 80 Threadneedle Street, partly clad in black anodized aluminium cladding, provide the greatest contrast in of materials. The eastern building of the former Stock Exchange site, No. 125 Old Broad Street,

incorporates the re-clad tower of the original building, now faced in glass with a lower section clad in Portland stone which ties it to the wider context at street level.

Buildings to the north side of Threadneedle Street have a consistent height of five storeys, whereas those opposite are one storey lower and occupy smaller plots. Classical detailing and Portland stone facades unify both streets, whilst a range of details including gates, railings and the wrought iron window grilles to No. 5 Threadneedle Street add interest.

Nos. 62-63 Threadneedle Street is prominent in views of the Royal Exchange and Bank of England, and its solid elevations of polished blue granite with flush windows in horizontal metallic bands are particularly contrasting in this setting. Similarly prominent, No. 1 Threadneedle Street is well modelled and has a monumental quality appropriate to its context; although the elevation to Finch Lane is inactive and the detail to the upper storeys is busy in relation to neighbouring buildings. By contrast, Nos. 1-5 and 10-11 Old Broad Street are in a restrained classical style with Portland stone elevations and strong cornice lines which harmonise with adjoining listed buildings.

Lanes

Providing links north-south between main thoroughfares, the lanes in this area form a transition in scale between principal routes and the smallest alleys, whilst retaining a sense of enclosure and intimacy. Additional north-south permeability is achieved by a reinstated route through the former Stock Exchange site, and the broad opening of Royal Exchange Buildings.

Birchin Lane has a consistent Victorian character of ornate medium-sized buildings in Portland Stone rising to a height of 4-5 storeys. Exceptions include Nos. 22 and 23, dated 1914 with striking three storey bay windows and green spandrel panels, and those further south which make additional use of red brick.

Finch Lane continues the scale and character of Birchin Lane, with some sympathetic recent infill. A section of the original 1840s Royal Exchange Buildings survives to the western side, distinctive for its expansive glazing to the first floor. Opposite is an opulent example of Victorian red brick commercial architecture with lavish sandstone carving, which contrasts dramatically with narrow frontages of the Cock and Woolpack Public House, No. 6 Finch Lane and the adjoining building to the north. The pub is a rare survival, indicative of the historic scale of development in the area, retaining an attractive original timber doorcase and pub frontage to its elegant Italianate façade.

Alleys and courts

The alleys and courts between Cornhill and Lombard Street provide some of the conservation area's greatest historic interest within a geographically limited area, providing a series of dramatic contrasts not only with the adjoining grand thoroughfares leading from Bank Junction, but also with each other. Alleys are connected in a series of irregular twists, turns and changes in level. Courts and churchyards provide a series of compact open spaces which vary greatly in character.

Castle Court is dominated by red brick buildings such as St Michael's House, as well as examples faced in render, Portland stone, and granite, some of which incorporate timber shop fronts. The Jamaica Winehouse, successor to a renowned 17th century coffee shop, is built of red Mansfield sandstone. The green space of St Michael's churchyard is enclosed by recently reinstated iron railings.

Beneath its smart red and glazed brick rear elevations, Cowpers Court has a small group of timber shopfronts with carved details facing a small open space. Bengal Court is reached through a tiny entrance beneath the George and Vulture Public House which is itself dominated by the large recent red brick blocks of George Yard. Through its arch the buildings are tall and Georgian in origin, once more illustrating the height which buildings reached in the 18th century.

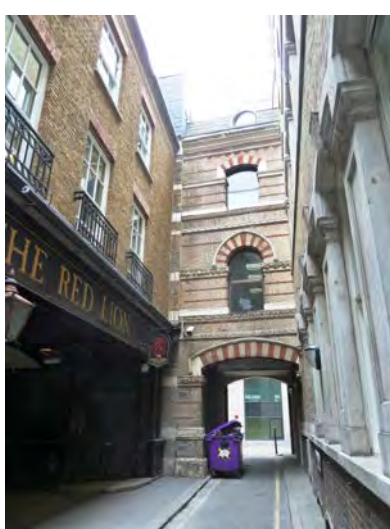
Change Alley is an enclosed, highly distinctive space where the rear elevations of the surrounding 20th-century buildings assemble to dramatic effect. The paleness of the white glazed bricks, contrasted by black ironwork and rainwater goods, is emphasised by Portland stone dressings that form broad archways, with additional decoration such as the Scottish Widows heraldic shield and a stone relief marking the site of Garraways Coffee House. Activity in the alley is limited, with little to enliven the public realm.

The network of alleys around Adams Court, connecting Threadneedle Street and Old Broad Street, are an effective recent interpretation of older precedents in the area. The open space has been designed with a classical formality which provides a green setting to the rear of the City of London Club as well as a series of steps and ramps connecting different levels.

South-east



Cannon Street



Lombard Court



St Swithin's Lane

King William Street was laid out in 1829-36 as part of an imposing approach to London Bridge which would later connect with Prince's Street and Moorgate to form a new north /south route. It cuts diagonally through a series of medieval lanes,

including Clement's Lane, Nicholas Lane, Abchurch Lane and Sherborne Lane, running roughly north-west to south-east between Cannon Street and Lombard Street. Individual plots on King William Street were redeveloped from the end of the 19th century onwards, and the street rapidly lost its architectural unity. The 1870 OS map illustrates that the sub-area still remained a dense patchwork of separate buildings similar to the north side of Cannon Street.

Lombard Street

The historical significance of Lombard Street as the early financial heart of the City, and the location of one of London's earliest Roman roads is little evident in its present-day appearance. The street today has an enclosed character, defined by contrasting buildings unified by classical designs and proportions.

The main focus of the street is the Wren church of St Edmund the King and Martyr (1670-79), with Italianate Victorian and Edwardian, classical interwar, and simpler late 20th century buildings forming an appropriately rich backdrop. Nos. 61-62 on the corner of Birchin Lane in particular forms an important foreground to the church when viewed from the west, whilst the lavish Victorian façade of Nos. 38-39 terminates the end of the street at the eastern boundary of the conservation area.

On the north side are a series of substantial interwar buildings, including the secondary elevation of Lloyd's Bank (see Cornhill), and the former Martin's and Glyn Bank, Nos. 67-70 Lombard Street, by Sir Herbert Baker of c.1930 which has a Neo-Georgian red brick elevation with elegant Portland stone details, and a substantial stone plinth with regular archways that continue the rhythm set by its neighbour.

To the south, No. 21 is a recent development faced in Portland stone, with a dominating central oriel-type window; a set back storey at street level and a strong verticality created by columns and window mullions of the former Clydesdale Bank, Nos. 30-31, is set back from the pavement with a smooth dark marble finish to its gently curved elevation.

No. 80 Lombard Street (on Clement's Lane) has an appropriately solid street elevation although the combination of black granite and matching window frames is excessively dark in appearance. Nos. 37 Lombard Street (on Plough Court) is of a similar date and has a simplified classical frontage composed of a series of limestone arches separated by black granite columns.

Several buildings on Lombard Street, including Nos. 10-15, 24 and 61-62 make use of chamfered corners at the junction of each alley, a characteristic seen elsewhere in the conservation area.

King William Street

As one of the City's few post-medieval roads, King William Street is recognisable for its linear form that contrasts with the irregular alignment of Lombard Street to the north. Further special interest is derived from the unique relationship between surviving medieval lanes, which were bisected by King William Street to the north and south, and contribute to the area's distinctive plan form.

The street was originally fronted with neo-Classical stuccoed buildings designed by Sir Robert Smirke. Similar examples of his work survive on the junction of Moorgate

and London Wall. The street retains its classical character, with imposing stone-built buildings displaying consistent rooflines and ground floor levels. Buildings predominantly date from the early 1900s, although later examples reflect the scale, materials and monumentality of their Edwardian neighbours which occupy entire blocks between the medieval streets and rise to a height of five storeys with mansard roofs. In many cases richly articulated facades add definition and interest to the street.

The triangular block bounded by Abchurch Lane, King William Street and Cannon Street, and divided by Nicholas Lane, consists of late C20 buildings of different materials. No. 10 King William Street is clad in granite with giant columns that add interest to the street elevation, and creating a strong vertical rhythm and monumentality of scale appropriate to the setting, slightly weakened by the raking lightwell which breaks the streetline at pavement level. Opposite, Nos. 70-72 (Dresden House) benefits from the use of a warm sandstone to its upper storeys, whilst No. 69 has a narrow frontage with similarly refined Classical detailing and a wealth of features.

Attached to the southern flank of St Mary Woolnoth (1716-27 by Hawksmoor), 87 King William Street is the former underground station entrance of 1897-8 by SJR Smith, a single storey building with decorative references to Hawksmoor's church. Rising behind St Mary's, No. 85 King William Street is substantially taller than the church but is sympathetically faced in Portland stone with respectful detailing. Between the buildings is a new alley, Post Office Court, referencing the former Post Office buildings which occupied the site.

Lanes

The intricacy of the street pattern began to be diminished in the nineteenth and twentieth centuries as plots were combined, and the area now reads as a series of substantial blocks separated by lanes with occasional courts or side passages, characteristic of the wider area.

Where the medieval lanes meet King William Street at irregular angles they form a series of distinct angled corners. The majority of buildings have been designed to negotiate at least one of these corners, resulting in numerous different focal points breaking the street to both sides at regular intervals.

North of King William Street, Nicholas Lane largely comprises of robust masonry elevations, although the glazed stairwell of No. 7 is incongruous in this context. Whilst the general arrangement of the southern section of Nicholas Lane respects the historic street pattern and separates two large street blocks, the building elevations facing the Lane are disappointingly weak and inactive to both sides.

St Swithin's Lane includes a group of compact 19th century buildings that include Nos. 13, the former Founders' Hall built 1877-8 as a robust stone building with Corinthian pilasters to the upper floor; Nos. 15 and 18 are Victorian former warehouses with cream glazed brick elevations punctuated by stone classical embellishments; and No. 17 which is an extremely narrow commercial building with full width windows divided by iron colonnettes. Nos. 21-23 is of stone with refined detailing, including channelled piers.

New Court, Nos. 1-10, is a prominent new building designed by Rem Koolhaas as the international headquarters of Rothschilds. The building, whilst out of scale with its neighbours, has retained the sense of intimacy and enclosure on St Swithin's Lane whilst creating a new link to St Stephen Walbrook (1672-80 by Wren), and views to the churchyard.

On Sherbourne Lane, the south elevation of 5 King William Street opposite is a late 20th century addition in reconstituted stone which could be considered to detract from the setting of St Mary's church. No. 13 Sherbourne Lane has classic Georgian proportions with sash windows, and bland red brick used in some 1980s developments.

Yards and churches

The Lanes lead to further side courts and yards, such as Cleary Court, Plough Court, Salters Hall Court and Abchurch Yard, many of which retain their intimate pre-Victorian character and provide important links between the substantial buildings at their perimeter.

Salters Hall Court includes a small group of buildings to its eastern side which conform to historic narrow plot widths, with traditional gault brick and rendered elevations. Lombard Court, which links Clement's Lane and Gracechurch Street includes a public house at No. 8 which has simple brick elevations and a high quality timber pub frontage split across the alley. The two sides of the Court are linked by a 3 storey bridging structure with a Gothic Revival western elevation in stock brick, red brick and carved sandstone.

St Mary Abchurch (1681-87), one of Wren's most intact interiors, has a plain red brick elevation to Abchurch Lane, and is particularly striking when approached from Sherborne Lane along Abchurch Yard. Facing the church at No. 20 Abchurch Lane is a portion of the former Cannon Street Buildings (1884-5) which provides a distinctive and richly detailed elevation to Abchurch Lane, with high quality rubbed red bricks that contrast with the darker bricks of the church. To the west of St Mary's, Sherbourne House is an appropriate if unexceptional neighbour to the church in similarly coloured red brick, incorporating an elegant sandstone Victorian façade with Italianate influences to its north elevation.

The discreet street presence of St Clement Eastcheap Church (1683-7 by Wren) is typical of the conservation area, and consequently its simple stuccoed west elevation and tower to Clement's Lane are only visible in close views. To the rear, St Clement's Court benefits from mature planting and 18th century iron railings, although building services and refuse bins detract from the historic character of the space.

Gracechurch Street and Cannon Street

The eastern section of Cannon Street, within the conservation area boundary, has Roman origins, and to the north between St Swithin's Lane and Abchurch Lane retains some narrower plots which have been redeveloped incrementally from the medieval period onwards. Gracechurch Street was established by the 10th century as a principal route to London Bridge from the Bishopsgate City entrance. Before the addition of new north-south routes of Princes Street and Moorgate in the 19th century, the street was a principal route and carried a significant volume of traffic. It remains a busy thoroughfare, and is wider than other roads in the conservation area.

A group of listed Victorian commercial properties survive on the north side between Nos. 113 and 129 Cannon Street, demonstrating the contrasting architectural styles of the period in a range of materials. Nos. 115-117 Cannon Street is an ornate Italianate building with a contrasting black vitriolite shopfront, designed by Maxwell Fry and Walter Gropius, founder of the Bauhaus movement. No. 119 is an appropriately scaled modern infill with a simply detailed façade and some modelling. Forming an effective corner to the varied grouping, Nos. 131-133 is a convincing 1920s building with restrained carved stone and ironwork detailing.

The late 20th century buildings between Nos. 135 and 149 have a dominant presence on the street despite their lack of detailing. Both have a considerable proportion of glazing to their facades but with stronger vertical elements. Nos. 143-149 relates more successfully to its context. Occupying the triangular corner site between King William Street and Gracechurch Street, Phoenix House has an appropriately solid masonry façade, with an incongruously polished surface.

The sweeping corner of Gracechurch Street and Cannon Street as they meet Eastcheap is a nineteenth-century modification of the street pattern which eliminated the earlier sharp angle and provided a smoother intersection with King William Street. In this prominent location, No. 68 King William Street incorporates a cupola as part of its dramatic roofline, and is an important and imposing focal point when approaching from the south.

Late 20th century buildings on Gracechurch Street include No. 36 which continues the monumentally-scaled classical Portland stone elevation of No. 68 King William Street, and No. 33 which is appropriately faced in robust masonry, yet is weakened by a lack of depth to its window reveals. To the north, Nos. 1-2 Gracechurch Street has a robust sandstone façade with rich variety of surface interest and classical detail, whilst No. 6 is in a more restrained stripped classical style clad in Portland stone with relatively shallow modelling.

7. Land Uses and Related Activity

The Bank area has strong historical associations with the banking, insurance and financial industries, and its physical form has been shaped by these land uses over the course of several centuries.

The majority of buildings in the conservation area are in banking, other financial or office uses - although a number of these may have originally been built for banking or financial functions. Lombard Street in particular has long associations and has a central role in the financial sector, originating with the Italian financiers from Lombardy who located their premises here in the later Middle Ages. There remains a cluster of banks on Gracechurch Street and Lombard Street.

The churches and Livery Halls of the area are notable examples of these building types, and the Royal Exchange and Mansion House are the area's most prominent public buildings.

An increasing number of buildings have a retail frontage to the street, including examples on Cannon Street, Lombard Street, Throgmorton Street, Cornhill and

Gracechurch Street, while some smaller restaurant /bar uses characterise locations such as Abchurch Yard, St Swithin's Lane and the Cornhill alleys. The Royal Exchange houses specialist retail shops and restaurants in the courtyard as well as the perimeter shops.

The use of buildings for office and financial purposes creates a vibrant pedestrian environment during working hours, Monday to Friday, with large numbers of workers present in all parts of the conservation area. The vitality of the area is particularly evident during the morning and evening rush hours and at lunchtimes.

Buildings which incorporate restaurants and bars contribute to great diversity of activity on the street, with people making use of these facilities at lunchtimes or outside work hours late into the evening. A mixture of uses is evident in areas such as Cornhill where offices are adjacent to converted banks now in bar use, such as at number 50.

At weekends the vibrant mixture of uses which the area supports is markedly quieter in character. The large numbers of commuters who throng the buildings and streets of Bank during the working week are not present, and consequently the majority of businesses are closed. The main pedestrian users of the area on Saturday and Sunday during the day are tourists visiting the City, although road traffic levels remain relatively high. The area around Cornhill supports a vibrant night-time economy of bars and clubs which provides additional contrast in the area's character and function.

8. Traffic and transport

As with most of the rest of the City, the character of Bank Conservation Area is heavily influenced by the nature of its street network and the traffic using it.

The key node in the conservation area's street pattern is Bank junction. This centrality and prominence has, however, meant that the conservation area has historically suffered, and continues to suffer, from significant traffic congestion which impacts on the area's character and appearance. The nature of the traffic has changed over time, with horse- and human-drawn carts, wagons and trolleys being replaced by motor vehicles, but the congestion remains, particularly during the working week.

The historically high levels of motor vehicle traffic through the conservation area have restricted the extent to which the area's streets can function as places in their own right as well as corridors for movement. In addition, Bank Underground station currently suffers from severe overcrowding; with the Northern line platforms in particular becoming extremely busy at peak times. The station is currently accessed from numerous points on Bank junction, with an additional entrance on Poultry.

The mixture of intimate open spaces and pedestrianised lanes and alleys makes the Bank area particularly pedestrian-friendly away from principal thoroughfares.

9. Architectural Character

Architectural context

The Bank area of the City of London has experienced centuries of development and renewal corresponding to periods of growth and prosperity as well as emerging architectural styles and influences. Changes in architectural taste, materials and construction technologies over the past centuries have each left their mark.

As a reflection of its significance as a commercial and administrative centre, the quality of architecture in the area has remained consistently high. This is demonstrated by the number of prominent architects who have contributed to the area; its conservation area designations and subsequent boundary extensions; and the number of listed buildings within its boundary.

The churches of Christopher Wren and Nicholas Hawksmoor were built in an architectural language that was innovative and unprecedented in London in the 17th and 18th centuries, yet are some of the conservation area's most significant buildings. Over the course of the eighteenth and nineteenth centuries, Soane's Bank of England, Dance the Elder's Mansion House and Tite's Royal Exchange each made a monumental contribution to the form of the area, which in turn influenced the physical appearance of subsequent development.

In addition to the high quality of historic architecture seen across the area, there are a number of buildings that depart from the predominant character of the conservation area. Some buildings are considered non-contextual, in that they do not conform to the prevailing character of the area and some of which were completed before they were included in the CA boundary, whilst there are examples of other buildings which contribute little to the area's character. However, other buildings completed in the past 50 years are considered notable examples of their type that form striking landmarks. Similarly, a number of listed buildings that do not conform to the area's predominant character make an important contribution in their own right.

Architects, styles and influences

As London expanded in the eighteenth century, architectural fashions outside City boundaries were influenced by Royal and aristocratic tastes, whilst inside they remained resolutely unaffected. Consequently, few leading Georgian architects contributed to the City, where commissions were generally given to local practitioners. Significant contributors were Sir Robert Taylor and Sir John Soane, both Surveyor to the Bank of England; and George Dance the Younger who followed his father as the City's Clerk of Works and was greatly influential in shaping its style and appearance.

It has been suggested that Inigo Jones' Tokenhouse in Lothbury, built for the issue of tokens in the 1630s, might have had a significant influence on the architecture of the area. The building was the first specialised business building to make a significant architectural expression on the street frontage, and may have contributed to the increased classical monumentality of buildings in the area from the Great Fire onwards.

A century later the first Bank of England building, designed by George Sampson and completed in 1734, introduced Palladian architecture to the City. The building had a refined classical façade with ionic columns and a rusticated base, and was incorporated into the street frontage with the appearance of a large townhouse. Later extensions to the Bank increased its scale and outwardly monumental appearance, but conformed to the restrained classical language which is likely to have influenced the design of the other financial institutions that clustered around it. The Bank's screen wall with only two entrances and no windows gave it a strong impregnable appearance consistent with its role to inspire confidence and stability.

Other Palladian public buildings followed in the Georgian period, in the form of Mansion House (1739-55) and City of London Club (1833-4). A short time after, the third Royal Exchange (1841-4) by William Tite marked a significant transition towards the more exuberant Victorian approach to neo-Classical architecture.

The Greek Revival style was introduced to the area by Sir John Soane in his rebuilding of the Bank of England (1795-1827), and briefly became something of a recognisable bank style by the middle of the C19 with the completion of Cockerell's Sun Assurance Offices, Threadneedle Street (1839-42) and London and Westminster Bank, Lothbury (1837-8) – both now demolished.

As well as a continued preference for Classical, with giant Orders, pediments, entablatures and rustication, buildings of the late Victorian period are characterised by an abundance of different styles derived from a huge range of sources and periods, international and domestic. Significantly, a nationwide revival of Gothic architecture spearheaded by Pugin, Ruskin and others, had little impact in the City except for a few isolated examples, including the richly decorated Venetian Gothic of 7 Lothbury. The preferred style for City banks in the later Victorian period was to become a rich Italianate style, associated with financial solidity.

Edwardian architects, the most distinguished of which were Edwin Lutyens and Edwin Cooper, confidently re-interpreted classical architecture, whilst taking advantage of advances in construction technology to dramatically change the outward appearance of buildings. Steel and concrete frames, widespread use of passenger lifts, and changes in building regulations relating to fire protection allowed buildings to rise to new heights. Meanwhile, the introduction of electric light reduced the requirement for light wells and access to daylight, and consequently building plots increased in size, with footprints becoming even deeper than the largest Victorian examples.

Until World War II, architectural taste in the City had remained restrained, traditional, and largely classical, particularly in the central business area. Post-war modern, architectural styles have a limited impact in the Bank area, which has predominantly retained its pre-war character with some notable exceptions, including Angel Court, the former Stock Exchange, Drapers' Gardens, and New Court.

In recent years green roofs and energy efficiency measures have been increasingly integrated into the design of new developments and the conversion of existing buildings, with this trend set to continue. Most notably, the increased installation of green roofs and the consolidation of roof plant areas within enclosures has visually improved high level views within the conservation area.

Building ages

A broad cross-section of architectural periods is represented in the conservation area, with notable examples surviving from the eighteenth, nineteenth and twentieth centuries. Medieval fabric which survived the Fire includes the kitchens and crypt of Merchant Taylors' Hall, and church foundations.

Pre-Victorian examples are well distributed across the area and take a variety of forms, including Wren and Hawksmoor churches, Mansion House, Bank of England screen wall, and the domestic-scale 18th century properties on Cornhill, Bengal Court and Cleary Court. Victorian buildings exist in greater numbers, and there are significant groups such as those on Throgmorton Street, Throgmorton Avenue, Cornhill, Cannon Street, St Swithin's Lane and Old Broad Street.

Buildings of the Edwardian period, and those built before 1940, are some of the largest and most prominent in the area, and their grand frontages are generally located on principal thoroughfares. Key examples include the main block of the Bank of England, and the nearby head offices of banks built by National Westminster, Midland and Lloyds. Significant buildings constructed on secondary streets included the Institute of Chartered Accountants on Great Swan Alley (1890-93 by John Belcher; extended 1930 and 1964-70).

Late twentieth century buildings in the area are some of its most distinctive and dominant structures, and include No1 Poultry, Drapers Gardens, Angel Court and the Stock Exchange. In addition, a significant proportion of Victorian and Edwardian buildings in the conservation area have been rebuilt behind retained facades. When applied to buildings where the greatest significance lies in the main façade and principal entrance, with fabric of lesser significance to other parts of the building, this has often proved a sympathetic option, and maintained the appearance of the townscape as well as providing modern office space.

10. Local details

Signage

A notable characteristic of the conservation area is the minimal presence of advertising and signage. There are no illuminated signs, and no conspicuous canopies or banners that would have a substantial impact on the area's appearance. Where historic buildings, including former banks, have been converted to new uses, signage has generally been well integrated into the building façade, and is traditional in appearance. Properties often integrate attractive engraved name plates, numbering or plaques to identify their presence on the street.

Historic bank signs

Historic projecting street signs are a prominent and significant characteristic of parts of the conservation area, and are principally found on Lombard Street and Cornhill. They commonly take the form of a sculpture or painted image on a wooden board hanging from a decorative wrought iron bracket, and vary in appearance from detailed artworks to simple imagery.

Before property numbering was formally introduced with a directory in 1770, premises were identified by a pictorial sign which could be understood by a wide

audience, many of whom could not read. The convention was begun by the goldsmiths and moneylenders from Lombardy in the fourteenth century who displayed the Medici symbol of three golden pills above a personalised device, hence the focus of signs on Lombard Street.

The practice was banned by Charles II and each bank's image became consigned to cheques, before the signs were revived in honour of Edward VII's coronation in 1902.

Signs primarily relate to banks and financial institutions, although they have also been used for other trades since at least 1560, when one was displayed on the Queen and Ruby Inn. (*Lombard Street Signs*, by Ernest E Beare in *Magazine of Commerce*, vol. 1 1902).

Architectural sculpture

Bank Conservation Area contains an array of significant architectural sculpture of exceptionally high quality. It generally takes the form of a carved stone relief or statuary.

Commercial and public buildings, particularly those of the Victorian and Edwardian periods, commonly made use of carving and sculpture to communicate the building's function. Artwork integrated into building facades often represents allegorical figures specific to the original function of the building or the history of its organisation. Mid-nineteenth century sculpture was traditionally classical, but from 1884 the newly formed Art Workers' Guild promoted the integration of art and architecture, and the use of different materials and colours. Later in the twentieth century, prominent buildings dispensed with attached sculpture which was considered to limit the use of the building, and free-standing sculpture became more commonplace.

The conservation area includes two highly significant examples of architectural sculpture, with the Institute of Chartered Accountants on Moorgate Place is said to have been "*...a landmark in the evolution of neo-Baroque and established a model for the relationship between architect and sculptor*" (Gray, 1985, p.48). The 1890s building by Belcher and Joass has sculpture by Bates and Thornycroft, and has been described as "*the most peopled building in London*". A sculptural group by Ernest Gillick on Sir Edwin Cooper's National Westminster Bank, 1 Princes Street, has been said to "*terminate the age*" of Edwardian sculpture (Gray, 1985, p.49). It depicts the figures of Britannia, Higher Mathematics, Lower Mathematics, Mercury, Truth, and the Owl of Wisdom.

Examples of smaller features include the Boy and Goose statue on Nos. 27-32 Poultry and the lighthouse sculpture on Nos. 36-44 Moorgate, both in Portland stone. Much architectural sculpture can be found at a high level, adding interest to the roof profile and townscape.

Public statuary and other features

There is an array of public statuary within the conservation area boundary, with significant historic examples of stone and bronze sculpture, drinking fountains, water pumps, and listed telephone kiosks. The rich variety of public statuary in Bank makes a valuable contribution to the character and appearance of the conservation area.

The following examples illustrate the wealth of items found in the conservation area:

- Flying Swan statue, Great Swan Alley.
- Bust of Barry on Carpenters Hall, Throgmorton Avenue.
- Monk with quill & paper, 4 Austin Friars, Austin Friars.
- John Soane statue behind Bank of England, Lothbury.
- Police Call Point, Old Broad Street.
- Plaque on flowerbed wall, facing the RE, beneath lamp-stand, Royal Exchange Forecourt.
- London Troops War Memorial, Royal Exchange Forecourt.
- Police Box, Walbrook by Mansion House.
- Maternity drinking fountain, Royal Exchange Buildings.
- Peabody statue, Royal Exchange Buildings.
- Reuter statue, Royal Exchange Buildings.
- Metropolitan Jubilee drinking fountain Royal Exchange Buildings.
- Cornhill pump and drinking trough.
- James Henry Gatehead statue in middle of road, Cornhill.
- Statue high up on 64 Cornhill, Corner of Cornhill and Gracechurch Street.
- D3 Corporate Identity notice board in St Peter's churchyard, Cornhill, St Peter Cornhill churchyard.
- War memorial adjacent main entrance to St Michael's Cornhill, Entrance to St Michael Cornhill.

Blue plaques

The following historic events, notable people, significant buildings and sites are commemorated by City of London Blue Plaques in the conservation area. The plaques add interest to the streetscene and are reminders of the City's history. Further information about Blue Plaques can be found on the City of London website.

- Alexander Pope, Poet, was born at 32 Lombard Street in 1688
- Bell Inn, demolished 1666, was located at 5 Bell Inn Yard
- Cardinal John Henry Newman, was born 1801 at 60 Threadneedle Street
- Elizabeth Fry (1780 – 1845) Prison Reformer, lived on Poultry
- First London Coffee House, Pasque Rosee's Head (1652), was located on St Michael's Alley
- Founders' Hall (1531-1845), was located at 5 Lothbury
- The Great Synagogue (demolished 1272), was located on Old Jewry
- General Letter Office (1653-66), was located on Princes' Street
- Gregory De Rokesley, Mayor of London (13th century), lived at 72 Lombard Street
- Lloyd's Coffee House (1691-1785), was located at 15 Lombard Street
- Loriners' Trade, was located at 1 Poultry in the 11th-13th centuries
- Parsonage of St Nicholas Acons (1792-1900), was located on Nicholas Lane
- St. Anthony's Hospital and the French Protestant Church (13th century to 1840), was located on the site of 52 Threadneedle Street.
- St Bartholomew the Exchange, 62-63 Threadneedle Street
- St Benet Fink, demolished 1844, was located at 1 Threadneedle Street
- St Martin Outwich, demolished 1874, was located on Threadneedle Street
- St Mildred's Church, demolished 1872, was located on Poultry
- Smith and Elder (1824-1868), occupied the site of 65 Cornhill
- The Standard stood in the roadway adjacent to 59 Cornhill

- The Standard of John Ogilby (1600-1676), King's Cosmographer, stood at the junction of Gracechurch Street and Cornhill
- The Stocks Market (1282-1737), was located on the site of Mansion House.

11. Building materials

The conservation area displays a rich variety of high quality building materials which reflect the evolution of the area; a succession of architectural periods and developing tastes, as well as a hierarchy of buildings types.

Portland stone is the most prevalent building material in the conservation area, and is most conspicuous due to its use on the majority of the area's monumental public buildings, and a significant proportion of street elevations on principal routes.

The use of Portland stone by Wren for the rebuilding of St Paul's Cathedral and many of the City churches firmly established it as a high quality material for major City buildings. Its use in Bank Conservation Area in the Georgian and early-Victorian periods was largely limited to public buildings and churches. Widespread use would initially have been prohibited by the challenges of extracting a quantity of stone from the quarry and transporting it from Dorset by sea and river barge. Therefore, the use of Portland stone would have been a reflection of wealth and status. The arrival of the railways in the later C19 made its transport easier and use far more practical for a wider range of developments.

Where they survive, private and domestic Georgian buildings in the conservation area are generally built of red brick with stone or render dressings. A few of these buildings remain and are now largely confined to rear alleys and courts.

Victorian buildings in the conservation area display a far more eclectic mixture of building materials, characteristic of wider architectural trends. The area has good examples of the use of terracotta, sandstone, pink granite and grey granite, often combined with Portland stone or brick.

The late 19th century saw the first use of glazed bricks or tiles, used on rear elevations or in lightwells to reflect and maximise available daylight. Architect I'Anson described their use for the original Royal Exchange Buildings in 1864:

"...not only in reflecting light, but the appearance is very pleasing, and it is very easily cleansed; every shower in fact helps to do this. They were first used by me at the Royal Exchange Buildings, and this so far as I know, is the first instance of their application on a scale of any magnitude in City buildings."

Plinths or lower storeys of granite are a consistent feature of a number of 19th and 20th century buildings across the conservation area, providing a strong visual base to the façade and a durable surface at street level.

A significant number of buildings incorporate historic decorative wrought iron railings to the ground floor or basement area, finished with a distinctive curl at the top which give a defensive appearance that tie in with the robust masonry façades. In some locations, for example at the southern entrance to Adams Court, the presence of highly ornate gates and railings adds significant interest to the streetscape.

12. Open spaces and trees

The conservation area is a dense urban environment with an intricate network of buildings and streets, many of which have Roman or early medieval origins. Within this environment open spaces and trees have a limited presence, being largely confined to church yards, and make a small but valued contribution to the character and appearance of the conservation area as a whole.

There are a collection of compact yet significant open spaces across the conservation area, largely confined to Church yards and livery hall gardens. Some of these enclose trees and other planting which make a valuable contribution to each space's character.

A key characteristic of many of the conservation area's open spaces is the visual variety obtained from the use of natural materials, including a predominance of York Stone paving in many streets, courtyards and alleys, as well as open spaces such as Abchurch Yard.

Hard open spaces

Abchurch Yard
Angel Court
Forecourt of Royal Exchange
George Yard
Royal Exchange Buildings
St Clement's churchyard

Green open spaces with trees

Adams Court
Drapers' Company Hall gardens, Throgmorton Avenue
St Margaret Lothbury churchyard
St Michael Cornhill churchyard
St Peter Cornhill churchyard
St Stephen Walbrook churchyard
St Edmund the King and Martyr churchyard, George Yard

Additional green space

Roof garden of No. 1 Poultry (private)
Courtyard of the Bank of England (private)

Street trees

Austin Friars Square
Corner of Prince's Street and Lothbury
Royal Exchange Buildings and Royal Exchange Avenue

13. Public realm

The public realm of the conservation area is traditional in terms of design and materials, although due to size and complexity of the area there is significant variety between different streets and spaces. The quality of the public realm is high, reflecting the high status and historic nature of the area.

Paving materials are largely of York stone paving with granite kerbs, with granite setts, stone setts or asphalt to side alleys, lanes and courts. Benches and other modern street furniture are largely of traditional, standardised designs in traditional or natural materials such as timber or cast iron. Similarly, street lighting to principal routes is provided by substantial lamp standards or wall-mounted equivalents.

Parts of the conservation area are a popular lunchtime destination, which therefore increases the demand for tables, chairs, benches and places to sit. This has an effect on the character of the area, and where appropriately located and well-designed in high quality materials, it can be sympathetically accommodated. The installation of sunshades and heaters can have a negative impact on the character of the area in some circumstances.

14. Cultural associations

The conservation area has a range of associations with notable people, historical and cultural events, literary and artistic references, as well as numerous popular events up to the present day. These associations make a strong contribution to the character and integrity of the area, and elevate its significance nationally and internationally.

Notable people who have had links with the area, either through living, working or frequenting it, include poet Alexander Pope (1688-1744), author Charles Dickens (1812-1870), Lord Mayor Gregory de Rokesley (held office 1274-1280), business man and journalist Walter Bagehot (1826-1877), and Quaker prison reformer Elizabeth Fry (1780-1845).

A prominent literary reference to the area can be found in *Pickwick Papers* by Charles Dickens, published 1837, which features the George and Vulture Inn, George Yard. Between 1917 and 1925 the poet T.S. Eliot held a position at Lloyd's Bank in Cornhill, in the Colonial and Foreign Department. His 1922 poem 'The Wasteland' describes his walk to work along King William Street and past St Mary Woolnoth.

Amongst the numerous artistic representations of the area, two paintings both entitled 'The Heart of the Empire' demonstrate the international significance of Bank in the Edwardian era. The painting by Niels M Lund, 1904, which hangs in the Guildhall Art Gallery illustrates the area's architectural splendour and vibrancy as seen from the roof of the Royal Exchange. The version by F.M Bell Smith, 1909, shows a throng of different people and modes of transport, with the Royal Exchange and Duke of Wellington Statue as focal points.

Films which have featured the area as a location include 'Bridget Jones Diary' (2001) which filmed a scene on Cornhill/Royal Exchange Buildings, *The Heart of me* (2002), 'National Treasure II' (2007), which included a car crash sequence at Bank junction, and 'Dorian Grey' (2009), which has period scenes on Threadneedle Street and the Royal Exchange Forecourt. James Bond, *Goldfinger* (1964) famously included scenes filmed in the vaults of 27 Poultry.

The familiarity of the area, particularly Bank junction, is regularly reinforced by its use as a location for television news reports. Stories relating to financial matters or events

at the Mansion House, including the Lord Mayor's Show, often feature the Royal Exchange and Bank of England as an instantly recognisable backdrop.



13-15 Moorgate



63 Coleman Street



Cornhill



Lombard Street

Management Strategy

The management strategy sets out the position regarding the wider policies and guidance concerning the conservation and enhancement of Bank 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 Bank Conservation Area include its intricate network of historic streets and spaces, the presence of high status robust masonry buildings, and the long-held concentration of banking and commercial activities.

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

15. 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 intends to replace all existing Planning Policy Statements with a new, concise, single statement of policy, the National Planning Policy Framework (NPPF), which is due to be adopted in early 2012. For up to date references to national planning policy please check the Department for Communities and Local Government website www.communities.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/thelondonplan

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 Bank 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 CS10 'Design', CS12 'Historic Environment', CS13 'Protected Views' and CS14 'Tall Buildings'. Saved UDP policies include ENV 11 'Development in Conservation Areas' and ENV 13 'Conservation Areas: Premature Demolition'.

Protected views

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

- Westminster Pier Wider Setting Consultation Area
- King Henry's Mound, Richmond Park Wider Setting Consultation Area
- Primrose Hill Wider Setting Consultation Area
- Greenwich Park Wider Setting Consultation Area

Development proposals in Wider Setting Consultation Areas must be designed or sited so that they preserve or enhance the viewer's ability to recognise and appreciate the Strategically Important Landmark, in this case St. Paul's Cathedral. Further detail can be found in the London View Management Framework SPG. See www.london.gov.uk

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

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

There are three tall buildings within the Bank conservation area. No. 125 Old Broad Street (former London Stock Exchange) and Angel Court were built in 1969 and 1979 respectively, prior to designation of this part of Bank Conservation Area. They visually appear to form part of the City's "Eastern Cluster" of tall buildings in some important views from the west, although they are some way removed from it in other views. New Court, when permitted in 2007 was treated as a departure from the development plan and is therefore not considered as a precedent for tall development in Bank Conservation Area.

Sustainability and climate change

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

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

Issues specifically relevant to Bank Conservation Area:

- The trees, churchyards, gardens and other green spaces make a strong contribution to the biodiversity of the area.

- With the convergence of several major roads, Bank junction suffers from traffic related air pollution including high levels of nitrogen dioxide and fine particulates (PM10). *The City of London Air Quality Strategy 2011-2015* (March 2011) sets out the current position and the measures required to ensure predicted improvements in the City's air quality.
- Bank Conservation Area lies outside the River Thames' Flood Risk Zone but the City seeks to ensure that the City remains at low risk from surface water flooding through various measures, including the widespread use of Sustainable Urban Drainage Systems (SUDS) such as green roofs and rainwater attenuation measures. For further information see the *City of London Strategic Flood Risk Assessment* (August 2007).
- The Citigen Combined Heat and Power (CHP) Network lies to west and north-west of Moorgate, and is proposed to be extended along London Wall at Bank Conservation Area's northern boundary. It is anticipated that in future buildings within the conservation area will make use of the network.

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

16. Environmental Enhancement

The City Corporation is currently developing a strategy to enhance the public realm in the wider Bank area, including Bank Conservation Area (see Transport).

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

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

Completed enhancement projects in Bank Conservation Area have included the upgrading of footways at Tivoli Corner; the reinstatement of railings to St Michael Cornhill churchyard; and the upgrading of footways and carriageways to Mansion House Place. Upgrading of footways and carriageways, including soft landscaping works to Throgmorton Street are due to be implemented in 2012. These schemes have been funded by TFL funding, Section 106 Contributions, and Section 278 Agreements.

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

17. Management of Transport

Transport policy

Much work has already been done on reducing motor vehicle traffic in the centre of the City, including the Bank Conservation Area.

- The City's traffic and environment zone regulates and records motor vehicle traffic coming into the zone and encourages through traffic to route around the zone.
- The Mayor's congestion charging zone scheme has significantly further reduced motor vehicle traffic in the City.
- The Mayor's low emission zone scheme has reduced numbers of the most-polluting heavy vehicles (including lorries, buses and coaches) in London.

The City has refined its highway hierarchy to further reduce the adverse impacts of motor vehicle traffic, and will continue to reduce the impact of traffic management infrastructure wherever possible.

- London Wall is the only street in the Bank Conservation Area that should convey any through motor vehicle traffic other than buses.
- Local motor vehicle traffic through Bank junction should use Prince's Street, Threadneedle Street, King William Street and Queen Victoria Street as far as practicable, not Poultry, Cornhill or Lombard Street east of King William Street, which should only be used by motor vehicles for access to adjacent off-street premises.

As through motor vehicle traffic continues to reduce, opportunities to enhance the pedestrian environment will increase:

- The conservation area's distinctive street pattern with broader streets being connected by lanes, alleys and courts is a key component of its character, and encourages pedestrian movement.
- The City of London uses the Gehl parameter of a maximum flow of 13 pedestrians per metre of unobstructed footway width per minute as the measure of whether the footways on streets afford sufficient opportunities for people to comfortably pause and linger. This approach is endorsed by the official government guidance on footway useability.

The Chartered Institution of Highways and Transportation has produced the *Manual for Streets 2: Wider Application of the Principles* (September 2010). See www.dft.gov.uk

Transport projects

The Bank Station Northern line upgrade project involves the construction of a new running tunnel for the Northern line and a new entrance to the station from King William Street, in order to relieve overcrowding at peak times. The project is a high priority for both the City of London and Transport for London. It is expected to be complete by 2021.

A Bank Area Strategy is in development and was the subject of a major public consultation exercise in autumn 2011. The strategy includes the following aims and objectives:

- To accommodate future growth, ensuring that the area functions well and provides a suitable environment that contributes towards maintaining the City's status as the world's leading international financial and business services centre.
- To improve road safety for all modes of transport.
- To ease movement, particularly across junctions, for all modes of transport.
- To ensure that streets and spaces are inclusive and accessible to all.
- To provide comfortable and attractive spaces for people to rest whilst maximizing cultural opportunities and having regard to the historic environment.
- To ensure that the City of London's assets within the public realm are in good condition and contribute to the City's cultural sustainability.

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 www.cityoflondon.gov.uk/

18. Management of Open Spaces and trees

Trees, churchyards, gardens and other green spaces make a strong contribution to the character and appearance to parts of Bank Conservation area and will be enhanced, where appropriate, when opportunities arise.

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 Bank includes small public gardens, squares and churchyards; and built structures, trees and manmade structures such as green walls and roofs. In addition, the City has published a Habitat Action Plan (HAP) for Urban Greenspaces, Churchyards and Cemeteries, and for Built Structures.

The City of London Tree Strategy SPD (2012), 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.

There are currently no Tree Preservation Orders (TPOs) in the Bank Conservation Area. Trees in the conservation area are protected under section 211 of the Town and Country Planning Act 1990 (as amended). Anyone proposing to carry out works to a tree in a conservation area, excluding those the subject of a TPO, must give 6 weeks notice to the local planning authority of their intention to do so prior to undertaking such works. www.cityoflondon.gov.uk

19. Archaeology

Any development proposals in the City of London which include groundworks could have an impact on below-ground archaeology. Planning Advice Note 3: Archaeology in the City of London, offers advice to applicants how archaeology will be dealt with in the planning and development process. Information required to assess the archaeological potential of a site and the impact of proposed alterations or development is in Planning Advice Note 3 and guidance for applicants. www.cityoflondon.gov.uk/plans

20. Enforcement

Potential breaches of planning regulations are investigated in accordance with the City of London Enforcement Charter (updated June 2008). This sets out the manner and timescales in which issues will be investigated, and is available on the City of London website. www.cityoflondon.gov.uk/plans

21. Condition of the Conservation Area

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

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

Planning applications 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.

Further reading and references

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Historic England publications:
Understanding Place: Conservation Area Designation, Appraisal and Management (2011)

Seeing the History in the View (2011)

The Setting of heritage assets (2011)

Available at **www.historicengland.org.uk**

This website contains specific advice for property owners under the 'Your Home' tab.

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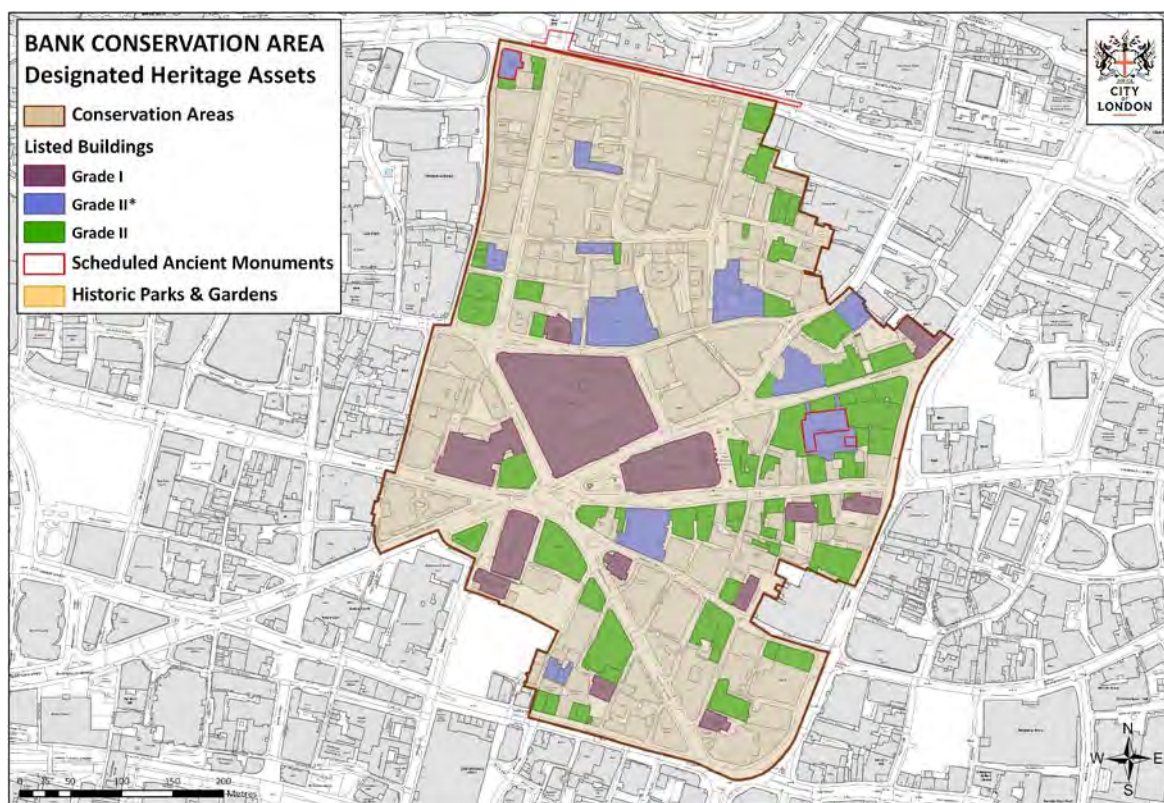
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Appendices

Appendix A – Designated Heritage Assets

Correct January 2012. Please consult the City of London website for up to date information www.cityoflondon.gov.uk/



Scheduled Ancient Monuments

Monument No. 26P	London Wall: remains of Roman wall and conduit and medieval postern, Blomfield House to site of Moor Gate. (Adjacent to conservation area's northern boundary)
Monument No. 32	Armourers' & Braziers' Hall, No.81 Coleman Street
Monument No. 39	Merchant Taylors' Hall, No.30 Threadneedle Street

Listed Buildings

STREET	NUMBER /NAME	GRADE
ABCHURCH LANE	Church of St Mary	I
	15	II
AUSTIN FRIARS	12	II
	13	II
	14	II
	23	II
	K2 Telephone Kiosk	II
	The Dutch Church	II
BENGAL COURT	1, Premises of Messrs Turnbull and Company	II
BISHOPSGATE	1 & 3 (listed as 3 & 5) Royal Bank of Scotland	II
	7 & 9	II
	15	I
CANNON STREET	113	II
	115-117	II
	121	II
	123-127	II

	129	II
CASTLE COURT	2 & 3, George and Vulture	II
	4, Simpson's Tavern, including 38&1/2 Cornhill	II
CLEMENT'S LANE	6-8	II
	27 & 28	II
	Church of St Clement	I
COLEMAN STREET	51 & 52	II
	53	II
	54 & 55	II
	80	II
	81, Armourers' and Braziers' Hall	II* & SAM
COPTHALL AVENUE	K2 Telephone Kiosk outside 6 Copthall Chambers	II
CORNHILL	Royal Exchange	I
	Pump on pavement south of Royal Exchange	II
	Statue of Duke of Wellington	II
	1914-1918 War Memorial	II
	Church of St Michael	I
	Church of St Peter	I
	1, including 82 Lombard Street	II
	13 & 14	II
	23-27	II
	Former Scottish Widows Office, 28-30 (even)	II
	33-35 (odd)	II
	39	II
	48	II
	50 and attached grilles	II
	54 & 55	II
	65	II
	66 & 67	II
	71, Australia and New Zealand Banking Group	II
FINCH LANE	1-3	II
	22	II
GREAT WINCHESTER ST	23, 24, & 25	II
KING WILLIAM STREET	Church of St Mary Woolnoth	I
	Pair of piers and iron gates to St Mary Woolnoth	II
	1	II
	3-7	II
LOMBARD STREET	Church of St Edmund	I
	1-6	II
	24-28	II
	38	II
	39 & 40, Credit Lyonnais	II
	60, 61, 62, 62a, Royal Bank of Scotland	II
	71-77	II*

LOTHBURY	Church of St Margaret	I
	6	II
	7	II*
MANSION HOUSE STREET	Mansion House	I
MOORGATE	1-5 (odd)	II
	4	II
	7-11, Basildon House	II
	13 & 15	II*
	63-73	II
MOORGATE PLACE	Institute of Chartered Accountants	II*
NICHOLAS LANE	34-37, Royal Bank of Scotland	II
OLD BROAD STREET	1	II
	7, including 7 Adams Court	II
	9	II*
	18	II
	19, City of London Club	II*
	123	II
	Police Public Call Box, corner of Old Broad St /Adams Court	II
POULTRY	27-35	I
PRINCE'S STREET	1, National Westminster Bank	II
QUEEN VICTORIA STREET	1	II
ROYAL EXCHANGE BUILDINGS	2	II
	Drinking Fountain (north)	II
	Drinking Fountain (south)	II
	Statue of George Peabody	II
ST MICHAEL'S ALLEY	Jamaica Wine House	II
ST SWITHIN'S LANE	19 AND CELLAR IN SUB BASEMENT	II*
THREADNEEDLE STREET	5 & 6	II
	26	II
	28 & 29	II
	30, Merchant Taylors' Hall	II* & SAM
	32	II
	34	II
	37 & 38, British Linen Company	II
	39, Lloyd's Bank	II
	40	II
	Gateway and railings to 40	II
	Gates at rear of number 40 leading to City of London Club	II
	Gates leading to number 40 from Adams Court	II
	41	II
	43-47 (odd)	II
	Bank of England	I
THROGMORTON AVENUE	1, Carpenters' Hall	II
	27 & 28, Drapers' Hall	II*
THROGMORTON STREET	26	II
	41	II
TOKENHOUSE YARD	11	II

	12	II*
WALBROOK	Church of St Stephen	I
	Gate Piers to Church of St Stephen	II
	Police Public Callbox outside outside Mansion House	II
WHITE LION COURT	2	II

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