



LONDON HERITAGE CONFERENCE

This conference was held on Saturday 28 September 2013 at the Gallery, 75 Cowcross Street, EC1, courtesy of Alan Baxter & Associates. It was organised by the LAMAS Historic Buildings and Conservation Committee, which acts as the Agent for the Council for British Archaeology (in its role as a National Amenity Society) in dealing with Listed Building Consent Applications in Greater London. The Committee meets monthly, typically dealing with 60 or so cases. These cases usually entail a conflict between retention of the building in its original condition or the state it has reached and new work to provide for viable continued use.

The Conference was intended to underline the risks faced by our built heritage and the vicissitudes which it has suffered and the sometimes remarkable story of survival against the odds. The following summaries of the lectures were edited by Richard Buchanan.

In the morning five talks were spaced across the centuries with the Chairman, Jon Finney setting the context: there are no prehistoric buildings, so the first period to be considered was Roman. The Saxons left little, indeed *Lundenwic* was only 'discovered' in the 1980s, but there are of course numerous mediaeval buildings within Greater London, ranging from Norman parish churches to Westminster Abbey, but the Conference heard about two secular buildings. Then came the Renaissance ranging from the splendid set pieces of Inigo Jones and Wren through to the Georgian town house. The Victorians made major stylistic changes encouraged by the new materials and mechanisation of the Industrial Revolution epitomised by large conservatories. The 20th century heralded further architectural revolutions — the Arts and Crafts movement of Morris and Webb,

and Corbusier's 'machine for living in' — leading to the final talk of the morning.

ROMAN LONDINIUM'S WALLS

Harvey Sheldon

Londinium's greatest construction project was the erection of its city wall. This has been seen as having two principal phases of construction, with the 3km length of landward city wall being built first during c.AD 180–225, followed by the 2km long riverside wall (dendrochronologically dated to c.AD 255–287 from its oak piles). However, Harvey Sheldon now suggests the whole wall might have been constructed during a single phase of activity in the mid-3rd century. The dating evidence for the landward city wall is fairly limited, and a later date for it is suggested by its linearity between the gatehouses at Aldgate, Bishopsgate and Newgate, probably already extant — there is evidence at Newgate that the wall was butted onto the existing gate.

The reason for the city wall's construction is believed to relate to external threats to the security of the Roman Empire. Britain is thought to have been an important supplier of grain to the Rhine garrisons, making the fortification of London strategically necessary. It is assumed that this work was directed by military engineers and that it would have been authorised at the highest level as towns required an imperial licence to construct walls.

The Roman city wall was of monumental proportions. It was 2.7m thick at ground level and faced externally with a sandstone plinth; this supported courses of squared blocks of Kentish ragstone behind which was a core of poured lime mortar and rubble. At regular intervals within the wall were four bonding



Fig 1. The Roman wall at London Wall, with brick crenellations dating from 1477 (Photograph: Jon Finney)

courses of red bricks, which probably acted as building platforms as well as adding to the wall's stability. The wall was capped by a crenellated parapet and a walk-way, with a total height about 6.4m above ground level.

It has been estimated that the landward part of the city wall could have been constructed by 6,000 men in two years, but numerous other people would have been required to excavate the encircling ditch, to quarry the stone (at least 86,000 tonnes of ragstone) and ship the required building materials to *Londinium*. The importance of river traffic as a means of bringing building materials to *Londinium* was demonstrated by the discovery in 1962 of a sunken 2nd-century sailing barge, with a cargo of ragstone, by Blackfriars at the mouth of River Fleet.

Over the last 40 years various portions of the riverside wall from Baynard's Castle to the Tower of London have been examined. Excavation of part of the riverside wall during 1975–76 at Baynard's Castle revealed reused elements of a monumental arch (see LAMAS Special Paper No. 3).

During the later 4th century a series of semi-circular solid bastions were added to the

eastern portion of the city wall, containing a variety of reused stone sculptural fragments. Bastion 10 at Camomile Street yielded 50 such pieces, one being a very weathered head of a statue dated to the mid-3rd century. The northern part of the city wall is bereft of bastions, and the western ones (which are hollow) are medieval.

Part of the Roman city wall was discovered in 1852 at Trinity Place, just north of the Tower of London, and its preservation became a political issue when the City of London, then described as more intellectually ignorant than any other town in England, wanted to demolish it. Fortunately, Charles Roach Smith, then the foremost expert on Roman London, was instrumental in persuading Parliament to prevent its destruction. He later recovered part of a Latin funerary inscription from Bastion 2 on an adjoining stretch of the wall, which he believed was part of the tombstone of the Roman Procurator, Julius Classicianus, who died in *Londinium* c.AD 65. In 1935 Frank Cottrill, the City of London field archaeologist, recovered more of this inscription during another development at this bastion, which allowed the British Museum to confirm the identification and reconstruct the funerary monument. A nearby section of city wall was lost when the Circle Line was built in 1882, but most of the wall that has been found since has been kept, such as the stretch by London Wall (see Fig 1), near the Museum of London.

The Roman city walls and bastions have survived remarkably well, but there are constant threats to their fabric and their setting.

TWO MIDDLESEX BARNES

Justine Bayley

In medieval Middlesex the dominant material for constructing farm buildings was timber. Today two outstanding examples of this type of agrarian monument are the vast aisled barn at Ruislip, and the even larger one at Harmondsworth.

From the style of its carpentry the Great Barn at Ruislip was built c.1300. It is huge, 120ft long, 32ft wide and about 34ft high (36.6 by 9.8 by 10.4m), with seven aisled bays; the walls are clad with horizontal boards and it had a single threshing floor. In

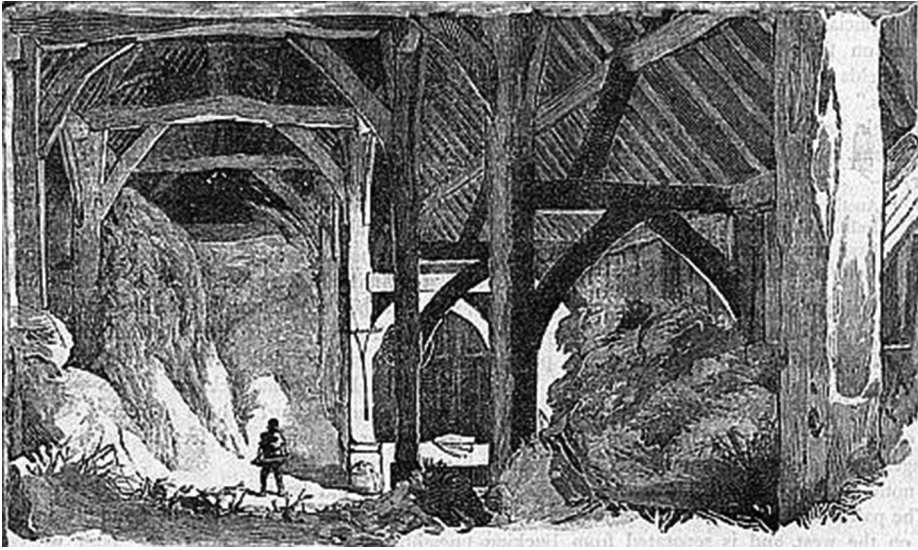


Fig 2. The interior of the Harmondsworth Great Barn in the late 19th century (Source: E Walford *Greater London: a Narrative of its History, its People, and its Places* (1883))

1441 Ruislip Manor passed to King's College, Cambridge, who eventually sold the land for development, conveying the Manor Farm buildings and barn to Ruislip-Northwood Council in 1932. In 1974 the barn was Listed at Grade II*, and it was restored in 2008 with National Lottery funding for use as a venue for events such as conferences, meetings and weddings. The double doors midway along one side were restored; but this also involved paving the floor and discreetly adding thermal insulation.

In 1391 Harmondsworth Manor was part of the endowment for Winchester College. It is documented that the Great Barn was built in 1426–7. Even grander than Ruislip, it is the largest surviving medieval timber-framed building in England. It was built to store cereal crops 'in the ear' (see Fig 2) and has three threshing floors. The barn is aisled, of 12 bays, 192ft long, 37ft wide and 39ft high (58.5 by 11.3 by 11.9m). The frame is of oak, the main posts set on Reigate stone bases, and the walls are of vertical boards, both oak and elm. Its roof is clad with peg tiles. Its useable capacity is about 3,760 cubic metres, adequate for the produce from a 140-acre farm. Almost all its timber frame, and probably some of the cladding, is original. It was Grade I Listed in 1950, but is no longer a Scheduled Ancient Monument.

1930s photographs show that the barn was well maintained, but sadly decline set in and in 1972 there was a fire at one end, though the damage was repaired. In 1978 its agricultural use ended and in 1986 a company bought the site, with the proviso that the barn be 'made good'. It became the company showpiece and during 1990–91 the adjoining farm buildings were either extended or replaced in a sympathetic style and used for offices. However the company failed in 2006, and the barn was offered to Hillingdon Borough Council and English Heritage (EH) for £1, but neither then wanted it, and it was bought by another company possibly hoping for compensation if it was removed in a mooted expansion of Heathrow airport. Sadly the new owners did not maintain the barn, and EH stepped in to do emergency repairs, billing them for the cost. Eventually in 2011 EH bought it and a Friends group now runs it for them.

There is a marked contrast between the treatment of the two barns, with Ruislip fitted out for functions, while Harmondsworth still retains its agricultural character.

However, expansion of Heathrow is again a threat to Harmondsworth barn: a third runway might run right through it; or it might end up stuck between two new runways. So the barn may pose a complex future case for

the LAMAS Committee, which has always opposed its removal or incorporation into the airport.

FOURNIER STREET, SPITALFIELDS

Alec Forshaw

Fournier Street was known as Church Street until it was renamed in 1912. It was laid out on land formerly owned by the Priory and Hospital of St Mary Spital which had been used for market gardening up to the 1680s; it extended between Bishopsgate to the west and Brick Lane to the east (both there by 1684). Brick Lane marks the east end of Fournier Street. Christ Church, Spitalfields was built by Hawksmoor during 1723–29, at the west end of Fournier Street, on land donated for the purpose, as a result of the Churches Act of 1711. No. 2 Fournier Street, also by Hawksmoor (1726–29), was the Rectory.

Fournier Street is lined with three storey, brick-built, terraced Georgian houses with basements and attics. Most houses are three bays wide (Fig 3), but No. 4, built by

Marmaduke Smith, a builder, is a grander five bay property. The area, being north of the City of London, was not covered by the post-Great Fire ordinances, so windows are not recessed. It was also outside the control of the City Guilds, so French Huguenots could settle there and made it a centre of silk weaving and retailing. Anna Maria Garthwaite (who was English) became a very famous silk producer, some of her fabrics being held in the Victoria & Albert Museum; she was buried in Christ Church in 1763, aged 75. Silk weaving by hand did not survive mechanisation, and in the 19th century numerous small clothing factories occupied the area. In 1898–99 Charles Booth produced his poverty maps of London, which showed that the area was run down and housed the Jewish ‘rag trade’. The Jews moved on after World War II, to places such as Golders Green and Stamford Hill. Some clothing firms had started to employ workers from Bengal, and in 1970s the Bangladeshis became the dominant group in the district, working mainly in the garment trade.

British Land began buying up properties for redevelopment in 1957. By 1975 a third of 270 Georgian houses which had survived the war were demolished. People objected, particularly Mark Girouard and Dan Cruickshank, and instigated their listing, half the properties being Listed in the 1970s. Many properties still had original internal fittings, doors and external railings. Refurbishment has led to gentrification.

But is the area safe? Big buildings are looming all round and will hem the area in. Opposite Christ Church is the Fruit and Wool Exchange. The present building is in a complementary style to the Hawksmoor church, but the Corporation of London who own the exchange propose to replace it with a much larger block, largely of offices. Even when Tower Hamlets Borough Council wants to save its heritage the Mayor of London, Boris Johnson, needing to satisfy big business and a government desiring ever more housing units, is wont to refuse to do so.

In 1743 a French Protestant chapel was constructed at the east end of Fournier Street. It has subsequently become a Wesleyan chapel, a synagogue, then a mosque in 1976. It still bears the motto it first had: ‘*Umbram Sumus*’ — ‘we are but passing shadows’.



Fig 3. Three-bay Georgian terraced houses in Fournier Street (Photo: Alec Forshaw)

THE HORNIMAN CONSERVATORY

Kirsten Walker

John Horniman (1803–1893) was the man who founded and prospered in the eponymous tea business. On retirement he built himself Combe Cliffe Lodge at Croydon, complete with a large conservatory. Messrs MacFarlane of Glasgow, one of the foremost cast iron manufacturers, provided the frame and decorative parts; it was mounted on a brick plinth. The curved edge of its roof had fish scale glass tiling. Originally it had internal stained glass.

John's son, Frederick (1835–1906) travelled extensively and gathered a large collection of anthropological artefacts, musical instruments and natural history specimens, which completely filled his house at Forest Hill, so he had to build another one to live in. His old house became a museum, until in 1898 he had it demolished and replaced by the purpose-built Horniman Museum, which he vested with the London County Council. It was opened in 1901. Frederick sold Combe Cliffe in 1903 and a succession of owners

followed; it became a convalescent home and then a college of art.

The conservatory was always admired and in 1972 it was Listed Grade II. Croydon Council wanted to demolish it, but the Greater London Council (GLC) pressed for its retention. A 1974 report said conservation would cost £15,000 and take three years to carry out. In 1977 the house was badly damaged by fire, and two years later the conservatory was dismantled and sent north for storage — incurring a cost of £75,000. Various proposals were made for its reconstruction; that by David Boston, head of the Horniman Museum, was accepted in 1980 to re-erect it there. By 1983 costs had risen to £93,000, which were paid by the GLC (through their Inner London Education Authority).

The stored parts were sorted according to function and condition — some had to be cast anew, and an entire west wall made where the conservatory had butted onto Combe Cliffe. The site it was to occupy was levelled; it had been stepped at Combe Cliffe, and three feet had to be added to the height of the main columns that support the lantern. A new tiled floor was installed. Don Bianco of English Heritage kept an eye on progress, the work being done by Dorothea Restorations Ltd — for £430,085. The topping out came in 1988, attended by Michael Horniman, and it was completed in 1989 (Fig 4).

The conservatory is now an integral part of the Horniman Museum and gardens; the museum has about 300,000 visitors annually, and with the gardens receives about 750,000. People may have visited the conservatory to view an exhibition, to attend a function, or just to have afternoon tea. This is a rare case where moving a listed building to a new site is justified.



Fig 4. The Horniman Conservatory today (Photo: Horniman Museum)

FINSBURY HEALTH CENTRE

John Allan

The Finsbury Health Centre (1937–38), now a Grade I Listed Building, is a very significant and progressive design from the first half of the 20th century. The architect was Berthold Lubetkin (1901–1990), from Tbilisi in Georgia, and his client L. Katial (1898–1978), from the Punjab. Lubetkin

grew up in revolutionary Russia and was trained when constructivism was in vogue. But he left in 1922 to widen his experience, moving to Berlin, Warsaw, then Paris where he worked in the late 1920s, meeting Le Corbusier. He came to London in 1931, and set up the Tecton architectural practice (1932–1948). Initially work was slow in coming, so he devised a demonstration project for a chest clinic in East Ham — ‘chest’ being a euphemism for TB, then rife in London. This was shown at the 1932 British Medical Association Exhibition, where it was admired by Katial, who in 1935 (the year Tecton built Highpoint I in Highgate) asked whether it could be adapted for a centralised health centre in Finsbury. Here a Labour council, led by Harold Riley, with ideals of social inclusion, wanted to give universal healthcare free at the point of use to the local inhabitants. This was a decade before the advent of the National Health Service.

Work started on the Finsbury Health Centre in 1937, and it was opened the next year by Lord Horder, the King’s Physician. The approach to the building was intended to be welcoming; Lubetkin used richer materials, bronze and marble, where they

would be most seen by patients and staff. One entered a spacious central foyer (not a typical doctor’s waiting room), with medical wings on either side, a lecture theatre on the first floor, and state-of-the-art clinical rooms (Fig 5). It was seen as a beacon of hope in a deprived area.

Structurally, the floors of the wings are carried by reinforced concrete beams, the sides being solid to waist height; their outer faces recessed to take service ducts and faced by curtain walling. The upper levels are supported by structural mullions, between which are continuous runs of windows with alternating high and low transoms, framed in a teak grid. The wings are thus flexible internally and can be partitioned as desired.

Finsbury Council continued to commission Tecton after the war, with three major housing schemes. However, the idea of municipal health centres did not catch on elsewhere.

The Finsbury Health Centre suffered in World War II, not from enemy action, but the over-zealous piling of sandbags against the windows. Its condition was allowed to deteriorate — the National Health Service even considered its disposal. Its future was uncertain for some time but following a



Fig 5. The Finsbury Health Centre in 1938 (Photo: Lubetkin, courtesy of John Allan)

vigorous local campaign to retain it for its intended purpose, this risk has receded. In the early 1990s a partial, and authentic, restoration was overseen by John Allan. The roof was re-asphalted, the concrete re-alkalised and a section of the façade rebuilt, including windows, tiling and the distinctive spandrel panels — which had by then been replaced once if not twice with nothing like the Lubetkin design. In December 2012 the Finsbury Health Centre Preservation Trust was launched and is now working for a full restoration as well as upgrading and adapting the building to serve the 21st century. This establishment also has an appropriate Latin motto: ‘*Altiora Petimus*’ — ‘We seek higher things’.

THREE LARGE AREA SITES

Jon Finney introduced the afternoon session, with three significant large area sites, each with threats to their heritage by modern development: Convoys Wharf, Cleveland Street Workhouse and Kings Cross Station. For the first of these he was pleased to be able to welcome Dr Mike Heyworth, the Director of the Council for British Archaeology (CBA).

CONVOYS WHARF, DEPTFORD

Mike Heyworth

Convoys Wharf in Deptford is being redeveloped, with plans for the construction of some 3,500 new homes, plus shops, offices and a hotel.

The former Deptford Royal Naval Dockyard (1513–1869) occupied this multi-period site of international, architectural, archaeological and historic importance. Structures include the Tudor Great Storehouse, demolished in 1952, its site now a Scheduled Ancient Monument; the Tudor Master Shipwright’s house; the purpose-built Georgian dockyard offices of 1720; and the Listed Victorian slipway covers of 1846, built over two of several slipways around the basin. The basin, and the lock between it and the Thames, with other docks, slipways and mast ponds have impressive below ground remains. Highlights of the dockyard’s history include shipbuilding for Henry VIII’s navy, and the knighting of Frances Drake on the *Golden Hind* by Elizabeth I in 1581. Many artists’ pictures show the

dockyard in its prime, particularly the launch of ‘Le Trois Amis’ from the Great Dock by John Cleveley in 1673. Immediately adjacent was John Evelyn’s house, Sayes Court, where he lived from 1652–94 and established his famous garden.

Lewisham Borough Council has received three proposals for the site: a scheme by Richard Rogers which virtually ignored the Royal Naval Dockyard apart from the Grade II listed Victorian slipway covers and the basin; a compromise scheme by Aedas; and now a marginally more sensitive plan by Terry Farrell. None of these development proposals treats the Dockyard as a whole. They all involve surrounding the slipway covers with taller buildings, and riverside tower blocks up to 46 storeys have been proposed. These schemes all miss the opportunities presented by this site, although a review to ‘enhance the significance’ of the site in line with government policy is in hand.

The prevailing orthodoxy of ‘preservation *in situ*’ which means leaving archaeological remains undisturbed and buried from view, may not, in the opinion of the CBA, be the right approach here. For example, having the stone-lined docks on view could considerably add to the understanding of a site of international importance for heritage and tourism. During 2012 many elements of the Dockyard were archaeologically investigated (see *Trans London Middlesex Archaeol Soc* 63 (2012), 251). Post-excavation work is ongoing with a report due in mid-2014. English Heritage are currently assessing the river wall for listing. No final plan for redevelopment should be considered until such designation is resolved.

In the meantime, the CBA and LAMAS oppose the current proposals for Convoys Wharf and seek a more sympathetic solution with development taking proper account of the heritage assets and historic character of the Tudor Dockyard. It should not be forgotten that Convoys Wharf is situated along the same stretch of the Thames as the Maritime World Heritage Site at Greenwich, where Henry VIII, who founded the dockyard, had a palace, so these two maritime and royal heritage sites should be considered together (Fig 6). The proposed linkage of these two sites would create a new awareness and appreciation of the historic



Fig 6. Aerial photograph highlighted to show Convoys Wharf (left) and the Maritime Greenwich World Heritage Site (right) (Photo: Alan Baxter Associates)

importance of the Deptford dockyard, which has been over-looked for too long.

THE CLEVELAND STREET WORKHOUSE AND MIDDLESEX HOSPITAL

Ruth Richardson

In 2008 after building recording and archaeological evaluation, the former Middlesex Hospital, in Mortimer Street, Westminster was demolished, but its Listed chapel and the Nassau Street frontage were spared. The site is to be used for housing and offices. The hospital's annexe, formerly the Cleveland Street Workhouse is Listed at Grade II — it has been under the threat of demolition since 2010.

The parish of St Paul, Covent Garden acquired a field at the western edge of the parish of St Pancras to build a Poor House in 1775–76; the rest of the field was consecrated in 1790 as a graveyard. It later served as the workhouse for the Strand Parishes Poor Law Union. It is now called the Cleveland Street Workhouse.

From 1856, Dr Joseph Rogers, the Medical Officer, looked after more than 500 patients (with 300 or so beds). His yearly salary was £50, later raised to £70, from which he was also expected to provide medicines. He

subsequently helped set up the Poor Law Medical Officers' Association and also the Society for the Improvement of Workhouse Infirmaries — a letter of support from Charles Dickens being read at the inaugural meeting of this society. In 1870 a public campaign for workhouse reform led to two Nightingale wards being added at the rear of the workhouse. These had 'sanitary towers' half way along their sides to save patients a trek to toilets at the end of the wards.

The Middlesex Hospital purchased the Cleveland Street Workhouse in the 1920s, modernised it and used it as part of the main hospital (Fig 7). Then it became the Outpatient Annexe until 2005. With demolition of the workhouse imminent in October 2010, local people traced Ruth Richardson through her writings on Joseph Rogers, and asked her to help save the building — only five weeks before the key planning meeting. Research led her to discover a strong connection with Charles Dickens, and this in turn led to the original building being Listed, though not the Nightingale wards nor the Workhouse Master's house.

Charles Dickens lived just nine doors down the road from the workhouse in 1815–16 while quite young and again in 1828–31. *Oliver Twist* was, like many early novels, partly autobiographical and several aspects of the plot fit with the area, and with this



Fig 7. The Cleveland Street Workhouse (Photo: Gerhard Lang)

particular workhouse. People living in the neighbourhood had names which Dickens used, if slightly modified, in his novels, not least the tallow chandler Mr Bill Sykes whose shop stood right opposite the workhouse. There was a branch workhouse for childcare 7 miles (not 70 as the novel has it) away at Hendon, and Dickens had worked at the nearby Blacking Factory where he was likely to have met workhouse inmates. In June 2013, a blue plaque was unveiled on what is now 22 Cleveland Street, where Dickens lived. The campaign to save the workhouse complex continues.

THE KING'S CROSS AND ST PANCRAS REDEVELOPMENT

Jon Finney introduced the final talk, referring to the St Pancras Station of 1868, the Granary complex, and Argent's new development which is taking shape between the two stations. In recent years St Pancras railway station has been transformed by the addition of the new Channel Tunnel rail link terminal. Redevelopment of the rest of this complex has involved the demolition, or conversion and renovation of a number of the Victorian buildings. One of the retained buildings is Stanley Buildings South, the last of five blocks of flats built as a flagship Victorian social housing project in 1865 for the Improved Industrial Dwellings Company.

Sadly, the other surviving (north) block, despite the protestations of the LAMAS Historic Buildings and Conservation Committee, was demolished in 2008.

THE REVIVAL OF KING'S CROSS STATION

David Jackson

King's Cross Station, of 1852 by Lewis Cubitt, is Grade 1 Listed. It was built as the London terminus of the Great Northern Railway, then the largest station in England. Its layout is very simple: there are two train sheds shown by the two dramatic arches on the front elevation, each initially with a single platform: for arrivals on the east by York Way, now No. 1; the other for departures, now No. 8.

Six platforms were added between them as passenger numbers grew. The resulting concentration of passenger and related service movements at the head of the platforms was eased in the 1970s with a concourse across the forecourt — which obscured the arches. A suburban train shed was built for platforms 9 to 11 (with the magical and mystical Platform 9¾ between). English Heritage (EH) were closely involved in deciding how to redevelop Kings Cross/St Pancras; the first consideration was what should be kept; at King's Cross the walls were deemed the most important. At one stage a TV programme over-exaggerated the



Fig 8. The new concourse at King's Cross Station (Photo: Hufton & Crow/John McAslan & Partners)

differences between the architects' proposals and what EH would accept. A new western concourse was proposed to replace that of the 1970s, and free up the area at the head of the platforms. It would be mainly for departing passengers, and be linked by a new pedestrian bridge, with lifts and escalators down to the platforms.

The two main train sheds had barrel-vaulted roofs, originally supported on laminated timber arches, but these failed in 25 years, probably due to poorly ventilated smoke and steam, and were replaced in iron. Each roof was refurbished with completely new glazing bars and glass, a section at a time, using a travelling cover and crash deck. Within the station EH agreed that the old pedestrian bridge could be removed providing it got a new home; it now looks resplendent on the Watercress Line in Hampshire. The big clocks which used to be on it now adorn Platform 8 on bespoke wall brackets. A new eastern Platform, No. 0 replaces the original cab road. In the eastern range improved lighting now shows off an impressive Victorian stairway.

During renovation, a three storey atrium was found behind partitioning — crossed by trusses from which lower floors had been suspended, so that the original parcels office beneath could have uninterrupted floor-space. It was an early, if unsuccessful, use

of this technique and supports had been inserted. The atrium has been opened up as the Parcel Yard Pub. The new concourse is semi-circular in plan with a dramatic swooping vaulted roof and triangular roofing panels (Fig 8). It seems obvious and simple as built, but is a very clever scheme creating a vast space for people coming to the station from either the street or the London Underground. It takes in the shape of the Great Northern Hotel, which has always been on an arc strangely separate from the station, and fills the intervening space. Apart from the central section the new roof stops short of the western range which can be seen through a glass screen, with low-iron glass to aid transparency. A bomb gap in the western range, left after World War II, has now been rebuilt in facsimile, with closely matching, but distinguishable new bricks.

The final part of the renovation was to remove the 1970s concourse, the cleared forecourt now vastly improving the setting of the original grand south façade. To provide shelter for passengers a light-weight canopy has been erected, free-standing as it could not be fixed to the listed station. The renovation of this historic building has made it a light and airy space and the new Western Concourse is sensational — an extraordinary combination of bold new architecture and spectacular restoration.