

**GROSVENOR GARDENS HOUSE, 23-47 GROSVENOR GARDENS**

**HISTORIC BUILDINGS REPORT  
FOR MEDICI ASSET MANAGEMENT**

*DRAFT*



Donald Insall Associates Ltd  
19 West Eaton Place  
London SW1X 8LT

SEPTEMBER 2011

# **GROSVENOR GARDENS HOUSE, 23-47 GROSVENOR GARDENS**

## **HISTORIC BUILDINGS REPORT FOR MEDICI ASSET MANAGEMENT**

**September 2011**

*D R A F T*

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Ordnance Survey map with the site marked on in red.  
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## **1.0 BACKGROUND**

### **1.1 Introduction**

This study and report was commissioned in July 2011 by Medici Asset Management to assist with proposals for conversion and alterations to the buildings at 23-47 Grosvenor Gardens, Victoria.

The study's intention was to assess the historical and architectural significance of the building and to guide and advise and provide justification for the proposals in so far as they affect the historic fabric of the building and its local context in terms of Planning Policy Statement 5 (PPS 5) "Planning for the Historic Environment" and Westminster City Council's Unitary Development Plan (UDP) and Core Strategy.

The study and report were carried out by Donald Insall Associates Ltd in July and August 2011.

### **1.2 Methodology**

Historical research was carried out as a desk-based exercise by Lucy Ashton of Donald Insall Associates Ltd with the sources of reference listed in Appendix I. Site inspections were carried out by Lucy Ashton and Cordula Zeidler of Donald Insall Associates Ltd, both to confirm the findings of the historical research and to assess the standing building individually and contextually from both historical and architectural points of view. This process clarified what original and significant later fabric survived on site and what, if any, of this fabric would be considered worthy of retention, salvage or recording before demolition.

### **1.3 Legislative Background**

#### **1.3.1 Status of the Site and Buildings**

The buildings are listed at Grade II with group value.

*List entry Number: 1288701*

*23-47, GROSVENOR GARDENS SW1 and 44-52, BUCKINGHAM PALACE ROAD SW1*

*Grade: II*

*Date first listed: 14-Jan-1970*

*TQ 2879 SE CITY OF WESTMINSTER GROSVENOR GARDENS, SW1 98/35 (east side) 14.1.70 Nos 23 to 47 (odd) including 4a to 52 (even) Buckingham Palace Road GV II Block of purpose built flats treated as palace facade. Circa 1868. Thomas Cundy III. Red brick. Stone dressings; shaped slate mansards. French Renaissance style. 4 storeys, attic mansard and basement. 23 bays altogether. Centre 5 bays and 3 bays near either end set forward slightly, with pavilion roofs over. Entrances to centre and ends, with subsidiary entrances between. Rusticated piers to ground floor. Ground floor windows plate glass set in "Caernarvon" arches. Square headed windows above except to second floor, which round headed with pediments. Cast iron*

*window guards. Rich cornice. Iron cresting to ridge. Dormers, some set in oval surrounds, some pedimented.*

*Listing NGR: TQ2886879197*

The study site is located in the Grosvenor Gardens Conservation Area.

Alterations to listed buildings and development in conservation areas require justification with regard to the policies set out in PPS 5 and those contained in the Local Plan.

The ground floor of the building is occupied by shops while the upper floors are used as offices.

### 1.3.2 **Planning (Listed Buildings and Conservation Areas) Act 1990**

The Act is legislative basis for decision making on applications that relate to the historic environment.

Sections 66 and 72 of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states that *‘in considering whether to grant permission for development which affects a listed building or its setting, the local planning authority, or as the case may be the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses’*.

Similarly, section 72(I) of the above Act states *‘with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area’*.

### 1.3.3 **PPS 5**

Proposals for the alteration of listed buildings and for development and/or re-development in conservation areas are subject to the guidance of “Planning for the Historical Environment” Planning Policy Statement 5. This requires such proposals to be ‘justified’ and an explanation of their effect on the historic fabric.

With regard to the application that this study is concerned with, PPS 5 has the following relevant policies.

#### ***Policy HE1 Heritage Assets and Climate Change***

***HE1.1*** *Local planning authorities should identify opportunities to mitigate, and adapt to, the effects of climate change when devising policies and making decisions relating to heritage assets by seeking the reuse and, where appropriate, the modification of heritage assets so as to reduce carbon emissions and secure sustainable development. Opportunities to adapt heritage assets include enhancing energy efficiency, improving*

*resilience to the effects of a changing climate, allowing greater use of renewable energy and allowing for the sustainable use of water. Keeping heritage assets in use avoids the consumption of building materials and energy and the generation of waste from the construction of replacement buildings.*

**HE1.2** *Where proposals that are promoted for their contribution to mitigating climate change have a potentially negative effect on heritage assets, local planning authorities should, prior to determination, and ideally during pre-application discussions, help the applicant to identify feasible solutions that deliver similar climate change mitigation but with less or no harm to the significance of the heritage asset and its setting.*

**HE1.3** *Where conflict between climate change objectives and the conservation of heritage assets is unavoidable, the public benefit of mitigating the effects of climate change should be weighed against any harm to the significance of heritage assets in accordance with the development management principles in this PPS and national planning policy on climate change.*

As regards the **significance** of a heritage asset, the document states that an understanding of a heritage asset's significance must form the basis of determining applications. In this regard, PPS 5 has the following policy:

**HE7.2** *In considering the impact of a proposal on any heritage asset, local planning authorities should take into account the particular nature of the significance of the heritage asset and the value that it holds for this and future generations. This understanding should be used by the local planning authority to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposals."*

With regard to the determination of applications relating to **any heritage asset**, PPS 5 requests that their significance be sustained or enhanced and states:

**HE7.4** *Local planning authorities should take into account:*

- *the desirability of sustaining and enhancing the significance of heritage assets, and of utilising their positive role in place-shaping; and*
- *the positive contribution that conservation of heritage assets and the historic environment generally can make to the establishment and maintenance of sustainable communities and economic vitality (...).*"

With regard to harm to a designated heritage asset, the document states:

**Policy HE9: Additional policy principles guiding the consideration of applications for consent relating to designated heritage assets**

**HE9.1** *There should be a presumption in favour of the conservation of designated heritage assets and the more significant the designated heritage asset, the greater the presumption in favour of its conservation should be. Once lost, heritage assets cannot be replaced and their loss has a cultural, environmental, economic and social impact. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. Loss affecting any designated*

*heritage asset should require clear and convincing justification. Substantial harm to or loss of a grade II listed building, park or garden should be exceptional. Substantial harm to or loss of designated heritage assets of the highest significance, including scheduled monuments, 14 protected wreck sites, battlefields, grade I and II\* listed buildings and grade I and II\* registered parks and gardens, World Heritage Sites, should be wholly exceptional.*

**HE9.2** *Where the application will lead to substantial harm to or total loss of significance local planning authorities should refuse consent unless it can be demonstrated that:*

- (i) the substantial harm to or loss of significance is necessary in order to deliver substantial public benefits that outweigh that harm or loss; or*
- (ii) (a) the nature of the heritage asset prevents all reasonable uses of the site; and*
  - (b) no viable use of the heritage asset itself can be found in the medium term that will enable its conservation; and*
  - (c) conservation through grant-funding or some form of charitable or public ownership is not possible; and*
  - (d) the harm to or loss of the heritage asset is outweighed by the benefits of bringing the site back into use.*

**HE9.4** *Where a proposal has a harmful impact on the significance of a designated heritage asset which is less than substantial harm, in all cases local planning authorities should:*

- (i) weigh the public benefit of the proposal (for example, that it helps to secure the optimum viable use of the heritage asset in the interests of its long-term conservation) against the harm; and*
- (ii) recognise that the greater the harm to the significance of the heritage asset the greater the justification will be needed for any loss.”*

In paragraph 79 the PPS 5 Practice Guide addresses potential **benefits** of proposals for alterations to heritage assets. It states the following:

*“There are a number of potential heritage benefits that could weigh in favour of a proposed scheme:*

- It sustains or enhances the significance of a heritage asset and the contribution of its setting.*
- It reduces or removes risks to a heritage asset.*
- It secures the optimum viable use of a heritage asset in support of its long term conservation.*
- It makes a positive contribution to economic vitality and sustainable communities.*
- It is an appropriate design for its context and makes a positive contribution to the appearance, character, quality and local distinctiveness of the historic environment.*
- It better reveals the significance of a heritage asset and therefore enhances*

*our enjoyment of it and the sense of place.”*

In paragraphs 186 the Practice Guide deals with alterations to heritage assets, and states:

*“New features added to a building are less likely to have an impact on the significance if they follow the character of the building.”*

#### 1.3.4 **The London Plan (2011)**

The London Plan has the following relevant policies:

##### **Policy 3.3**

*Increasing housing supply*

*Strategic*

- A *The Mayor recognises the pressing need for more homes in London in order to promote opportunity and provide a real choice for all Londoners in ways that meet their needs at a price they can afford.*

##### **Policy 7.8**

*Heritage assets and archaeology*

*Strategic*

- A *London’s heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.*
- B *Development should incorporate measures that identify, record, interpret, protect and, where appropriate, present the site’s archaeology.*

*Planning decisions*

- C *Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.*
- D *Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.*

##### **Policy 7.9**

*Heritage-led regeneration*

*Strategic*

- A *Regeneration schemes should identify and make use of heritage assets and reinforce the qualities that make them significant so they can help stimulate environmental, economic and community regeneration. This includes buildings, landscape features, views, Blue Ribbon Network and public realm.*

*Planning decisions*

- B *The significance of heritage assets should be assessed when development is proposed and schemes designed so that the heritage significance is recognised both in*



*their own right and as catalysts for regeneration. Wherever possible heritage assets (including buildings at risk) should be repaired, restored and put to a suitable and viable use that is consistent with their conservation and the establishment and maintenance of sustainable communities and economic vitality.*

### 1.3.5 Local Plan

Westminster City Council's (WCC) Unitary Development Plan (UDP) and the Core Strategy contain policies that pertain to proposals that affect development in locations such as this.

The UDP has the following relevant policy:

#### ***TO ENCOURAGE THE PROVISION OF MORE HOUSING***

*Aim*

*3.14 To increase the amount of housing in the City.*

#### ***POLICY H 3: TO ENCOURAGE THE PROVISION OF MORE HOUSING***

*(A) The City Council will seek to maximise the amount of land or buildings in housing use outside the CAZ and where appropriate, within the CAZ.*

*(F) In the case of buildings originally built for housing, but currently in non-residential use, particularly those where the change from residential use has taken place since 1939, planning permission for change of use to any use other than housing will not normally be granted, unless it can be shown that particular circumstances make such a change impractical or not viable.*

Regarding alterations to listed buildings, the UDP has the following:

#### ***POLICY DES 10: LISTED BUILDINGS***

*10.13 The best use for a listed building is that for which it was built. In most cases this use can satisfactorily be continued, but some buildings were purpose designed for uses that are no longer required and if left empty, neglect becomes a considerable danger. In these circumstances, change of the original use of an historic building may be suitable, if it will result in the satisfactory preservation of the building and if it is consistent with other policies of the Plan. Some changes of use may require subsequent alterations which will adversely affect the building. The implications of the change of use will be taken into account.*

*10.132 The general presumption is that all buildings on the statutory list will be preserved because of their special architectural and/ or historic interest. There may, however, be a few exceptional cases where the balance of needs on planning grounds and the comparative quality of the existing and proposed buildings is such that permission for demolition or part demolition may be granted subject to the approval of the Secretary of State. In considering each case, the viability tests set out in PPG15: Planning and the Historic Environment will be applied. In addition to the requirements set out in DES 10 (A), the City Council may require applications for listed building consent*

*to be accompanied by an assessment of the special architectural and historic interest of the building and of how this will be affected by the proposals.*

*10.133 In considering applications for development affecting listed buildings the City Council will seek to ensure that*

- a) there is no loss of important historic fabric*
- b) the overall effect of a proposal is not detrimental to the architectural or historic integrity or detailing of the building*
- c) the alterations are entirely in accordance with the period, style and detailing of the original building or with later alterations of architectural or historic interest*
- d) existing detailing and important later additional features of the building will be preserved, repaired or, if missing, replaced*
- e) all works are designed in a correct scholarly manner*
- f) the alterations or extensions relate sensitively to the original building*
- g) the historic roof structure is preserved in situ and will apply sustainable design principles which do not conflict with the above.*

## ***POLICY CS24 HERITAGE***

*Recognising Westminster's wider historic environment, its extensive heritage assets will be conserved, including its listed buildings, conservation areas, Westminster's World Heritage Site, its historic parks including five Royal Parks, squares, gardens and other open spaces, their settings, and its archaeological heritage. Historic and other important buildings should be upgraded sensitively, to improve their environmental performance and make them easily accessible."*

Westminster City Council's Unitary Development Plan (2007) contains policies which affect any proposals to alter buildings which are either listed or in conservation areas. The aim of the policies in this document is *"to protect and enhance listed buildings, their settings and those features of special architectural or historic interest that they possess"*.

The building is also within the London Plan Opportunity Area and just beyond the boundary of the WCC defined Victoria Planning Brief.

### **1.3.6 Grosvenor Gardens Conservation Area Audit**

This Audit was adopted in 2006 as supplementary planning guidance. It sets out the history of the area, and provides an amount of guidance on significant aspects of the conservation area and on alterations. Relevant for this study are:

- 23-47 Grosvenor Gardens is identified as a building where roof extensions will be unacceptable.
- The site is within the Strategic View Corridor of St. Paul's Cathedral from Richmond Park.
- A local view is identified in all directions from the centre of Grosvenor Gardens.
- The shop fronts at 23-47 Grosvenor Gardens are identified in the audit. The

City Council seeks to retain original shop fronts and shop front detail wherever possible and states that new signage should use materials and detailing sympathetic to the age and style of the individual building and Conservation Area as a whole.

- All trees within the Conservation area protected.
- The flue to 45 Grosvenor Gardens is identified as having a detrimental effect to Eaton Lane.
- The Grosvenor Gardens street elevation is identified as having public realm and townscape issues that have a negative impact on the Conservation Area.
- No 23, 27, 41 & 43 Grosvenor Gardens as well as 48 Buckingham Palace Road are noted as having poor quality signage
- The easternmost light well is identified as having plant clutter.

#### **1.4 Significant Findings**

The significance findings of this report are:

- The building is listed at Grade II with group value. It is also within the Grosvenor Gardens Conservation Area
- The main façade of the building was designed by the architect and surveyor Thomas Cundy III but the interior was designed by an unknown builder in the employ of the Belgravia Mansions Company.
- The building was constructed as a mansion house with shops at street level and was the first British example of furnished, serviced apartments based upon the Continental idea of Hôtel meublés. It was completed between 1867 and 1871.
- In 1921, part of the ground floor and all the upper floors were converted into a hotel
- In 1938, the upper floors were then converted into offices and the building appears to have ceased to have any residential use.
- Due to the substantial re-modelling of the building, what survives of the original fabric is piecemeal. There are no complete, original interiors.

#### **1.5 Significant Issues**

*- to be done*

#### **1.6 Summary Conclusions**

*- to be done*

## **2.0 THE SITE AND BUILDING HISTORY**

### **2.1 Prior to Development**

In the fourteenth century the land that is now Grosvenor Gardens was part of the Ebury Estate. The land was largely uninhabited, but by controlling the flooding of the Thames with river walls, the estate was able to use the land for grazing, osier beds and some market gardening.<sup>1</sup> The estate was seized from Westminster Abbey by Henry VIII during the Reformation and changed hands multiple times until 1676 when the 12 year old Mary Davies – heir to the Ebury Estate – married Sir Thomas Grosvenor who was already a well established landowner in the area.<sup>2</sup> This union provided the foundation of the Grosvenor Estate which remains the principal landlord in the area today.

The outline of the current day road structure around Grosvenor Gardens and Victoria station was already in evidence by the mid 18<sup>th</sup> century, though much of the land was uninhabited. Rocque's map of 1746 [plate 1] shows the flourishing Grosvenor Canal in the south (built by the Chelsea Waterworks Company), with the future Buckingham Palace Road running along its western edge. Parallel to this is a track – the future Ebury Street – and to the north, running towards the turnpike, is the future Lower Grosvenor Place. The site of Grosvenor Gardens House is occupied by a formally laid out pool or reservoir with a clutch of ponds to its north and south.

### **2.2 Eighteenth Century Development**

In the late 18<sup>th</sup> century, the area around Victoria gained the mark of desirability and the first major development produced the main components of the current street plan. The northeast corner of Grosvenor Gardens was known as Eaton Street [plate 2] and contained fifteen houses which were run up in the 1760s and 1770s by the experienced master builder, George Shakespear.<sup>3</sup> To the rear of the terrace were gardens and a few coach houses facing onto Eaton Lane North.

### **2.3 Nineteenth Century Development**

The second wave of development around Grosvenor Gardens began in the mid 19<sup>th</sup> century. By this time the canal was derelict and provided an obvious way to bring a new railway into Westminster. The canal was consequently filled in and redeveloped into the terminus of the London – Brighton line which opened in 1863.<sup>4</sup> The architect who oversaw the redevelopment on the Grosvenor Estate, and designed the street frontages of most of the buildings was Thomas Cundy III.

### **2.4 The Architect: Thomas Cundy III (1820 -1895)**

Thomas Cundy III was the third architect of the same name to be associated with the Grosvenor Estate. Both his father, Thomas Cundy II and his grandfather Thomas Cundy I had practiced as Lord Grosvenor's Surveyor before him.

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<sup>1</sup> Conservation Area Audit: Grosvenor Gardens.

<sup>2</sup> Sheppard F. Survey of London The Grosvenor Estate Part I.

<sup>3</sup> Saint, A. Survey of London The Grosvenor Estate Part II.

<sup>4</sup> Gray, Adrian The London to Brighton Line 1841-1877 1977.

Cundy III was educated at Eton, travelled abroad and then worked for Thomas Cubitt, the most prolific developer of the time, before starting to assist his father, Thomas Cundy II. By the early 1850s, Cundy was heavily involved in the work at the Surveyor's office and was given entire responsibility for the re-building of 20 & 21 Grosvenor Square in 1854.<sup>5</sup>

The young architect's greatest chance came in the early 1860s following his appointment as Surveyor of the Grosvenor Estate.

## 2.5 Grosvenor Gardens Development

The construction of Victoria Station coincided with the falling in of more than two hundred Grosvenor leases<sup>6</sup> in its vicinity. In 1863, the Marquis seized this opportunity to initiate a scheme to demolish George Shakespear's old houses, and redevelop this part of his Belgrave land into a new criss-cross of streets that was to become Grosvenor Gardens.

Every building on the Grosvenor Gardens site was obliterated and The Builder reported that "*the site of hundreds of houses... now lies as bare as the bottom of a gravel pit.*"<sup>7</sup> Cundy was awarded the task of planning the layout of Grosvenor Gardens and designing the facades for all of the building ranges.<sup>8</sup>

As Cundy began work on his scheme, debate was swirling over the most appropriate style for town houses. Italianate was on its way out, Gothic had somewhat failed, and Queen Anne had yet to emerge.<sup>9</sup> Cundy chose to promote French Second Empire style which, with its tall mansards, pavilion roofs, lavish stone dressings and elaborate use of colour, was hitherto largely unknown in London terrace architecture.<sup>10</sup> His inspiration was most likely drawn from the New Louvre though there are nods towards William Burn's Montagu House and James Knowles's Grosvenor Hotel.<sup>11</sup> An undated perspective drawing shows an impression of the scheme with 23-47 Grosvenor Gardens to the right [plate 3].

Beyond the façade, however, Cundy's responsibility for the design of the buildings ended. The interior arrangements were left to the discretion of high-class builders<sup>12</sup> and they "*were allowed to proceed much as they pleased.*"<sup>13</sup>

The first residents of Grosvenor Gardens are recorded in the rates book in 1867.<sup>14</sup>

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<sup>5</sup> Saint, A. Survey of London The Grosvenor Estate Part II.

<sup>6</sup> Conservation Area Audit: Grosvenor Gardens.

<sup>7</sup> The Builder 23 Feb 1867 p 121.

<sup>8</sup> Saint, A. Survey of London The Grosvenor Estate Part II.

<sup>9</sup> Saint, A. Survey of London The Grosvenor Estate Part II.

<sup>10</sup> Sheppard F. Survey of London The Grosvenor Estate Part I.

<sup>11</sup> Ibid.

<sup>12</sup> The Builder 23 Feb 1867.

<sup>13</sup> Sheppard F. Survey of London The Grosvenor Estate Part I.

<sup>14</sup> Westminster Rate Books 1867.

## 2.6 Belgrave Mansions (later re-named Grosvenor Gardens House)

In 1867 The Builder reported that the seventh plot on Grosvenor Gardens, allotted to the Belgrave Mansion Company for the erection of a mansion house based upon the Continental idea of Hôtel meublés, was mostly complete.

Cundy's street fronts for Belgrave Mansions were built in a strong red brick that anticipated the Queen Anne Revival<sup>15</sup> with white stone ornament and carved coping stones above the windows and doors. At street level, the building housed "first class shops, then an entresol and then suites of ready furnished apartments for the wealthiest classes"<sup>16</sup>. The central shop provided a restaurant for lodgers who could choose to be served in the restaurant or in their lodgings. Gas, baths and attendance were all included in the weekly rent bills. The Builder's reporter was clearly attracted by this novel style of living, describing it as one "which has hitherto been unobtainable nearer than Paris".<sup>17</sup> Pevsner also writes that the flats were an imitation of Parisian life and "*were let furnished, the earliest such (example) in London.*"<sup>18</sup> Further innovations in the planning of the building were the extensive basements and well-lit service quarters<sup>19</sup>.

The shops at Belgrave Mansions are first listed in Kelly's Postal Directory in 1869; these included a drapers, a bootmaker and a fine goods merchant.<sup>20</sup> Plate 4 is undated but must originate from the late 19<sup>th</sup> century and shows the shop frontages decked out with their canopies. The first residents in the apartments are registered in 1871 when the lodgers totalled twenty, mostly wealthy professionals, and the staff comprised of a manager and twenty-seven servants. Two further photographs, undated, but from around the turn of the 20<sup>th</sup> century show the exterior of the building in its original state [plates 5 & 6].

In 1921, part of the ground floor and the upper floors of the building were converted into the Belgravia Hotel.<sup>21</sup> The floor plans from that date [plates 7a-g] show the building to have a regularly fenestrated façade, with three slight projections, two of which contain a four storey bay. The façades on Ebury Street (now Beeston Place) and Buckingham Palace Road was similarly articulated while the rear elevation has four projecting wings. The plan indicates that by 1921 several bathrooms had already been inserted and a number of the apartment rooms had been subdivided into smaller bedrooms. The only rooms not subdivided at this time were some of the communal rooms on the ground and entresol floors.

In the late 1930s, the second, third and fourth floors of the hotel were converted to offices and the building re-named Grosvenor Gardens House. Plans dating from 1938 [plates 8a-f] reveal that the building was not much altered during this conversion, though various non-original partitions were removed and new ones inserted. It is

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<sup>15</sup> Saint, A. Survey of London The Grosvenor Estate Part II.

<sup>16</sup> The Builder 23 Feb 1867 p 122.

<sup>17</sup> Ibid.

<sup>18</sup> Pevsner, N The Buildings of England London 6: Westminster p753 Bradley and Pevsner 2005.

<sup>19</sup> Saint, A. Survey of London The Grosvenor Estate Part II.

<sup>20</sup> Kelly's, Post Office and Harrod & Co Directory 1869.

<sup>21</sup> Slightly confusingly the 1921 plans contain an 'entresol' floor then a first floor, but in later plans the entresol is referred to as the first floor. The third floor plan of the 1921 set is missing.

unclear from the records just how the entresol was used after this date, but at this time the entrance to the building was moved slightly to the left and enlarged to a triple bay with two rotating doors.

Plates 9-10 show the building as it was in the mid 1960s, by which time several of the shop frontages have been altered. A canopy projects over the main entrance, roof lights have been inserted and the central pavilion has lost its cornice and finials.

Further photographs from the late 1970s [plates 11-13] show the northern half of the building and the Beeston place elevation round into Eaton Lane clad in scaffolding.

## **2.7 Occupants**

The building was occupied as follows:

- 1871 Charles States + wife – Hotel Manager  
27 Staff  
20 Guests – mixture of backgrounds including ship owner, newspaper proprietor, calico printer, barristers, landlords and civil servants some with their own servants
  
- 1881 S. Holmoyd – Hotel Manager for Belgrave Mansions Co.  
37 Staff  
33 Guests – a little more downmarket mostly managers and manufacturers
  
- 1891 Walter Sherring – Hotel Manager  
33 Staff  
Guests are merchants, barristers, retired officers and bankers
  
- 1901 Walter Sherring – Hotel Manager  
30 Staff  
Guests are merchants, barristers, retired officers and bankers
  
- 1910 13 Shops (one used as Belgrave Mansions office) plus Belgrave Mansion Chambers
  
- 1915 13 Shops plus Belgrave Mansion Chambers
  
- 1945 43 offices in use

The rate books entries between 1915 and 1945 cannot currently be found at the Westminster Archive.

## **2.8 Recent Planning History**

September 1978:

Permission granted with condition for partial demolition and re-building within the existing façades incorporating a new rear elevation and restoration and alterations to the retained fabric to provide office and retail accommodation.

April 1999

Permission granted for use of basement and ground floors of 50-52 Buckingham Palace Road and 45 Grosvenor Gardens as a restaurant, alterations including new shop fronts and erection of full height extract duct on Eaton Lane.

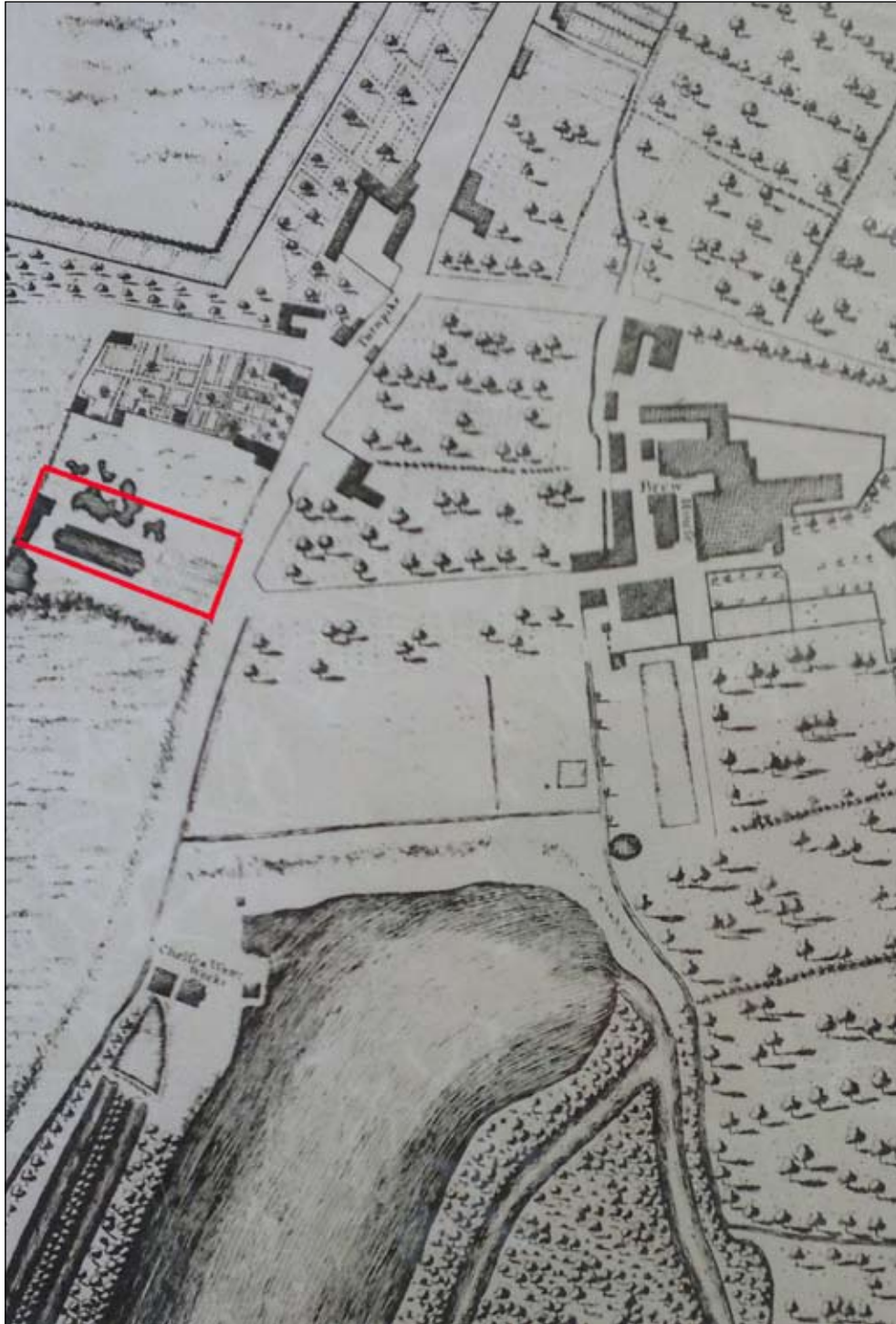
March 2004:

Permission granted with conditions for demolition of parts of rear elevation and chimneys, erection of rear extensions up to fifth floor level, erection of extensions to roof at sixth and seventh floors, installation of plant at roof level, installation of replacement shopfronts, re-configuration of rear windows, use of basement and ground floors for Class A1, A2 or A3 purposes and upper floors as offices (Class B1).

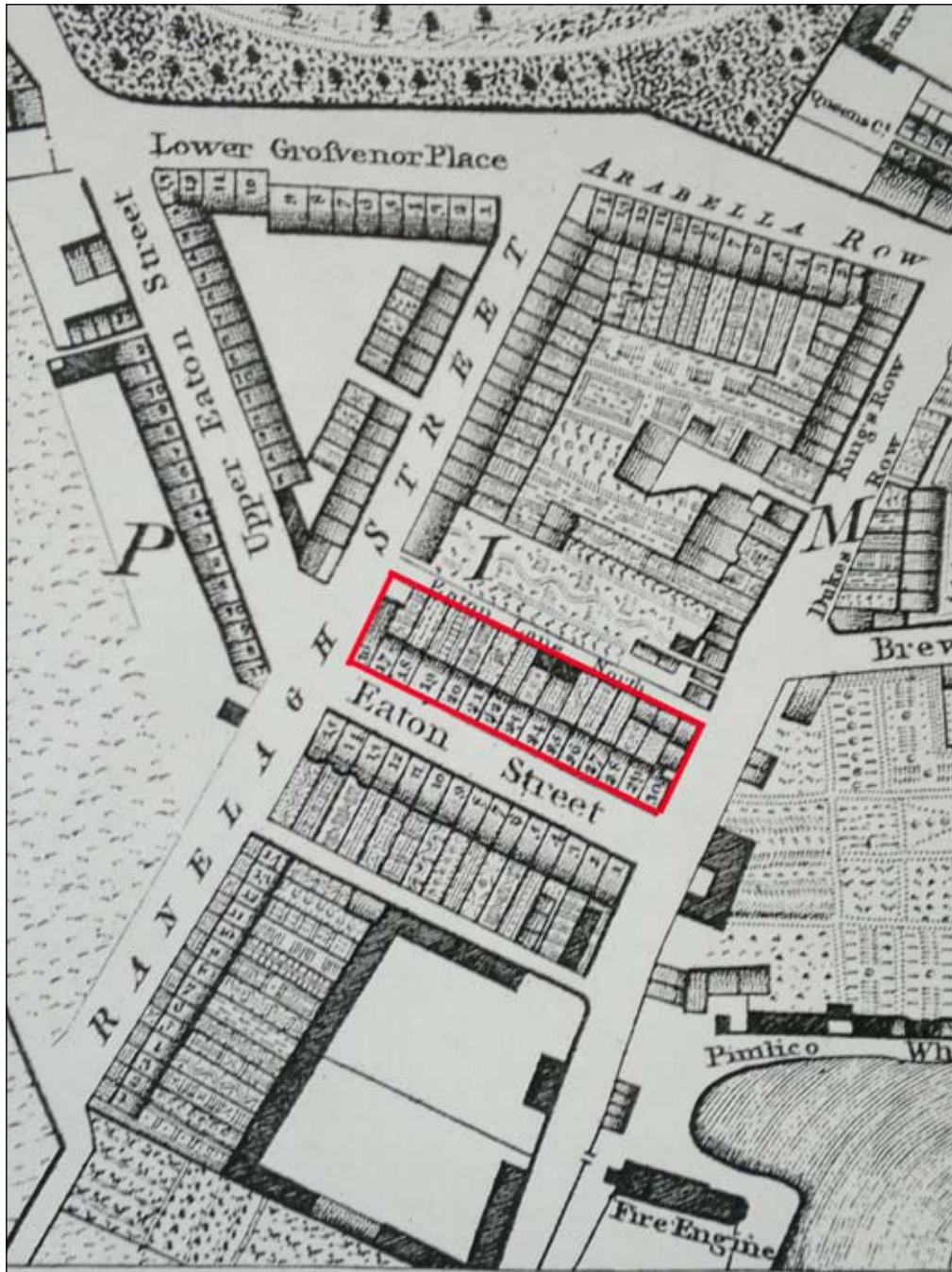
## **2.9 Illustrations**

1. Rocque's Map 1746 (LMA).
2. Horwood's Map 1794 (LMA).
3. Artist's impression of Grosvenor Gardens (Country Life 1977).
4. Photograph of 23-47 Grosvenor Gardens c.1880 (NMR).
5. Postcard of 23-47 Grosvenor Gardens c.1900 (LMA).
6. Photograph of 23-47 Grosvenor Gardens c.1915 (On site).
- 7a-g. Hotel Belgravia Plans 1921 (Westminster Archive).
- 8a-f. Grosvenor Gardens House Plans 1938 (On site).
9. Exterior of 23-47 Grosvenor Gardens 1965 (LMA).
10. Roof detail of 23-47 Grosvenor Gardens 1965 (LMA).
11. Exterior of 23-47 Grosvenor Gardens 1978 (LMA).
12. Exterior of 23-47 Grosvenor Gardens 1978 (LMA).
13. Corner of Beeston Place & Eaton Lane 1978 (LMA).





1. Rocque's map 1746 (LMA).



2. Horwood's map 1794 (LMA).



3. Artist's impression of Grosvenor Gardens (Country Life 1977).



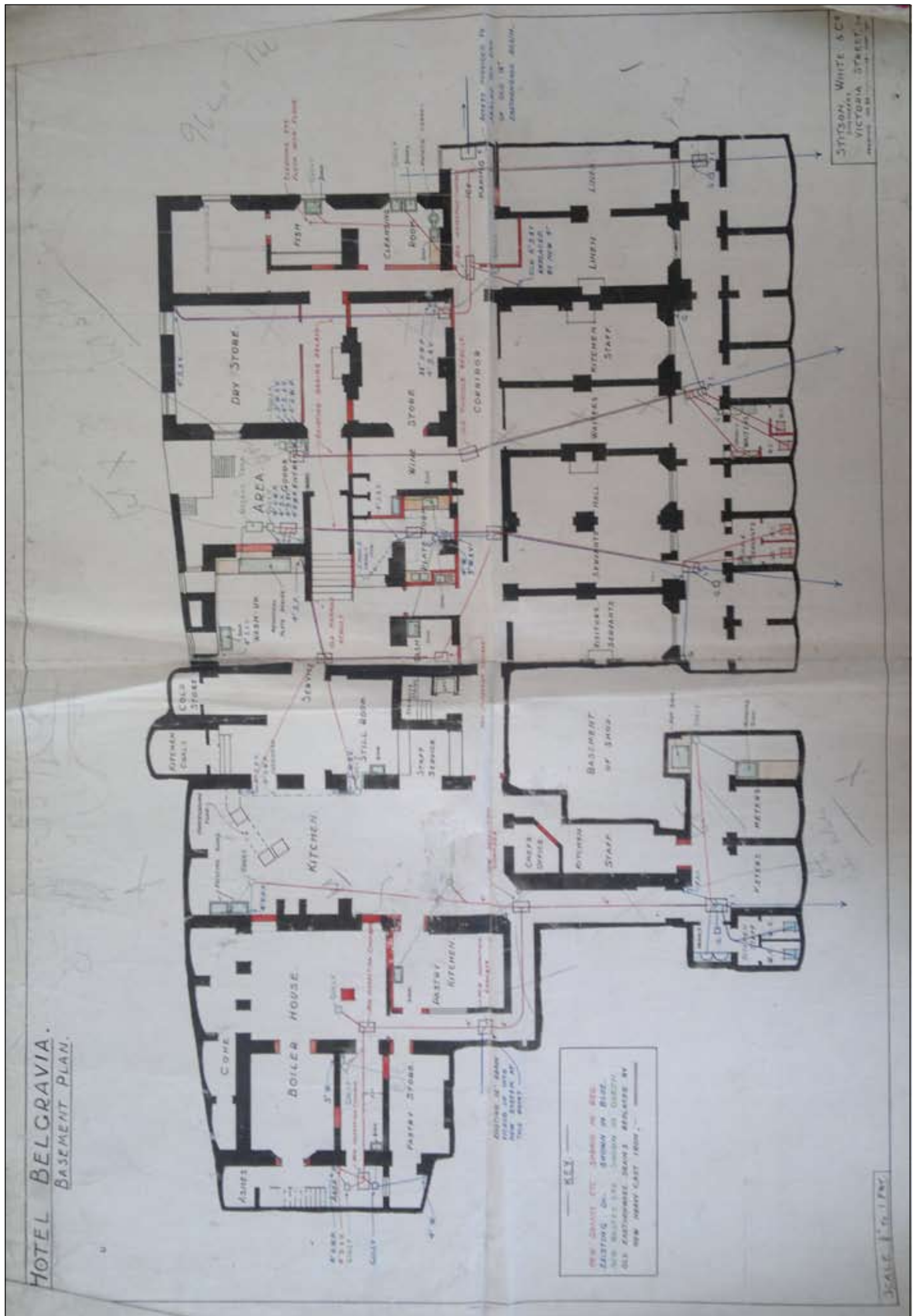
4. Photograph of 23-47 Grosvenor Gardens c.1880. (NMR).



5. Postcard of 23-47 Grosvenor Gardens c.1900 (LMA).



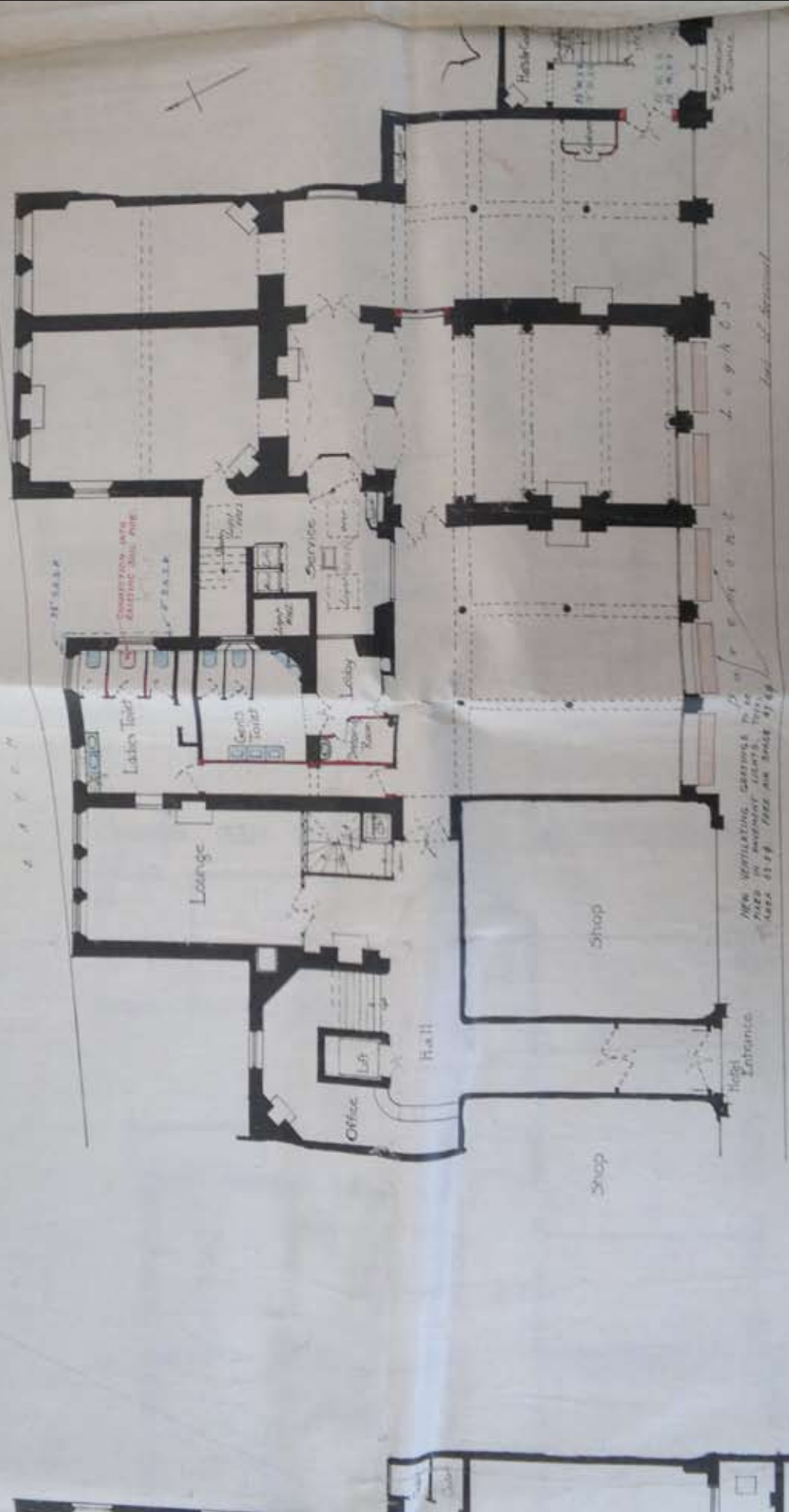
6. Photograph of 23-47 Grosvenor Gardens. c.1915 (On site).



7. Hotel Belgravia Plans 1921 (Westminster Archive) a) basement.

# HOTEL BELGRAVIA

GROSVENOR GARDENS S.W.



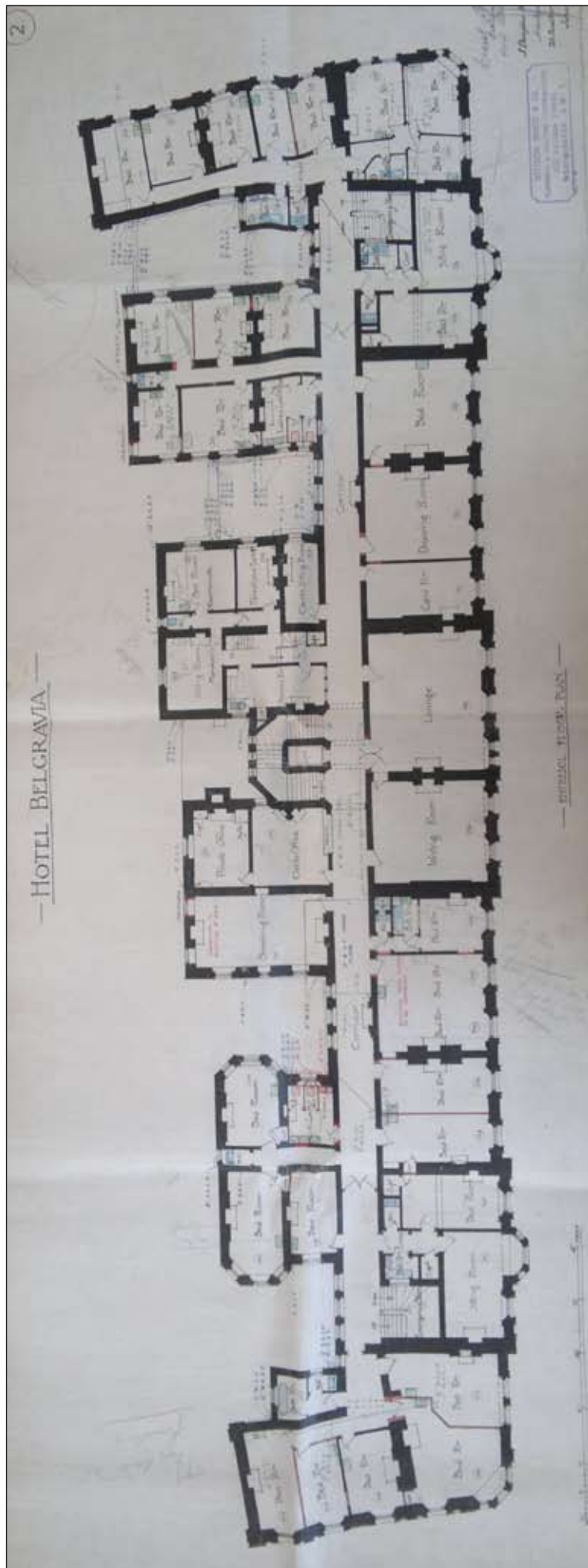
GROUND PLAN

Drawn by  
J. Douglas  
23 Bedford  
Square

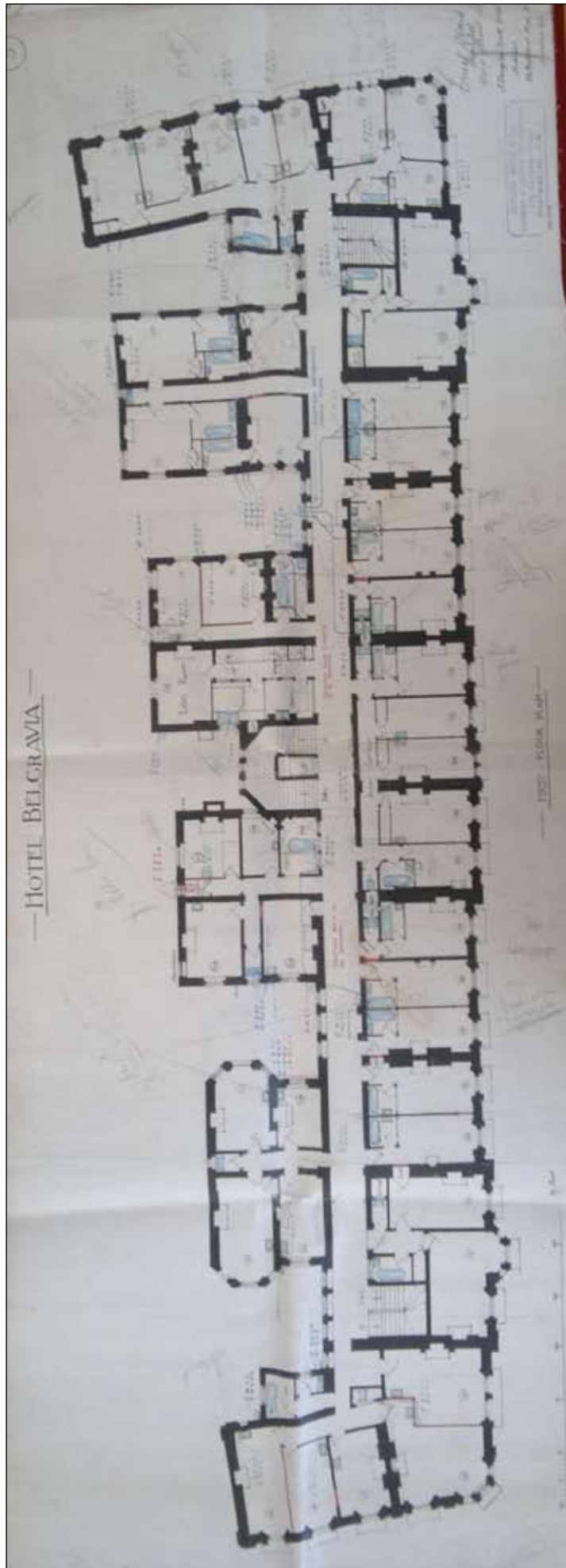
WHITE & CO.  
ENGINEERS.  
27, WESTMINSTER, S.W.

7. Hotel Belgravia Plans 1921 (Westminster Archive) b) ground floor.

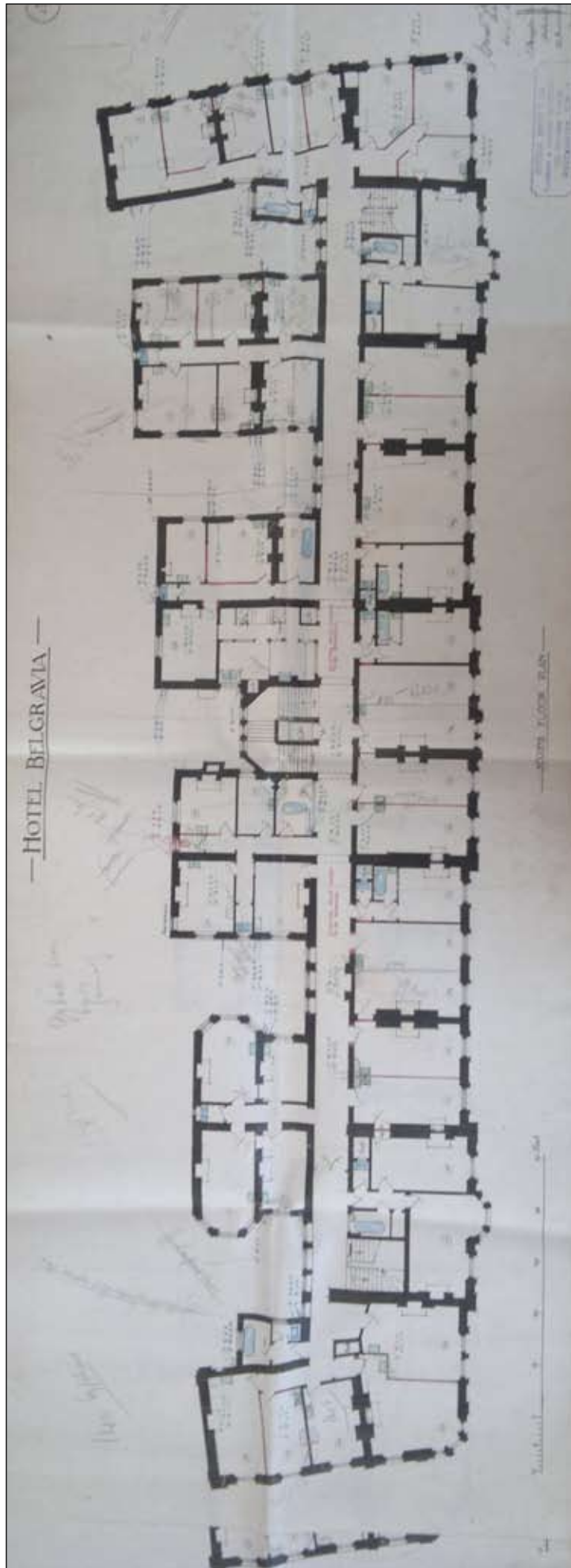




7. Hotel Belgravia Plans 1921 (Westminster Archive)  
c) entresol floor.



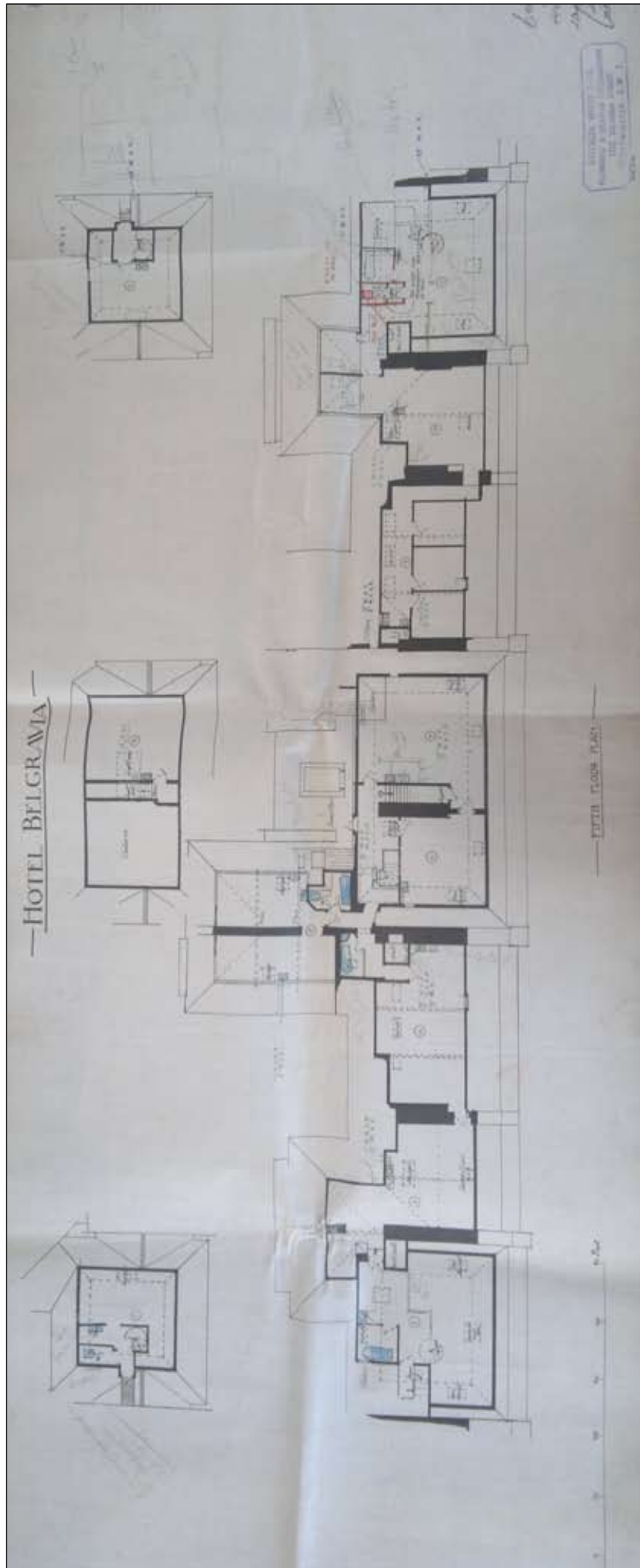
7. Hotel Belgravia Plans 1921 (Westminster Archive)  
d) first floor.



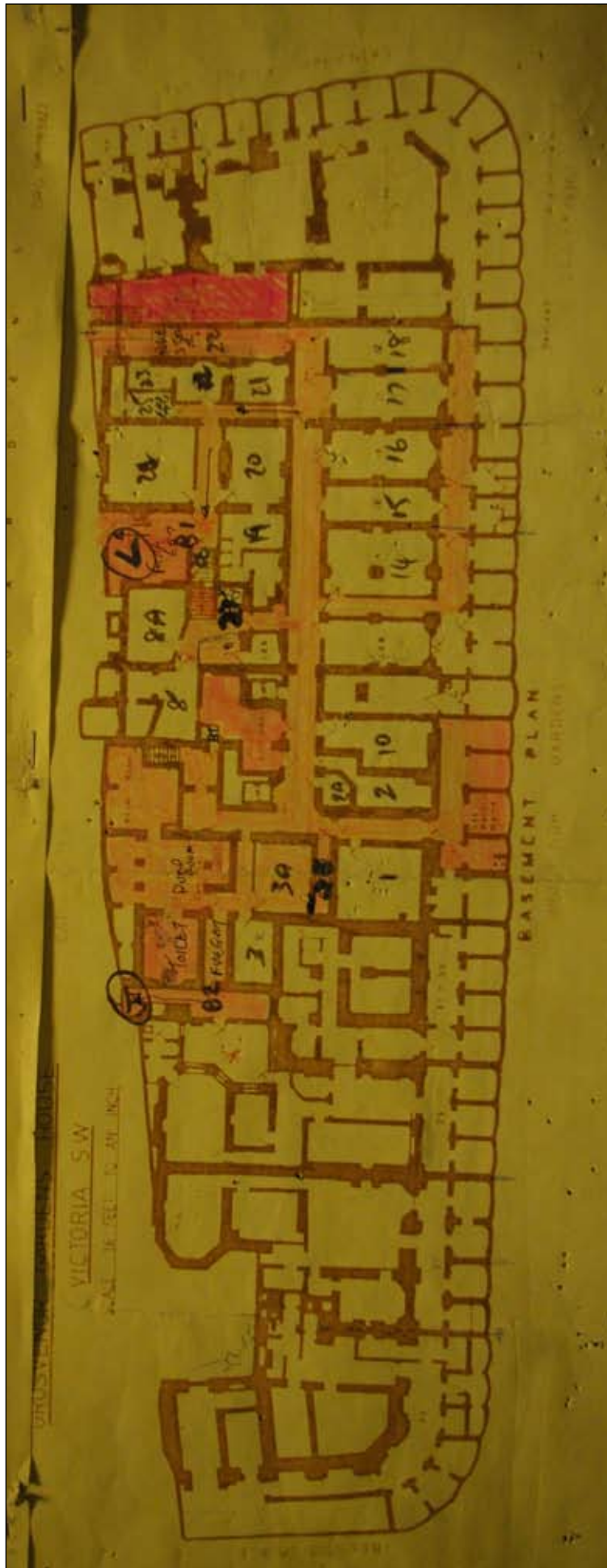
7. Hotel Belgravia Plans 1921 (Westminster Archive)  
e) second floor.



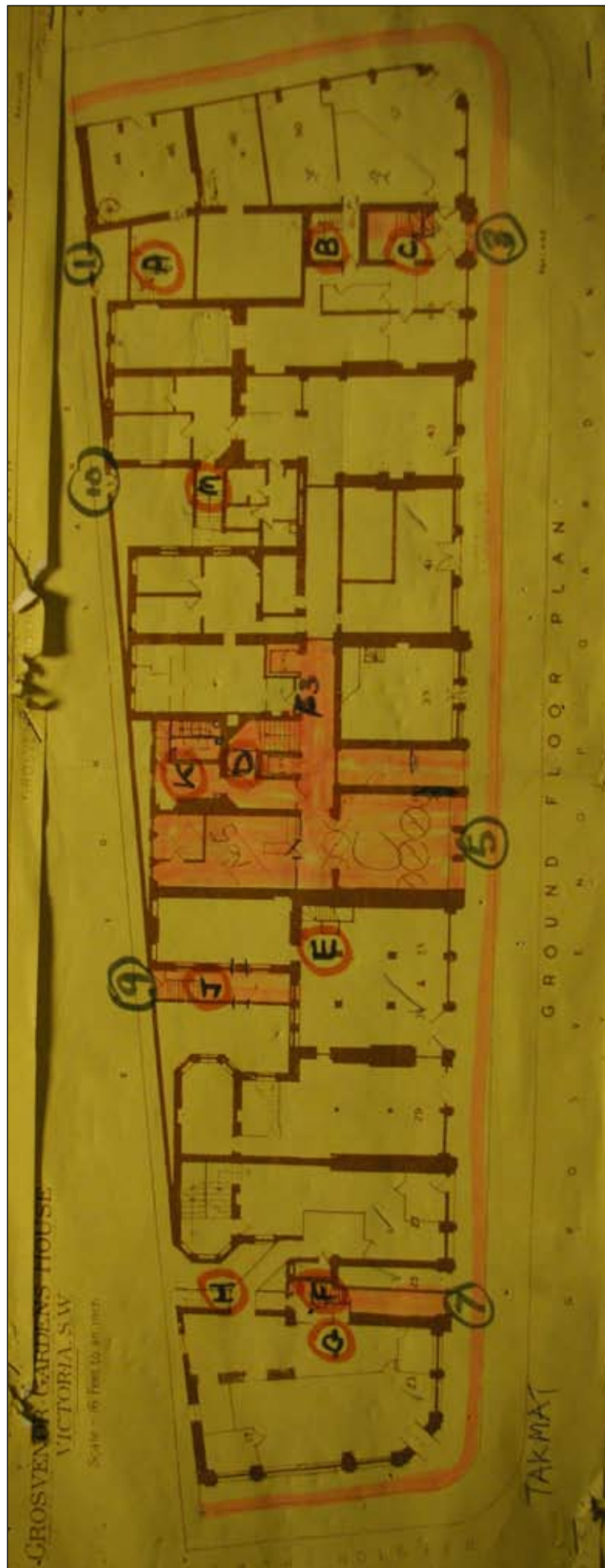
7. Hotel Belgravia Plans 1921 (Westminster Archive)  
f) fourth floor.



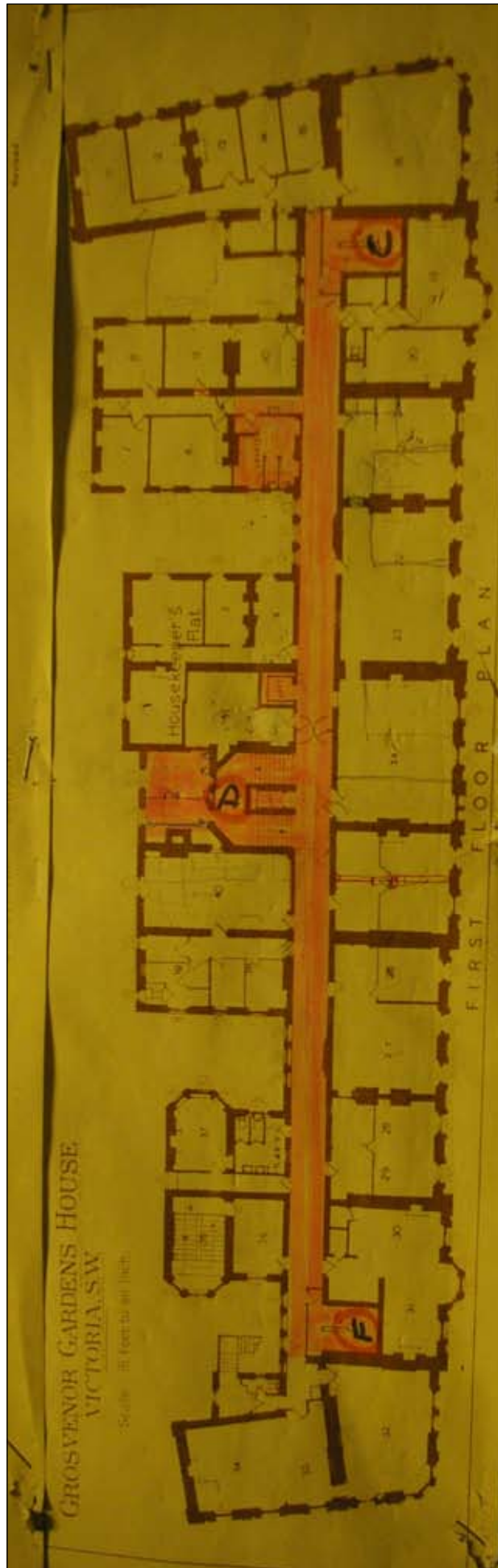
7. Hotel Belgravia Plans 1921 (Westminster Archive)  
g) fifth floor.



8. Grosvenor Gardens House Plans 1938 (On site)  
a) basement.

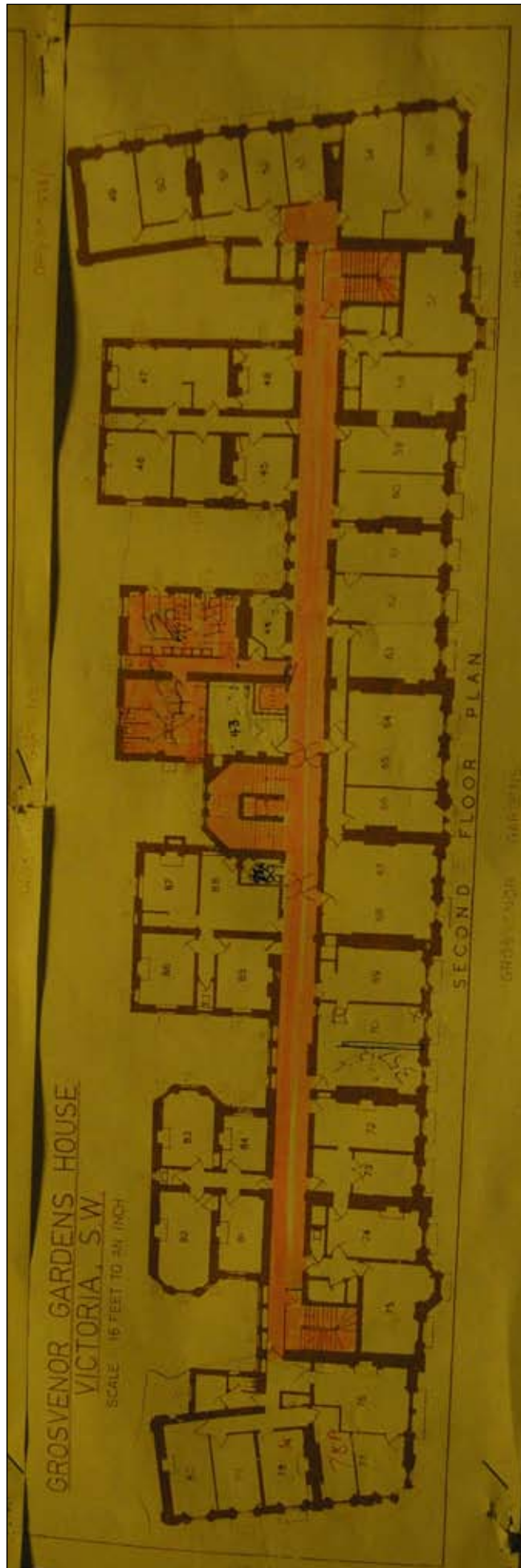


8. Grosvenor Gardens House Plans 1938 (On site)  
b) ground floor.

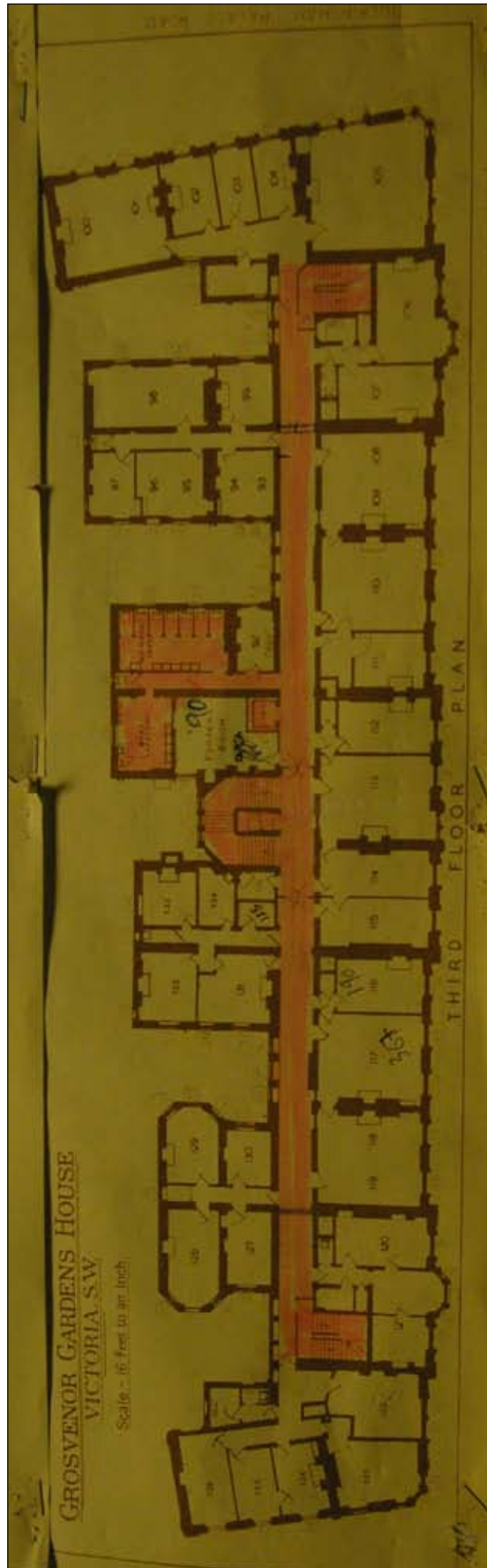


8. Grosvenor Gardens House Plans 1938 (On site) c) first floor.

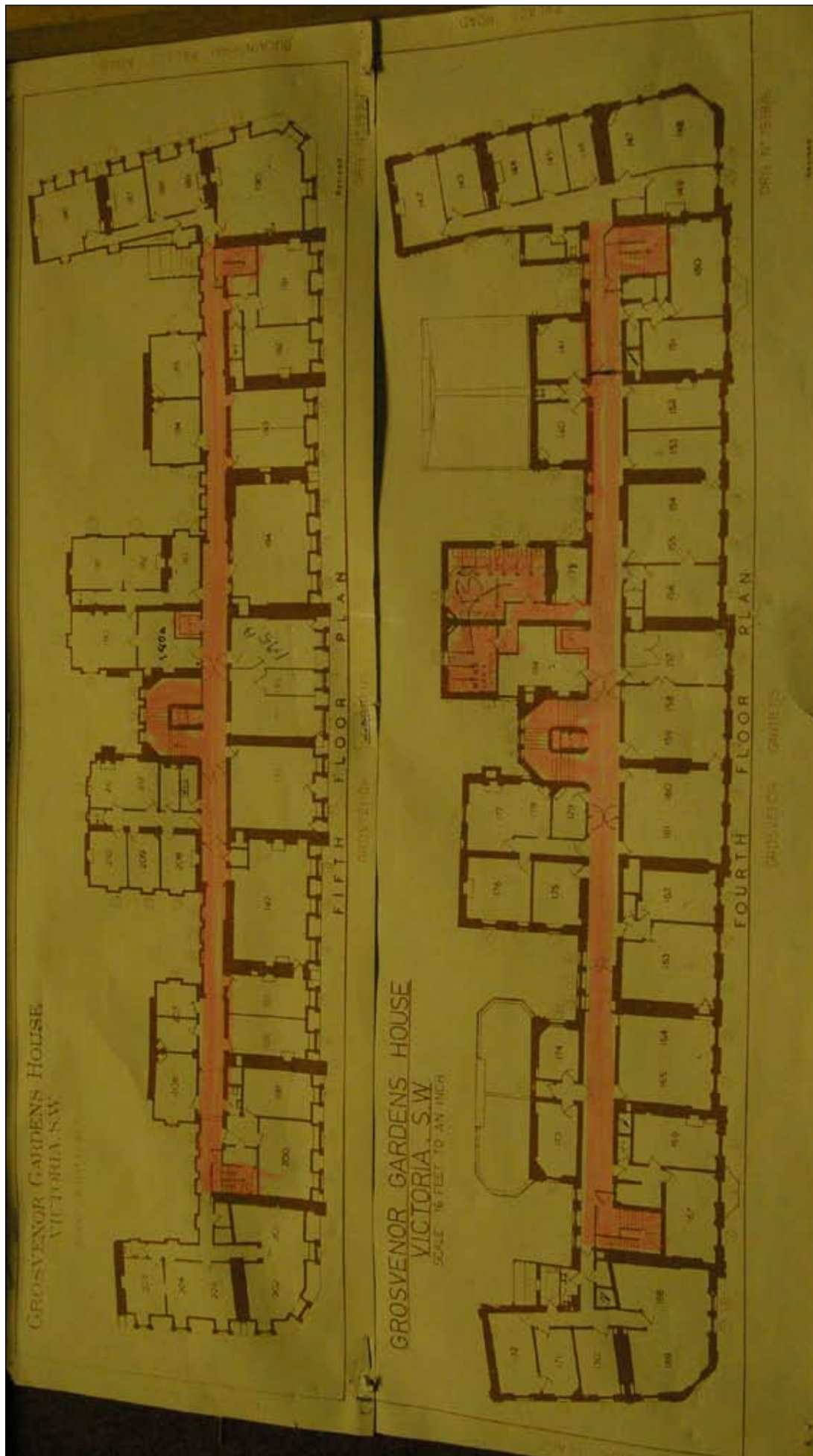




8. Grosvenor Gardens House Plans 1938 (On site)  
d) second floor.



8. Grosvenor Gardens House Plans 1938 (On site) e) third floor.



8. Grosvenor Gardens House Plans 1938 (On site) f) fourth and fifth floors.



9. Exterior of 23-47 Grosvenor Gardens 1965 (LMA).



10. Roof detail of 23-47 Grosvenor Gardens 1965 (LMA).



11. Exterior of 23-47 Grosvenor Gardens 1978 (LMA).



12. Exterior of 23-47 Grosvenor Gardens 1978 (LMA).



13. Corner of Beeston Place & Eaton Lane 1978 (LMA).



## **3.0 THE STREETS AND BUILDING DESCRIPTION AND ASSESSMENT**

### **3.1 The Streets**

#### **3.1.1 Grosvenor Gardens**

A triangular urban space with mostly handsome historic buildings to all three sides and a well used green at the centre, this is much blighted by traffic, in places cluttered and lacks quality.

To the north is Grosvenor Gardens House which occupies the entire block between Beeston Place to the west and Buckingham Palace Road to the east. The building has a symmetrical five storey frontage in red brick with stone dressings and return elevations of similar quality onto the perpendicular streets. Grosvenor Gardens House has shops on the ground floor which animate the streetscene but are generally rather run down and mostly altered in an ad hoc way. The elevations are generally rather tired, and prominent modern rooflights in the tall roof make matters worse.

Opposite, on the southwest side of Grosvenor Gardens, is a similar building of the same period and by the same architect; it is however faced entirely in stone, and whilst it has a similar architectural language, it was constructed as a purely residential building (which is now in office use) and has entrance porches and domestic sized windows rather than shopfronts. It does not occupy the entire block; to its south is a c1920s Portland stone office building of eight storeys with ground and first floor retail which is a little bland.

The east side of the square has the very elaborate and handsome five storey mid-19<sup>th</sup> century Grosvenor Hotel that occupies the section south of Terminus Place, and the four storey Victorian Shakespeare public house north of Terminus Place which forms an elegant curve at the junction with Victoria Street.

The green at the centre of Grosvenor Gardens has been carefully re-landscaped and is a success. It accommodates a number of mature trees, soft landscaping and seating, and historic railings set between stone piers which are handsome.

The public realm, with the exception of the green, is tired and abused by heavy traffic and the never ending pedestrian flow from Victoria Station. Pavements are finished in concrete slabs, and there is no historic street furniture or other remarkable fabric. A busy bus stop on the north leg of the street and utilitarian guard rails on the east side further intensify the problem.

#### **3.1.2 Buckingham Palace Road**

Another very busy traffic artery with a one way system. The southern section nearest Grosvenor Gardens has historic buildings of various descriptions, mostly of the 19<sup>th</sup> and early 20<sup>th</sup> century, in brick, stucco and stone, of four or five storeys. Further north the picture is most varied with a tall, dominant c1960s office block on the east side. The ground floor is commercial in all buildings with shop fronts of various description which are almost without exception modern replacement of little interest. Poor quality concrete paving, utilitarian street furniture, and no trees to alleviate this

hard urban environment.

### 3.1.3 Beeston Place

A much quieter secondary street. The southern section has historic brick fronted buildings of four or five storeys with front areas and a more domestic character. Further north, on the west side, is Grosvenor Gardens mews which offers some physical breathing space with buildings set back from the road, and on the northeastern end is a modern office building in white render, which is somewhat out of character with the rest.

Modern pavement finishes and street furniture, but planting around the mews soften the street scene.

### 3.1.3 Eaton Lane

A tight and dreary service road dominated by the run down rear elevation of Grosvenor Gardens House to the south whose lightwells are used as rubbish dumps. A stench of urine pervades the air. A poorly patch-repaired brick wall divides the Grosvenor Gardens House lightwells from the street, and the five storey elevations above are covered in a plethora of downpipes attached to grimy brickwork. No pavement on the south side, just a granite kerb.

To the north the picture is more pleasant but this does not make it a quality environment; behind a low modern brick wall with timber fencing are the gardens of the Goring Hotel which have mature trees. At either end of Eaton Lane are the return elevations of buildings fronting Grosvenor Gardens, Beeston Place and Buckingham Palace Road. This street would benefit hugely from improvement.

## 3.2 The Building Externally

In general the elevation on Grosvenor Gardens and the returns on Beeston Place and Buckingham Palace Road are as the list description which is included here for ease:

*Block of purpose built flats treated as palace facade. Circa 1868. Thomas Cundy III. Red brick. Stone dressings; shaped slate mansards. French Renaissance style. 4 storeys, attic mansard and basement. 23 bays altogether. Centre 5 bays and 3 bays near either end set forward slightly, with pavilion roofs over. Entrances to centre and ends, with subsidiary entrances between. Rusticated piers to ground floor. Ground floor windows plate glass set in "Caernarvon" arches. Square headed windows above except to second floor, which round headed with pediments. Cast iron window guards. Rich cornice. Iron cresting to ridge. Dormers, some set in oval surrounds, some pedimented.*

However the elevations have been altered in the following ways:

### 3.2.1 Grosvenor Gardens Elevation.

On the roof, large modern roof lights have been introduced into every roof in an asymmetrical fashion; they are currently in poor repair and detract. Chimney stacks

have been inappropriately rendered in cement and this also harms the building's appearance.

At street level many of the shop frontages have been significantly altered or entirely removed, some however contain high quality 1920s additions. Some significant historic fabric remains at numbers 25, 27, 33, 39, 41 and 43 Grosvenor Gardens.

- No 25 has an original timber door, half panelled and half glazed with rectangular leaded lights. Above is a matching glazed fan light. There is a moulded cornice with dentil band and to the right an early 20<sup>th</sup> century metal kiosk shop front with curved glazing.
- No 27 contains an original architraves with ornamental mouldings and cast iron grilles. The joinery is probably early 20<sup>th</sup> century.
- No 33 contains an early 20<sup>th</sup> century doorway with timber architrave and double doors, a fanlight above and some good ironmongery. The windows and glazing matches the fanlight in design.
- No 39 contains 19<sup>th</sup> Century window architraves and decorative cast iron grilles matching those at No 27 as well as shutters, canopy boxes and the tile work on the step. The inner and outer timber doors are early 20<sup>th</sup> century
- No 41 and 43 retain the original architraves and decorative grills though the rest of the shop fronts have been lost.

### 3.2.2 **Beeston Place Elevation**

This elevation is largely as the list description arranged in four bays with a splayed corner to Grosvenor Gardens. The splay is topped by a steep, narrow pavilion roof. At ground floor level the bays have been partially blocked up and contain windows rather than shop fronts. The doorway in the splay is original, and the door is early 20<sup>th</sup> century but the step has been replaced or covered with concrete.

### 3.2.3 **Buckingham Palace Road Elevation**

This elevation is largely as the list description arranged in seven bays with a splayed corner to Grosvenor Gardens. The splay is topped by a steep, narrow pavilion roof. At street level No 46 retains a trace of a Victorian shop frontage in its upper levels but the lower level is all modern. No 48 retains a fuller Victorian shop frontage that would have matched that at No 46 with thin cast iron window surrounds and some original joinery and a laurel wreath motif. No 50-52 is all modern with the exception of the doorway in the splay which is rusticated with chequered tiles on the step which are possibly original.

### 3.2.4 **Rear Elevation**

The rear elevation onto Eaton Lane is utilitarian with little ornamentation and generally has a run down, dilapidated appearance. The light wells have accumulated many piecemeal additions and contain significant quantities of rubbish.

The elevation is built of yellow stock bricks with a stone string course marking each floor plate and a double red brick course aligned to the head and foot heights of the main windows. The cornices vary, some being of stone, some of brick. The roof is slate with lead cladding to the dormers.

The elevation contains four closet wings of four or five storeys interspersed with five light wells of differing dimensions. Each end is flanked by a red brick return from the street with stone details and Dutch gables. Of the five light wells, only three reach to basement level while the central well falls to the second floor level and a single storey extension has covered in the eastern-most light well at basement and ground level.

The fenestration largely comprises of square headed windows of various sizes with red brick lintols and stone cills. On the second floor in the main body of the elevation, the windows have rounded heads and are typically grouped in threes.

Downpipes and wiring exists across most areas of the elevation though the main concentrations are in the light wells. At basement level the light wells contain some modern partition walls and in several places new doors have been inserted, and some windows bricked up.

An original wall approximately two metres high delineates the boundary and contains door ways mostly with modern doors, mixed original and modern railings and a variety of window styles at basement level, all of which are in poor repair.

### **LW1**

This light well is partially covered by an early 20<sup>th</sup> century enclosure that contains G39. The windows from the street to A4 have concrete cills and lintols and iron frames with patterned glazing – now largely broken or replaced. The parapet is concrete capped.

The rest of the northwest boundary is guarded by a mix of cast iron and modern railings.

### **Closet 1**

Boundary is marked by original brick wall in Flemish Garden Wall Bond with a stone capped band. There are two openings with concrete lintols, one contains cast iron railings, the other a cast iron window matching that in LW1.

### **LW2**

Boundary is marked by continuing wall from C1 with a timber board door, which may be original.

### **C2**

The Boundary wall continues, but steps down with multiple openings containing a mixture of cast iron railings and windows, all with concrete lintols. The two with railings have stone cills and are probably original openings. There are also various service hatches.

### **C3**

The boundary wall has been completely re-built to LW3. Two windows have been inserted into the wall and are now boarded up. The cap stones have in places been rendered and a modern timber double door leads to LW3.

### **C4**

The boundary wall has been partly re-built. There are two glazed openings, both with concrete lintols. There are two further modern timber doors leading to LW4.

#### **3.2.5 The Rear Roof Externally**

This has only been inspected in part.

##### **The Rear – Central Section**

This part of the roof has a lower, lead-clad element and steeply pitched roof sections to the east, west and south; the latter are finished in slate tiles. The roof has a number of tall chimney stacks built from stock bricks with modern cement cappings – the chimneys have lost their pots.

On the central roof is a modern brick hut with a half-glazed, half lead-finished roof – this houses the lift over-run. Other modern services (attached to roofs and chimney stacks) include air-conditioning units and cabling.

This part of the roof is accessed via a modern flush timber door that faces north. The east slope of the west roof and the west slope of the east roof have a modern rooflight each.

The upper roof level (accessible via a slim metal ladder) is flat-roofed and finished in lead.

### **3.3 The Interior**

The interior of the building, originally used as serviced flats, was refurbished and altered when the building became a hotel in 1920, and subsequently when the building became offices. Very little survives internally of London's first apartment block on the Paris model; the interior certainly is not glamorous.

When the building was converted for hotel use many rooms were subdivided to make smaller bedrooms, and bathrooms were inserted in most areas. This means that the plan form, and with it most of the decoration, was lost or altered irretrievably at that time.

What survives of the original building is the form of the central long corridor on the upper floors, the odd chimney piece, and door and window joinery. Cornices for the most part are replacements of c1920, or later. Skirtings are to an original pattern in most areas but with many patched in areas.

The central staircase was comprehensively altered when a lift was inserted in the open lightwell – this was before 1920. The two secondary staircases at either end are original but in a poor state – they are unused and have not seen any maintenance for

years.

The communal areas and many of the rooms have modern surface mounted services, boxing in, cheap modern light fittings, modern signage etc. All of this detracts.

### **General Note on Door Joinery and Other Detailing**

It appears from the record drawings that some of the door joinery was changed in c1920. It seems from site inspection, however, that the door joinery in the form of four-panelled timber doors was very closely matched to older (original) panelled doors and architraves and it is near impossible to establish through visual inspection the age of doors and architraves, unless they are very clearly of a later 20<sup>th</sup> century date.

### **General Note on Corridors**

The main corridors all have a chimney breast in each wing which would have had a working fire place and chimney piece originally, but those have been lost and are now lined with modern dado caps and skirtings. All upper floor corridors above first floor levels have curved ceilings with bolection mouldings which are an early 20<sup>th</sup> century addition.

#### **3.3.1 Roof**

This has only been inspected in part.

##### **Si4 and 5**

The roof (central section) is a tall space that has roof timbers in softwood which all appear to be of a modern date; it would seem that the roof structure was replaced in the later 20<sup>th</sup> century. The roof space contains modern services and a large water tank supported on I-section steels. The floor is made from timber boards which may date to the 19<sup>th</sup> century.

The accessible roof space has, to either side and at the centre, chimney breasts which have been finished in cement render. Partitions to adjacent rooms are in original brick work (some of it rendered). The roof space is accessed via a modern timber staircase with square newel posts and square spindles; this is illuminated by a modern aluminium-framed rooflight with Georgian wired glass. Access is from the fifth floor off the main corridor via an original four-panelled timber door with original architrave and modern ironmongery. Facing the front of the building are two timber-framed enclosures that cut into the roof and that appear to pre-date the primary roof construction.

#### **3.3.2 Fifth Floor**

##### **Fi1A**

Modern lavatory. Modern casement window, modern finishes and fittings. Modern four-panelled door and modern architrave.

**Fi1**

A modernised room with modern door and architrave, modern window joinery and all modern finishes. Suspended ceiling.

**Fi2**

Modern finishes and fittings.

Original sash window to the west, modern square window in circular opening to the east. Modern tall skirting boards. Architraves to door openings are original, four-panelled timber doors with glazed Georgian wired top lights appear modern but to original pattern.

**Fi3 Corridor**

A plain space with modern finishes and modern skirting. Modern metal casement window onto the rear light well.

**3B**

Much as Fi3 but with simple plaster cornice that appears to be early 20<sup>th</sup> century.

**3A**

Simple cornice as in 3B. 20<sup>th</sup> century casement to the west. Replacement skirting. Timber glazed frame with panelled door.

**Fi4**

A modernised room with all modern finishes and fittings. Suspended ceiling, laminate floor etc. Two modern sash windows, one presumably early 20<sup>th</sup> century, metal square window in round opening, four-panelled door appear to be early 20<sup>th</sup> century but good matches. Architrave possibly original on the room side, but modern on the corridor side.

**Fi4A**

Storage room. All modern finishes and fittings. Four-panelled door and architrave appear c1920s but match those elsewhere and are good quality.

**Fi6**

A room apparently in its original dimensions. Simple early 20<sup>th</sup> century plaster cornice.

Four-panelled doors into adjoining rooms, all likely of a 20<sup>th</sup> century date. Skirting ditto.

**Fi7**

Similar to 4A.

**Fi5**

A modernised room with all modern finishes. Secondary glazing. Timber casement window appears original. Tripartite metal window appears early 20<sup>th</sup> century.

**Fi11**

Much as Fi5. Modern square timber window in round original opening (and modern

secondary glazing).

### **Fi8 Corridor**

Plain and much re-finished. Simple plaster cornice appears to be early 20<sup>th</sup> century. Modern dado cap and skirting presumably to an original pattern. Door joinery all of a kind but with some early 20<sup>th</sup> century replacements. Arches with simple plaster profile.

### **Fi8A Corridor**

Simple plaster cornice (early 20<sup>th</sup> century). Three modern replacement sash windows. Otherwise as Fi8. Screen with copperlights and double doors is mid 20<sup>th</sup> century.

### **Fi9**

Simple modernised room with modern metal casement window to rear light well. Skirting and cornice modern. Door joinery presumably ditto but of traditional pattern.

### **Fi10A Kitchen**

Entirely re-finished and modernised. Flush modern door onto corridor. Canted chimney breast in corner but no chimney piece.

### **Fi10**

Much like Fi9.

### **Fi11A**

An entirely modernised room.

### **Fi12**

An entirely modernised room. Door and window joinery ditto. Modern rooflight in roof slope.

### **Fi13**

Not accessible at the time of inspection.

### **Fi14**

Entirely modernised and re-finished. West sash original but in very poor condition. Frames in circular openings modern. Door joinery is possibly also 20<sup>th</sup> century.

Adjacent storage cupboard to the east also all modernised.

### **Fi20**

Central corridor in rear wing. Re-finished. Door joinery matches that elsewhere and may be original or a good later match.

### **Fi13**

A modernised room. Modern window joinery including early 20<sup>th</sup> century secondary glazing (timber casement). Much as F12. Built-in cupboard on east wall c1920 with panelled timber door.

### **Fi15**

Entirely modernised. Modern one-over-one sash windows. Nothing of note.



**Fi24**

Much like Fi15.

**Fi17**

Modern kitchen. Nothing of interest.

**Fi18 and 19**

One modernised room. Two-over-two sash appears original. Modern north-facing metal window. Simple timber fire surround with metal inset and grate, possibly original.

**Fi19A Lavatory**

Modernised with modern timber casement window.

**Fi21**

Plain room with modern metal window. Timber chimney piece with glazed tiles and metal grate, presumably Edwardian.

**Fi22**

Modernised throughout including metal window.

**Fi23**

Much like F22. Chimney piece similar to F18 and 19.

**Fi16 Stair Landing/Corridor**

A plain space with modern unsightly timber screens to either side.

Original cast iron balustrade overlooking stairs. Modern lift enclosure wedged into stair light well (this has swallowed the balustrade of the descending stairs). One-over-one sash windows to north: outer sashes are replacement, central sash is original. Door joinery into adjacent rooms all matching but a mix of original and early 20<sup>th</sup> century. Skirting possibly original.

**Fi25**

Not accessible.

**Fi27**

Nothing of historic/architectural interest. A lift has been cut into this room.

**Fi26 Corridor**

Much as Fi8. All rear-facing one-over-one sashes are modern replacements.

**Fi30**

Modernised corridor. Nothing of interest. All door joinery modern.

**Fi32**

Modernised room with flush door and modern timber casement window. Tall timber chimney piece but no grate; this may be a later insertion (too tall for the room).

**Fi31**

Modernised, including modern metal casement. Timber chimney piece with metal inset and grate appears original.

Large modern opening to Fi29.

**Fi29**

Much like Fi31 including chimney piece.

**Fi33**

Large modernised office space without historic finishes or fittings.

Originally this room would have been sub-divided. Replacement fenestration in circular openings. Original sash in rectangular opening.

Modern large rooflights in front slope with Georgian wired glass.

**Fi25**

Entirely modernised. Replacement one-over-one timber sash window.

**Fi34 and 35**

One modernised office space. No historic finishes or fittings. Modern replacement window joinery, suspended ceiling etc. Door joinery matches that elsewhere, but is in part replaced, according to the records.

**Fi36, 37**

Not accessible.

**Fi38**

Modernised office space.

No historic finishes or fittings. Replacement window joinery. Timber chimney piece possibly original, but has lost its inset and grate.

**Fi40 and 40B**

These retain a simple (early 20<sup>th</sup> century?) plaster cornice as elsewhere on this floor.

Architraves off Fi40 appear to be original, four-panelled doors are possibly of the 1920s (but match). Modern laminate floor. Original skirting.

**Fi40A**

Modern kitchen. Nothing of interest.

**Fi39**

C1920 cornice. Finishes otherwise modern. Skirting modern also.

Replacement window joinery in circular opening. Sash window has original top sash and replacement bottom sash. Door joinery matches that elsewhere, but could be a replacement.

**Fi40C Lavatory and Lobby**

Modernised spaces. Nothing of interest.

**Fi45 Corridor**

Curved section has c1920 cornice. Modern door towards Fi26. Replacement skirting. Replacement one-over-one sash window.

**Fi41**

Not accessible.

**Fi42 and 43**

One room. Original sash window, replacement window in circular opening. Early 20<sup>th</sup> century simple plaster cornice. Modern rooflight.

Mutilated timber chimney surround without inset or grate, with the mantel shelf cut off. Door joinery early 20<sup>th</sup> century. Replacement skirting.

**Fi44**

Much modernised. Door and window joinery all of the 20<sup>th</sup> century.

Simple moulded cornice (c1920) but not on west wall. Nothing else of note. The floor plan here was altered.

**3.3.3 Fourth Floor****Fo1**

Cornice of c1920, detail lost in layers of paint. Window has original architrave and sash. Original architrave towards F5, other door joinery is of a 20<sup>th</sup> century date (four-panelled doors). Profiled skirting appears original. Otherwise finishes and fittings all modern.

**Fo2**

Much like Fo1 including cornice and window joinery. Door joinery appears c1920.

**Fo6**

Modern kitchen. Replacement sash. Nothing of interest. Door joinery matches that elsewhere but may be later.

**Fo3**

C1920 (?) cornice and window joinery. All else is modern, including built-in furniture.

**Fo4**

Modernised office space. Cornice appears original, covered in layers of paint. Original window joinery. All other finishes and fittings are modern.

**Fo5 Corridor**

20<sup>th</sup> century simple plaster cornice similar to those on the fifth floor. Door joinery into adjacent rooms appears to be original or early 20<sup>th</sup> century with panelled doors and profiled architraves. Modern glazed screen to the east (detracts).

**Fo5A**

Storage cupboard with modern door. Nothing of interest.

**Fo5B Lavatory**

All modernised. One-over-one sash and architrave as well as door joinery of the 20<sup>th</sup> century.

**Fo8 Corridor**

Cornices and bolection mouldings on the ceiling have a distinctly early 20<sup>th</sup> century appearance. Sash windows (two-over-two) onto the rear light well all original. Modern dado cap. Modern services and boxing in. Doors into rooms all panelled and matching, though some may be early 20<sup>th</sup> century replacements.

**Fo7**

Cornice and window joinery are apparently original. Skirting ditto, or to an original pattern. All other finishes and fittings are modern.

**Fo10**

Much as Fo7.

**Fo9**

Corridor with suspended grid ceiling. Door joinery possibly c1920, skirting ditto.

**Fo9A**

A modern room without historic finishes or fittings.

**Fo10A**

Modern storage room. Nothing of interest.

**Fo12**

Original window joinery with apron and sashes, original cornice, door joinery matching that elsewhere but possibly early 20<sup>th</sup> century (?). Skirting to an original pattern.

**Fo13**

Simple moulded plaster cornice of c1920, skirting likely original. At the end a small re-finished kitchen space with a re-glazed sash window that appears original. Door joinery to corridor is of a recent date, but set into an historic arch.

**Fo14**

Much as Fo12, however the apron appears to be a replacement.

**Fo11**

A plain and modified room. Cornice appears to be first half of the 20<sup>th</sup> century. Original sashes. Architraves have been either dipped or re-made. No aprons. Door joinery (has simple fanlights) appears modern. Arched opening towards the east. A rather denuded and depressing room.

**Fo15**

Similar to Fo11. Modern door towards Fo11 in arched opening; this goes through the party wall. It has presumably original lining and panelling.

**Fo17**

Much like Fo11. One gets the impression that these rooms were comprehensively remodelled between or after the wars.

**Fo16 Lobby**

An oddly laid out space, likely altered. Simple cornice, probably a later insertion. Architrave into F17A collides with door onto F8, which must be a modern insertion, though with decent detailing. Door joinery into F17 possibly original, but that into F15 is modern with applied mouldings.

**Fo20-23**

Rooms in this wing have been comprehensively renewed with solid lowered ceilings and modern cornices, modern timber flooring, modern flush doors, and replacement architraves. All windows are the original sashes some with aprons.

**Fo19 Ladies Lavatories**

Completely modernised. Replacement door joinery.

**Fo25**

A modernised room with little charm. Modern cornice. Original sashes with what might be replacement architraves. The stick on apron below the west window is horrid. Crude modern double door towards Fo26. Skirting may or may not be original. No chimney piece.

**Fo26**

Similar to Fo25. Door joinery and built-in cupboards all modern. Rather depleted of historic integrity.

**Fo24 Stair Landing/Corridor**

Has a rather institutional and rundown appearance. Boxing-in and surface-mounted cables galore. Ceiling mouldings rather sorry looking, presumably early 20<sup>th</sup> century. Skirting and door joinery to an appropriate pattern, but possibly replaced. Modern screens towards either corridor. Modern carpet floor.

**Fo27, 28, 30-33, 34**

Not accessible.

**Fo35**

This room was probably larger originally and may have included Fo36. The decorative features are modern. The sashes are apparently original; the architrave looks rather pristine and may have been renewed. Modern skirting.

**Fo47**

Modernised room with original brown marble chimney piece with tiled inset and metal grate. Modern grid ceiling. Original window joinery, modern sliding secondary glazing. Replacement skirting. Presumably this room was originally sub-

divided (it has two chimney breasts). Modern door joinery (flush door, crude architrave).

#### **Fo46**

Small re-finished room with original chimney piece in marble with metal grate (replacement timber mantel shelf). Original window joinery. Early 20<sup>th</sup> century built-in cupboards. Cornice could be 19<sup>th</sup> century and is covered in layers of paint. Door joinery probably modern but to historic pattern.

#### **Fo45**

Similar to Fo46 but no chimney piece.

#### **Fo44**

Similar to Fo45. Modern door with stick-on mouldings.

#### **Fo43**

This room has an odd layout and was presumably altered. The cornice is probably of an early 20<sup>th</sup> century date. Sash windows are original, architraves may or may not be original but are of appropriate detail. Secondary aluminium glazing. Modern picture rail and modern finishes elsewhere. Modern door joinery.

#### **Fo42**

A plain room with what appears to be an Edwardian timber chimney piece with fluted jambs and urns and garlands; the inset is tiled and has a metal grate. Cornice and door joinery are modern. Original sash, altered architrave with left leg missing and secondary glazing.

#### **Fo48 Corridor**

Decorative (south) and plain (north) plaster cornices (presumably early 20<sup>th</sup> century. Door joinery mostly in the form of modern replacements, but largely sympathetic (except to Fo47). Window onto light well original.

#### **Fo49 Kitchen**

A modernised space. Replacement two-over-two sash and modern architrave. Modern door joinery. Simple cornice, probably early 20<sup>th</sup> century.

#### **49A Shower**

Similar to 49, but no window.

#### **Fo37**

This room has been altered and enlarged as well as sub-divided; rather messy. A good black marble chimney piece with green tiled inset and metal grate to the east. Ceiling rose in western section very crude, maybe part of the 1920s or a subsequent campaign. Modern cornice, original window joinery. Door joinery original or to original pattern.

#### **Fo37A**

Historically maybe a bathroom, blocked off arched window, cornice (early 20<sup>th</sup> century?). Door joinery into this room and Fo37 is modern.

**Fo36**

Red marble chimney piece with tiled inset and metal grate. Altered door joinery (no fanlight). Sash windows original, architrave possibly re-built. Cornice presumably 20<sup>th</sup> century. Skirting a modern replacement to ubiquitous profile. This room was presumably once larger.

**Fo38 Corridor**

Arched opening towards Fo48 now fitted with small modern door. Bolection mouldings on ceiling much as in Fo24. Much boxing-in and services in evidence. Re-finished walls, modern dado cap, skirting presumably also a replacement.

**Fo29**

Similar to Fo38. Has a modern screen at either end.

**Fo33**

Has replacement four-panelled door in modern architrave.

Corridor has plain modern finishes. A recent cornice in the north section, a simple moulded plaster cornice (early 20<sup>th</sup> century) in the south section, compromised by high level cupboard. South section has cornice with torus string to an historic pattern. Modern dado cap.

**Fo32**

A modernised room, until recently sub-divided into WCs. Crude, wide, modern cornice. Sash window to rear is original, two side-facing sashes are decent replacements. All other finishes and fittings are modern. Modern flush door in modern architrave.

**Fo31**

Finishes as in Fo32. Window to an original pattern, top sash apparently a modern replacement. Architrave survives in part only. Modern door joinery.

**Fo33A**

A modernised room with altered layout. Modern moulded cornice. Modern door joinery. Window has replacement top sash to original pattern and original architrave and apron. Skirting to an original pattern.

**3.3.4 Third Floor****T1**

Modernised office space with modern door joinery (four-panelled doors which are too simple for this room). The architrave to the windows collides with the lowest string of the cornice which may have been added. Timber casement windows likely replacements, and the panelled linings are too fussy to be original.

**T2**

Window joinery and cornice apparently original. All else is modern. Red veined marble chimney piece possibly original, insert not visible. Skirting is a replacement.

## **T6**

An oddly-shaped room that was re-configured in the 1920s. The heavy cornice must be from that period. The window joinery has been replaced and the door joinery is modern too. The skirting is as elsewhere.

## **T7**

The same cornice as in T6 and presumably added later. An elaborate chimney piece in the French style, possibly original, with a tiled back and sides (done later). The window joinery appears original, the door joinery is modern (except to T3) and the skirting also.

## **T3 Corridor/Lobby**

No cornices, modern simple panelled doors, architraves likely early 20<sup>th</sup> century. Original sash window onto light well.

## **T8 Corridor**

Similar ceiling to Fo8. Window joinery original. Replacement dado. Modern screens with timber doors (these have mouldings planted on). Some modern boxing-in and surface-mounted cabling. Panelled doors into rooms must be a mixture of original and c1920s copies, but are hard to distinguish; only doors into 19/20, 17 and 23 are clearly modern.

## **T10 Corridor/Lobby**

Modernised. The cornice could be a later copy, as it does not coincide with the door opening below. Door joinery otherwise appears original, with profiled architraves and four-panelled doors. Door to corridor has lost its fanlight. Door into 10A is modern flush door.

## **T10A**

An entirely re-finished room.

## **T18**

Modern crude door towards T9. Opening through party wall to T17 with lining and architrave of c1920 of detail similar to 1860s work. Cornice may be original, window lining with some odd detailing which suggests a 20<sup>th</sup> century date, with casements probably also of this date.

Door into T10 looks convincingly historic – it is either 20<sup>th</sup> century or was moved from its earlier position. Skirting probably a replacement also, but to the ubiquitous pattern.

## **T9**

Same cornice as in T6/7 so this may be an early 20<sup>th</sup> century feature. Window joinery appears original on the bay window, but potentially altered on the other window, however to appropriate detailing. Skirting a mixture of original and patched-in sections, as elsewhere. Door onto corridor with (presumably) original joinery.

## **T10B Storage Cupboard**

Nothing of note. Door joinery possibly original.



### **T11 Kitchen**

Cornice runs around service riser and must be modern. Historic arched opening towards main corridor has what appears to be a window painted shut. Other finishes and fittings modern. Door architrave on T10 side may be original, on T11 side modern.

### **T12**

Original window joinery including apron. Cornice has poor relationship with window and has lost its detail on the window side; it is likely a later insertion. Skirting to original pattern. No other features of note. Door joinery inclusive of lining may be original. Blocked door opening to T13. Fairly plain timber architrave of the early 20<sup>th</sup> century (?).

### **T13**

Similar to T12 in all respects, only the blocked door to T12 has no architrave on this side.

### **T14 Corridor**

South section has modern crude cornice with simple coving, north section possibly original. Kitchenette at far end; this has an original sash but nothing else of note. Towards corridor an original arched opening with modern joinery and no fanlight.

### **T15**

Crude modern cornice. Door and window joinery appear original. Veined red marble chimney piece with tiled inset and metal grate; this appears to be of a mid-late 19<sup>th</sup> century date.

### **T16**

Modern crude cornice. Window and door architrave also appear modern with low paint build-up and crude joinery but to an appropriate pattern. Sash window appears original. Nothing else of note. Skirting in part original (?) but patched-in in some areas.

### **T17**

Cornice to the same pattern as in T6 and T7. Tall red marble chimney piece, similar to that in T15 but grander. Also with tiled inset and metal grate; possibly original. Window linings appear to be 20<sup>th</sup> century replacements; casements probably original.

West door to corridor (T8) is a crude modern door in original architrave. East door of c1920 but matching and now blocked.

### **T19**

Similar to T17 including chimney piece (though this has no tiles, instead the inset is all metal).

Cornice much simpler, maybe original. Window joinery including casements and lining possibly original.

According to the 1920s record drawings, the east door is a modern insertion but this is not evident; it has the same detailing and architrave as the four-panelled west door.

## **T20**

Much like T19, but with smaller chimney piece (also in red marble with metal inset, apparently original).

## **T20A Lobby**

Original architrave to T8 but modern door and missing fanlight. Cornice later insertion. Architrave to T19 poor modern fitting, but to T20 and cupboard to the east all joinery could be original.

## **T21**

Modern office space. Cornice later insertion. Window joinery appears original, but smaller window has lost its architrave. Door joinery is modern and so is the cornice. The plan form here was altered.

## **T22**

Chimney piece with poor replacement surround and presumably original metal inset. Sash into light well appears original, bottom sash towards the service road a modern replacement. Modern cornice. Door and architrave modern to original pattern.

## **T23 Corridor**

Various replacement cornices of c1920, plain to the south, with leaf motif to the north. Replacement skirting. Modern door to T8, no fanlight. Kitchen at the far end has all modern fittings and replacement sash. Door joinery into T25 and 26 appears original; into T24 and the kitchen it is modern.

## **T26 Storage Room**

Sub-divided off T27 in modern times. No historic finishes or fittings. Door to T23 appears original.

## **T25**

Chimney piece see T22. Original window joinery. Door joinery may be modern but to appropriate pattern. Modern skirting. Modern opening to T26 now blocked. Cornice could be original.

## **T24**

Chimney piece see T27. Window joinery appears original. Cornice presumably c1920. Modern skirting. Modern (20<sup>th</sup> century) built-in cupboard on east wall. Modern architrave with appropriate four-panelled door.

## **T27**

Not accessible.

## **T28 Landing/Corridor**

Modern screens to either side. Arches to staircase and towards corridors terminating in shallow pilasters. Presumably all this is early 20<sup>th</sup> century work and coincides with the insertion of the lift. Modern carpet. Wall finishes renewed, much surface-mounted cabling. Door joinery all to the same profiles even though some doors are later insertions and are presumably good copies of the original pattern. Ceiling mouldings rather flimsy and, as on the floor above, presumably early 20<sup>th</sup> century.

**T29**

A room sub-divided in the 1920s. Decorative cornice, presumably of that date. Replacement skirting to historic pattern with torus string. Original window joinery. Door joinery including lining apparently also original. Modern door (flush) towards T30.

**T30**

Much as T29. Door joinery to corridor (four-panelled door, profiled architrave) apparently 1920s. Towards T31, architrave and lining to the same date but with modern flush door.

**T31**

Window joinery appears original. Cornice presumably of the early 20<sup>th</sup> century, much covered in layers of paint. Timber chimney piece with anorexic jambs and simple mantel shelf a later insertion without interest. Door joinery (except to T33) all matching, though west door onto corridor blocked and locked shut. East door to corridor probably an original (including architrave), the others good copies.

Skirting appears to be modern replacement to historic pattern.

**T35**

Suspended ceiling. Modern dado cap, modern (post-war) skirting. On west wall remnants of a tall fireplace that could have been a kitchen range but no inset, grate etc. Modern door to historic pattern, flat modern architrave to room side, profiled architrave to historic pattern to corridor. Original two-over-two sash. Four-panelled door in modern plain architrave in west wall in position of lost historic lift.

**T39 Kitchen**

Surfaces modernised. Door and window joinery original. Bottom sash has bevelled glass (c1920 when a bathroom was put in here). Tall timber chimney piece may indicate kitchen range, now blocked with c1920 panelled board. Cornice presumably early 20<sup>th</sup> century.

**T37 Ladies Lavatories**

All finishes are modern, including crude cornice. Original window joinery, but the apron has been lost. East facing windows have their bottom sashes blocked or removed, top sashes with frosted modern glass. Door joinery modern, but to historic pattern.

**T38 Corridor**

Modern dado cap, renewed skirting with torus string. Cornices (plain coved to south, decorative to north) apparently both early 20<sup>th</sup> century. Chunky boxing-in on west wall, and pipes on same.

**T36 Gents Lavatories**

Not accessed. The plan form here has been altered. Replacement door joinery with panelled door and crude door frame with tall square fanlight; cuts through cornice line above.

### **T34 Corridor**

Much as on the floor above. Window joinery all original. Doors into rooms a mixture of crude modern and good quality 1860s/1920s ware (indistinguishable).

### **T32**

Black veined marble chimney piece with modern grate – original. Window and door joinery original or to original pattern. Cornice much painted over, as in Fo31, probably early 20<sup>th</sup> century. Skirting possibly original.

### **T32A Storage Room**

Modernised and no features of note.

### **T40**

Modern room that has been sub-divided off T41. Door joinery to corridor appears original. Modern unsightly screen to T41.

### **T33**

Lobby with 20<sup>th</sup> century simple moulded cornice. Door joinery to south, north and west original or to original pattern.

### **T41**

Originally a larger room, now sub-divided off T40. Suspended ceiling. Replacement skirting to historic pattern. Original window lining. Window covered in paper and concealed from view. Simple timber chimney piece with tiles and metal grate (largely blocked by discarded items) appears to be original.

### **T42**

Large room. Modern timber chimney piece. Cornice does not follow northern recess next to chimney breast – probably a 20<sup>th</sup> century insertion though much covered in paint. Original window joinery, but with added horizontal glazing bars. Modern door joinery to T40. Historic (1920?) door joinery to corridor. Replacement skirting to historic pattern.

### **T43**

Original window joinery. Cornice with floral motif as in T42, probably 20<sup>th</sup> century. Tall carved timber chimney piece with minute tiles and metal grate, possibly original. 20<sup>th</sup> century built-in cupboard on west wall. Doors to corridor to original pattern though west door possibly a later addition. Crack in ceiling may denote location of lost partition.

### **T48**

A small room with parts of an original chimney piece; the metal inset and grate are original, the overly simple timber surround must be a replacement. Arch to east denotes portion of c1920 door opening. Original window joinery. Cornice apparently a later insertion that collides with window architrave. Door and architrave likely original. Built-in cupboard c1920. Skirting to original pattern.

### **T49**

A modernised room with dropped ceiling set in from edges; no cornice. All modern finishes. Taller windows have original joinery. Small east window is a modern

insertion. North window has original sash and modern architrave. Door joinery to original pattern but 1920s, according to the records. Skirting matches that elsewhere.

#### **T57 Corridor**

Modernised. Cheap modern door to corridor. Small metal window to rear in kitchenette. Cornice probably early 20<sup>th</sup> century (simple moulded). Replacement skirting. Carpeted floor, re-finished walls, surface-mounted modern services.

#### **T45**

Original window joinery – central window in canted bay and window to the east have historic timber-framed secondary glazing.

Timber chimney piece with tiles and metal grate appears to be early 20<sup>th</sup> century.

Cornice matches that in other front rooms and could be original. Ceiling rose appears original. Skirting and door joinery to original pattern.

#### **T44A Modern Lavatory**

Door joinery likely original.

#### **T46 Lobby**

Door joinery all appears original. Simple moulded cornice appears early 20<sup>th</sup> century. Skirting to original pattern.

#### **T47 Kitchen**

All modern except door joinery and blocked sash window.

#### **T54**

Not accessible.

#### **T59 Corridor**

Modern grid ceiling. Modern finishes. Replacement skirting as elsewhere. Divided off T34 by modern unsightly screen.

#### **T55**

Original red marble chimney piece but blocked by modern boarding. Modern grid ceiling. Original window and door joinery. Nothing else of note.

#### **T56**

Much like T55, but without the chimney piece.

#### **T57**

Not accessible.

#### **T58**

Modern suspended grid ceiling. Original large red marble fire surround but opening blocked. Modern external (!) timber secondary glazing, window joinery otherwise original. Door joinery appears to be early 20<sup>th</sup> century but panelled etc. Skirting to an original pattern.

### **T60 Kitchen**

Crude two-over-two replacement sash to north. Modern surfaces including grid ceiling. Slim sash into light well may be original. Door is a modern flush insertion, architrave appears original.

### **T53**

Original window joinery. Cornice appear to be c1920. Built-in cupboard of a 20<sup>th</sup> century date. Door joinery appears original. Replacement skirting. All else here is modern.

### **T52**

Window joinery original in big window, but right 'leg' has been lost. Slim window has modern joinery and is a later addition. Door joinery appears original. Cornice likely early 20<sup>th</sup> century and the same is true for the built-in cupboard.

### **T54**

Modern door joinery. Suspended ceiling. Timber chimney piece modelled on large marble pieces and may be original.

Window joinery original to corner window and to east, but in the form of modern replacements towards the south. Modern door joinery with stick-on mouldings.

## **3.3.5 Second Floor**

The floor to ceiling height here is considerably taller than on the upper floors.

### **S1**

Original window joinery but arched top light has been fitted with modern rectangular opening light. Replacement door joinery with overly tall fanlight with modern tinted glazing. Cornice similar to some of the third floor cornices, with deep coving and slim decorative string – this could be of c1920.

Chimney piece – see T54.

### **S2**

Much like S1, but no chimney piece. The casement window is a replacement to original pattern.

### **S3 and S4**

Not accessible.

### **S5**

Room layout created in 1920. Cornice as S1. Original window joinery, and horrid uPVC secondary frames. Chimney piece – see T54. Modern door with stick-on mouldings to corridor. Architrave original.

### **S5A**

Sub-divided off S4. Post-1920 panelled door to S5. Windows as S5, cornice as S1. Skirting must be 1920.

### **S7 and 8 Kitchen, WC and Lobby**

All re-finished surfaces. Door joinery c1920. Cornices (simple moulded type) ditto. Window joinery (in arched openings with modern patterned glass) has rather fat glazing bars – probably of the 1920s. Architraves appear original.

### **S6 Corridor**

Skirting as elsewhere, could be a c1920 replacement. Modern services and boxing-in. Two types of cornices, simple moulded to the south and east, with a deep coving and leave (?) string to the north (much covered in paint). Both likely later additions.

### **S11 Corridor**

Divided off S6 by modern screen (mid 20<sup>th</sup> century or 1930s). All decoration as on the floors above. Doors into rooms are variously arched and square headed (all fanlights missing from arches) with similar joinery that is all of the same quality with a few very obvious exceptions (mentioned below).

Ugly modern screen towards main staircase. Window joinery: all original two-over-two sashes with curved top lights. Pilasters between windows original.

### **S10A Modern Lavatory**

All modern finishes. Historic arched opening towards corridor now blocked. External architrave presumably original.

### **S10 Lobby**

Modern finishes including simple moulded cornice. Original door joinery towards S9 and S17 (architrave only in the latter) to storage cupboard to the west and architrave to WC. Door joinery to corridor rather chunky and probably early 20<sup>th</sup> century.

### **S12**

Re-finished in most respects but with what appears to be original door and window joinery. Simple timber chimney surround is possibly original; blocked fireplace. Deeply coved cornice with slim decorative string much painted over; age indeterminable. Skirting is modern replacement to the usual pattern. Risers in two corners crash through cornice.

### **S13**

Cornice as S12. Original, much damaged ceiling rose. Original veined black marble chimney piece (fireplace blocked), no chimney breast. Matching door joinery, that to S12 of 1920, that to the corridor possibly original, but indistinguishable. Sash windows original, architraves clash with cornice.

### **S14 Corridor**

Simple cornice appears to be early 20<sup>th</sup> century. Window to kitchenette at far end original with modern frosted glass.

Door joinery into rooms original or c1920 but all of one kind, except to S11 (modern flush door and architrave).

### **S15**

Much as S13. Red and brown marble chimney piece with blocked opening but no

chimney breast. Other decoration as S13. Door to S16 has 1920 joinery to original pattern.

### **S16**

Much as S12. Timber chimney piece has lost its mantel and opening has been blocked. Modern risers in two corners that crash through cornice.

### **S17, 18, 19**

Not accessible.

### **S9**

Sub-divided into two rooms in recent times with flimsy screen. Modern dado cap and replacement skirting. Decorative plaster cornice here may be original, but has suffered from layers of paint. Window joinery original, architrave to door ditto; inside face of door has modern flush panel applied, outside face may be original.

### **S21**

A large room without cornices or other decorations; replacement skirting to what is likely an original pattern. Chimney pieces lost. Original window joinery. Door joinery to corridor matches but at least one door is of 1920. Modern door in east wall. All rather charmless.

### **S29**

Modern grid ceiling. Devoid of original decoration. Original window joinery. Originally this must have been two rooms, as it has two chimney breasts. Door joinery to corridor altered, to S32 it is modern.

### **S30**

Cornice here continues into S31 and S32; cornice of a 20<sup>th</sup> century date, door joinery ditto, window joinery appears original though inelegant with just one splayed corner. All else is modern.

### **S31**

A large room, shown on the 1920 drawing as sub-divided, maybe reinstated in 1930. Cornice with layers of paint, appears to be of a 20<sup>th</sup> century date, but the detail has been lost. Window joinery original, door joinery to original pattern.

### **S25**

Corner room. Original window joinery to larger window, which also has an apron, modern horned sashes to smaller window; the smaller window opening appears to be a later insertion. Architraves to both windows have matching profiles. 20<sup>th</sup> century deeply coved cornice. Historic door joinery, possibly original, and skirting also possibly original. Re-finished walls and ceiling. Modern carpet. Simple timber chimney piece (blocked) on north wall.

### **S24**

A short corridor. This has been sub-divided to the west in recent times and a modern partition with modern panelled door cuts through a slim coved cornice.



**S24A**

Storage space, formerly a shorter space and enlarged in recent times. Sash window, possibly original (much obscured by stored items), but with simple modern architrave. Cornice on east section of wall.

**S23**

Similar to S25. Original fabric includes: window joinery; simple timber chimney piece (blocked); skirting. The cornice matches that in S25. No door off S24, modern architrave around door opening. All other fabric is modern.

**S27**

Much like S23. Modern door joinery with stick-on mouldings to door. Picture rail a later insertion (early 20<sup>th</sup> century).

**S26A**

Kitchen at end of corridor. Replacement sash window and architrave possibly of 1920. Cornice also of that date. Skirting to original profile, but presumably also c1920. Recent panelled door and architrave of no merit.

**S26**

To the north, a corridor. To the south, a modern room. The corridor has a cornice matching that in S26A. Picture rail of a recent date. All door joinery modern. Room to the south enlarged in recent times. Original sash window and architrave. Cornice is historic, apparently c1920 (much covered in layers of paint). Skirting to west appears original; other skirting is modern. Door towards S11 is modern too with stick-on mouldings. Chimney piece has been lost.

**S22**

Modernised room with suspended ceiling and re-finished surfaces. No chimney piece. Window joinery including linings largely original, but with modern horizontal bar to western leaf. Replacement skirting to original profile. Door see S11 (has lost fanlight).

**S28**

Not accessible.

**S33**

Main stair landing. Finishes as on the floors above. Main decorative elements including pilasters, profiled arches and tall skirtings presumably inserted when lift was installed and rather chunky. Modern screens either side to corridors and the ubiquitous boxing-in and modern light fittings and signage.

**S32**

Corridor running parallel to main corridor. Most fittings are modern replacements or compromised. Slim coved ceiling moulding of c1920 survives to the east, but poorly repaired and much painted. Modern carpet floor. Replacement skirtings in apparently all areas. Door joinery into S29 and S30 modern, otherwise historic/original.

**S40**

Originally two rooms. Original marble chimney piece on west wall, but blocked.

Window joinery original. Replacement door joinery. Skirting possibly original in some areas (poorly patch repaired). Cornice in western section of room only and, as in S25, deeply coved, presumably post 1920.

#### **S41**

Rather plain, no cornice, original window joinery, door joinery presumably original but not to S40. Skirting much obscured by shelving etc, but appears to be to original pattern or original.

#### **S39**

Corridor. Decoration as on the floors above. Window joinery original. Door joinery original or closely matching to original pattern, unless stated otherwise (see individual rooms).

#### **S34 and S35**

Originally two rooms, now linked. Suspended plasterboard ceiling in S34, modern cornice in S35. Original sash windows with crude modern architraves. S34 has large fireplace (now with built-in modern shelf) that may have been a kitchen range. All other finishes and fittings including door joinery are modern.

#### **S37**

Much like S34/35. Other than the sash windows, all here is modern.

#### **S38**

This has severely damaged skirtings, cornice and architrave to window as well as door joinery which appear to be all later insertions to original patterns. The sashes are certainly of a 20<sup>th</sup> century date. According to the historic floor plans, this room has been altered.

#### **S36**

Corridor. Mostly modernised with modern dado cap, replacement skirting, modern wall and ceiling finishes. Part of the north section has a 20<sup>th</sup> century cornice with leaf detail (bisected by modern timber screen). Small WC at the north end has what appears to be an original sash window with replacement glass, but nothing else original.

Door and architrave to S39 are modern replacements that are too narrow for the arched door opening. No fanlight.

#### **S43**

A modernised room. Original window joinery and original door joinery towards the corridor, but other fabric is all modern.

#### **S50**

Fitted out as modern board room with continuous modern oak panelling. Original window joinery. Deeply coved cornice with leaf detail (c1920), much painted over.

#### **S51**

A room in its original dimensions. No chimney piece, but original cornice. Original door joinery, but with flush panel applied to outside of door. All else is modern.

**S52**

Corridor. Slim coved ceiling moulding of c1920. Door joinery is original, but not towards main corridor (S39) where there is an early 20<sup>th</sup> century door with copperlights.

**S52A**

Adjoining kitchen to the east; has replacement slim cornice and 20<sup>th</sup> century sash in arched opening.

**S52B**

Storage. All modern except door joinery.

**S52C**

As 52B.

**S44**

Original fabric here includes: red marble chimney piece with modern tiled inset and historic grate; original window joinery; door joinery to north and south, but not to east, and with modern glazed panels to north door. The leaf detail cornice appears to be of the early 20<sup>th</sup> century. Skirting to an original pattern.

**S45**

Modern sash window, architrave appears original. Modern door joinery to north and east. Cornice has layers of paint that obscure most of the leaf detail, but was likely applied in c1920 (see historic floor plan). Nothing else of note.

**S46**

Pale marble chimney piece with grate. Window joinery apparently original. Cornice as in S45 with much damage and poor patch repairs. Original architrave to east, but no door. Skirting to original pattern (but not on the south wall).

**S49**

Corridor. Modern architraves to all doors except S46 and S47 (north).

Slim coved cornice, probably early 20<sup>th</sup> century. Modern door with stick-on mouldings towards main corridor. Fanlight is lost.

Kitchen at north end has small modern casement inserted in taller arched opening. All other finishes here are modern.

**S47**

This has been formed from several rooms and has a messy layout. Cornices as in S44. Original window joinery. Red marble chimney piece as in S44, much obscured from view. Skirting a mixture of original and poor replacements. Architraves to doors towards corridor are original, doors are replacements.

**S48**

Red marble chimney piece with cast iron inset. Cornice as S44. Original window joinery. Skirting to original pattern. Door joinery original or to original pattern.

**S53**

This is in fact several rooms. They retain their original window joinery and cornices, which appear original; they are, however, covered in layers of paint and have poorly patch repaired areas, and service risers cutting through. The ceiling mouldings are a later addition. Modern (c1920) timber screens between rooms – these are rather unsightly. Original door joinery to corridor.

**S59**

Corridor with recent glazed timber screen towards the south. Original window joinery. Slim cornice appears to be early 20<sup>th</sup> century. Leaf detail cornice – see S44. Modern timber screens and flush doors to S57 and S58.

**S57**

Original window joinery and original architrave to south door opening. Leaf detail cornice – see S44. Skirting a mixture of original and modern replacements to same pattern (the latter in place of lost chimney piece).

**S58**

Similar to S57, but modern door.

**S56**

Similar to S57.

**S55**

Similar to S57.

**S60**

Original window joinery, modern timber arch to door opening. Slim cornice appears to be c1920.

**S54**

Not accessible.

**3.3.6 First Floor**

This has much lower floor-to-ceiling heights than the second floor and would presumably have been used as back-of-house space originally.

**P1**

In essence one room, sub-divided by a flimsy partition. Slim cornice with leaf detail covered in much paint is of the 20<sup>th</sup> century (compare also historic floor plans). All else here, except the one-over-one sashes, is modern. The skirting is to an original pattern, possibly with elements being original.

**P3**

This room appears to have been a single room originally, and was later sub-divided. The scars of a partition are clearly visible in the ceiling and cornice. The cornice and window joinery are original. No chimney pieces survive. Door joinery to corridor is original; towards P1 modern replacement joinery. Scars of a lost ceiling rose.

Skirting to the ubiquitous original pattern. Much surface-mounted trunking.

#### **P2**

Kitchen. Replacement window joinery. Slim cornice, possibly early 20<sup>th</sup> century. Downstand beams and service riser all detract. Modern fittings and finishes otherwise including door joinery. Adjacent WC has modern door and window joinery, modern fittings and scraps of a cornice on the east wall (detail as P2).

#### **P4**

Corridor. Original sash window with security grille. Original door joinery to P3. Large modern infill in southwest corner – this cuts through slim historic cornice. A plethora of pipework and other surface-mounted services. Only scraps of original skirting. Modern screen with door to P5.

#### **P7**

A room in its original dimensions. Door and window joinery are original. Slim cornice with leaf detail (lost in paint) could be 1920. Skirting to original pattern, in part original. Chimney piece is lost. Nothing else of note.

#### **P8**

Sub-divided by modern half-glazed partition. Much as P7, but door joinery to corridor (P9) is crude and modern. Skirting has been lost and flimsy replacement inserted. Door joinery to P7 is original.

#### **P9**

This has been sub-divided with solid partitions in modern times. Cornice as P7, original window joinery, scraps of original skirting. Modern door joinery except into P10.

#### **P9 (corridor section)**

Simple cornice to south section may be original; scraps of much painted-over leaf detail cornice must be a later insertion (irregular layout and discrepancy with 1920 floor plan). Replacement skirting. Modern door joinery towards main corridor, fanlight has been lost.

#### **P10**

A dreary room denuded of historic fittings and finishes. Much damp on east wall. Modern casement window, door joinery possibly original.

#### **P13**

At one stage there was a corridor running through this room as the downstand and cornice arrangement show. Slim cornices with leaf detail of the C20, much covered in paint. The window joinery and north door architrave have very chunky mouldings, and the windows have leaded lights with bevelled glass in seemingly original sashes; all this is rather folksy and crude, and may be part of the 1920s hotel conversion or later. They are certainly odd and not of special interest.

#### **P14**

Window as P13. Modern chunky door joinery. Leaf detail cornice as P13. Replacement skirting to varying height. Downstand beam with 20<sup>th</sup> century bracket

near the south wall. An odd mixture of details in this room.

**P15**

Altered windows as P13. Tortured room layout followed by a very heavy oak leaf plaster cornice that is rather fanciful and certainly of the 20<sup>th</sup> century. Downstand beam with bracket as P14. Skirting mostly modern, but to original profile.

**P16**

Cornice as P15, window as P13. Chunky architrave with traditional four-panelled door.

**P17**

Much modernised and now one room. Suspended grid ceiling, original window joinery, modern finishes. Door joinery to corridor appears original. Chimney breast (canted) survives, but adapted as shelving.

**P18**

Modernised corridor with a mixture of c1920 leaf cornice and modern oak leaf cornice. Modern skirting. Modern door and original architrave to main corridor.

**P12**

One large and several small rooms. Original window joinery, c1920 leaf detail cornice (much painted over), otherwise plain finishes and nothing of note. Skirting pattern as elsewhere. Internal door joinery all modern.

**P6**

A large modernised room that originally was sub-divided differently (see 1920s floor plan). The cornice in the western part of the room has its detail now much obscured by paint and is c1920; that elsewhere is simpler and could be also c1920. The former bathrooms have been comprehensively altered. Original door joinery towards main corridor. Original window joinery with secondary glazing in modern metal frames. Skirting to ubiquitous pattern at least in part modern.

**P11**

Much re-finished. At some point this room was partitioned and this is visible in the cornice that has scars. The cornice c1920 and has lost most of its detail in layers of paint. Door and window joinery original. Skirting original with areas patched in (chimney position etc).

**P22, 23**

Now three rooms with modern partitions. Cornices are to the same pattern as in P11, but oddly follow the line of a modern partition. P23 has a handsome tall carved and painted chimney piece with tiled inset and metal grate. This could have been inserted in 1920. Original window joinery with secondary glazing. Skirting obscured by modern trunking, but appears original on main walls. Door joinery to corridor appears original.

**P24, 25, 26**

This is now one room with elaborate carved timber chimney piece with tiles and metal grate; it dates to the early 20<sup>th</sup> century. Bolection mouldings and cornice all early 20<sup>th</sup>

century, when this room was redecorated. Original window joinery. Modern, unsightly double door with stick on mouldings. Skirting to original pattern but obviously patch repaired in places.

#### **P5**

Corridor. Oppressively low. Bolection mouldings, dado caps and skirting are all of a 20<sup>th</sup> century date. All chimney pieces lost. Much boxing-in below ceiling. Windows original. West end of corridor has mouldings on ceiling, otherwise the ceiling is plain. Ugly screen towards main stairs. A small area of dado panelling just west of the stairs (and sub-divided by modern screen) may be original.

#### **P33**

Originally two rooms. Cornice with egg and dart string, geometric moulding and leaf string appears to be of c1920 and shows scars where a historic partition was removed. Tall handsome carved timber chimney piece with fluted pilasters and extravagant capitals, and Adam Revival entablature with garlands, urns etc, surmounted by dentil string mantel shelf. Tiled inset and metal grate. Presumably of the c1920 hotel conversion date when this was a drawing room. Original door and window joinery.

#### **P29-P32**

These rooms are all similar. They have modern finishes, but retain simple cornices which may be of the 1920 conversion. The window joinery throughout is original, and the skirting appears to be a mix of original and matching patching-in where chimney pieces have been lost etc. All doors are very clearly modern, except one in the west wall of the corridor which used to link to staircases beyond, but no longer does. Original architraves to door openings into P29-31. WC at the end of the corridor has modern fittings and finishes with a presumably original sash window which is obscured by stained glass secondary glazing of a modern date. P31 has a built-in cupboard west of the chimney breast which is likely early 20<sup>th</sup> century. Modern laminate floor and modern partition to form kitchen in P32.

#### **P28**

Not accessible.

#### **P34/P35**

A rabbit warren of rooms and modern partitions with cubicles, reception desk etc, all cutting through the cornice which appears to be c1920. Door and window joinery original. All elsewhere is modern.

#### **P36**

Male WC. Not inspected. Original doorway.

#### **P40**

Original black marble chimney piece with metal grate and tiling. Original window joinery to east, c1920 to the north. Deeply coved cornice may be early 20<sup>th</sup> century. Original door joinery. Skirting may in part be original; all to original pattern.

#### **P37**

Cornice as P40. Original window and door joinery (but that on south wall a good 1920 copy). Chimney piece a concoction of different parts; mantel and sides are

painted timber, entablature is in red marble. Original metal grate. Skirting appears original. Modern miniscule ceiling rose.

#### **P41 and P42**

Not accessible.

#### **P39**

Corridor. Cornice is c1920 and simple plaster skirtings appear original. Door to main corridor clearly modern, but set into original arch. Kitchen at north end has replacement door and replacement window too small for the original opening. Nothing else of note. Dado cap in south section a modern fake.

#### **P27**

Corridor. Much as P5, but with bolection mouldings on ceiling. Most of the dado caps here are original and crude, modern light (?) shelves on both walls, cutting through window openings and around door openings.

#### **P21**

Main stair landing. Much as on the floors above.

#### **P46/P47**

Now one large room and three small rooms. Early 20<sup>th</sup> century timber chimney piece with tiled inset, grate and applied mouldings on north wall. Cornice with leaf and bead detail (much painted over) in all rooms. It does not follow the 1920 room layout (see historic plan) and may be later. It has lost most of its detail, due to many layers of paint. The three small rooms have modern partitions of a recent date that cut through the cornice. The window joinery is original. The small room in the northwest corner has a slim and tall painted timber chimney piece whose opening has been blocked; it appears to be of early 20<sup>th</sup> century vintage. In this room the cornice has been lost on the north wall in modern boxing-in. The same is true for the cornice on the north wall in the bigger room. Door joinery with lining appears original.

#### **P48**

A small room with tall Edwardian/1920 chimney piece in varnished timber, fluted pilasters forming the sides, and tiled inset with metal grate. Hearth not in evidence. Original window and door joinery. Deeply coved slim cornice with leaf detail presumably early 20<sup>th</sup> century. Two modern service risers and boxing-in on south wall, all cutting through cornice. Skirting in part original.

#### **P53**

Corridor. Modern glazed timber screen. Replacement window joinery a decent match. Door to P27 a poor modern fake. Simple modern cornice likely of the early 20<sup>th</sup> century. Door joinery to the east is original.

#### **P49**

Cornice as P48. Chimney piece with odd applied flue a modern insertion; the chimney piece is in timber and applied to a stud partition. Original door and window joinery, skirting original possibly on the north wall, elsewhere matched in.



### **P50**

Red marble chimney piece with tiles and grate, presumably original. Cornice with deep concave moulding and leaf string may well be 1920. Door and window joinery original. skirting, except on east wall, appears original.

### **P51**

Same tall slim timber chimney piece as in S46/S47. Deeply coved cornice with leaf detail (much painted over), probably post 1920. Modern door joinery to corridor, original door joinery to the south end. Original window joinery.

### **P52**

Originally this was one room, but slimmer (see 1920 and 1938 floor plans). Another tall slim timber chimney piece, flanked by pilasters and with a fielded panel slim mantel shelf. Crude modern door joinery, original window joinery. Skirting survives on west wall only.

### **P54**

Kitchen. Replacement timber sashes and modern architrave. Modern door joinery. No skirting. Cornice of the simple, slim sort and likely c1920. Adjoining former small WC (now server room) has been comprehensively modernised and retains nothing historic except possibly the four-panelled door.

### **P19 and P20**

WCs, accessed off the half landing below first floor level. Replacement window and door joinery, all modern finishes and fittings. Nothing of interest.

## **3.3.7 Ground Floor**

### **G1**

This is the entrance lobby with glazed bronze and brass doors to the exterior and interior. All modern. Walls are false partitions with modern flushed and radiators behind.

### **G2**

This is the reception with all modern wall finishes, coved ceiling and continuous skirtings.

### **G3**

A staff room with plain modern wall finishes and continuous deep Victorian cornices, some original skirtings, otherwise all modern.

### **G4**

This is a corridor, the applied decoration is a mixture of modern and interwar. Deep continuous cornices with support beams beyond on column head brackets. Walls have plaster panel mouldings and deep skirtings. South end has some modern alterations to openings and insertion of new lift shaft. Floor covering is modern. On the east wall, the stair well contains two Caernarvon arches on column head brackets, the arch to the right has Ionic half column shafts.

## **G5**

Probably a room with original plan form but largely modern finishes. There are simple plaster panel moulds to the walls, the sashes are original, as are the skirtings, but otherwise all modern finishes and a suspended ceiling.

## **G6-G8**

Original plan form. These are service areas. Door architrave is original, as are cupboard doors and sash window. Otherwise all modern finishes in a poor state of repair. From G8 a functional timber staircase which may be original descends to basement with handrail and balusters to match.

## **G9**

Part of an original lounge that included G10. The room retains many of its Victorian features. The ceiling is covered in ornate geometric mouldings with acanthus bands, all heavily painted over and modern lighting suspended from it. There is a deep cornice on three sides that continues into G10. The walls are decorated with wooden panel mouldings with flower head detail and pilaster strips, some parts of the panels have been removed to allow the modern opening to G14. There is an original timber double door with brass handles which would have led to G8, but now bricked up. The floor is timber with modern carpet over.

## **G10**

Now WC with full height partitions built in the late 1930s. Heavily moulded ceilings and cornice running into G9, also wall mouldings remain on the original walls and all original window casements and sashes remain. There is some evidence of damp. Modern floor covering on timber.

## **G11**

Originally this space linked the former lounge to the main hotel entrance hall, it is now used for storage with deep cornice and wall mouldings to match G9. There is a chimney breast which seems to contain a 1930s fireplace or heating system.

## **G12**

Part of an original room that included G13 and G14 and was already sub-divided and used as WCs in 1921. It has an original sash and later cornice, otherwise all modern finishes.

## **G13**

This room contains an original sash modified in its lower section to incorporate a tilt and an original cornice through to G12, otherwise all modern finishes.

## **G14**

G14 has a suspended ceiling, and a large original casement window in the south wall with deep timber cill. There may be a chimney breast in the splay otherwise all modern finishes except for a shallow archway now filled with a partition leading to G12 and G13.

## **G15**

Essentially a modern finished room with an original plan form, except that the opening to the doorways that originally led to G4 and G17 have been blocked up.

Partitions added in the 1930s were later removed. There are four modern clad columns which may contain the original decorative cast iron columns seen elsewhere on the ground floor. The skirting is original in places. There is a suspended ceiling.

### **G16**

Originally part of the service areas, now all modern finishes.

### **G17**

Currently divided in two by a glass security panel, but otherwise it has an original plan form except for its former openings to G15 and G22 which are now blocked. This is an impressive room containing mostly 20<sup>th</sup> century fabric with a forest of modern accretions such as wiring and pipework on top.

The ceiling is divided into panels with decorative dentil panelled beams supported on fluted Ionic columns of timber, elsewhere there are matching pilasters on the walls. Between the columns are timber wall mouldings, pictures, and dado panels. Both fireplaces survive intact. The fireplace to the rear has timber surrounds with egg and dart motifs and scrolls, supporting a timber mantel with a mirror and pediment above. The fireplace to the front incorporates a mirror, mantelpiece and fire surround. Inset is a cast iron fire surround with swags and a carved marble inset. Opposite this fireplace is a fitted mirror with a timber surround and arched top and a marble shelf.

The flooring and lighting is all modern.

### **G18 and G19**

These were originally a single room and are now separated by a modern partition. Both rooms have wooden wall mouldings plus picture and dado rails which are presumably Edwardian. The windows are all original sashes and a chimney breast remains in G19 with a board over but the fireplace may remain behind. The ceiling is probably original. The floor is timber with carpet over. G18 has an arch through to G17 with arched timber architrave. There is a heavy metal security door to the exterior, probably dating from 1938.

### **G20/G22/St2/G28**

All now form a single unit though the original plan form is essentially original. Some of the rooms contain original cast iron columns, some of the detailing is Edwardian and some is modern.

### **G20**

A kitchen with an arched entrance from G22. The ceiling is probably Edwardian and divided into two panels with a full cornice on modillions. It matches the cornices of G22. The wall finishes are plain though a cupboard and the arched door have moulded architraves. The windows are original sashes three-over-three with moulded timber surrounds.

### **G22**

The ceilings are divided into recessed panels each edged by a moulded cornice and modillion detail. To the centre of the room are two original ornate cast iron columns with composite capitals and flower designs on the shaft. An original arched opening to G17 has been filled in, though the arch mouldings remain. The chimney breast also

remains, but blocked up, the windows are modern glazing. The south wall has a plain modern flush door. The whole room has a modern dado rail. The floor is timber and may be original. The lighting is suspended from panels attached to the cornices.

### **G23**

This was an original entrance to the upper floors of the building and retains a largely Edwardian interior. The ceiling has a heavy plain moulded cornice. The external door is a stripped timber double door with pilasters and an entablature with a scroll top. To the exterior there is a panelled door casement with a folding grille, but the street doors have been lost. The glazing to the interior door has bevelled glass panes. The walls are partially panelled with mirrored glass panes. The floor is of grey veined marble slabs.

### **G24**

All modern finishes with raised floor and lowered ceiling.

### **G25**

Is an early 20<sup>th</sup> century extension into the light well and is entered up a short stair from G26. The room contains a mezzanine with an atrium that is now painted over. The timber stair to the mezzanine is in part 1930s and matches the stairs leading up from G26.

### **G26**

This appears to have an original plan form except for the opening into G25. All modern interior except for the decorative column in the centre, which is partially obscured by the suspended ceiling. The chimney breast remains but blocked up.

### **G27**

Originally part of G28, but partitioned by 1938. Internally the finishes are all modern, except for a single decorative column matching those found in G22 and G28. There is a suspended ceiling and stairs to the basement.

### **G28**

The original plan form would have included G27. There is a single decorative column matching those in G22, otherwise all modern finishes to ceiling, floor and walls. Timber floor may be original and external door joinery may be early 20<sup>th</sup> century with modern glazing. There are some chequered tiles at the entrance which may be original.

### **G29**

This room retains its original plan form and has a number of Edwardian features remaining. The double door casement with interior and exterior doors is Edwardian. The exterior, painted doors are triple panelled with moulded details and cast iron knockers. The interior stripped doors are panelled with glazed uppers and door handles flanked by fluted pilasters with an Ionic column style motif and capitals and dentil band above.

The ceiling is divided by the beams into panels, each containing a dentil band with egg and dart cornice, probably all Edwardian

The opening to G36 is blocked up, as is the chimney breast.

There are four supporting columns in the centre of the room, clad with timber painted, Edwardian panels.

The room is currently sub-divided by semi-permanent modern partitions.

### **G30**

The ceiling is divided by support beams with each panel containing a plain moulded cornice with light decorative floral band. The walls are covered with plaster wall mouldings, small sections missing in some areas, and timber plaster dado mouldings below. The fireplace has been blocked up and covered with plaster dado mouldings. The windows are a mixture of double and triple pane sashes, mostly painted shut. The floor is carpeted. The room currently contains semi-permanent glazed partitions.

### **G31 & G32**

Were originally a single room. They now have all modern finishes with suspended ceiling except above stair to the basement which retains a cornice, probably early 20<sup>th</sup> century, and two-pane sash window.

### **G33**

Same as G32 with rectangular lead lights and a matching fanlight above.

### **G34**

Original plan form with mostly modern finishes. Sash windows are single panes with timber surrounds. There is a plain moulded cornice and modern ceiling with suspended lights. The wall finishes are plain.

### **G35 & G36**

Were originally a single room. G35 contains part of a plain, modern cornice with a lowered ceiling. The window is a single glazed sash. G36 has largely modern finishes, but with two earlier Doric columns probably early 20<sup>th</sup> century and a plain cornice. There is a broad staircase with simple timber rail and balusters which may be original. The shop front is a replacement but with interesting joinery to tilt circular windows.

### **G37**

This kiosk was probably inserted in the 1930s and has a cast iron shop front with curved glazing in part. There is an original canopy box and mechanism outside. The ceiling mouldings pre-date the kiosk and are probably 1870s with a pronounced dentil motif plus plain mouldings. To the rear is a small arched Victorian fireplace in the splay, the door architrave to this door has a 1930s moulding. In places at the back of the kiosk are the remains of red, yellow and black tiled flooring.

The handsome door to stair St3 may be original or Edwardian.

### **G38**

This probably retains its original plan form except for a door to G39. The room contains four clad columns, possibly with original decorative columns within. The timber floor is exposed and original. The windows are replacements, probably early

20<sup>th</sup> century and are good quality. All other finishes are modern. The external door is probably also early 20<sup>th</sup> century.

### **G39**

This room is a single storey extension into the neighbouring light well and is supported on steel beams, it dates from the early 20<sup>th</sup> century. It is currently a kitchen and contains all modern finishes except for the casement window which is probably early 20<sup>th</sup> century.

### **G40**

This shop has a handsome Edwardian pharmacy interior. The plain ceiling has a plain moulded cornice. The south eastern walls are of painted matchboard with ornamental timber shelving in front complete with entablature topped by scrolls and the name A. TATE. The northeast corner is partitioned in timber into an office with engraved glazing. The flooring has a modern covering, but timber underneath. The display cabinets and counters are all Edwardian and complete with glazed fronts and drawers to the rear. Some crude alterations have been made.

The office contains a marble counter top, which appears to be a replica with a Victorian sink on top. The doors to the exterior form a double casement with interior and exterior doors. The interior are glazed doors in a timber frame; the exterior doors are solid panelled with a glazed tilt light above. The street door is up two steps with original green and turquoise tiles at the top. The shop front windows seem to be original with later glazing. There are also original roll shutters, canopy boxes and ironmongery.

## **3.3.8 Basement**

### **B37**

Refurbished room with vaulted ceiling. Panelled door in modern architrave.

### **ST4**

This has a modern timber staircase in an area that was inserted in the lightwell when this was built up.

### **B35**

Corridor with modern finishes

### **B33A**

Modern store room. Nothing of interest. High level modern steels.

### **B34**

Corridor with modern finishes.

### **B35A**

This has some original stone flags.

### **B38**

Lift motor room. Vaulted ceiling but finishes all modern. Nothing of note.

**B44A**

Corridor with all plain finishes. Door to B29A original.

**B60**

Plain room with damaged timber chimney piece (original) and much damaged lath and plaster ceiling. Concrete floor.

**B29A**

Corridor under the pavement with openings that have modern steel lintols over, and modern pavement lights in concrete frames. Floor in the form of original flag stones.

**B46**

Plain space with recent enclosure. Timber staircase to ground floor is modern.

**B47**

Plain modern room with concrete floor. Lath and plaster ceiling in state of collapse. Modern steel reinforcement below ceiling.

**B54 & 55**

Plain corridors with collapsing lath and plaster ceilings and concrete floors. Doors into rooms off are mostly modern timber doors.

**B53**

This used to be a lightwell, now enclosed. Some stone flags on the floor. Modern brick wall to the east. 20<sup>th</sup> century sash windows painted out.

**B41**

Storage room. Floor mixture of concrete where staircase ascended to shop above and flag stones elsewhere. Vaulted refinished ceiling. Modern brickworks inserted and modern steels below ceiling. Four panelled door (early 20<sup>th</sup> century) in modern architrave.

**B33**

Entirely modernised with modern partitions and painted brick walls. Modern floor finish.

**B59**

Storage. Original stone flags. Other fabric and finishes are plain. Some collapsing lath and plaster on the ceiling at south end. Otherwise painted brickwork. Panelled timber door and architrave are crude and modern.

**B58**

Plain storage room with dense arrangement of steels below the ceiling. Floor covered in modern finish, some cement and some stone flags in evidence. Painted plaster walls and ceiling. Panelled double door and architrave of the 20<sup>th</sup> century.

**B56**

Modern concrete floor. Painted brick wall finish. Plaster ceiling (the central section faced up in plywood). Crude modern timber door.

**B52**

A refinished room. Concrete floor. Some walls have tiled finish (those in the central and south section have been painted). Sash windows to the east have been painted over. A drain in the south floor may indicate a kitchen use. Panelled door appears early 20<sup>th</sup> century.

**B50**

Corridor. Concrete floor. Some tiles (painted over) on south wall. High timber dado cap, probably early 20<sup>th</sup> century, survives as scraps only. Other finishes are plain. Panelled doors possibly original.

**B49**

Plain storage space, nothing of note.

**B61**

A former strong room with original plan form and an 8" safe door entrance, plus heavy metal grille and a freestanding Victorian safe. Chimney breast remains, but blocked, walls have plain modern finishes, the floor is concrete.

**B62**

All modern finish.

**B63**

All modern finish

**B64 -70**

Originally formed a single room. B64-70 All modern finishes for WC and stores.

**B71-72**

Were a single room but now partitioned all modern finishes, except for part of a metal tank in the southeast corner of B72 and plain timber staircase with handrail either original or early 20<sup>th</sup> century. Chimney breast remains.

**B75**

Replacement pavement lights above, largely modern flooring, some concrete. Walls are all plain rendered. Area is all semi-derelict.

**St2**

Original plan with all modern finish except timber floor.

**B76**

An outside area now mostly covered over with an extension. The area retains approximately half original York stone paving, otherwise concrete. There are four door openings, that into B74 has an original panelled door with original cast iron handle, the window to this now is blocked up. The door to B73 is probably early 20<sup>th</sup> century; the other two are modern fire doors. The stairs to the street are modern concrete.

The area houses many air-conditioning units and is extremely hot. It is full of wiring, papers and rubbish and suffers from a rat infestation.



**B73/B74**

Stairs down from G26 are timber, but not original. The rooms are semi derelict with all modern finishes.

**B42 and B43**

A storage room with plain finishes. The narrow stairs from G40 are timber, very narrow with no guard or handrail and may be original

There is a pretty arched fireplace with a stone surround, probably original. The wall to the exterior is a timber panelled partition with glazed upper and door with ironmongery, all of which is probably original.

**B22**

A corridor with a raised floor and a basic moulding on the wall, otherwise all modern with suspended ceiling. Now WC.

**B23**

Corridor and kitchenette with all modern finishes and suspended ceiling.

**B24**

Original plan form, previously used as strong rooms with modern bars, now all disused. Has an asbestos warning sign.

**B24(A)**

An original room, divided by a modern partition. Area to street side of the partition is derelict.

**A1**

An area with original partition wall with stone cap, re-pointed with cement. Modern concrete floor, modern stairs to street with panelled timber door at the top, probably original. Area used partially for storage and air-conditioning. The wall finishes are all plain and modern. The windows are original two-pane sashes with some replacement glazing, original timber architraves and cills.

**B11**

Vaulted room, all modern finishes.

**A4**

Mostly modern. Modern stairs to street, mostly covered over. Works currently in progress.

**B4**

All modern. Works currently in progress.

**B5**

All modern. Works currently in progress.

**B1-B3**

Not accessed due to wet paint on floor.

**B4-B10**

All modern finishes.

**A2**

Same as A1, but with a single storey, small extension to street side, probably early 20<sup>th</sup> century with a mix of stone and concrete lintols and cills. Main building windows all have stone cills. Area used for air-conditioning, wiring and bike storage.

**B15-B18**

All modern finishes.

**B14**

All modern finishes except single pane sashes and a cast iron light to street, now painted shut. The room is divided by modern partitions.

**A3**

Area with concrete steps to street. The handrail is integrated into the railings on the street and is probably original. The partition wall is original and capped with stone. The floor is covered with modern concrete. The door to B13 is an early 20<sup>th</sup> century timber and glazed door. The door to B10 is a modern fire door. Both have concrete lintols. This area is better maintained than most, but also contains some air-conditioning units.

**B13**

All modern finishes.

**B12A and B**

All modern finishes.

**V22**

Modern vault with brick finish. A plethora of gas and water pipes have been inserted here. Floor finish covered in dirt, apparently concrete.

**V21**

Similar to V22 but with modern masonry partition at south end.

**V20**

Similar to V22 minus the pipes.

**V23**

Similar to V22 minus the pipes.

**V24**

Similar to V22 minus the pipes.

**V25**

Similar to V22 minus the pipes.

**V29**

Brick vault as V20 with modern partition. Used as storage for original cast iron railings from roof and original rain water goods.

**V30-35**

Similar to V22 minus the pipes.

**V31**

Contains two salvaged urinals which may be original.

Access to these vaults via corridor that is partitioned off B34 with a modern metal door.

**V36-47**

Arched vaults, modern floor, all rendered and semi-derelict.

**V49**

Lime rendered vault.

**V50**

Concrete rendered vault; now a kitchen.

Concrete pavement lights above passage and timber panelled door with glazing through to WC.

**V51**

Lime rendered and derelict with cast iron pavement lights probably early 20<sup>th</sup> century.

**V33**

This appears to be rendered, but door could not be opened. The door is an original plank door with batons; above passage are cement pavement lights and original flag stones on floor.

**V16-19**

Not inspected, no access.

**V9 and V10**

Now connected to B12. All modern finishes.

**V8**

All modern. Works currently in progress.

**V7**

All modern. Works currently in progress.

**V1**

All modern. Works currently in progress.

**V2**

Not access. Works currently in progress.

In the passage from the vaults, the render has been removed back to the brickwork.

### **V13-15**

All rendered vaults with concrete floors used as storage. Passage similar. All semi-derelict.

### **V11 and V12**

Currently being worked on, all modern finishes and open to B12.

## **3.3.9 Staircases**

### **St1 (main staircase)**

This was unsympathetically altered when a lift was inserted into the light well. This presumably early 20<sup>th</sup> century lift enclosure has a heavy cornice between ground and third floors which also appears on the stair walls. Both the lift enclosure and stair walls have a dado cap and bolection mouldings contemporary with the date of the first lift.

The lift in situ is a modern replacement. There is also a heavy string on the lift enclosure and stair walls. The stair treads are finished in modern fabric.

### **St3 (east end)**

Currently blocked. An original handsome stone cantilevered staircase. Balustrade lost below ground floor half landing and other locations. Cast iron balusters and hardwood handrail. Some balusters missing at first floor landing. Original heavily modelled string. No cornice. Second and fourth floor landing towards corridors at main levels which cut through curved ceiling.

From fourth to fifth floor there is a simpler, narrower, original timber staircase with turned balusters (some replaced with crude square modern balusters). Blocked to roof by modern timber enclosure. Original timber string. No cornice or other decoration. Fourth floor landing has stone flags.

### **St2 (west end)**

Also blocked. In all respects similar to St3. Some floor tiles on second, third and fourth floor landing but damaged, and lost in part. Fewer missing balusters. Timber staircase similar also. Fourth floor landing has stone flags.

## **3.4 Assessment**

Grosvenor Gardens House is a Grade II listed building whose significance is twofold. Firstly it forms part of the enclosure of Grosvenor Gardens that was designed by Thomas Cundy – this survives in the form of two handsome street elevations either side of the green which have group value. Secondly the building was an early example of the inner city serviced apartment block, designed on the Parisian model, and this is of some historic interest. However, the building has changed use twice, first to a hotel and later to offices, and those conversions have fundamentally altered the nature of the building and resulted in the loss of plan form and fabric which expressed the building's singular historic importance. These conversions have

ultimately led to the poor state the building is currently in.

The building's interior was not designed by Cundy but by the builders who constructed it. Of the original interiors, little survives. There are three staircases, one severely compromised and the other two in poor repair. The plan form has been changed when larger rooms were divided into hotel bedrooms and bathrooms in the 1920s. The wide central corridor remains but it also has changed face and been redecorated various times and now has an institutional feel. There are some fireplaces of the 1860s, and some of the 1920s, and cornices in some rooms but not in others. Internal joinery survives in most rooms and is of a pattern that is typical for the time. Overall, the picture is patchy.

As the building is now used as small offices there is a plethora of surface mounted cabling, signage, modern light fittings etc and all this is of poor quality and detracts. The ground floor shops too are mostly altered.

Whilst the street elevation of the building has architectural merit, despite the dominant modern rooflights, altered shopfronts and other accretions, the rear elevation does not. This has a series of meanly proportioned lightwells and elevations with as many downpipes as the hotel use required. The lightwells have become rubbish dumps and the fabric generally is simple and poorly maintained.

What is of value therefore is primarily the main elevations, and to a lesser degree the principle of the plan form which gives an indication of the original use – cellular rooms off a main corridor and serviced by three staircases. Of significance also, but again less so, are the few original cornices (which all have suffered poor patch repairs and too many layers of paint) and chimney pieces. Joinery is of a good standard but not all original and is of some secondary significance where it is of the 1860s. Work of the 1920s (chimney pieces, cornices and other decoration) is typical for its time and does not add to the building's significance; is not special and can best be described as neutral. The rear elevation is neutral at best, but all alterations to it detract, and indeed it detracts from the conservation area overall. Modern partitions and other insertions detract also. The shops are for the very most part modernised beyond recognition; the three or so shops that have historic decorative schemes vary in appearance, as one would expect, as they were fitted out by their occupants. They are of some but not of primary significance. The basement is connected to the shops in most areas and is plain and not significant. Under pavement vaults, where they have been 'tanked' are of neutral significance, and where they survive in their original brick finish are of secondary significance.

## **Appendix I**

### **Sources of Information**

## **Primary Sources**

Westminster Rate Books 1867

Census Data 1871, 1881, 1891, 1901

## **Secondary Sources**

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