

De Vere Grand Connaught Rooms  
Great Queen Street, London

Heritage Statement  
January 2025

**De Vere Grand Connaught Rooms  
Great Queen Street, London**

**Heritage Statement  
January 2025**

**© Orion Heritage Ltd 2025**

No part of this report is to be copied in any way without prior written consent.

Every effort is made to provide detailed and accurate information, however, Orion Heritage Ltd cannot be held responsible for errors or inaccuracies within 3<sup>rd</sup> party data supplied to Orion and referred to within this report.

© Ordnance Survey maps reproduced with the sanction of the controller of HM Stationery Office.  
Licence No: AC0000829241

**Report**

Heritage Statement

**Site**

De Vere Grand Connaught Rooms  
61-65 Great Queen St,  
WC2B 5DA

**Client**

De Vere Hotels

**Date**

January 2025

**Planning Authority**

Camden Council

**Prepared By**

Jan Mathieson BA (hons) BArch ARB AABC

**Approved By**

Dr Rob Smith

**Report Status**

FINAL

**Orion Ref**

PN 4410 HS1R

## Contents

- 1.0 Introduction
- 2.0 Planning Background and Development Plan Framework
- 3.0 Historical Context and Impact of Work on Heritage Asset

Sources Consulted

Appendix A

### List of Illustrations

- Figure 1: Site Location
- Figure 2: Location of Listed Buildings in Vicinity
- Figure 3: Ordnance Survey Map – Surveyed 1871, Published 1874
- Figure 4: Ordnance Survey Map - Revised 1894, Published 1895.
- Figure 5: Ordnance Survey Map – Revised 1914, Published 1936

### List of Plates

- Plate 1: Detail of central junction and handrails
- Plate 2: Detail of central junction with floor
- Plate 3: Junction between door and overhead heater
- Plate 4: Elevation of doors from interior
- Plate 5: Lobby in between doors
- Plate 6: Ceiling within lobby
- Plate 7: Detail of floor bolt
- Plate 8: Detail of junction between external landing and doors
- Plate 9: Entrance steps from northwest
- Plate 10: Elevation of doors from exterior (north)
- Plate 11: External elevation of doors and steps from northeast
- Plate 12: Plaque to north elevation
- Plate 13: View looking towards southwest across elevation
- Plate 14: Elevation of original Freemasons' Tavern
- Plate 15: Second hall built mid-19th century
- Plate 16: Early 20th century hall under construction

## 1.0 Introduction

- 1.1 This heritage statement considers the *Grand Connaught Rooms*, on *Great Queen Street, London (Figure 1)*. The building (hereinafter referred to as the 'subject building') occupies a site (hereinafter referred to as the 'study site') on the south side of Great Queen Street.
- 1.2 In accordance with the *National Planning Policy Framework (NPPF 2024)* and the requirement for applicants to describe the significance of heritage assets including contribution to setting, the report draws together available information on designated and non-designated heritage assets.
- 1.3 The assessment includes the results of a site survey, an examination of published records, charts historic land-use through a map regression exercise and considers relevant local and national policy and guidance.
- 1.4 The *Historic England List* of designated heritage assets has been consulted (online) and the relevant heritage assets located in the immediate vicinity are identified in *Figure 2*.
- 1.5 A site visit was undertaken when the conditions were overcast and raining but visibility was good. This report ought be read in conjunction with other documents submitted with this application, particularly the architect's drawings and details. It does not cover archaeology.
- 1.6 The report enables relevant parties to assess the significance of designated and non-designated heritage assets within and in the vicinity of the site, thus enabling potential impacts on these assets to be identified along with the need for design solutions.

### Location and Description

- 1.7 The subject site is located at *61 – 65 Great Queen Street, London WC2B 5DA (Figure 1)*. The route crosses between the areas of Covent Garden and Holborn, with the subject building, together with its associated Freemasons Hall, constituting a considerable portion of the westernmost section of the street (*Plate 13*).
- 1.8 The building has evolved over several hundred years and has an illustrious history which includes the involvement of several eminent architects together with being the site of numerous historic connections.
- 1.9 Its significance is witnessed by its Grade II\* Listing, supported by a report (as yet unpublished) by *Historic England*, together with a very substantial description included within its Listing (Appendix A). This Heritage Statement acknowledges the considerable architectural, artistic and historic values of the asset.

- 1.10 It is also within the *Seven Dials Conservation Area, Sub Area 2 – Great Queen Street*. It is immediately adjacent to the *Covent Garden Conservation Area* in adjoining Westminster.
- 1.11 It considers the limited nature of the works, which is the replacement of the entrance doors and associated glazed screen (*Plate 9*). However, this intervention is at the interface with the public, therefore foremost in the initial presentation of the building's main elevation.
- 1.12 The works are proposed in order to assist those with mobility issues as the current arrangement is not easy to negotiate. In addition, the proposed arrangement relates better to the existing wheelchair lift, to the east side of the entrance steps. These public benefits are addressed in the Planning Note which accompanies this application.
- 1.13 In accordance with the requirements of Paragraph 207 of Section 16 of the NPPF 2024, that '*The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance*', the extent of information within this report responds to both of these factors.

## 2.0 Planning Background and Development Plan Framework

### Planning (Listed Building and Conservation Areas) Act 1990

2.1 The *Planning (Listed Building and Conservation Areas) Act 1990* sets out broad policies and obligations relevant to the protection of Listed Buildings and Conservation Areas and their settings.

2.2 Section 66(1) states:

*In considering whether to grant planning 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.*

2.3 Section 69 of the Act requires local authorities to define as conservation areas any *areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance* and Section 72 gives local authorities a general duty to pay special attention *to the desirability of preserving or enhancing the character or appearance of that area* in exercising their planning functions.

2.4 These duties are taken to apply only within a Conservation Area. The Act does not make specific provision with regard to the setting of a Conservation Area, that is provided by the policy framework outlined below.

### National Planning Policy Framework (NPPF) and National Planning Practice Guidance (NPPG)

2.5 Government policy in relation to the historic environment is outlined in Section 16 of the *National Planning Policy Framework 2024* (NPPF), entitled *Conserving and Enhancing the Historic Environment*. This provides guidance for planning authorities, property owners, developers and others on the conservation and investigation of heritage assets. Overall, the objectives of Section 16 of the NPPF can be summarised as seeking the:

- Delivery of sustainable development;
- understanding the wider social, cultural, economic and environmental benefits brought by the conservation of the historic environment;
- conservation of England's heritage assets in a manner appropriate to their significance; and
- recognition of the contribution that heritage assets make to our knowledge and understanding of the past.

- 2.6 Section 16 of the NPPF recognises that intelligently managed change may sometimes be necessary if heritage assets are to be maintained for the long term.
- 2.7 Paragraph 207 states that planning decisions should be based on the significance of the heritage asset, that the level of detail supplied by an applicant should be proportionate to the importance of the asset and should be no more than sufficient to understand the potential impact of the proposal upon the significance of that asset.
- 2.8 *Heritage Assets* are defined in Annex 2 as a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage assets include designated heritage assets and assets identified by the local planning authority (including local listing).
- 2.9 *Designated Heritage Assets* comprise: World Heritage Sites, Scheduled Monuments, Listed Buildings, Protected Wreck Sites, Registered Parks and Gardens, Registered Battlefields and Conservation Areas.
- 2.10 *Significance* is defined as: the value of a heritage asset to this and future generations because of its heritage interest. This interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.
- 2.11 *Setting* is defined as: the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.
- 2.12 The NPPF is supported by the *National Planning Policy Guidance* (NPPG). In relation to the historic environment, paragraph 18a-001 states that:
- Protecting and enhancing the historic environment is an important component of the National Planning Policy Framework's drive to achieve sustainable development (as defined in Paragraphs 6-10). The appropriate conservation of heritage assets forms one of the 'Core Planning Principles'.*
- 2.13 Paragraph 001 makes a clear statement that any decisions relating to Listed Buildings and their settings and Conservation Areas must address the statutory considerations of the *Planning (Listed Buildings and Conservation Areas) Act 1990*, as well as satisfying the relevant policies within the National Planning Policy Framework and the Local Plan.



**2.14** Paragraph 013 outlines that the assessment of the impact of a proposed development on the setting of a heritage asset needs to take into account and be proportionate to the significance of the asset being considered, and the degree to which the proposed development enhances or detracts from the significance of the asset and the ability to appreciate the significance.

**2.15** The NPPG outlines that although the extent and importance of setting is often expressed in visual terms, it can also be influenced by other factors such as noise, dust and vibration. Historic relationships between places can also be an important factor stressing ties between places that may have limited or no intervisibility with each other. This may be historic as well as aesthetic connections that contribute or enhance the significance of one or more of the heritage assets.

**2.16** Paragraph 18a-013 concludes:

*The contribution that setting makes to the significance of the heritage asset does not depend on there being public rights or an ability to access or experience that setting. The contribution may vary over time.*

*When assessing any application which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its ongoing conservation.*

**2.17** The key test in NPPF paragraphs 214-215 is whether a proposed development will result in substantial harm or less than substantial harm. However, substantial harm is not defined in the NPPF. Paragraph 018 of the NPPG provides additional guidance on substantial harm. It states:

*What matters in assessing if a proposal causes substantial harm is the impact on the significance of the heritage asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset's physical presence, but also from its setting. Whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework.*

*In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed.*

- 2.18** Paragraph 215 of the NPPF outlines that where a proposed development results in less than substantial harm to the significance of a heritage asset, the harm arising should be weighed against the public benefits accruing from the proposed development. Paragraph 18a-020 of the NPPG outlines what is meant by public benefits:

*Public benefits may follow from many developments and could be anything that delivers economic, social or environmental progress as described in the National Planning Policy Framework (Paragraph 7). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits.*

- 2.19** Paragraph 216 states:

*'The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect directly or indirectly non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset'.*

- 2.20** In considering any planning application for development, the planning authority will be mindful of the framework set by government policy, in this instance the NPPF, by current Development Plan Policy and by other material considerations.

### Local Planning Policy

- 2.21** Camden Council are in the process of consulting on a new Local Plan, but at present, the relevant document is the *Camden Local Plan 2017*.
- 2.22** It notes that '*Camden has a rich architectural heritage with many special places and buildings from throughout Camden's history. 39 areas, covering much of the borough, are designated as Conservation Areas, recognising their special architectural or historic interest and their character and appearance*'.
- 2.23** It continues '*Over 5,600 buildings and structures in Camden are nationally listed for their special historical or architectural interest and 53 of the borough's squares are protected by the London Squares Preservation Act 1931. In addition, 14 open spaces in Camden are on Historic England's Register of Parks and Gardens. The Council also maintains a local list of over 400 non-designated heritage assets*'.

## 2.24 The relevant part of **Policy D2: Heritage** states:

*The Council will preserve and, where appropriate, enhance Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.*

*Designated heritage assets* Designated heritage assets include conservation areas and listed buildings. The Council will not permit the loss of or substantial harm to a designated heritage asset, including conservation areas and Listed Buildings, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) *the nature of the heritage asset prevents all reasonable uses of the site;*
- b) *no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation;*
- c) *conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d) *the harm or loss is outweighed by the benefit of bringing the site back into use. The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.*

### **Conservation Areas**

*Conservation Areas are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. In order to maintain the character of Camden's conservation areas, the Council will take account of conservation area statements, appraisals and management strategies when assessing applications within conservation areas. The Council will:*

- e) *require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;*
- f) *resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area;*
- g) *resist development outside of a conservation area that causes harm to the character or appearance of that conservation area; and*
- h) *preserve trees and garden spaces which contribute to the character and appearance of a conservation area or which provide a setting for Camden's architectural heritage.*

## Listed Buildings

Listed buildings are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. To preserve or enhance the borough's listed buildings, the Council will:

- i) resist the total or substantial demolition of a listed building;
- j) resist proposals for a change of use or alterations and extensions to a listed building where this would cause harm to the special architectural and historic interest of the building; and
- k) resist development that would cause harm to significance of a listed building through an effect on its setting.

## Other heritage assets and non-designated heritage assets

The Council will seek to protect other heritage assets including non-designated heritage assets (including those on and off the local list), Registered Parks and Gardens and London Squares. The effect of a proposal on the significance of a non-designated heritage asset will be weighed against the public benefits of the proposal, balancing the scale of any harm or loss and the significance of the heritage asset.

## Other Guidance

**Historic Environment Good Practice Advice In Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment (Historic England 2015)**

**2.25** The purpose of this document is to provide information to assist local authorities, planning and other consultants, owners, applicants and other interested parties in implementing historic environment policy in the NPPF and NPPG. It outlines a six-stage process to the assembly and analysis of relevant information relating to heritage assets potentially affected by a proposed development:

- Understand the significance of the affected assets;
- Understand the impact of the proposal on that significance;
- Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;
- Look for opportunities to better reveal or enhance significance;
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change; and
- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

*Historic Environment Good Practice Advice In Planning Note 3: The Setting of Heritage Assets (Historic England 2017)*

- 2.26** *Historic England's Historic Environment Good Practice Advice in Planning Note 3* provides guidance on the management of change within the setting of heritage assets.
- 2.27** The document restates the definition of setting as outlined in Annex 2 of the NPPF. Setting is also described as being a separate term to curtilage, character and context; while it is largely a visual term, setting, and thus the way in which an asset is experienced, can also be affected by noise, vibration, odour and other factors.
- 2.28** The document makes it clear that setting is not a heritage asset, nor is it a heritage designation, though land within a setting may itself be designated. Its importance lies in what the setting contributes to the significance of a heritage asset.
- 2.29** The Good Practice Advice Note sets out a five-stage process for assessing the implications of proposed developments on setting:
1. Identification of heritage assets which are likely to be affected by proposals;
  2. Assessment of whether and what contribution the setting makes to the significance of a heritage asset;
  3. Assessing the effects of proposed development on the significance of a heritage asset;
  4. Maximising enhancement and reduction of harm on the setting of heritage assets; and
  5. Making and documenting the decision and monitoring outcomes
- 2.30** The guidance reiterates the NPPF in stating that where developments affecting the setting of heritage assets result in a level of harm to significance, this harm, whether substantial or less than substantial, should be weighed against the public benefits of the scheme.

### 3.0 Historical Context and Impact of Proposals on Heritage Assets

#### Introduction

- 3.1 The following section presents a historical development of the site and wider area through the results of a map regression exercise and review of relevant background documentation.
- 3.2 The location of designated, non-designated heritage assets and Conservation Areas within and surrounding the site are also discussed below; these are shown on *Figure 2*.

#### Historical Background

##### *Brief overview of the area - Covent Garden and Holborn:*

- 3.3 Although the name of **Covent Garden** is synonymous with the fruit and vegetable market which was on the site from the mid-17<sup>th</sup> century to 1974, its origins are much earlier. Known to have been at least on a major route, if not a Roman settlement itself, from the 7<sup>th</sup> to the 9<sup>th</sup> centuries it was the heart of '*Lundenwic*', the Anglo-Saxon trading centre.
- 3.4 Its horticultural background was established in early medieval times, when it grew from a walled garden to a large area of mixed cultivation, including orchards, pasture and meadow. The name '*covent*' derives from the early French word for a convent, thus it originated as the garden of the convent.
- 3.5 As church land was ceded to the Crown in 1540, various eminent families held and developed the land as desirable dwellings with associated churches and a '*piazza*'. The original market brought with it, taverns and brothels, signalling the exodus of the wealthy citizens.
- 3.6 Construction of a market hall in 1830, with its relocation towards the end of the 20<sup>th</sup> century, heralded the area becoming a commercial, and tourist centre, with cultural entertainment represented in the Royal Opera House, and Drury Lane becoming synonymous with the theatre.
- 3.7 Immediately adjacent, and only relatively recently divided by a major north-south cross route, **Holborn** abutted Covent Garden, the junction between the two being almost indistinguishable. Its name originated from the alternative name of the River Fleet, now buried, which was the *Holbourne*.
- 3.8 The area evolved from the parish of St Andrew, and although it later became synonymous with the legal profession and jewellery making, it grew as a lesser-scale extension of Covent Garden, including coffee shops and taverns. Buildings were close grain, lightwells illuminating internal rooms (*Figure 4*).

### *Great Queen Street*

- 3.9** *Great Queen Street* extends from the east of Covent Garden into the west of Holborn. It was called 'Queen Street' from around 1605–9, and 'Great Queen Street' from around 1670 to distinguish it from 'Little Queen Street'.
- 3.10** In 1646, William Newton obtained permission to build fourteen large houses, each with a forty-foot frontage, on the south side of the street. He did not build all the houses himself, as some plots were sold on. They were constructed to a uniform design, in a classical style, with Ionic pilasters rising through two storeys from the first floor to the eaves.
- 3.11** The uniformity of the houses became a standard feature in London (*Figure 3*). John Summerson noted that they '*laid down the canon which put an end to gabled individualism and provided a discipline for London's streets which was to endure for two hundred years*'.
- 3.12** As Great Queen Street was not immediately adjacent to the Piazza, it was not as affected by the exodus of the wealthy. Its connection with Freemasonry began in the early 18<sup>th</sup> century. It is thought that the consolidation of disparate Freemasonry groups began in 1717 with a meeting at an alehouse in *St Paul's Churchyard*. This gave rise to the first *Grand Lodge of England (GLE)*.
- 3.13** As masonic lodges grew in number and size, the *GLE* purchased No. 61, Great Queen Street, creating the *Freemasons Tavern*. Thus, the establishment of this centre became the focus of the development of the extensive group of buildings seen today. The two halls and *Connaught Rooms* can be seen on *Figure 5*.

### *Overview of development of the subject building*

- 3.14** The subject building has gone through various iterations to arrive at the structure seen today. The first *Freemasons Tavern (Plate 14)* was purchased in the early 18<sup>th</sup> century. Early in the 19<sup>th</sup> century, a second hall was constructed adjacent to it.
- 3.15** Although this was designed by Sir John Soane, it survived only to the latter part of the 19<sup>th</sup> century, when it was replaced by the second *Freemasons Hall*, designed by Francis Pepys Cockerill (*Plate 15*).
- 3.16** The *Freemasons Hall* to the west (*Plate 13*) is Listed separately at Grade II\*. It is discussed both as part of the group value, which *Historic England* identifies, with the *Grand Connaught Rooms*. It is also considered later in this report as an individual heritage asset.

- 3.17** Historic England's Listing description of *The Grand Connaught Rooms, Nos. 61-63 Great Queen Street*, note that it is designated at Grade II\* for the following principal reasons:
- *Architectural: for the façade of the former Freemasons' Tavern, a good example of a mid-C19 Italianate commercial frontage, and for the surviving section of Cockerell's elaborate Freemasons' Hall with figures by a notable sculptor. Interiors: a unique ensemble of spaces, comprising elements of the 1774 Tavern, a series of ornate rooms dating from 1863-64 and 1905-10, most notably the Great Hall, and a virtually complete suite of 1933-36 interiors.*
  - *Historic: the successor of the original Freemasons' Tavern, the site of Britain's first Grand Lodge, and for the numerous events that took place there including the founding of the Anti-Slavery Society and the Football Association (Plate 12).*
  - *Group value: with the adjoining Masonic Hall, Listed Grade II\*.*
- 3.18** Both architectural and historic values are medium to high. The historic value is not harmed by the proposals but there is potential for the architectural value to be impacted.
- 3.19** The extensive *Historic England* description is included in Appendix A, but briefly, as the former *Freemasons' Tavern*, it originally included part of façade of the Freemasons' Hall. It was constructed in 1863-64 by Frederick Pepys Cockerell, and incorporated elements of the earlier *Freemasons' Tavern* of 1774. It was enlarged and remodelled from 1905 to 1910 as the Connaught Rooms, then further extended 1933-36 to the design of HV Ashley and Winton Newman.
- 3.20** To the west is the surviving three-bay section of Cockerell's Portland stone Freemasons' Hall facade (No. 61) plus small section of the central pedimented bay. The 1863-64 façade of the former Freemasons' Tavern (Nos. 62-63) is brick with Portland stone dressings which have been painted. The three central ground-floor windows were altered in 1905-10 to form the main entrance to the Connaught Rooms (*Plate 10*).
- 3.21** Behind the 1863-64 Tavern facade is a large entrance hall and stair from ground to first floor. The entrance hall and stair are designed in the Edwardian Baroque manner with elaborate plaster detail. It includes a black-and-white chequered marble floor (*Plate 4*) and paired columns on the left (east) side. There is an imperial stair with a heavy marble balustrade and vase balusters.



- 3.22** The doors currently in place comprise two sets of doors with an intervening small lobby (*Plate 6*). It is likely, considering the materials and design, that the current doors are not the original set from the early 20<sup>th</sup> century.
- 3.23** A Planning Approval dated 12<sup>th</sup> December 1985 describes '*Alterations to the ground floor frontage including refurbishment and improvements to existing main entrance*'. This, together with the design and detail of the doors, suggests that they date from this time.
- 3.24** There is some anecdotal evidence that the original doors were revolving, which would be supported by a curved decorative section within the ceiling just inside the doors. However, the current doors, which are assumed to date from the 1985 works, are of an appropriate design which sits well on the entrance at the top of the steps (*Plate 9*).
- 3.25** The reason for their proposed replacement is that the venue caters for conferences and training courses, which can involve hundreds of people accessing the venue at similar times, often carrying large bags and luggage. The double layer of heavy doors can be difficult to negotiate, and potentially dangerous if numerous people are leaving at a similar time.
- 3.26** The proposed doors are based upon the existing doors, but the layout accommodates automatic sliding doors which will be considerably safer and easier to navigate. There is also the option to access the venue via a traditional opening door to one side.
- 3.27** The proposed doors reflect the design, finishes and materials of the existing doors, whilst facilitating easier and safer access and egress. No other works are proposed with the exception of minor areas of making good as existing where the installation the doors disrupts building fabric.
- 3.28** In conclusion, although the existing doors are not original and possibly of recent construction, they sit comfortably within the entrance. They complement the marble floors, both internally and externally, and lobby walls both internally (*Plate 5*) and externally (*Plate 11*).
- 3.29** The proposed doors are of similar design, detail and materials, to the existing, as set out in the architect's drawings submitted with this application. Although there is a minor change to the asset, this is considered at the very lowest level of less than substantial harm. The public benefits to outweigh this are set out in the associated planning assessment.

- 3.30** Historic England notes that the subject building has group value with the *Freemasons' Hall*, also Listed Grade II\*, LEN 1113218, immediately to the southwest.
- 3.31** It is of steel frame construction faced with Portland stone, seen under construction during the early 20<sup>th</sup> century in *Plate 16*. An imposing building in stripped Classical style, it is somewhat in contrast to its immediate neighbour to the east. Built as the *'Masonic Peace Memorial Building'*, it included a memorial to Freemasons killed in World War I.
- 3.32** Its architectural and historic significance are both medium to high, the latter further elevated by the connection with a War Memorial. These monuments have a particularly significant historic value related to the global impact of the conflict.
- 3.33** In relation to both the group value established with the *Grand Connaught Rooms* to the east, and in its own right, the proposed works have the potential to impact the architectural value, but not the historical value.
- 3.34** There is no direct intervisibility between the proposed doors and the Freemasons Hall, although the latter's entrance and the Hall can be seen in the same view looking in either direction along Great Queen Street (*Plate 13*). The similarity of the proposed door and screen to the existing will be largely imperceptible and cause no harm to the significance of the Freemasons Hall by development in its setting.
- 3.35** To the south (rear) of the subject building is *Kodak House*, Listed Grade II, LEN: 1379260. It is an early 20<sup>th</sup> century office block, by Sir John Burnet and Partners. It is noted to be an early example of an office block treated *'in a straightforward manner'*.
- 3.36** Although essentially modern, it *'evolves from an Edwardian Neo-Classical design, stripped of almost all ornament'*. Although there were some doubts about the lack of decoration, the client liked the simplicity. Its architectural and historic values are medium.
- 3.37** Despite the proximity of the Kodak Building, which suggests the works have the potential to impact the significance of the asset by development in its setting, there is neither intervisibility nor other connection to suggest the development is within the setting of the heritage asset. It is therefore concluded that no harm is caused to this asset by the proposed works.
- 3.38** To the opposite (north) side of Great Queen Street are several heritage assets including

- **38, Great Queen Street** (Listed Grade II, LEN 1113217),
- **36 AND 37, Great Queen Street** (Listed Grade II, LEN 1113216)
- **33, 34 AND 35, Great Queen Street** (Listed Grade II\*, LEN 1113215)
- **27, 28 AND 29, Great Queen Street** (Listed Grade II\*, LEN 1113213)

- 3.39** The above are all houses and, although not classed by Historic England as a group, all originated in the early 18<sup>th</sup> century but have been altered over time. They are examples of London town houses and part of the historical development of the area. Their architectural and historic values are either medium, or medium to high, depending on whether they are Grade II or Grade II\*. Only the architectural values have the potential to be impacted by development in their setting by the proposed works.
- 3.40** **30 and 31, Great Queen Street** is Listed Grade II and is LEN 1113214. As the early 20<sup>th</sup> century *Royal Masonic Institute for Girls*, its architectural and historic values are medium. The historic value is slightly elevated within this range as a result of its masonic connection with the *Freemasons Hall* and *Grand Connaught Rooms* opposite.
- 3.41** The **Marlborough Public House** and associated houses is Listed Grade II and LEN 1210819. It is also included for group value at the junction with Long Acre with **78 and 79, Long Acre**. The latter is Listed Grade II and LEN 1274717 and is a mid-19<sup>th</sup> century group of houses and ground floor shops. It also has group value on the corner site with Drury Lane. Architecture and historic values are medium, largely as a result of the group value in relation to their locations.
- 3.42** The heritage assets on the north side of Great Queen Street, together with those at the junction with Long Acre and Drury Lane, all have very limited visibility with the proposed works. This is primarily at an acute angle which, unless viewed from directly opposite, the proposed doors will not be visible. Where glimpses are possible, the similarity of the proposed doors to the existing entrance doors, will not impact these assets' significance by development in their setting.

#### *Conservation Areas*

- 3.43** The subject building is within the **Seven Dials Conservation Area, Sub Area 2- Great Queen Street**. A brief description of the characteristics of the Conservation Area, as set out in the associated appraisal, are included within Appendix A. It is also in proximity to the **Covent Garden Conservation Area** (Westminster) to the immediate southwest of the study site.
- 3.44** The *Seven Dials Conservation Area Appraisal* notes of Sub Area 2 that '*Great Queen Street was built in the first half of the 17th century begun by the speculator William Newton with the adjacent Lincoln's Inn Fields*'.

- 3.45** *'The character and architecture of Great Queen Street was also shaped by the development of Freemason buildings. In 1774 the Moderns' Grand Lodge (founded in 1717) bought a house on the southern side of Great Queen Street where the original Temple was built in 1775, with the addition of the Freemason's Tavern in 1786'.*
- 3.46** *It continues 'In 1815 two houses were acquired with the aid of Sir John Soane (£500), who later designed additional premises for the Masons that were completed in 1829. In 1863 a new building was erected with designs by S.P Cockerell, son of Professor C.R. Cockerell RA which was completed in 1866. This building became known as The Connaught Rooms'.*
- 3.47** Thus, the importance of the contribution of the Grand Connaught Rooms to this Sub Area of the Conservation Area is emphasised. The proposed works, as they reflect the existing doors, will be indiscernible when viewed from near to, or from the wider proximity, in the Conservation Area.
- 3.48** It is therefore concluded that the proposed works have no impact upon either the *Seven Dials Conservation Area*, within which the heritage asset is located, or the *Covent Garden Conservation Area*, to which it is adjacent.

#### *Non-Designated Heritage Assets*

- 3.49** There are no non-designated heritage assets in the vicinity, the nearest being on High Holborn to the northwest. They have neither intervisibility nor any other connections which might suggest that the development is within their setting, therefore are not included within this assessment.

#### **Conclusion**

- 3.50** The proposed works are to replace the existing main entrance doors to the Grade II\* Listed *Grand Connaught Rooms*. Although the existing doors are not original, they are considered appropriate and sit comfortably within the existing interior and exterior of the building.
- 3.51** The proposed doors will facilitate easier and safer ingress and egress from the building. They will reflect the design of the existing doors in detail and materials and be no more impactful than the current doors.
- 3.52** The impact of the proposed works has been considered. It has been taken into consideration that the doors being replaced are part of the works carried out in 1985, and, as a result of which, have negligible architectural value. As a result, their loss causes no harm to the significance of the building.

- 3.53** However, the detail and material of the existing doors sits comfortably within the main entrance, thus it has been used as the basis for the proposed doors. These facilitate inclusive access, particularly in relation to the existing wheelchair lift. These public benefits are discussed in the planning note submitted separately with this application.
- 3.54** The impact was then considered on heritage assets in the vicinity, together with the Seven Dials Conservation Area and adjacent Covent Garden Conservation Area.
- 3.55** It was found that, as a result of the largely imperceptible difference between the existing and proposed doors, there was no impact on any other heritage asset.

## Sources

### Archive

National Archive, Kew

### Websites

Heritage Gateway - [www.heritagegateway.org.uk](http://www.heritagegateway.org.uk)

Historic England - The National Heritage List for England -  
[historicengland.org.uk/listing/the list](http://historicengland.org.uk/listing/the-list)

### Bibliographic

*Riley, W. Edward; Gomme, Sir Lawrence, eds. (1914). "Great Queen Street (general)". Survey of London: volume 5: St Giles-in-the-Fields, pt II. Institute of Historical Research. Retrieved 7 April 2012.*

*Summerson, John (1970). Architecture in Britain, 1530 to 1830. Pelican History of Art. Harmondsworth: Penguin Books. pp. 163–4.*

## APPENDIX A Historic England Designations and Conservation Areas

### GRAND CONNAUGHT ROOMS, 61-63, GREAT QUEEN STREET

Listed Grade II\*, LEN 1393970, Date first listed 17-Sep-2010, NGR: TQ 30527 81284

#### *Reasons for Designation*

The Grand Connaught Rooms, Nos. 61-63 Great Queen Street, is designated at Grade II\* for the following principal reasons: \* Architectural: for the façade of the former Freemasons' Tavern, a good example of a mid-C19 Italianate commercial frontage, and for the surviving section of Cockerell's elaborate Freemasons' Hall with figures by a notable sculptor. \* Interiors: a unique ensemble of spaces, comprising elements of the 1774 Tavern, a series of ornate rooms dating from 1863-64 and 1905-10, most notably the Great Hall, and a virtually complete suite of 1933-36 interiors. \* Historic: the successor of the original Freemasons' Tavern, the site of Britain's first Grand Lodge, and for the numerous events that took place there including the founding of the Anti-Slavery Society and the Football Association. \* Group value: with the adjoining Masonic Hall, listed Grade II\*.

GV II\* Former Freemasons' Tavern, including part of façade of the Freemasons' Hall (demolished 1927). 1863-64 by Frederick Pepys Cockerell, retaining structure from the preceding Freemasons' Tavern of 1774. Figure sculpture by William Grinsell Nicholl. Enlarged and remodelled 1905-10 as the Connaught Rooms, a suite of dining, meeting and entertainment rooms, under Alexander Brown and Ernest Barrow, detailed design by Crickmay & Sons. Extended 1933-36 to the design of HV Ashley and Winton Newman. Extension to east (formerly Nos. 64 and 65), built 1956-57, is not of special interest.

EXTERIOR: The 1863-64 façade of the former Freemasons' Tavern (Nos. 62-63): brick with Portland stone dressings (now painted). Two main storeys plus basement and attic storey; five bays. Recessed end bays with an entrance to the west and a window in the east, each with a swan-neck-pediment and balustraded balconet above. The three central ground-floor windows were altered in 1905-10 to form the main entrance to the Connaught Rooms. Central first-floor windows have stone architraves, central window pedimented. Second-floor bays are pilastered; each has an oval oeil-de-boeuf above the window. Parapet has piers to each bay and a cast-iron balustrade. Entrance canopy added 1933, much altered.

To the west is the surviving three-bay section of Cockerell's Portland stone Freemasons' Hall facade (No. 61) plus small section of the central pedimented bay. Two storeys above basement, plus main attic storey and mansard attic above. Ground and first floors are framed by rusticated pilasters with Composite capitals. First floor has French windows with cast-iron balconets, the bays separated by composite columns in antis. Above the windows is a frieze carved with three faces, one between each column, representing the sun, moon and stars. Above the dentilled cornice, the attic storey has three windows behind a balustrade, framed by niches containing female statues representing Wisdom and Fidelity. A deep bracketed cornice supports a scrolled parapet; to the right, a section of the pediment survives. Cast-iron area railings with ball finials.

Rear elevation comprises (east-west) post-war extension to Great Hall annexe (not of special interest); rear of Great Hall in red brick with Portland stone dressings with blocked Serlian window, and rear of 1933 extension faced in red brick with stone dressings.

INTERIOR: The layout is complex, but room alignment essentially conforms to the former plots of Nos. 61-61, and is described accordingly:

1. Nos. 62-63 (behind 1863-64 Tavern facade): comprises a large entrance hall and stair from ground to first floor, the Drawing Room at first, the Crown and Coronet Rooms at second, and Grand Hall at the rear accessed at first-floor level via a lobby. Entrance hall and stair in opulent Edwardian Baroque manner with elaborate plaster enrichment. Black-and-white chequered marble floor and paired columns on the left (east) side. Imperial stair with a heavy marble balustrade and vase balusters. First-

floor landing has elaborate coved ceiling, swagged decoration above fielded panels on west wall and windows (now doors) on east wall.

At the north end a doorway with an enriched architrave leads through to the Drawing Room, dating from 1863-64, embellished 1905-10 when it was combined with an ante-room on the south side. Enriched coffered ceiling with central square compartment carried on four columns. To south of landing, an arch flanked by paired columns leads to a lobby through to the Grand Hall. No interior views of Cockerell's original hall are known to exist, but embellishments were clearly made in 1905-10 when it was extended. The hall is of ten pilastered bays, originally six, with an elaborate cornice and barrel-vaulted ceiling with roundels inset with cast-iron decorative ventilation grilles. Large Serlian window to south end, now blocked. Balcony to north end, added in 1905-10, with bronze balustrade; above is a small upper gallery beneath a segmental swagged pediment supported on caryatids. East wall was removed when the annex was created; this area is decorated in a similar manner, while the west wall had doors inserted in each bay. The Crown Room (second floor) is mainly by Cockerell, and has an elaborate deep coved ceiling with lattice plasterwork and a lantern dome, carried on paired Corinthian columns and pilasters; a door with an elaborate architrave leads through to the Coronet Room to the rear, which also has an enriched coved ceiling.

2. No. 61: incorporating the remodelled 1788 Tavern behind the retained portion of Cockerell's Freemasons' Hall façade. Elements of C18 plan and structure survive, comprising a front room, a square-plan, open-well stair (the west stair) behind with a small room to the east, and larger room to the rear alongside lightwell. At ground floor a segmental barrel-vaulted lobby of 1905-10 leads from the entrance hall to the Lounge Bar, which has a dentilled cornice, again Edwardian. To the rear is the Champagne Bar created in 1963 in a neo-Edwardian style, timber panelled with alcoves. West stair has moulded inner string. Doorways leading off the stair at first and second-floor levels have panelled linings, bolection-moulded architraves and splayed plinth blocks, probably dating from 1788. A lift shaft has been inserted into the well, and the balustrade removed. Rooms at upper levels refurbished 1933-36 and later. The Amphill Room (third floor), remodelled 1905-10, has barrel-vaulted ceiling with enriched plaster ribs.
3. 1933-36 five-storey block to the rear of No. 61: at ground floor is a cloakroom with some original fittings. Above is a series of large and small rooms with interconnecting corridors and lobbies, accessed at first floor via a lobby aligned with the Grand Hall lobby. The large open-well stair in cast stone has a geometrical-pattern bronze balustrade; the landings interconnect on the west side with the Freemasons' Hall. Many rooms and lobby areas retain original fittings and decorative features incorporating Masonic symbols, including coffered ceilings, plasterwork with stylised classical and Art Deco motifs, steel-frame windows with stained glass, secondary stairs, doors and architraves, and a few mirrors. Doors to several rooms have raised rhomboid and diamond panels, and handles or knobs decorated with six-pointed stars; there is a large uplighter on the landing with brass candelabra. The Balmoral and Devon Rooms are panelled, the latter with decorative inlay. The Ulster Room is decorated in an Egyptian Art Deco manner.

Post-war additions, including extension to Grand Hall annexe, are not of special interest. Not all rooms were inspected.

**HISTORY:** The evolution of the Grand Connaught Rooms is complex, dating from 1774 when the street's association with freemasonry began. Regularly organised freemasonry in England is considered to have begun on 24 June 1717 when four lodges met at the Goose and Gridiron alehouse in St Paul's Churchyard, Covent Garden, to found the Grand Lodge of England (GLE), the world's first grand masonic lodge. This was an itinerant body meeting at inns, taverns and livery halls, but by 1768 there were almost 400 masonic lodges nationally, all of whose masters were eligible to attend GLE meetings, and funds were raised to build a new hall. In 1774, the GLE acquired No. 61 Great Queen Street, a five-bay house of 1637, to the rear of which had been added a second dwelling. The GLE occupied the rear building while the front house was leased to Luke Reilly, who opened it as the Freemasons' Tavern. The Tavern was an



important asset to the GLE both as a source of income and for the servicing of masonic meetings.

In 1775-76 the GLE built a hall on the land at the rear of No. 61, to the design of Thomas Sandby, Grand Architect to the GLE. Believed to be the first purpose-built masonic hall in England, it was entered at first-floor level, and had an elaborate deep coved ceiling embellished with Masonic symbols, lit by clerestory windows. The hall was rented out for non-masonic events such as concerts and fundraising dinners. The Anti-Slavery Society was founded there in 1807, and in 1839 Daniel O'Connell addressed a meeting in support of Catholic Emancipation.

In 1787 the GLE acquired Reilly's lease and rebuilt the Tavern in 1788-89, to the design of William Tyler. This four-storey building housed the Freemasons' Tavern on the ground floor and masonic rooms above. In 1790, the GLE purchased the lease of No. 62, the adjacent house to the east, as an annex. The GLE merged with its rival, the Antient Grand Lodge (founded 1751), as the United Grand Lodge of England (UGLE) in 1813, the year in which (Sir) John Soane became a freemason and Grand Superintendent of Works to the UGLE. Soane was duly engaged to design a second hall, exclusively for masonic use, which was built on the rear gardens of the adjacent houses to the east, Nos. 62-63, whose freeholds were acquired in 1815 by John Cuff, then leaseholder of the Tavern (Cuff sold the freeholds to the UGLE in 1838). Soane's hall, named the Temple, was one of his most complex and refined late interiors, lit by clerestory windows with a central pendant dome. It was enlarged by Philip Hardwick in 1838, but was apparently never held in great regard. The Tavern was a popular meeting place: in 1807 the Geological Society was founded there, and in 1863 the Football Association of England. In 1867 a banquet was held there in honour of Charles Dickens prior to his departure on a reading tour of the USA.

Between 1848-58 the UGLE acquired Nos. 59-60 to the west and Nos. 64-65 to the east. The latter were leased separately as a hotel and from 1899-1939 to the Grand Lodge of the Mark Master Masons. In 1864-5 a new Tavern and Freemasons' Hall were built on the site of Nos. 59-63, retaining Sandby's hall, to the design of FP Cockerell (1833-78), son of the architect CR Cockerell. The Tavern and UGLE premises were henceforth separated functionally, while interlinked, and visually by the design of their façades. The Freemasons' Hall to the west, corresponding with the plots of Nos. 59-61, had an imposing classical façade of three storeys and nine bays, with statues in niches symbolising the four Masonic virtues: Wisdom, Fidelity, Charity and Unity, by William Grinsell Nicholl (1796-1871). The Tavern façade to the east, corresponding with the plots of Nos. 62-63, was designed in a more reticent classical manner. Behind these two discrete façades however the demarcation lines were less clear since No. 61 (behind the eastern portion of the Freemasons' Hall façade), remained part of the Tavern, hence the survival of this part of the building. This arrangement arose from Cockerell's desire to give the hall a longer street elevation than the Tavern. Moreover, a substantial part of the C18 fabric of No. 61 was retained behind the new façade and still survives in altered form.

By the mid C19, the catering sector was becoming increasingly commercialised: dining halls, restaurants and refreshment rooms, often connected to hotels and railway stations, proliferated, while continental chefs introduced more elaborate cuisine. The Tavern improvements were clearly aimed at exploiting this niche in the market, and in 1864 a new company was formed to run the Tavern, which in the 1870s employed the former royal chef Francatelli as manager. The Tavern had a morning room and dining rooms; at first floor a domed and columned vestibule and grand stair, leading through to the Great Hall, which was placed to the east of Sandby's hall (the latter, on the demise of Soane's building, was renamed the Temple). The Freemasons' Hall comprised a series of offices, a grand stair, and lodge and ante rooms, plus Sandby's Temple at the rear of the Tavern. In 1880 the UGLE acquired Nos. 57-58, which were rebuilt in 1899 as a library and museum, replicating Cockerell's Tavern façade.

The next major phase was from 1905-10, following the expiry of the Tavern's lease and acquisition of property in Wild Court and Middle Court to the rear. Architects Alexander Brown (Grand Superintendent of Works to the UGLE) and Ernest Barrow were appointed to extend and remodel the Tavern, to be named thereafter the 'Connaught Rooms' in honour of the Grand Master, the Duke of Connaught. The detailed design however appears to have been by Crickmay & Sons. A large entrance hall was created and the grand stair rebuilt. The Great Hall

was lengthened and given an annex on the east side (behind Nos. 64-65); it now seated 800 and was hailed as the largest of its kind in London.

The building offered a suite of newly refurbished rooms for hire for social and corporate events, and a grill room, buffet, American bar and smoking room at basement level.

In 1915, Nos. 55-56, the last surviving C17 house in Great Queen Street, was demolished to make way for an extension to the Freemasons' Hall, but this plan was superseded by a scheme for a new building to commemorate the freemasons killed in World War I. Cockerell's Freemasons' Hall was demolished (with the exception of the east portion of the façade) and the new Masonic Hall was completed in 1933 to the design of Ashley & Newman. The Connaught Rooms were further aggrandised in 1933-36 when Sandby's Temple was deemed unstable and demolished to make way for a five-storey extension, designed by Ashley & Newman. The last phase of expansion was in 1956-57 when Nos. 64-65 were rebuilt to the design of Ashley & Newman.

#### SOURCES:

The Builder, 18 August 1866, 611-613

Survey of London, Vol 5: St Giles in the Fields, pt II (1914),

The Architecture and History of the Grand Connaught Rooms, English Heritage unpublished report (2010)

**REASON FOR DESIGNATION:** The Grand Connaught Rooms, Nos. 61-63 Great Queen Street, is designated at Grade II\* for the following principal reasons: \* Architectural: for the façade of the former Freemasons' Tavern, a good example of a mid-C19 classical commercial frontage, and for the surviving section of Cockerell's elaborate Freemasons' Hall with figures by a notable sculptor. \* Interiors: a unique ensemble of spaces, comprising elements of the 1774 Tavern, a series of ornate rooms dating from 1863-64 and 1905-10, most notably the Great Hall, and a virtually complete suite of 1933-36 interiors. \* Historic: the successor of the original Freemasons' Tavern, the site of Britain's first Grand Lodge, and for the numerous events that took place there including the founding of the the Anti-Slavery Society and the Football Association. \* Group value: with the adjoining Masonic Hall, listed Grade II\*.

#### **FREEMASONS' HALL, GREAT QUEEN STREET**

Listed Grade II\*, LEN 1113218, Date first listed: 09-Mar-1982, NGR: TQ3081SW

Central headquarters of English Freemasonry. 1927-33. By HV Ashley and Winton Newman, whose ingenious fitting of the plan to the irregular polygonal site won them the commission as the result of a competition. Steel frame construction faced with Portland stone. Massive building in stripped Classical style. Long facades (with slightly projecting entrance bays) emphasised by string courses and heavy cornice above 1st floor. 2 attics stepped above, culminating across the west angle in the corner tower, which echoes the form of the Temple entrance beneath, flanked by 2 giant fluted columns in antis. This defines the diagonal axis along which the Temple itself lies, as well as its associated processional access route. Metal-framed windows. Decorative lamp brackets.

**INTERIOR:** principal halls, meeting rooms and staircases all marble lined, richly detailed but austere neo-Grecian in pattern. Set on diagonal axis. Grand entrance hall and museum collection on ground floor. The principal rooms on the first floor, with Grand Temple, Grand Officers' rooms, library and reading room. Grand Temple of double height with gallery, dias and organ. Walls lined with Ashburton and Botticino marbles, surmounted by cove decorated with mosaics, coffered and decorated ceiling. Bronze doors in neo-Egyptian style by Walter and Donald Gilbert. Boardroom panelled in hardwood, and with stained glass. Fine bronze and wrought-iron work throughout the building.

**HISTORICAL NOTE:** built as the "Masonic Peace Memorial Building" and a memorial to Freemasons killed in World War I.

#### **KODAK HOUSE**

Listed Grade II, LEN: 1379260, Date first listed: 08-Sep-1971

Office block, incorporating Nos 61 & 65. c1911. By Sir John Burnet and Partners (job architect Thomas Tait) for Kodak; later attic storey. Built by Allen Construction Co. Steel framed construction with Portland stone facing and bronze spandrel panels emphasising the method of structure. Bronze roof canopy with antefixae masks. EXTERIOR: 6 storeys, basement and C20 attic storey. 5 window bays to main frontage, splayed 1 window corner treatment and 7 window bays to return. Windows with post 1973 glazing; originally 6 light casements with leaded panes. Plate glass ground floor frontage. Central doorway with bolection moulded surround and flanked by bronze torches. Plain stone continuous sill at 1st floor level; square-headed recessed windows. Stone pilasters between bays rise from 2nd floor level; they have bases but not capitals and lead flush into the top frieze. Coved stone cornice with band of Greek fret ornament.

INTERIOR: has good original staircases, the principal staircase to 1st floor level of marble with bronze handrail. Other features may remain behind partitioning. HISTORICAL NOTE: an early example in London of an office block treated in a straightforward manner. Although a pioneering work of modern design it evolves from an Edwardian Neo-Classical design, stripped of almost all ornament and with a Beaux Arts axial plan. Burnet made a study tour of America in preparation for this project. The detail appears to be by Thomas Tait: despite Burnet's doubts about the lack of usual decoration, the client liked the simplicity.

### **38, GREAT QUEEN STREET**

Listed Grade II, LEN 1113217

Terraced house. Early C18, refronted mid C19. Brown brick with stone dressings and bands. 4 storeys and basement. 3 windows. Wooden shopfront with splayed window and entablature flanked by enriched consoles. Segmental arched, recessed sash windows with enriched heads. Console bracketed cornice. INTERIOR: 1st floor with good panelled rooms. Front room with original pilastered fireplace flanked by cupboards with panelled doors, one with H hinges; modillion cornice.

### **36 AND 37, GREAT QUEEN STREET**

Listed Grade II, LEN 1113216

2 terraced houses. No.36: C18 earlier, with alterations. Multi-coloured stock brick. Slated roof with dormers behind parapet. 3 storeys and attic. 2 windows. C20 shopfront in Regency style. Gauged flat arches to recessed windows, 1st floor with casements, 2nd sashes. INTERIOR: not inspected but noted to be altered although retaining square balusters and columned newels to small well stairs. Some internal panelling above ground floor. No.37: C17 late, with alterations. Multi-coloured stock brick. 4 storeys 4 windows. Parapet. Earlier C19 shopfront with diaper pattern cast-iron frieze below C20 fascia masking entablature. INTERIOR: not inspected but noted to retain heavy open well staircase with solid string, turned balusters, square newels and moulded handrail.

### **33, 34 AND 35, GREAT QUEEN STREET**

Listed Grade II\*, LEN 1113215

Terrace of 3 houses. c1710. Brown brick with red brick cornices below parapets. Moulded brick band at 2nd floor. Tiled roofs (No.33 slated) with dormers. 3 storeys and attics. 3 windows each. Red brick dressings and segmental arches to flush frame windows (Nos 34 & 35 C20). C20 shopfronts. No.33: C20 reproduction of original earlier C19 bow fronted shopfront. House doorway with fanlight and panelled door. INTERIOR: has good panelling. Staircase with closed string, turned balusters, column newels and moulded handrail.

### **30 AND 31, GREAT QUEEN STREET**

Listed Grade II, LEN 1113214

Royal Masonic Institute for Girls. c1923-4. By ER Barrow. Bath stone with rusticated front under steep slated roof with central pedimented dormer. 3 storeys and attic. 5 window bays. Classical style. C20 shopfront.

Recessed entrance bays at ends of building with console bracketed cornices and balconies over. Over main left hand entrance, seated attendants support coat of arms. Central 3 bays with Corinthian attached columns in antes rising through 1st and 2nd floors, carrying entablature surmounted by 4 Portland stone allegorical figures. Recessed windows: central 3 bays 1st floor with flanking pilasters carrying entablature with "Royal Masonic Institute for Girls" inscribed on the frieze. INTERIOR: not inspected.

### **27, 28 AND 29, GREAT QUEEN STREET**

Listed Grade II\*, LEN 1113213

Terrace of 3 houses. c1733. Brown brick with red brick cornice below later parapet. Moulded brick band at 2nd floor level. Tiled roofs with dormers. Red dressings and segmental arches to flush frame sash windows, Nos 27 & 28 having 3 windows, No.29, 2 windows. 3 storeys, attics and basements. No.27: stucco ground floor with band at 1st floor level. Wood doorcase with Doric pilasters with triglyphs over and open mutule pediments. Archivolt and key to semicircular fanlights. Panelled door. 2 square-headed, recessed sash windows to right. INTERIOR: original stair. No.28: projecting earlier C19 shopfront with console bracketed entablature, window altered. Wood doorcase with Doric pilasters with triglyphs over and open mutule pediments. Archivolt and key to semicircular fanlights. Panelled door. INTERIOR: virtually complete panelled interior and original staircase. First floor front room has moulded plaster ceiling. Some H-L hinges. Entrance door has interesting collection of locks, latches and a chain. No.29: later C19 shopfront, window and house door altered. INTERIOR: original stair and most of original panelling. Lead rainwater head and pipe between Nos 28 and 29. (Survey of London: Vol. V, St Giles-in-the-Fields: London: -1914: 23).

### **MARLBOROUGH PUBLIC HOUSE**

Listed Grade II, LEN 1210819

Terrace house with shops and public house. c.1840-50, Mercers Company Estate development. Stock brick with stucco dressings, slate roofs. 3 storeys plus attic storey and mansard. No. 36 has a 3-window wide front with 3- window return; Nos 37 and 40 of 3- windows each and No. 39 of 2 windows. No. 36 has public house front with corner entrance, the rest have shop fronts variously altered but all, including pub, retaining framework of plain pilasters supporting entablature-fascia. Upper floors have recessed glazing bar sashes in stucco architraves; 1st floor windows pedimented except No. 37 which has giant Corinthian pilasters through 2 storeys. Modillion cornice over 2nd floor and pilastered attic storey with crowning balustrade incorporating tablets inscribed "Marlborough Head" over No. 36 and "Victoria House" above No. 40. Included for group value at junction with Long Acre q.v., only.

### **78 AND 79, LONG ACRE WC2**

Listed Grade II, LEN 1274717

Terrace houses with shops. c1840, a Mercers Company Estate development. Stock brick, slate roof. Bowed corner treatment to No 78, which was originally 2 houses. 3 storeys and dormered mansard. 3 window wide fronts. Ground floor shop fronts have altered display windows and shop doors but retain their stucco framing pilasters with console brackets flanking fascias and dentil cornices. Upper floors have recessed glazing bar sashes, those on 1st floor with stucco archivolt arches linked by impost band, those on 2nd floor with flat gauged arches. Plain stucco plat band beneath parapet with coping. Stone plaque at 1st floor with Mercers Company's badge and inscription. Lead rainwater head and downpipe to corner return. Group value on corner site with Drury Lane.

### **CONSERVATION AREAS**

*Seven Dials Sub-area 2 - Great Queen Street*

Great Queen Street was built in the first half of the 17th century begun by the speculator William Newton with the adjacent Lincoln's Inn Fields. Named after James I's Queen, Ann of Denmark it has its origins in a royal way to James I's favourite residence in Hertfordshire. Great Queen Street formed a continuation of the north side of Lincoln's Inn Fields until the construction of Kingsway opened in 1905. The character and architecture of Great Queen Street was also shaped by the development of Freemason buildings. In 1774 the Moderns' Grand Lodge (founded in 1717) bought a house on the southern side of Great Queen Street where the original Temple was built in 1775, with the addition of the Freemason's Tavern in 1786. In 1815 two houses were acquired with the aid of Sir John Soane (£500), who later designed additional premises for the Masons that were completed in 1829. In 1863 a new building was erected with designs by S.P Cockerell, son of Professor C.R. Cockerell RA which was completed in 1866. This building became known as "The Connaught Rooms". The present Freemasons Hall, which is located at the junction of Wild Street and Great Queen Street, is the central headquarters of English freemasonry. Ashley & Newman completed the building in its present form in 1933.

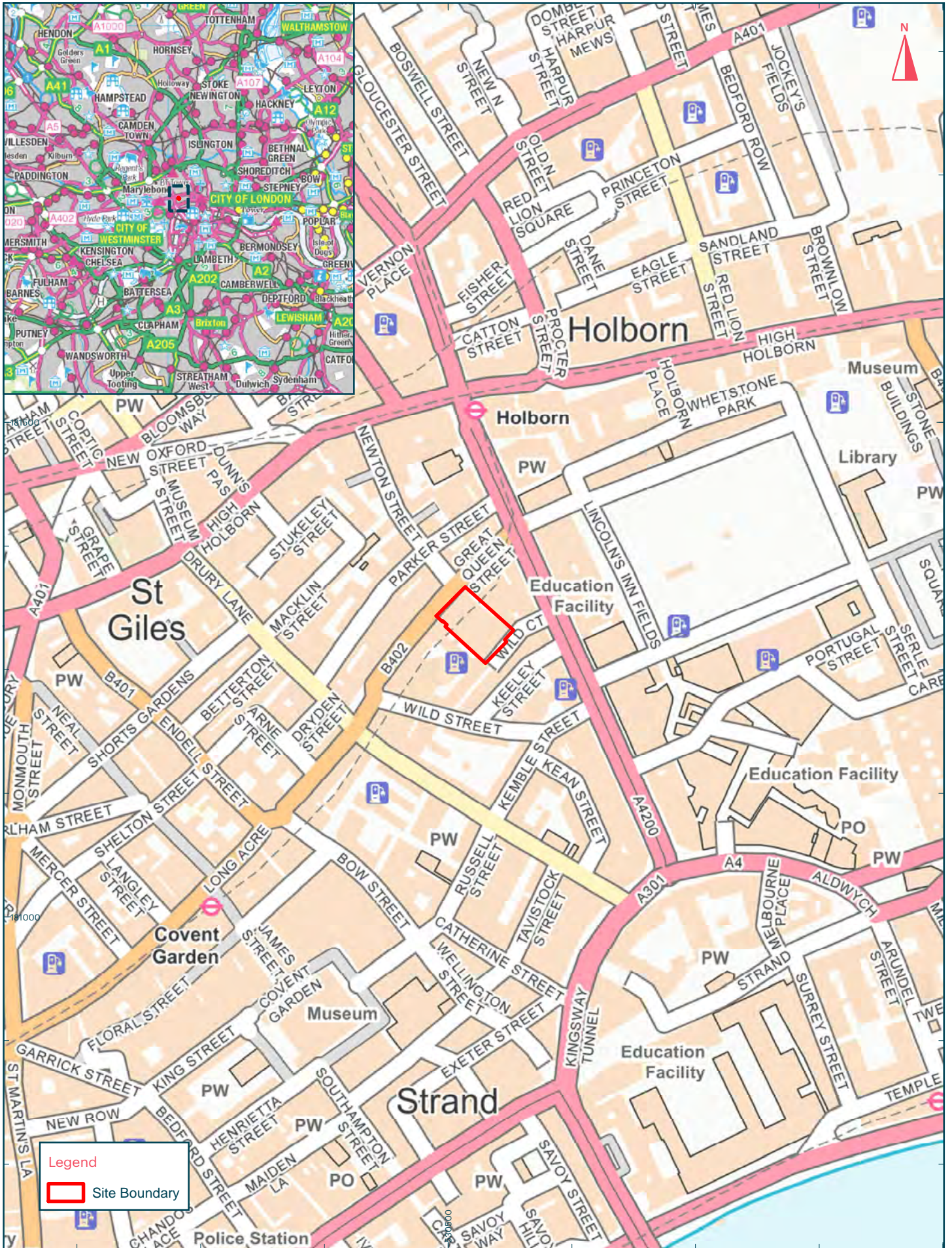
Great Queen Street is located between two distinct areas and is influenced by both. To the east is Kingsway, an Edwardian development, which has higher buildings some with multi-dormered storeys. To the west is Covent Garden with its generally lower and smaller scale buildings. There is a mix of offices, pubs, shops and restaurants. Great Queen Street has a number of listed buildings within it, including six early 18th century houses at Nos.27,28,29 and Nos.33,34,35 of three storeys, basement and dormers. All the houses have similar characteristics of red brick, heavy wooden eaves, cornices and pilaster orders rising from the first floor level to the cornice. The street has great importance in the development of street design. Sir John Summerson in 'Georgian London' says that it 'put an end to gabled individualism and provided a discipline for London's streets which was accepted for more than two hundred years'. In the 18th century it was known as the 'first regular street in London'. The front basement areas and railings are unusual in the Conservation Area.

The Freemasons Hall is a prominent steel frame construction faced with Portland stone. The Hall fits into an irregular polygonal site and was built as a memorial to Freemasons killed in World War I. It dominates the view eastwards along Long Acre and is widely considered to be an over development of the site by virtue of its scale and bulk in relation to its surroundings.

**Townscape** - Great Queen Street is made distinct by the generous width of the western end of the street set out in 17th century. The street combines the domestic scale of the 17th century terraced buildings on the north side of the street and the later buildings by the Freemasons on the south side; the Freemasons Hall and the New Connaught Rooms.

**Views** - Along Great Queen Street, from Kingsway and from Drury Lane.

**Negative features** - At the junction with Newton Street is a 1960s office development, part 12 storeys and part six, which makes no positive contribution as it is out of scale and character. At the eastern end of Parker Street is another office block, Nos.43-49, with blue tinted glass which also fails to contribute to the Conservation Area.

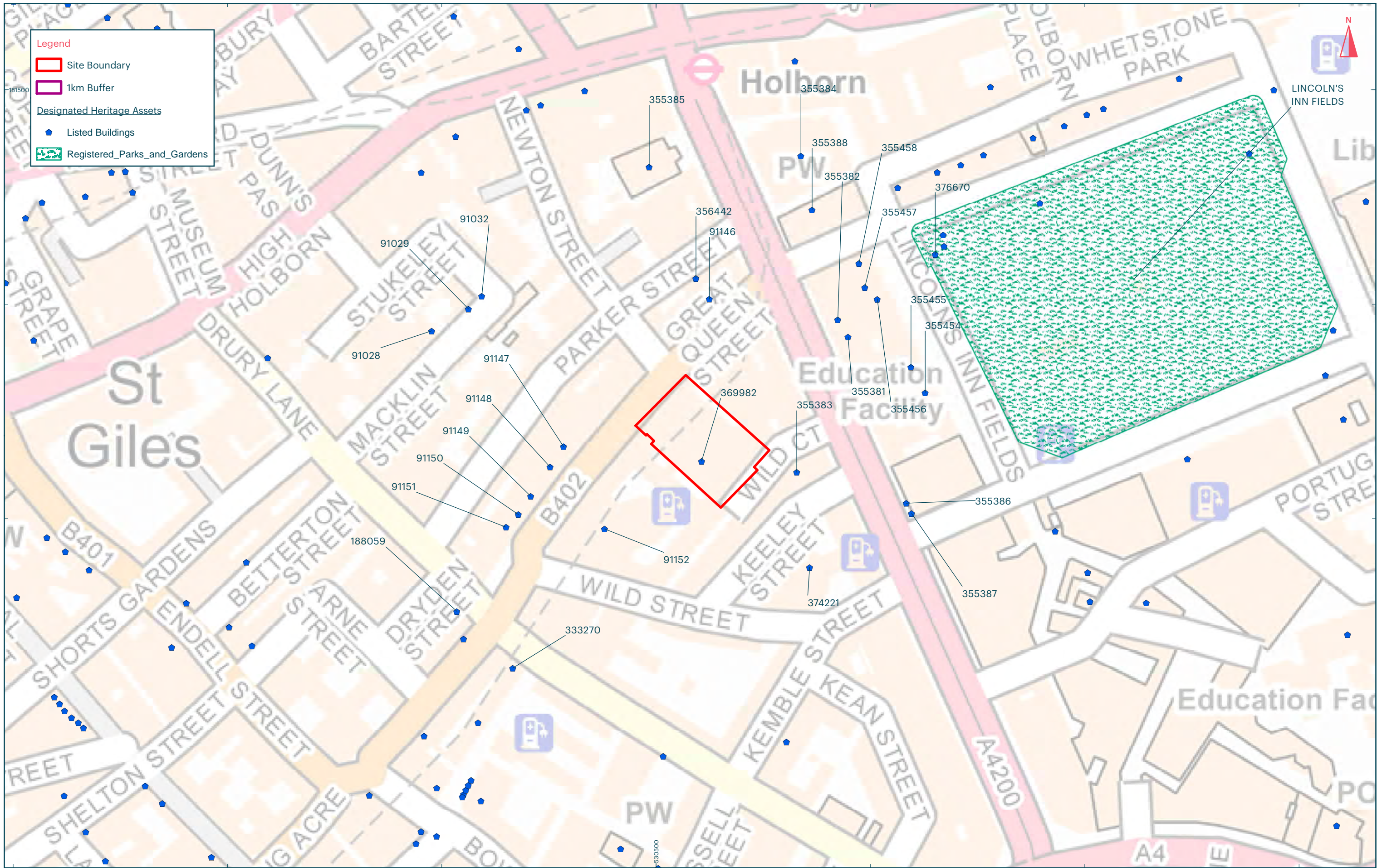


**Title:**  
Figure 1: Site Location

**Address:**  
De Vere Grand Connaught Rooms, Great Queen Street, London

Scale at A4: 1:5,000

0 200m



**Title:**  
Figure 2: Heritage Assets in the vicinity  
**Address:**  
De Vere Grand Connaught Rooms, Great Queen Street, London

Scale at A3: 1:2,000  
0 50m



Legend

Site Boundary



530500

**Title:**  
Figure 3: Ordnance Survey Map – Surveyed 1871, Published 1874.  
**Address:**  
De Vere Grand Connaught Rooms, Great Queen Street, London

Scale at A3: 1:1,000





Legend

Site Boundary



530500

**Title:**  
Figure 4: Ordnance Survey Map - Revised 1894, Published 1895.

**Address:**  
De Vere Grand Connaught Rooms, Great Queen Street, London

Scale at A3: 1:1,000





**Title:**  
Figure 5: Ordnance Survey Map – Revised 1914, Published 1936.  
**Address:**  
De Vere Grand Connaught Rooms, Great Queen Street, London

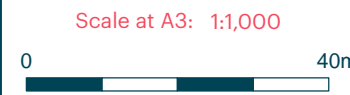




Plate 1: Detail of central junction and handrails



Plate 2: Detail of central junction with floor

**Address:**  
De Vere Grand Connaught Rooms,  
Great Queen Street, London

**Not to Scale:**  
Illustrative Only





Plate 3: Junction between door and overhead heater



Plate 4: Elevation of doors from interior

**Address:**  
De Vere Grand Connaught Rooms,  
Great Queen Street, London

**Not to Scale:**  
Illustrative Only





Plate 5: Lobby in between doors



Plate 6: Ceiling within lobby

**Address:**  
De Vere Grand Connaught Rooms,  
Great Queen Street, London

**Not to Scale:**  
Illustrative Only





Plate 7: Detail of floor bolt



Plate 8: Detail of junction between external landing and doors

**Address:**  
De Vere Grand Connaught Rooms,  
Great Queen Street, London

**Not to Scale:**  
Illustrative Only





Plate 9: Entrance steps from northwest



Plate 10: Elevation of doors from exterior (north)

**Address:**  
De Vere Grand Connaught Rooms,  
Great Queen Street, London

**Not to Scale:**  
Illustrative Only





Plate 11: External elevation of doors and steps from northeast



Plate 12: Plaque to north elevation

**Address:**  
De Vere Grand Connaught Rooms,  
Great Queen Street, London

Not to Scale:  
Illustrative Only







Plate 13: View looking towards southwest across elevation



Plate 14: Elevation of original Freemasons' Tavern

**Address:**  
De Vere Grand Connaught Rooms,  
Great Queen Street, London

**Not to Scale:**  
Illustrative Only





Plate 15: Second hall built mid-19th century



Plate 16: Early 20th century hall under construction

**Address:**  
De Vere Grand Connaught Rooms,  
Great Queen Street, London

**Not to Scale:**  
Illustrative Only

