

Devonshire, Weymouth and New Cavendish Streets

The three main cross streets between Marylebone High Street and Great Portland Street were developed over some thirty years from the 1760s. Always subservient to their bigger north–south neighbours, these streets generally offered smaller houses and a less pronounced architectural character. Indeed, until the mid nineteenth century there were few buildings on Devonshire and Weymouth Streets immediately west of Harley Street, where the street-grid became appreciably narrower. Today, though motor traffic can be unrelenting, the area has a quiet tone with pedestrians often thin on the ground. As with much of the Howard de Walden estate within the purlieu of Harley Street, a mixed building fabric is now given over mostly to medical or institutional use.

Though these streets are the main focus of this chapter, the various mews opening off them, which give the area much of its character, are also described, while the minor cross street Duchess Street is touched on in terms of its general historical development. Some properties at the west end on these streets, in the vicinity of Marylebone High Street and Beaumont Street, are included with those areas in Chapters 2 and 16; likewise others at the eastern end, around Hallam and Great Portland Streets, are treated in Chapters 21 and 22. A major excision is New Cavendish Street east of Great Portland Street. This was developed as Upper Marylebone Street and is discussed separately in Chapter 25.

Note on street numbering. Modern numbering is used in the later, gazetteer sections of the chapter, which focus on standing fabric, but in some earlier sections older numbers are occasionally used; if so and the house still exists, its present number is also given in brackets.

Early development and social character

House-building in these streets followed the same pattern and chronology as the main north-south streets of the Portland estate north of Cavendish Square, with a general advance outwards from the south and centre near the square towards the east, north and west. The development of the bottom end of Harley Street in the 1760s and early 70s brought into being the adjoining parts of New Cavendish Street and Great Marylebone Street (the original name until 1904 for the stretch of New Cavendish Street west of Harley Street). The same was true of Weymouth and Devonshire Streets in the 1770s and early 80s when John White and his associate Thomas Collins completed Harley Street's northern reaches. At much the same time the arrival of the Adam brothers at Portland Place from around 1768 saw the gradual building up of the cross streets there between Harley and Great Portland Streets (including Duchess Street), though delays and financial problems meant that some of these properties, mostly at the northern end, were not completed until the 1780s or early 1790s. By then building had also taken off west of Harley Street in and around the upper parts of Wimpole Street and Devonshire Place, and so the original fabric in their vicinity and westwards towards Marylebone High Street dated mostly from the 1780s-90s. The far west end of Devonshire Street, laid out in the mid 1790s, was for a time known as New Devonshire Street. In nearly all these cases clauses in building agreements stipulated that as far as possible tradesmen should follow the form of houses already constructed.¹

The type of housing built is still evident in surviving pockets - as at 43-47 Devonshire Street (1790s) on the Adams' Portland Place estate, or 45-49 Weymouth Street (c.1776-8), further west, towards the High Street - and also in views of demolished fabric (Ills 15.1, 15.2). Generally of three or sometimes four storeys, flat-fronted in stock brick with minimal dressings, and comprising two or sometimes three rooms to a floor, the houses here were typical of the second class of building stock going up in the area at the time. Occasional bays or bow windows at the rear offered views over gardens, or farther afield where still possible.

The two grandest houses were those built in the mid 1770s by John Johnson on New Cavendish Street (now 61 and 63), sharing a vista down the Adams' Mansfield Street. Here Philip and Lady Elizabeth Yorke (from 1790 the Earl and Countess of Hardwicke) set up home. Among the few other titled people in these streets was Edward Foley, MP, the second son of Lord Foley, of Foley House, who was residing in Weymouth Street in the 1790s when his wife was on trial for adultery. Two other Irish aristocrats still found that street congenial in the 1820s–30s: the 4th Earl of Lisburne at No. 16 (now 40), and the Marquess of Ormonde at No. 14 (demolished).²

In general such properties attracted instead the upper professional classes and gentry, merchants and tradesmen. As in other parts of Marylebone, from early on there was also a strong artistic flavour, with many artists, writers and performers. Painters included the landscapist Francis Towne, who spent the last six years of his life at 31 Devonshire Street; Christopher Barber, miniaturist, at 29 Great Marylebone Street and the portraitist Mary Grace, who died in Weymouth Street c.1799. The marine artist Robert Cleveley, watercolourist James Stephanoff and miniaturists Richard Collins and Frederick Cruikshank were all in Devonshire Street during the opening decades of the nineteenth century. In these early years, perhaps because of its airier situation, views of Hampstead and unrestricted north light, Devonshire Street stands out as the artists' favourite. The architect William Wilkins was a resident of Weymouth Street in the 1820s and 30s, as was the mezzotint engraver William Say.³

Among the performers were the castrato Gaspare Pacchierotti, who used a Great Marylebone Street address during visits to London in 1780 and 1784; and the actress Mary Wells, who for several years at the height of her fame around 1790 lived at 12 Weymouth Street with her lover, the playwright and journalist Edward Topham, whose newspaper *The World* did much to publicize her career.⁴ There were also several music publishers and instrument makers, most notably the Belgian harpsichord-maker Joseph Merlin, whose house, workshop, showroom and yard were specially erected for him in Duchess Street in 1777–8, just east of Portland Place, by the builder Thomas Nicholl. Two eminent men of science also had

connections with the area: Michael Faraday, who as a young man in the early 1800s lived with his parents at 18 Weymouth Street; and Charles Babbage, who from 1815 till 1827 resided at 5 Devonshire Street, where he conducted experiments on the magnetic effects of rotation with his friend John Herschel.⁵

As for literary associations, Jane Marcet, the popular writer on science and political economy, resided for a time at 49 Weymouth Street in the 1830s; and Wilkie Collins was born at 11 New Cavendish Street in 1824, an event now marked by a City of Westminster plaque on the present building there (Nos 96–100).⁶ An attraction for writers and bibliophiles was the British & Foreign Library and Reading Room operated by the stationer and bookseller Haygarth Taylor Hodgson (d. 1832) and his family at 9 Great Marylebone Street from the 1810s till the 1850s (now 45 New Cavendish Street, see below). Hodgson also sold stationery and books and distributed newspapers from another shop at No. 6, on the corner with Wimpole Street.⁷ Perhaps because of its greater length and more heavily developed frontage, Great Marylebone–New Cavendish Street always had the bigger commercial presence, particularly where it connected with the High Street. Besides the drapers, hosiers, jewellers, hairdressers and fruiterers in the street in the 1830s and 40s were the cut-glass manufactory of Calton & Son; the brush-makers J. & E. West, and Charles & Elizabeth Nixon; and the pianoforte warehouses of Zeitter & Company. Small shops – butchers, grocers, tailors, boot and shoemakers and the like – were to be found also in the other cross streets, again most noticeably at their west ends, where they met Marylebone High Street.⁸

By the 1850s lodging and boarding houses had become common in these streets and were to become increasingly so as the century wore on. It was in rented rooms in a Devonshire Street lodging house (No. 26) that Robert and Elizabeth Barrett Browning stayed on their brief return from Italy in 1851. As well as the short-term rented accommodation, institutions were also becoming more prevalent among the private houses. One of the earliest was a Servants' Institution at 42 Great Marylebone Street, established in the 1830s to offer help and financial support (and later pensions) to poor servants. It closed in 1862 and the same house was then taken briefly by the Hospital for Stone (later St Peter's Hospital) until its move to Berners

Street the following year.⁹ Another hospital was the (London) Mesmeric Infirmary, transferred from Fitzroy Square in 1854, because of local opposition there, to a house at 36 Weymouth Street (on part of the site now occupied by the Harley Street Clinic). The controversy surrounding its reliance on mesmerism (hypnotism) as an alternative to anaesthetics in surgery destroyed the career of its founder John Elliotson, who had been senior physician at University College Hospital, and it did not survive long after his death in 1868. With the hospitals came also private physicians and surgeons, several of whom had established practices in these streets by the 1850s and 60s, as they had done in Harley Street.¹⁰

Such changes in occupation did little to alter the character of the building fabric, which remained essentially late Georgian and residential until the latter decades of the nineteenth century. And the streets still held their appeal for those in the artistic and musical professions. Later residents included: the Exeter-born painter Thomas Mogford (d. 1868), 55 Devonshire Street; Jonathan Carr, father of J. T. Carr of Bedford Park fame, at 47 Devonshire Street in the 1840s–50s; the history and genre painter Alfred Elmore (d. 1881), at No 31 Devonshire Street, 1850s; the sculptor Joseph Durham at 21 Devonshire Street, 1856–77; the architect Edward Henry Martineau in Weymouth Street, 1880s; Edward Elgar in a flat in New Cavendish Street, 1910; and Agnes Zimmerman, pianist and composer, in Devonshire Street, 1920s. Trinity College (later Trinity College of Music) was based at 61 Weymouth Street in 1876–80.¹¹

Later changes and rebuilding

From around 1880, Victorian and Edwardian lease-renewal rebuildings began here, following a similar pattern as elsewhere on the Portland–Howard de Walden estate, mostly with the piecemeal redevelopment of plots with houses and consulting rooms in a variety of neoclassical styles. But Great Marylebone–New Cavendish Street, with its shops and showrooms, took on a different form. From around 1890 nearly all the frontage there west of Harley Street was entirely rebuilt with tall, red-

brick, free-style commercial properties, usually with flats above and often with associated workshops in the mews behind.

But the area is significant above all for the prevalence of one particular building type: the so-called 'bijou' house fronting the main street at the corner of a mews, where established rights to light restricted building to two or at most three storeys. Sometimes detached, often double-fronted, these smaller houses made a major contribution to the streetscape where there had formerly been the blank return walls of houses in the north-south streets or their lowly mews additions (Ills 15.3-15.6).

Though this was a predominantly turn-of-the-century phenomenon, there were antecedents. A little house facing Devonshire Street (now 117A Harley Street) had been partitioned out of a corner house on Harley Street (No. 117) by the mid 1840s.¹² In 1855-6 a stuccoed, Regency-style two-storey house was added next door (now 21 Devonshire Street) on the site of a stable building at the corner with Devonshire Mews West, and was imitated twenty years later by a pair in like clothing on former mews plots on opposite sides of Weymouth Street (Nos 36 and 43, of 1870-4). But unlike the later examples these do not appear to have been part of a conscious trend.

That trend began with Barrow Emanuel, partner in the successful London-Jewish architectural practice Davis & Emanuel. In 1886 he negotiated for a sub-lease of the old stable block at the rear of a corner house at 90 Harley Street, asking if the estate would be happy for him to rebuild not with stables but with a small house facing Weymouth Street (now No. 32A). Its success encouraged Emanuel to do likewise in 1894-5 with the similar site opposite, at the rear of 88 Harley Street (now No. 33); and he was disappointed in 1898 not to secure another such plot on New Cavendish Street (No. 55), behind 67 Harley Street - but the fashion had by then caught on, and competition and prices were rising sharply. By that date Emanuel had built a comparable 'bijou residence' for his own use at 147 Harley Street (since demolished, see page ##). No. 114A Harley Street, of 1903-4, erected facing Devonshire Street, seems to be the last of his creations of this type in the area.¹³

The heyday of these mews-side houses was the early 1900s, up to the outbreak of war in 1914, during which period some dozen examples were erected in these three east-west streets. A few more were added in the late 1910s and 20s and then a remarkable group was commissioned by Bovis Ltd in the 1930s from three eminent modern architectural practices: 39 & 40 Devonshire Street (Burnet, Tait & Lorne, 1930-3), 22 Weymouth Street (Sir Giles Gilbert Scott and Adrian Gilbert Scott, 1934-6) and 39 Weymouth Street (G. Grey Wornum, 1935). This says much for the good taste and connections of the Gluckstein and Joseph families who oversaw the Bovis firm's rise to prominence in the 1920s and 30s.

Stylistically, the red-brick-and-stone Emanuel-era houses of the 1880s and 90s can be viewed as part of the Queen Anne and neo-Jacobean domestic revival that had proved popular in Kensington for large residences, but here on a more intimate scale. The occasional use of bay windows, porches or asymmetry added to the interest of their façades. Greater variety arrived in the early 1900s when neo-Georgian or freer Flemish styles were also adapted to such plots, and sometimes a more severe Baroque stone-fronted neoclassicism. Such houses were necessarily compact in plan but often offered a more convenient and modern arrangement than the older, bigger terraced house-types, all the reception rooms being gathered together at ground-floor level, leaving the upper floor for main bedrooms and bathrooms. As a result they were suited to fewer servants and relatively cheap to run from the domestic point of view. For many turn-of-the-century residents who still preferred a degree of privacy or separation this was a more attractive alternative to the expensive big houses than the increasingly popular blocks of flats. Though sometimes referred to (inaccurately) as 'maisonettes', they were more commonly known at the time as 'dwarf' houses – but even that is a misnomer, as none of them can truly be regarded as small.¹⁴

It has been suggested that this crop of stylish 'dwarf' houses was an attempt by the Howard de Walden Estate to reintroduce residential use in an area where commerce, medicine and institutions had all but taken over. But the process was driven more by speculators and developers than by the Estate; and though frequently proclaimed as 'private' residences, they were more often than not first

taken by (and many seem always to have been intended for) medical practitioners as consulting rooms with living space above.¹⁵

The other major change of the early decades of the twentieth century was the intrusion of several large blocks of mansion flats of the type found all over Marylebone, though here they tended to congregate at the ends of streets, close to the High Street and between Portland Place and Great Portland Street, rather than in the central parts, which as a result still retain much of their former domestic scale and character.

Devonshire Street

North Side

For Nos 1 and 2 see pages ### and ##.

Nos 3–7 take up most of the block between Hallam Street and Portland Place. Though they have the appearance of flats, they were built around 1911–14 by William Willett & Co. as a series of individual terraced houses, to designs by their in-house architect Amos F. Faulkner. As such they have much in common with the contemporary run of houses by the same team further west across Portland Place at Nos 13–18 (below), though here the style is a more conservative Baroque classicism in red brick and stone. The planning was also old-fashioned, with kitchen facilities, reception, bed and servants' rooms ranged across six floors in the traditional way.¹⁶

No. 12 is a striking Beaux-Arts style house, built as a speculation for Charles Peczenik in 1912–14 when much of this stretch of frontage west of Portland Place was being redeveloped. His architect was Sydney Tatchell. Beyond the side entrance and vestibule, Tatchell planned a central staircase hall, giving access to front and

rear reception rooms on the ground floor, bed and bathrooms above. Adam-style chimneypieces were apparently salvaged for re-use from the house previously on the site. But it is Tatchell's stone front that catches the eye, with prominent pilasters framing the windows, topped with exuberant festooned vases, and further richly decorated stonework to the elliptical fanlight over the door. All the carving was by the sculptor A. J. Thorpe, of West Kensington.¹⁷

The first resident, from 1915 to c.1940, was Alfred Samson de Pinna, a dealer in antique Chinese porcelain. After many years in medical use No. 12 became the Chilean embassy in 1975 and remained so for over 20 years. It was converted in 2010-12 by Donald Insall Architects as their own offices, the principal alteration being the addition of an extra storey and the removal of upper-floor landings and secondary rooms to create a spacious central atrium.¹⁸

Nos 13-18 was another redevelopment of c.1912-14, by Willetts and their architect Amos Faulkner. Here a terrace of six new houses was brought together in a long and well-modulated 'stripped classical' façade of Portland stone (Ill. 15.7). The uniform symmetry of the elevation belies a varied internal plan, the central pair of houses being wider than the rest, allowing for bigger reception rooms; otherwise the accommodation was standard for housing of this class. Interior décor was either Adam Revival or oak-panelled 'Tudorbethan' – or a mix of the two.¹⁹

Amidst recent additions at the rear, No. 15 retains a classical garden loggia of Portland stone, built to Faulkner's designs for its first resident, the newspaper magnate and philanthropist (Sir) C. Arthur Pearson. Pearson was followed at the house in the later 1920s by the double amputee Major (Sir) Jack Brunel Cohen – like Pearson a campaigner for invalided ex-servicemen, and a founding member of the Royal British Legion. After the Second World War this house became the office of the Commercial Councillor to the Polish Embassy. Since 2011 the whole row has been converted to a diagnostic centre for the Harley Street Clinic.²⁰

At the corner with Devonshire Mews North, **No. 19** is a plain stone-fronted rebuilding of 1935 by Bovis (W. Henry White & Sons, architects).²¹

114A Harley Street dates from 1902 and was the last of the architect Barrow Emanuel's effective mews corner houses – asymmetrical, partially gabled, in red brick and warm stone, and with a pitched red-tiled roof pierced by dormers. Its first resident in 1905 was Dr Louisa Garrett Anderson (d. 1943), daughter of Elizabeth Garrett Anderson. She was in private practice here as well as working at the women's hospital on Euston Road founded by her mother, whose social reform agenda she shared, establishing a Women's Tax Resistance League at this house in 1909. Subsequent practitioners at No. 114A included the neurologist and psychotherapist Dr Hugh Crichton-Miller (d. 1951), founder of the Tavistock Clinic.²²

No. 21, of 1855–6, appears to have been the first purpose-built 'dwarf' house (see above) in the locality. It is a simple two-storey box, but with a subtly arranged, stuccoed front incorporating broad relieving arches to the ground-floor fenestration and a bowed central first-floor window (Ill. 15.3). It was a speculation by the Norwich lawyer Merrick Bircham Bircham, who had recently taken on the lease of 117 and 117A Harley Street, in whose grounds it was built. But Bircham's lease referred to it as a 'dwelling and studio', so it is possible that it was purpose-built for its first resident, the sculptor Joseph Durham, who lived here from 1856 until his death in 1877. Many of Durham's best-known works would have been modelled here, including his monument to the Great Exhibition (unveiled 1863), now outside the Albert Hall. The iron-and-glass canopy to the entrance is an addition of 1910 by Claude Ferrier.²³

Beside Devonshire Mews, the two-storey and attic house at **1A Devonshire Place** (Windermere House) was built in 1923–4 after several years of negotiation with the Howard de Walden Estate as a speculation for the estate agent A. C. Tressider. His architects were William Nichols and Basil Hughes. A rather simple neo-Georgian box, in two tones of Bracknell red bricks with chunky stone dressings, it was held up by the Estate to later architects as a model of its preferred style of 'dwarf' house

redevelopment. It appears to have been designed for medical use; its first resident from 1924 until his death in 1975 was the rheumatologist Dr Francis Bach.²⁴

At the corner with Devonshire Place Mews, the small stock-brick house at **No. 21B** is a conversion of c.1917 from a garage that stood to the rear of 41 Devonshire Place.²⁵

For Nos 21A-27 see page ###.

South Side

For Nos 28A-37A see page ###.

Beyond Upper Wimpole Street, **No. 38** is a double-fronted, red-brick mews corner house of 1902-3, given a neo-Elizabethan twist by double-height bays and heavy stone mullioned-and-transomed windows (Ill. 15.8). The architects were Edward Barclay Hoare and Montague Wheeler. Always in medical use, it was recently refurbished by a private dental practice, who added basement seminar rooms.²⁶

For over ten years in the 1950s-60s, Stephen Ward, the osteopath at the centre of the Profumo Affair, had his consulting rooms at No. 38. No evidence has come to light to support the repeated claim that his client Lord Astor (who gave him the use of a weekend retreat on the Cliveden Estate) bought the house so that Ward, then in financial difficulties, could continue to occupy it rent-free. There were complaints of noisy female guests in Ward's apartment many years before the scandal erupted in 1963, by which time he had moved with Christine Keeler to a flat in Wimpole Mews, though he continued to practise at No. 38.²⁷

115A Harley Street was built along with 115 Harley Street in 1897 on the former mews plot to its rear. Both were speculative redevelopments for the estate agent and local MP (Sir) James Boyton. No. 115A is a roughly symmetrical two-storey and attic villa in a Queen Anne revival style, with copious white-painted dressings and

gabled end bays. The first resident was Edward Lawrie, a surgeon in the Indian Medical Department. From 1909 until his death in 1934 the house was occupied by the playwright Sir Arthur Wing Pinero, after whose death it reverted to medical use, in which it remains. Pinero is commemorated by a Blue Plaque, and the building, once called Harley Lodge, has been renamed Pinero House.²⁸

Across Harley Street, **112A Harley Street** is another double-fronted and gabled little neo-Georgian villa or 'mansionette' developed by James Boyton, on this occasion to designs by W. Henry White in 1908. The dental surgeons J. Mansbridge and P. R. Tracer Harris moved here from the adjoining house at 112 Harley Street in 1909 and the house appears to have been in medical use ever since.²⁹

No. 39 (around the corner in Devonshire Close) and **No. 40** form a surprising pair of dwellings. The latter has an idiosyncratic neo-Georgian street front, with prominent window-shutters and a steep pyramidal roof punctured at the eaves by dormer windows; whereas its partner, tucked away in the mews, is starkly modern in appearance. They were designed as a pair in the early 1930s for Vincent Gluckstein, chairman of Bovis Ltd, by Sir John Burnet, Tait & Lorne, with some input from the Howard de Walden Estate Surveyor, Colonel Blount.

By 1930 Gluckstein had decided to buy the old premises on this corner site, which included a mews pub, the Cape of Good Hope, intending to demolish all for new residences. Burnet, Tait & Lorne began planning in the summer of 1931 but financial concerns about the effects of the Depression on property obliged Gluckstein to proceed initially with only the mews house at No. 39. The dapper and worldly Francis Lorne, a recent addition to the practice after a lengthy residence in Canada and the USA, was the partner in charge. He, his American brother-in-law Ludovic Gordon Farquhar (who had worked for Raymond Hood) and their international team of assistants designed a relatively plain two-storey brick box with steel-framed windows. Lorne also dealt effectively with Blount's disquiet and requests for a more traditional type of house ('we have a reputation to maintain', Lorne told him), and was able to carry the scheme through without too much alteration – though the

incorporation of window-shutters is a familiar Blount touch (Ill. 15.10). Even so, perhaps the style was too raw for Marylebone society as the building never saw residential use, being acquired in 1933 by G. Grey Wornum and converted to his architectural offices (Ill. 15.11). Wornum was succeeded in 1950 by Sydney Clough, Son & Partners.³⁰ Poor modern refenestration has diluted the building's vigour.

Lorne and Farquhar must have known that such an uncompromising elevation, difficult enough to achieve in a mews, would be unacceptable on a Marylebone street front. At No. 40 the brand of Georgian Revival architecture they contrived is reminiscent of Lutyens's domestic 'Queen Anne' style of the 1910s (ill. 15.9). The over-large shutters, which detract from the design's clarity, were not present in their original drawings. The first resident in 1935 was Louis Donn, of a Whitechapel family of tobacco merchants.³¹

The matching pair at **Nos 41 and 42** of 1910 is the work of F. M. Elgood, and shows something of the wide stylistic range he brought to his rebuildings on the Howard de Walden estate. Here Queen Anne proportions are still evident in an otherwise Baroque-influenced façade, clad entirely in Portland stone, with an unusually lively balustraded parapet and segmental hoodmoulds to the windows.³²

The short, late Georgian terrace at **Nos 43–47**, backing on to Devonshire Mews East, was among the last to go up on the Portland Place estate around 1791–2, along with the adjoining mansion at 69 Portland Place at the corner (since rebuilt), and as such is typical of the housing built in these side streets under the Adam brothers.

Prominent among the builder-developers involved here were the Soho mahogany merchant John Allday, his brother-in-law the builder James Gibson, and Robert Woodward, a Soho carpenter. By the 1870s the row supported a mix of lodging houses, consulting rooms and private residences. No. 46 was the townhouse of the lawyer and politician Sir John Holker, Attorney General to Disraeli and later Lord Justice of Appeal; he died there in 1882.³³

Beyond Portland Place, at the west corner with Hallam Street, **Goodwood Court (Nos 54–57)** is a standard block of early 1930s red-brick and stone flats, designed by Marshall & Tweedy for a trio of businessmen who had acquired an underlease of this site and the adjoining frontage to Hallam Street from Charles Peczenik's West End Property Development Corporation Ltd. Two of them (Charles Hopwood and Eustace Goodrich) had already built a similar block in Kew (Gloucester Mansions). Early tenants were mostly medical men or dentists who set up practices in their flats. By 1934 Hopwood's lease was in the hands of British Grolux Ltd, the company established by the Pope's financial adviser Bernardino Nogara specifically to invest in British residential property, allegedly with funds given by Mussolini in return for the Vatican's acceptance of his regime.³⁴

On the opposite corner, **No. 58** is the **Mason's Arms**, a good red-brick corner pub of 1898, built for the Stag Brewery Co. to replace an inn of the same name that had stood here since at least the early 1790s. Its architect was H. J. Hollingsworth of Old Cavendish Street.³⁵

Weymouth Street

North Side

For No. 2 (Hampden House) see page ###.

No. 10 (Walpole House). The site, which included several properties in Hallam Street (Nos 63–73) and Bridford Mews (8–12), was requisitioned during the war and ripe for rebuilding when returned to the Howard de Walden Estate in 1958. But it took ten years and the coming and going of several developers before Norwich Union was able to negotiate a lease for new offices and luxury apartments. Designed

by T. P. Bennett & Son and opened in 1968, the new building was clad in high-quality dark brickwork (Ill. 15.12). The name 'Walpole House' was suggested by Norwich Union as having Marylebone as well as Norfolk connections.³⁶

In 2009 it underwent a sophisticated refurbishment and partial rebuilding by Make Architects, for Ridgford Properties, creating twelve apartments, four of them in a new penthouse floor clad in dark brass and stepped back from the Weymouth Street façade. But it is to the rear, in Bridford Mews, that the new work is most apparent and arresting, with an undulating wall of paler, glowing, brass-fronted apartments, each with a projecting balcony clad in glass and pierced brass (Ill. 15.13).³⁷

Tucked in between No. 10 and the RIBA headquarters on Portland Place is **No. 12**, a Georgian survival. It was one of several houses built at this end of the street by the painter and glazier David Williams, under lease from the Adam brothers. He gave his name to Williams (now Bridford) Mews behind. The house bears signs of several rebuildings but retains some Adam-period plasterwork. For twenty years or so after the Second World War it served as the rectory of the Rev. John Stott, the influential evangelical rector of All Souls, Langham Place.³⁸

Beyond Portland Place is **No. 22** (Ill. 15.14), one of Marylebone's jewels – a rare domestic work by Sir Giles Gilbert Scott, designed in the early 1930s when he was at the height of his powers and working also on Cambridge University Library and Battersea Power Station.

The house was a speculation for Vincent Gluckstein, chairman of Bovis Ltd, who had been chasing the site since 1928, having recently rebuilt No. 26, a few doors along (see below). Initially the Howard de Walden Estate suggested two small residences as possible replacements for the double-fronted house that previously stood here. But Gluckstein eventually had his way and devoted the whole plot to just one, larger house, for which Scott was providing plans by 1933, assisted by his younger brother Adrian.³⁹

Even so this was still a compact dwelling and as such was carefully planned by the Scotts (Ill. 15.14a). There was only a partial basement, occupied by a boiler room. The kitchen, pantry and maid's room were placed at the rear of the ground floor, which otherwise was given over to a suite of reception rooms: a front library and drawing room either side of a central hall, and a rear dining room. Upstairs were bed and other family rooms, and servants' accommodation was provided in an attic, lit by rear windows.

In form the house is an updated version of the earlier mews corner houses hereabouts, being of two storeys only, though with a tiled mansard roof for the attic. Scott relied on high-quality brickwork and his immaculate sense of proportion for effect. The elevation has a classic, symmetrical simplicity, dominated by the broad, Georgian-style fenestration, with movement provided by the subtle interplay of rectangular forms – the ground-floor windows either side of the door break forward to make an entrance porch (apparently a late alteration to the design), above which the first-floor central windows are recessed as a sun balcony.⁴⁰ The overall effect is very similar to the two-storey brick house Scott had built for himself a decade earlier in Clarendon Place, Bayswater (known as Chester House). Inside No. 22, the feeling of modernity gave way to a more conventional ambience, with much timber panelling, particularly in the library, and the use throughout of antique carved marble or timber fireplaces.

Scott's exceptional ability to leaven his unpretentious brand of modern architecture with a strong dose of traditionalism eased relations with the Howard de Walden Estate, as did the fact that he and his brother shared an alma mater (Beaumont College) with their fellow Roman Catholic Colonel Blount, the estate surveyor. Thus he was spared the worst of the wearying interference from Blount that plagued his contemporaries G. Grey Wornum and Francis Lorne over the mews corner houses that they were also designing for Bovis. In the end, however, he lost his patience when Blount, a stickler for uniformity, persisted in criticizing the variegation of the bricks – the identical four-inch type that Scott had specified for Cambridge University Library, then also under construction, where they had been

roundly praised. 'It is quite impossible to obtain any coherent effect unless such questions are under one control', Scott told Blount candidly.⁴¹

The house must have been close to completion by the end of 1934 when it featured in the architectural press but no acceptable buyer came forward when offered for sale in 1936. Vincent Gluckstein seems to have been using the property himself at that time. Its next occupant in 1938 was (Sir) Eric William Riches, a surgeon at the Middlesex Hospital. As Riches intended also to practice privately, the drawing room was partitioned for him to create a suite of consulting and examination rooms and secretary's office. Riches was to remain at No. 22 until 1976, since when the partitions have been removed and the drawing room reinstated. Later residents included the multimillionaire Indian businessman G. K. Chanrai and his family in the 1980s and 90s.⁴²

Proposals for radical change to the house in 2009, including the addition of another storey, led to its being listed at the request of the Twentieth Century Society.⁴³

The pair of stock-brick houses at **Nos 28 and 30** is the remnant of a row of five (latterly 24–32) built here around 1789–90 under the Adams' Portland Place scheme, since embellished with stucco window dressings and an attic storey. The end houses at **24** and **32** were rebuilt in 1908–9 and 1910–11 respectively by the Oxford builders Kingerlee & Sons to designs by F. M. Elgood. Restricted to the same footprint as their predecessors, Elgood's houses were simply planned, but taller. Their neat, matching neo-Georgian façades of red brick and stone were obviously intended as end-stops to a symmetrical grouping with the three Georgian properties between.⁴⁴ However, the subsequent rebuilding of **No. 26** (by Bovis Ltd, 1925–6) at a lower height and with differing floor levels has removed any sense of equilibrium. The architect here was F. J. Wills, in-house designer for Lyons corner teashops – another of the business interests of the Gluckstein family that ran Bovis. Vincent Gluckstein was himself the first resident, in 1928–9. A later occupant was Sir Horace (later Lord) Evans, physician to the royal family, and to Sir Anthony Eden and Pandit Nehru, who lived and practised at No. 26 in the 1940s–50s.⁴⁵

No. 32A, the first of the area's late Victorian and Edwardian 'dwarf' mews corner houses (Ill. 15.5), was designed by Barrow Emanuel and built in 1886–7 on a site formerly occupied by stabling in Devonshire Mews, attached to Nos 90 and 90A Harley Street. Its vernacular Queen Anne Revival style, in red brick with stone dressings, and the two-storey, double-fronted design set the tone for many of the others that followed. Attractive sunflower panels enliven the brickwork and there are carved arabesques to the stone entrance porch and a small monogram ('BE') set in the front wall, commemorating the architect. The first residents in the later 1880s and 90s were the cigar importer Arthur Frankau and his wife Julia (née Davis) – better known for her popular novels of London-Jewish life under the pseudonym Frank Danby.⁴⁶

No. 93A Harley Street (Harley Lodge) is another fine example of the double-fronted mews house rebuildings, this time of the early 1900s (Ill. 15.4). Like its dourer stone-fronted equivalent at 90A Harley Street (page ###) it was designed in 1911 for the developer Charles Peczenick by Sydney Tatchell, but on this occasion in a more playful red-brick and stone neo-Georgian manner, with a degree of asymmetry within the flanking pedimented end bays. In medical use from the beginning, it is now, like many of its type, a private dental surgery.⁴⁷

More of a Baroque air attaches to its neighbour of 1908–10 at **1A Upper Wimpole Street**, the work of W. Henry White, with its prominent Flemish-looking gables and giant scrolls (Ill. 15.4). The first-floor window shutters were originally painted green to complement the cherry-red brickwork. The house was a speculation for Samuel Lithgow, the Wimpole Street solicitor and Progressive LCC representative for St Pancras. Its first occupant from 1910 until at least 1937 was Peter Lewis Daniel, a senior surgeon at Charing Cross Hospital, who had a private practice here. Having been in medical use for some time, in 2012 the house was the subject of a high-tech conversion to a five-bedroom family home (by Urban Mesh Ltd).⁴⁸

On the other side of Upper Wimpole Street, and also of 1908 in a similarly strong, shaped-gable style, is **No. 34**, on this occasion by F. M. Elgood for the developer W. H. Warner. Here the gables have oculus windows with attractively sculpted stone surrounds and festoons beneath, the work of A. J. Thorpe, who was also responsible for the carved stone consoles to the door surround (Ill. 15.15).⁴⁹ Alongside, the white stucco-fronted **No. 36** is one of the precursors of the 'dwarf' house developments of later decades. A small dwelling had stood on this site (formerly known as 14A) at the bottom end of Clark's (now Clarkes) Mews since around 1850, probably converted from stable buildings. The present edifice was a speculation of 1874 for Ebenezer Bolton, a mineral-water manufacturer with a works in the adjacent mews. Its style was prescribed by the Portland Estate in order to match the little house built opposite a few years earlier (now No. 43, see below). The first resident at No. 36 in 1874 was the laryngologist Dr Lennox Browne, founder in that year of the Central London Throat and Ear Hospital and well known as an advisor on vocal health to leading singers. The dining room bow was added in the 1920s by Owen C. Little, who designed a matching entrance-door surround at the same time.⁵⁰

Two more late Georgian survivors stand at **Nos 38 and 40**: the former, of the mid 1780s, still recognizable as a far outlier from the Adams' improvements in Portland Place; the latter a stumpier neighbour of similar date, now heavily encrusted with Victorian stucco additions and dressings. This was the townhouse of the Earl of Lisburne in the 1830s and was converted to an auxiliary military hospital during the First World War, with as many as 55 beds by the war's end.⁵¹

For Nos 42–66 see page ###.

South side

Weymouth Court, No. 1 (with 157 Great Portland Street). Commanding the whole block bounded by Great Portland and Hallam Streets is one of the livelier blocks of

residential flats in the area, designed by the architect William G. Shoebridge for the developer Leon Peczenik of Portland Place. Stone bays, oriels, balconies and angled turrets with cupolas add to an animated red-brick façade with shaped gables (Ill. 15/16). When completed in 1907 Weymouth Court contained twelve flats and two ground-floor shops.⁵² The psychoanalyst Dr Estelle Maud Cole kept an office at 12 Weymouth Court in the 1920s. Others associated with the block include the journalist and broadcaster Gilbert Harding (d. 1960), who spent the last years of his life in flat No. 6; and the entertainer Hughie Green, who is commemorated by a plaque, having been born in his parents' flat, No. 8, in 1920.⁵³

On the opposite corner of Hallam Street, **No. 9** (Stone House) is another big block of 'superior' flats developed in the mid 1920s through the mediation of Lord Waring's and Charles Peczenik's London & West End Property Development syndicate – this time in a neo-Queen Anne brick-and-stone style, devised by George Vernon of Conduit Street. Upper-floor flats typically had four bedrooms and two sitting rooms; a larger flat was accommodated on the ground floor, which was otherwise given over to consulting suites.⁵⁴

On this south side of the street, the block immediately west of Portland Place is dominated by a string of stone-fronted rebuildings of the early 1900s, originally a mix of houses and flats and all in a variety of the classically derived styles then in vogue (Ill. 15.18). **No. 21** (formerly 19 and 21), of c.1914–16, was designed for Charles Peczenik by Wills, Anderson & Kaula as a generous, double-fronted residence, spread over two old house-plots, in an attractive Beaux Arts manner. One of its features was a dining room in a single-storey rear projection, lit by a circular lantern light. Harry (Percy) Flatau, senior partner in the timber merchants and brokers Flatau, Dick & Co., was resident here until the Second World War. For many years now the building has been in use by the Polish Embassy next door at 47 Portland Place (page ###). **No. 25**, of 1912 and also for Peczenik, has a more modish stripped-classical look; William Willett & Co. rebuilt the tall and gabled **No. 27** in 1910–11; and **No. 29** was the work of the architect George Hornblower around 1914. Finally,

No. 31, of 1911–13, built alongside and over the entranceway to Weymouth Mews, was designed by J. J. Joass (of Belcher & Joass). It exhibits some of the Mannerist and eclectic tendencies for which that architect is best known, such as the fragile-looking columns to the entrance porch, with Tower of the Winds capitals, set beneath an otherwise heavy-looking neo-Jacobean façade. The developer was Henry (Harry) Portlock, chairman of the Gravity Clock Company of 158–162 Oxford Street.⁵⁵

Alongside, **No. 33**, of 1894–5, is another of the architect Barrow Emanuel's Domestic Revival style corner-house speculations in red brick and stone, this time planned asymmetrically, with a side entrance leading to a rear hall. A conservatory was added shortly afterwards by Lacey Ridge for the first resident, Edward Matthey, partner in the assayers and refiners Johnson Matthey & Co.⁵⁶ This now forms the waiting room for the paediatric dental practice which has occupied the house since 1973 and has commissioned at least two architect-designed redecoration schemes to make the interior more appealing to children.⁵⁷

No. 35, The Harley Street Clinic. This renowned private clinic, with its well-mannered neo-Georgian façade, was not in fact built as such (Ill. 15.19). It was designed by Basil Hughes (of Nicholls & Hughes) in 1935 as a suite of consulting rooms for mixed use by the medical and dental professions, with a top-floor flat for a housekeeper and dental workshops in the basement. Initially this was a speculation by two tenants of the developer Henry Brandon, but he soon took over the project and secured the rebuilding leases. Problems in gaining vacant possession of one of the two houses on the site (91A Harley Street and 35 Weymouth Street) held back construction until 1939–40. Also, Brandon's new lessees, the West End Real Property Company Ltd, had difficulties finding tenants in wartime, and soon after its completion the building was requisitioned by the War Department.⁵⁸

In 1947–9 the premises were converted to a nursing home for a specially formed company – The Harley Street Nursing Home Ltd, based in Manchester – to designs by Young & Purves, a Manchester firm. The builders were Sir Frederick Minter's construction company F. G. Minter of Putney, who had completed the

original contract. The change of use was reasonably straightforward, the individual consulting suites being easily adaptable to private hospital rooms, and the basement workshops to an operating theatre and labour room. Parts of the adjoining buildings at 89 and 91 Harley Street were also acquired and connected to the home.⁵⁹

The institution's first resident physician was Dr Sara Field-Richards, an expert in obstetrics and gynaecology, who was given a large apartment on the fourth floor with a roof garden. Essentially the home provided general medical care, and despite the advent of the National Health Service seems to have been a success from the start. By 1952 Dr Field-Richards was discussing plans for expansion with Basil Hughes, by then Surveyor to the Howard de Walden Estate: 'Being an ambitious woman I have had my eye on 37 Weymouth St ever since we moved in', she told him. Debonair in his response, Hughes replied: 'an Architect should never revisit his building after completion for someone is sure to have done something to spoil it. This does not apply in your case and so I am glad to say my interest remains'. However, the purchase of **37 Weymouth Street**, a bow-fronted house of 1904 designed by W. Henry White, did not come until the mid 1960s, after Dr Field-Richards's death, by which time the home had been acquired by Dr Stanley Balfour-Lynn (formerly Balfour Levene), previously obstetrician and resident medical officer at Queen Charlotte's Hospital. Dr Balfour-Lynn pursued ambitious plans for expansion, which included the installation of a new fourth-floor operating suite and the rebuilding of the associated rear premises in Wimpole Mews in 1964-7.⁶⁰

The change of name to The Harley Street Clinic came soon after in 1968 and was related to the institution's increasing popularity with patients from overseas, where the designation 'nursing home' suggested residential care for the elderly rather than the intensive care and acute surgery for which the clinic was gaining a high reputation. Things went from strength to strength under Balfour-Lynn, a prominent figure in the growth of private medical care in Britain. It was he who introduced heart surgery, which remains one of the clinic's specialisms. He also negotiated the sale in 1970 of a 75 per cent stake in the business to the American Medical International Incorporated hospitals group (AMI), at the same time becoming director and chairman of the company's UK-based arm, AMI (Europe).

Under AMI the Harley Street Clinic has continued to expand, one of its first moves after acquisition being to more than double its capacity. As well as the buildings at 35 Weymouth Street, it now occupies several others on Harley Street and in Devonshire Street, providing a range of private services including intensive care, oncology and neurosciences, as well as its own children's hospital.⁶¹

Beyond the Harley Street Clinic, at the corner of Wimpole Mews, stands **No. 39** – one of the 1930s rebuildings in the area by Bovis Ltd (Ill. 15.20), in this instance the work of G. Grey Wornum, architect of the new RIBA headquarters on Portland Place. That commission won him renown for spatial dexterity and commitment to high-quality fittings, qualities apparent in this interesting house.

Wornum's involvement is not readily discernible from the rather staid Georgian-style frontage. His original plans of 1934 for Vincent Gluckstein of Bovis were more radical, for a flat-roofed modernistic house, but Colonel Blount, the Howard de Walden surveyor, wanted something more 'pleasing' and in harmony with the traditional character of the estate. Forced to concede to Blount's insistence on a pitched roof, he managed largely to conceal it behind a high parapet, but ignored persistent requests for distracting window shutters to be added to the elevation. The only contemporary touch is the Deco curve of the rear wall in the adjoining mews.⁶²

But Wornum's hand was to the fore inside. Although the house is not listed and has been modernized on several occasions, its interior retains much of the character and some of the features of his original design. The main living space is an exhilarating double-height front room (Ill. 15.21), dominated by an oversized window and giant chimneypiece of pink travertine marble – still with its Wornum-designed firedogs. The room's original proportions have been restored by the removal of a pair of full-height bookcases either side of the chimneypiece, commissioned from Dennis Lennon in the 1960s. An opening leads to a small dining recess (with its original dumb waiter, concealed in a macassar ebony sideboard), and a curved staircase leads up to a mezzanine in the form of a small wood-panelled study overlooking the main living room. The original finish here was bleached

Australian walnut; there were concealed striplights to the fitted bookshelves and a pale leather covering to the balcony handrail (now gone). Two bedrooms on the first floor had built-in wardrobes and the living space was maximized by including a roof garden and also a three-bedroomed staff apartment in the basement alongside a large, rubber-floored kitchen (Ill. 15.22).⁶³

The first resident from 1936 until the 1950s was Thomas Lyddon Gardner, chairman and managing director of the Yardley Perfumery and Cosmetics Company, and it is possible that the house was designed specifically for him through Bovis. Photographs of it newly finished were reproduced in the *Architect & Building News* in 1936 with furniture by Émile-Jacques Ruhlmann much in evidence. Lyddon Gardner was a great admirer of Ruhlmann, commissioning him to design furniture in the 1920s and 30s for Yardley's showroom in Bond Street and acquiring pieces to decorate his own apartment; Ruhlmann also designed for the Yardley showroom in Paris. Lyddon Gardner was followed at No. 39 by (Sir) David Webster, Director of the Royal Opera, who lived here with his partner, the designer and fashion businessman James Cleveland Belle, until his death in 1971.⁶⁴

The stuccoed and balustraded little house at **No. 43**, built backing on to Woodstock Mews, is the street's other proto-dwarf house of the 1870s, in this instance built in 1870 as a speculation by the architect Edwin Bull. Adjoining at **Nos 45-49**, up to the corner with Westmoreland Street, is a trio of standard four-storey late Georgian terraced houses in brick and stucco from the area's first phase of development in the late 1770s, erected by the builder-developer John Sarson, who was very active in Wimpole and Wigmore Streets (see Ill. 15.1). The pair at 45 and 47 have bow windows to the rear, and the latter also retains some interesting interior features, including plasterwork and a geometrical iron balustrade to the staircase.⁶⁵

For Nos 51-69 see page ###.

New Cavendish Street

North side

For Nos 1–35 see page ###.

No. 45 retains an early shopfront, of c.1820, with pairs of Ionic columns, indicative of the commercial nature of this end of the street in late-Georgian times. The core of the house itself, now of six storeys, may well be earlier, though the whole premises were substantially rebuilt in the 1890s. It was here that H. T. Hodgson's 'British & Foreign' subscription library was based during the early half of the nineteenth century (as 9 Great Marylebone Street), with a reading room described as offering 'superior advantages' to London's crowded clubs and public institutions. In addition to use of the reading room, subscribers (at five guineas a year, or three guineas a half-year) could also receive new works by post, 'whether resident in Town or Country'. It was at Hodgson's that Robert and Elizabeth Barrett Browning met in September 1846 a week after their secret marriage in Marylebone parish church before heading to Nine Elms for the first leg of their trip to a new life in Italy. After 1900 the shop was for more than fifty years the premises of the chemists and pharmaceutical manufacturers Wallas & Co., founded in Oxford Street in 1897.⁶⁶

Nos 51–53 is a pair of neo-Queen Anne semi-detached houses of 1933, developed by Nox Ltd (a subsidiary of Bovis). The architects were Elgood & Hastie, who had themselves wished to redevelop the site in 1929. As originally intended they may have resembled their neighbours more, with stone dressings and gables, but in the end these were omitted by Hastie.⁶⁷

No. 55 is one of the area's characteristic mews-side houses, with its stripey red-brick and stone gables, and bows to the front ground-floor drawing and dining rooms (Ill. 15.23). It was built in 1901 to designs by W. Henry White, perhaps re-using an earlier

design that he had published in 1888. The developer was the surgeon and cinema pioneer Dr Edmund Distin Maddick.⁶⁸

No. 59 is another double-fronted 'dwarf' house, though here on a more lavish scale, being entirely fronted in Portland stone in a strong Baroque neoclassical style. Set behind a carriage sweep, it has a prominent central entrance porch, with a pediment and heavily blocked columns (Ill. 15.24). It was built in 1910 by Kingeree & Sons to the designs of F. M. Elgood and was one of several speculations in the area funded by the solicitor Samuel Lithgow. The first occupants, there until the 1940s, were Reuben Goldstein Edwards and his wife Edith. He had made a fortune from Edwards' Harlene hair restorer and colourant. Edith's philanthropic work later earned her an MBE and during the First World War their house was given over to the Red Cross Central Workrooms for the production of hospital garments for the wounded. Since the Second World War it has been predominantly in commercial or medical use.⁶⁹

Nos 61 and 63 are two handsome townhouses of the mid 1770s, designed and built by the carpenter-plasterer turned architect John Johnson (Ill. 15.25). Though greatly altered on the outside, they contain much important original interior decorative work by Johnson, recently restored. No. 61 is also of interest as the home and office of the architect Alfred Waterhouse from 1865.

With its superior location commanding a vista down Mansfield Street, this plot was too important to the Adam brothers to be reserved for standard houses, and so here in the early 1770s Robert Adam planned an extravagant town palace for the Duke of Portland (the design is discussed with Mansfield Street on page ###). This failed to materialize and in 1775 leases were issued to Johnson for the two houses now on the site; these had been constructed by 1777.⁷⁰

Though they differed in size, the two houses were treated by Johnson as a single symmetrical composition in pale stock brick, unified beneath a shared central pediment (Ill. 15.26). A liberal use of heavily vermiculated Coade-stone surrounds – identical to those on houses going up contemporaneously in Harley Street – is in

marked contrast to the more refined elegance of the nearby Adam houses. The middle of the Coade surrounds marks the window lighting the entrance hall of the larger No. 63. This makes for an uncomfortable central feature but Johnson was proud enough of his work to exhibit his designs for these houses at the Society of Artists in 1775.⁷¹ Both had been taken by 1778: No. 63 (then numbered 7) by Sir Charles Warwick Bampfylde, 5th Bt (d. 1823), MP for Exeter; No. 61 (then 8) by John Udney. Later residents have included:

No. 61, Paul Benfield (1780–1), banker and East India Co. ‘nabob’; Sir Thomas Rumbold, Bt (1782–5), administrator in India, former Governor of Madras; Sir Jonathan Wathen-Waller, 1st Bt, eye surgeon to George III and William IV (1840s); Charles John Alton Chetwynd Talbot, Viscount Ingestre (1900s); Robert Henry Brand, Baron Brand, banker and public servant (1910s–20s); *No. 63*, Philip and Lady Elizabeth Yorke, 3rd Earl and Countess of Hardwicke (1782–c.1800); the politician Reginald Pole Carew (c.1801–35); John Thomas Manners, 3rd Lord Manners (1897–1917); Mr & Mrs Eric Chaplin, 2nd Viscount and Viscountess Chaplin (1918–34); (Sir) Charles Hambro, banker and politician (1934–9); Swedish Legation (from 1940).⁷²

Both houses retain highly decorated interiors by Johnson in a style closely derived from the work of the Adams – close enough to persuade Arthur Bolton, the leading authority in the early twentieth century, that they were indeed their work.⁷³ One ceiling, in the rear drawing room at No. 63, is divided into five vesica-shaped compartments in a very similar manner to Adam rear drawing-room ceilings on the west side of Portland Place (at Nos 35 and 43). But elsewhere the interior fixtures and fittings are comparable (and at times identical) to other work by Johnson.

Both houses have entrance halls decorated with a cornice and frieze incorporating bucrania and their staircases exhibit variants of Johnson’s favourite ‘S’-scroll iron balustrade. That to the bigger staircase at No. 63, with gilded cast-iron honeysuckles, is the grander of the two and matches the one Johnson installed at 38 Grosvenor Square as part of his improvements there for the 3rd Duke of Dorset, also of 1776–7. Originally both stairs would have reached only to first-floor level but extra flights were added when the houses were extended in the nineteenth century.⁷⁴ Both houses also had front dining rooms with columnar screens in the Adam manner, though the capitals are an eccentric adaptation of the Corinthian, incorporating sculpted female figures and swans. Above the chimneypiece in this

room at No. 63 is an excellent plaster relief of Bacchus and Ariadne surrounded by exuberant scrolls and foliage, similar to that in the dining room of the house by Johnson at Burley-on-the-Hill in Rutland. At No. 61 the rear parlour has curved walls decorated with inset grisaille panels. Upstairs, all the main rooms in both houses have decorative plaster ceilings (Ills 15.27–15.29). At No. 61, that to the front drawing room is in the form of a large oval, with decorative bands and inset paintings but arranged rather clumsily; the rear drawing room there has a segmental Adam-style ceiling with figure paintings. But the rear bedroom is the best of the three – elliptical in shape and richly decorated with a central painted medallion of Apollo and Diana surrounded by outer sculptural panels of the Arts.

In the front drawing room at No. 63 the plasterwork ceiling with its radiating pattern of arabesques around a central figure panel (here of Venus and Cupid) is reminiscent of other Johnson work at Grosvenor Square, Burley-on-the-Hill and Woolverstone Hall. The fine white marble chimneypiece in this room, with framing figure sculptures of nymphs on pedestals, is also a characteristic Johnson touch. The middle room of the first-floor suite may be the music room for which Johnson exhibited a ceiling design in 1778, as it features urns and lyres and inset figure paintings of Apollo and the Muses. A rear boudoir has a ceiling in the form of a shallow ellipse on pendentives, again with painted and plaster decorations, in this case on the theme of marriage – in the centre is a painting of the marriage of Psyche and outer panels in the pendentives include some based on the marriage decoration in the Aldobrandini Palace in Rome. This house had many decorative alterations and repairs carried out for Philip Yorke and Lady Elizabeth before they took up residence in 1782; these were overseen by Soane and included bookcases from their former house in Park Street, re-erected by Job Hobcraft, mirrors and girandoles, ‘richly carv’d and gilt in burnished gold’ by Martin Foxhall, and white satin curtains made by Gillow & Company.⁷⁵

Major changes to the building came after Alfred Waterhouse had taken up residence at No. 61 in 1865. He already ran a small London office (at Spring Gardens) and the move to New Cavendish Street seems to have been a mix of opportunism and practicality. Success at Manchester Assize Courts had established a

reputation that he wished to exploit in the capital, to which was added the attraction of the forthcoming competition (in 1866) for the new London Law Courts. But he had also been disturbed by threats of a workmens' boycott in the north following a trades' union dispute at the Manchester courts, and so potentially London offered him a more agreeable base.⁷⁶

Waterhouse added a new balcony and veranda to the façade of No. 61 in 1865, but the adjoining balcony at No. 63 did not appear until some eight or nine years later. It was then, in 1873–4, that the central brick pediment was taken down and the front walls were extended to accommodate an extra storey and a new roof. It seems likely that these changes were insisted upon by the Portland–Howard de Walden Estate as part of the terms of new leases, rather than being Waterhouse's initiative – though the additional space would have been welcomed. Such alterations were characteristic of estate policy at this time.⁷⁷

As well as being at the centre of Waterhouse's most productive period from the mid 1860s, the house was also a convivial meeting place for friends and hub for wider family life. Weekly candle-lit dinner parties were held every spring – 'Mrs. Waterhouse's dim, delicious Thursdays' – where guests included Hamo Thornycroft, Franck Dicksee, Alma Tadema, Edmund Gosse and Ford Madox Brown. His mother, father and sister Ellen made much use of the house, which was convenient for their London doctors, as did his brothers Theodore and Edwin. Once Waterhouse had begun spending more time at the country retreat he had built for himself at Foxhill, near Reading, on his father's Whiteknights estate, Edwin moved from a rented house in Weymouth Street into rooms on the first floor. It was also here that Waterhouse's uncle William was residing when he died in 1876. Waterhouse's architect son Paul, who later joined him in practice, also lived here, and Paul's son Michael, who was president of the RIBA in 1948, was born at the house in 1888.⁷⁸

Since Waterhouse's day there have been further redecorations and changes to both properties. The architect A. C. Blomfield was employed by the Hon. Mrs Eric Chaplin (Viscountess Chaplin) in 1919 to redecorate, install electric lights and renew the stairs at No. 63. After the war both properties were given over to office use, No.

61 as the headquarters of the Institute of Petroleum (now the Energy Institute), 63 as the Institute of Psychoanalysis. In 2005 No. 63 was modernized for Asia House, an organization which promotes the business and cultural interests of Asian countries. During rebuilding the surviving eighteenth-century chimneypieces were stolen and are now replaced by facsimiles.⁷⁹

Next door, **Nos 65–69** is a neat four-storey office block of 1963–5, designed for Haslemere Estates by William J. Bonfield, with an efficient historicist neo-Georgian exterior in hand-made brick and Portland stone. At the same time the old mews buildings behind were removed for three new terraced houses and flats in a matching style (44–48 Weymouth Mews).⁸⁰

No. 73 is another ‘dwarf’ house, built in 1887 on the site of stables at the rear of 34 Portland Place (page ###) and since joined to it via a similarly styled connecting block converted from stables in 1896 to a billiard room for the big house.⁸¹

The large corner block at **No. 79**, turning into Hallam Street, aptly charts the changes in fashion and occupation in this corner of Marylebone. It was built in 1929–30 by the developer Charles E. Lee and the architect W. S. Huxley as mansion flats and shops, with a prominent mansard roof and tall stone-clad window bays running through its upper floors. Later known as Rothwell House (after a sublessee of the Lee family, Rothwell Lee), the flats were requisitioned during the Second World War for use by the BBC. After the war the BBC leased the building for its features and drama departments, and gramophone library. Habitues of Rothwell House during this period included Louis MacNeice, Edward Sackville-West and Val Gielgud.⁸² The Prudential Assurance Co. converted the block to offices in 1962, removing the deep bays for more modish flush units of larger-paned windows with decorative pale-green slate panels beneath. At the time of writing (2016) No. 79 was being heavily rebuilt once more as part of a residential reconversion designed for Harley Property Holdings Ltd by Squire & Partners.⁸³

For Nos 85–89 (De Walden Court) see page ##.

South Side

For Nos 4–40, west of Welbeck Street, see page ##.

East of Welbeck Street, the tendency to rebuild high on small old house-plots in a mix of Northern Renaissance styles lends a distinctive Continental character to this stretch of the street. Most of the fabric here dates from the mid-to-late 1890s, displaying the red-brick manner with bay windows and Dutch-style gables that was picked up and developed more expertly and expensively in the following decade by those rebuilding the far western end of New Cavendish Street (page ###). **No. 42** (Westmoreland Mansions) is a small block of flats of 1898, built on the sites of two old houses in Great Marylebone Street to designs by W. Henry White; a tall narrow house at **No. 46**, in a quirky stock-and-red brick style with a moulded cornice, dates from 1894; and **Nos 48–52** is another rebuilding of similar date, this time a mix of shops with flats above (New Cavendish Mansions) and a purpose-built factory in Marylebone Mews behind (for Battiscombe & Harris, architectural decorators). **Nos 54** and **56–58** are in much the same vein – tall, narrow, red-brick flats above shops of the 1890s. Only **Nos 44–44A** is an exception: an older stock-brick house and shop, now tinted red, spruced up with Victorian cement window surrounds.⁸⁴

The pattern continues beyond Wimpole Street, where the row of tall red-brick-faced commercial premises at **Nos 62–72**, all of the period 1894–1914, have been entirely rebuilt behind retained facades: 62–64 in 2005–7, 66–72 as apartments in 2013–15. They include another attractive pair in red brick with Dutch gables at Nos 66–68 by W. Henry White, and a more Spartan neo-Georgian house of 1908 at No. 72 by F. M. Elgood. At **No. 74** is a neo-Georgian house of 1937–8, in an elegant pale brown brick, designed for the busy developer Henry Brandon by William Nicholls (of Nicholls & Hughes, architects).⁸⁵

No. 76, another two-storey mews infill house, is of red brick and stone, with a pilastered stone centerpiece and slated dormer roof (see Ill. 15.6). It was built in 1900–2 to designs by E. B. Hoare & Montague Wheeler, and its first occupant and lessee until around 1914 was Sydney Burnand, sugar manufacturer, manager of the Manbré Saccharine Company of Hammersmith. He was succeeded at the house by the leading financier, banker and Liberal politician Sir Edward Hopkinson Holden, 1st Bt (d. 1919), and then by a London stockbroker, Carl Alfred Bendix. After the war the house became the offices of Bernard Phillips & Co., accountants and auditors.⁸⁶

No. 78 (Nelson House), yet another ‘dwarf’ house development of the inter-war period, was built in 1922 on the former site of the garden and rear wing of the large Adam house at No. 15 Mansfield Street (page ##), to designs by the architect C. A. Mackenzie Skues. The developer was the surveyor and land agent A. C. Tressider (of Tressider & Co.), of Albemarle Street, and the building included commercial space on the ground floor.⁸⁷ In the late 1930s and 40s the apartment above was the residence of the mystery writer Gordon Latta, whose series of novels featuring the arch-criminal Arnholt were popular in France. His actress wife Nina acted as an interpreter for the Bolshoi Ballet on its visits to London.⁸⁸

For No. 82 see 22 Mansfield Street, page ###.

No. 92 comprises the five-storey former rear portion of 32 Portland Place, divided from the main house around 1870 and united with a lower adjoining building, creating the present double-fronted but lop-sided structure. Formerly used as offices, in 2009–13 it was transformed internally by Urban Mesh Design into seven maisonette flats.⁸⁹

No. 94 is a high-quality rebuilding of 1952 for the Alliance Property Company (by Brown & Shaw of Ruislip, architects) – a block of maisonettes and flats in the form of a tall and elegant four-storey Queen Anne townhouse, in stock brick with small-

pane Georgian-style fenestration. It may incorporate some remains of an older building of that form in its lower floors.⁹⁰

The bay-windowed block of flats at **Nos 96–100**, turning the corner into Hallam Street (Nos 21–25) was the work of F. C. Mitchell (of Burdwood & Mitchell, architects). Of steel-framed construction, it was built in 1926, more than a decade after the first plans were submitted for building flats on this site (by F. T. Verity).⁹¹

The Deco office block at **No. 102**, with its suave corner curve and metal windows and doors, was built in 1939–40 to designs by the architects Marshall & Tweedy for Cranleigh Estates (Ill. 15.30). It has since been converted to flats (numbered 26–28 Hallam Street). The ground floor incorporates a public house, the Stag's Head, a pub of that name having occupied the site since the 1770s. Owned by William Younger & Co., the Edinburgh brewers, at the time of its rebuilding, the Stag's Head had a 'Tudorbethan' interior typical of Younger's usual inter-war London architects, John S. Quilter & Son. Proximity to Broadcasting House made it a favourite of BBC features' staff during the radio heyday of the 1950s and early 60s, and of writers associated with the BBC, including Dylan Thomas, Olivia Manning, Henry Reed and Julian Maclaren-Ross.⁹²

Mews Streets

In accordance with their secondary status in what is now the Howard de Walden street grid, Devonshire, Weymouth and New Cavendish Streets incorporated the entrances to most of the numerous and extensive mews, leaving the grander north-south streets uninterrupted by such lowly turnings. At Marylebone Mews, Devonshire Close and the west side of Weymouth Mews, access has only ever been from the north, thus limiting traffic through the superior, southerly parts of the estate. It is an irony that the latter-day charm of these mews, designed essentially for

parking coaches and horses and with basic accommodation for associated servants, rests largely in their residential calm and comparative freedom from vehicles. As in so many London mews in fashionable districts, the original buildings – typically the plainest two-storey stock-brick rows – have often been rebuilt, often in a much more ‘architectural’ manner. Where original buildings survive, they have frequently undergone prettification in the course of conversion to private residential use. Piecemeal early rebuildings were mostly utilitarian, Thomas Woolner’s studio in Marylebone Mews being an interesting exception (page ###). Around the turn of the twentieth century a new type appeared, a variation where access to the upper living space was made separate by virtue of external stairs across the front, facilitating occupancy by those having little if anything to do with the horses. Around the same time, motor garages began to appear, as conversions or rebuildings. Some early purpose-built examples survive, most notably at 5 Weymouth Mews, which was built in 1901 for the motoring pioneer the Hon. Evelyn Ellis. Although there were various alterations and rebuildings in the early decades of the twentieth century the pattern of living space over parking space remained invariable. Two particularly prominent developers in the mews were William Willett and Henry Brandon, who introduced stronger elements of architectural style, from neo-Georgian to neo-Tudor. After the Second World War, the emphasis shifted away from garaging towards full residential use, a process of gentrification accompanied by much application of paint, stucco, glazing bars, carriage lamps and window boxes. Through the same post-war decades there were a few substantial Modernist redevelopments, occasionally for offices or institutions. Residential use remains the rule, and basements are being excavated. The most recent replacement buildings are more self-consciously architectural than any of their predecessors.

Bridford Mews. Until 1934 this was Williams Mews, named after David Williams, the painter-glazier who developed the adjacent west side of Charlotte (now Hallam) Street in the late 1770s. Nothing survives of the early buildings. On the east side No. 8 was part of the redevelopment of Walpole House in 2009 (page ###). On the west at Nos 18–20 the Howard de Walden Estate and Thomas Croft Architects were, at

the time of writing in 2016, planning grandly historicist rusticated triple arches to front three houses – a conscious ‘back’ echo of Frank Verity’s façade at 70–74 Portland Place. Quieter is the building of 1958–9 at Nos 21–22, behind 76–78 Portland Place, converted to office use in 2014 for the RIBA, to designs by Theis and Khan. No. 23, with diamond-lead casement windows, appears to have been built as the service block to Edward Boehmer’s new house at 80 Portland Place, of 1905–6 (page ###).⁹³

Devonshire Close (Devonshire Mews East until 1934) was laid out in the 1770s. A large timber yard (in the centre south) was first leased to Hepburn and James Hastie. The Cape of Good Hope public house, on the site of No. 49, was situated near the mews entry from Devonshire Street until 1932, with its entrance to the south. Nineteenth-century reconstruction of the timber yard created Cape of Good Hope Mews, which came to be owned by Dickins & Jones. That, in turn, was replaced in 1926–7 by the neo-Georgian complex at **Nos 19–28**, a development of flats over garages by the London and West End Property Development Corporation Ltd to designs by Burdwood and Mitchell, architects. LCC opposition to densification of what it viewed as working-class dwellings, an increase from thirty habitable rooms to fifty-two, forced some compromise.⁹⁴

By this time there had been numerous other rebuildings, and only in the upper parts of the façades of Nos 6 and 10 is early fabric now evident. **No. 41** dates from 1894, **No. 43** to 1899. Somewhat later buildings include **No. 16**, of 1902, by Arthur Green, architect. In two-tone brickwork, this was designed as stabling not garaging, the flat above served by external stairs. **No. 48** was built in 1910, to designs by F. M. Elgood, and **No. 33** is an artfully gable-fronted building of 1910–12 by the architect Amos Faulkner, for William Willett Ltd. **Nos 5, 7** and **8** are modest early twentieth-century rebuildings. Besides Nos 19–28 there was a great deal of inter-war rebuilding, listed below. Cottage conversions were underway by the 1950s. **No. 3** was adapted in 1962 to plans by Raworth Mill & Browne, architects, **No. 2** in 1970–1 to plans by Louis de Soissons, Peacock, Hodges and Fraser. **No. 32** was adapted for office use in 1986.⁹²

Nos 12 and 14. Built 1936–9 and 1935 for Henry Brandon, in incongruous black-and-white Tudoresque style; three storeys with reinforced-concrete floors and panelled interiors; Alfred and Vincent Burr, architects

No. 15. 1924. Amos Faulkner, architect, for William Willett; three-storey block built as single flat over motor garage

Nos 17–18. 1934. Marshall & Tweedy, architects; stylish neo-Georgian block of three flats with two garages

No. 29. 1926. Clifford, Tee & Gale, architects, for Harry Flatau; two storeys and attic

No. 30. 1922–3. G. & E. Kent Ltd, architects and builders, for Major Harold Augustus Wernher; two storeys and attics, steel-framed with symmetrical five-bay façade

No. 31. 1930–1. Moore-Smith & Colbeck, architects, for Lionel Powell; garage and two flats

No. 32. 1920. Amos Faulkner, architect, for William Willett; triple gables over large garage and two flats in three full storeys

No. 34. 1926. F. J. Wills, architect, for Vincent Gluckstein of Bovis Ltd, as part of rebuilding of 26 Weymouth Street; plain stock-brick garage and flat, with later gable

No. 46. 1926–7. George F. Collinson, architect, of 81 Hallam Street, for himself; garage and ground-floor servants' room below studio, offices and attic flat

Devonshire Mews North. The most distinctive side of this small cul-de-sac is that to the east (Nos 1 and 2). It was redeveloped with 13–18 Devonshire Street by William Willett Ltd to designs by the architect Amos Faulkner in 1910–11 and 1919–20 (Ill. 32). Opposite is a short row, wholly rebuilt since 1890 with a motor garage going in at No. 6 in 1908, and substantially reconstructed since 2009 at either end (Nos 3 and 6).⁹⁶

Devonshire Mews South. Laid out in the 1770s and 80s, these mews retain a good deal of nineteenth-century building, the brickwork now painted white and pastel shades. With regular sett paving and nearly all uniformly two-storied, they are as picturesque as any local competitor (Ill. 13.33). They are also the most eccentrically

numbered. Mostly quite standard, as elsewhere the stable and coach-house buildings saw garage use prior to post-war conversion to residential apartments. **Nos 97 and 107** are early rebuildings with external stairs. **No. 11** was converted in 1948, and **No. 47** is a neo-Georgian cottage of 1950, by Basil Hughes and Bonfield, architects. **No. 4** followed in 1953–4 (Elliott Son & Boyton, architects). **Nos 109 and 111** were converted in 1961 and 1966 respectively. **No. 99** is an early twentieth-century oddity, flats with a recessed central external staircase.⁹⁷

Devonshire Mews West and Devonshire Place Mews: see page ###.

Devonshire Row Mews. No. 7 is an isolated gem amid plain garages, of red brick with a curvaceous parapet over the date 1904. It was built for C. H. Waterlow, of the printing family, who lived at 86 Portland Place, to designs by the architects George Head & Company; Watson Brothers appear to have been the builders. The three-bedroom flat above garages has the unusual grace note of a balcony recessed under an arch.⁹⁸ (For Nos 2–5 see Hallam Street, page ###.)

Duchess Mews was built up in the late eighteenth century to serve the adjoining new houses in Portland Place and Mansfield Street. Unusually, the mews buildings have always been numbered to match those of these houses. They follow the usual pattern of conversion or rebuilding for motor garaging in the early twentieth century, invariably as part of lease-renewal arrangements, and adaptation of the upper floors as desirable private residences, with various later rounds of improvement and if possible enlargement. Past occupants include the actress Pat Kirkwood, who had a flat here during the Second World War; and William Craven-Ellis, of the surveyors Ellis & Sons, a former Conservative MP whose London base was here at the time of his death in 1959. Duchess Mews was sufficiently characterful to appear in the 1960s–70s television series *The Avengers* as the location of John Steed's flat.⁹⁹

No. 16. 1880s rebuilding; central doorway part of alterations in late 1920s¹⁰⁰

Nos 18–20. Symmetrical range, upper front of stock brick with red brick flat arches. Built in two phases (No. 20 in 1901, No. 18 in 1904)¹⁰¹

No. 22. 1914–15. Rebuilding contemporary with works at 22 Mansfield Street for Everard Digby (Edmund Wimperis & Simpson, architects). The building is now part of the Cavendish Conference Centre, which originated as the 1960s basement conference hall of the National Federation of Building Trades' Employers at No. 20 (see 22 Mansfield Street, page ###)¹⁰²

No. 17. Handsome rebuilding of 1905, as motor garage and studio for Edwin Marriott Hodgkins of 17 Portland Place, art dealer (Alfred Monday Ridge, architect). Mansard floor added mid 1980s; garage later a snooker room, with marble floor¹⁰³

No. 19. Rebuilding of 1930, by Constantine & Vernon, architects, as garages with two upper-floor flats. The old-fashioned elevation, with Victorian-style serrated brick cornice, was required by the Howard de Walden Estate¹⁰⁴

No. 21. Rebuilt 1902 as stabling and bedrooms. Remodelled 1950s by William Craven-Ellis, who formerly occupied the garage with the basement flat at 21 Portland Place. Remodelled as cottage for his own use in 1954, with ground-floor bow window and a new stock-brick front. Since further altered and stuccoed¹⁰⁵

Nos 23–25. Rebuilt 1935–7 as part of redevelopment of 23–25 Portland Place for the General Nursing Council for England & Wales (page ###)

Weymouth Mews, like Devonshire Close, is a large array of premises on an H-plan layout that has its origins in the 1770s. The **Dover Castle (No. 43)** was first leased in 1778 to Abraham Dakin, a plumber of Berners Street, who also had adjoining building plots. This pub was probably rebuilt in the nineteenth century, perhaps some time after its sale at auction in 1829 by Starkey & Co., brewers, or on the occasion of a new lease to Watneys in 1863 (Ill. 15.34). In 1902–3 the internal layout was altered to designs by J. S. Ensor, Watney Combe Reid & Co.'s architect. Demolition was under consideration from the 1930s, initially as part of a wider redevelopment scheme by Henry Brandon, until 1955 when refurbishments were carried out for the Stag Brewery.¹⁰⁶

At **Nos 35–38** dilapidated buildings of the 1770s were replaced in 1896 by stabling for John Lewis & Co., with Thomas Henry Watson as architect. This was kept to two storeys, a further level having been refused, and was converted to motor garages in 1914. During the Second World War this block and much of the central and western legs of Weymouth Mews (Nos 13–17 and 25–40) housed London Auxiliary Ambulance Station 39, with a common room and canteen above No. 38, a use commemorated by a City of Westminster plaque in 2001 (Ill. 15.35). John Lewis Properties were unable to carry out an intended redevelopment of Nos 35–38 in the 1970s because of protected tenancies, and they were eventually rebuilt in pastiche style as three houses for the Howard de Walden Estate in 1988 (Davis and Bayne Partnership, architects).¹⁰⁷

Thomas Russell, coachmaker, had workshops and showrooms on the site of No. 44 in the 1820s, long gone.¹⁰⁸ **No. 22**, which pertains to 86 Harley Street, has some late Georgian fabric in its much altered brown-brick façade. It must have been among the first mews houses in the area to rise to a full three storeys. **Nos 2, 23, 24, 26, 29** and **32** are all humble two-storey buildings, many painted, that appear to be of later nineteenth-century date. Other buildings of known date are:¹⁰⁹

No. 5. 1901. W. Wimble, architect, for the Hon. Evelyn Ellis; motor garage with external stairs to upper part

Nos 6–7. 1953–8, as part of redevelopment of 37–39 Portland Place. Richardson & McLaughlan, architects, for International Broadcasting Co.; eleven flats in two storeys and attics

No. 9. 1896. Lacy W. Ridge, architect, with Dove Brothers, builders, probably for the Rev. Francis Palmer, then resident at 43 Portland Place adjoining. Red brick, with symmetrical upper storey and modicum of ornament; converted 1980

No. 12. 1896. Plain rebuilding of stabling, for Col. W. J. Brown

Nos 14–15. 1936. Brown brick, three storeys

No. 16. 1924–5. Two-tone brick, three storeys

No. 17 (Weymouth Cottage). 1936–7. Nicholls & Hughes, architects, for Henry Brandon; neo-Georgian brick with reconstituted stone bands, entirely residential in three flats

No. 25. 1905. Hudson & Hunt, architects, for George William Thompson, ophthalmic surgeon of 80 Harley Street; external stairs and gable over three-storey bay

No. 2. 1908. Seth Smith & Munro, architect, for Thomas Henry Loveless; five-bay motor garage

No. 28. 1908. Motor garage, for Neston J. C. Tirard, physician

No. 31. 1904. E. Harding Payne, architect, for Alfred Herbert Tubby, orthopaedic surgeon; two-tone brick

No. 33. 1898. Waterhouse & Son, architects, of 61 New Cavendish Street adjoining, for own use. Brick-faced (paint recently removed); two flats above stable and coach-house, with hipped roof and central stack, irregular fenestration

Nos 39–40. 1972. Three-storey corner block; stark red brick, later rendered white

Nos 41–42. 1922. Elgood & Hastie, architects, for John Lewis & Co.; Trollope & Colls Ltd, builders. Later held by Polish Embassy

Nos 44–48, see above, page ###

Wimpole Mews. This narrow mews has its origins in the 1770s. Still largely faced with exposed brick, it is comparatively functional in appearance, though just as residential as its neighbours. **No. 9** appears to be a Victorian rebuilding for Sir Henry Thompson (see 35 Wimpole Street, page ###), and **Nos 10, 14** and **18** also retain plainer nineteenth-century fabric. **No. 8** was first rebuilt in 1871; **No. 6**, of two-tone brick with a shaped parapet, is of 1904, designed by W. Henry White for Walter Hamilton Hylton Jessop, ophthalmic surgeon of 73 Harley Street. **Nos 3** and **4** look contemporary; **No. 5**, of 1907, designed by F. M. Elgood for Samuel Lithgow, was to have been a motor repair shop, but this was opposed by the Howard de Walden Estate as ‘a serious departure’.¹¹⁰ Made into three private garages instead, it has a shaped gable with the date in an oculus. **No. 23** also became a motor garage in 1907; the quarters above were converted to consulting and treatment rooms in 1929–30. **No. 12** was rebuilt on a larger scale, probably in 1925.

There were early residential conversions at **Nos 9 and 10** in 1949–50, the last for Mrs M. Campbell-Voullaire. **No. 16** was conservatively rebuilt in 1952–4, to designs by Elliott Son & Boyton, architects. The same firm rebuilt **No. 17** in 1954–7 for Mrs Waggett, widow of a military surgeon formerly at 39 Wimpole Street (page ###). This was where the Profumo affair sparked into life in December 1962, when Johnny Edgecombe, a jazz promoter involved with Christine Keeler, shot at the door of the flat that she shared with Stephen Ward. **No. 11** (with 37 Wimpole Street) of 1958–60, for the General Dental Council, is by Casson, Conder & Partners. **No. 21**, of 1959 (with 40–41 Wimpole Street), was designed by Douglas Stephen & Partners, architects, as two maisonettes and two flats, for Polewin Properties Investments Ltd. **Nos 5, 6, 14 and 18** were converted to residential use in the 1980s and **No. 8** was rebuilt for a second time in 2011–12 to plans by Urban Mesh Design Ltd, for the Howard de Walden Estate (Ill. 15.36).¹⁰⁹