

Marylebone High Street

With its haphazard straggle of buildings, the parish church on one side and manor house on the other, the road through Marylebone recorded by Henry Pratt in 1708 was to some extent an archetypal village street (Ills 2.01a–b). But in several respects this was an unusual little village. The church, dating from the early 1400s, was remarkably small; the manor house, in contrast, was not only large but of some architectural grandeur, and it was occupied not by a landowner but by a boarding school – a French school at that; there was a small French church too. There was no village green, but there were bowling greens, one belonging to the King’s Arms, the others to the Rose Tavern and subsequently developed into the celebrated Marylebone Gardens (Chapter 3). In short, the village in the early eighteenth century was well-established as a satellite of London, catering alike to an increasingly prosperous and influential Huguenot community, and more widely to the pleasure-seeking Londoner on summer excursions to nearby countryside. Both characteristics became more marked over the next few decades, disappearing in the latter part of the century with the emergence of the High Street into a full-blown shopping, business and administrative centre serving the new town still rising around it.

Pratt’s map, though it does not show every building, is the first detailed and coherent picture of the village centre from which Marylebone High Street developed, augmenting the well-wooded, rural impression given by Gasselin’s 1700 view from Marylebone Fields, dominated by the Manor House and just a few other substantial buildings (see Ill. 0.##). The more or less fully built-up part is the east side of the road, north of Bowling Green

Lane, the precursor of modern-day Weymouth Street. On the west side buildings are fewer, mostly confined to the vicinity of the church, north of present-day Paddington Street, which follows the boundary dividing Upper and Lower Church Fields ('Church Field' and 'Lower Field' on the map). Lower Church Field is separated from the road by a hedgerow or verge. In the mid-to-late 1720s houses were built along the northern part of this field edge (by Thomas Smith, bricklayer, and others), and at the start of what was to become Paddington Street, as recorded some years later by John Rocque (Ill. 2.02). There was at least some building further north, where a house plot was leased in 1725 to a schoolmaster, John West, south of the site much later developed as Woodward's Mews (page ##).¹ In the early 1730s the parochial New Burial Ground took up much of the west side of Lower Church Field. Rocque shows this too, but fails to include the Great Grotto of 1738 in its garden behind the new 'High Street' houses, a new and fashionable place of resort. The Grotto's creation coincided with the reopening of Marylebone Gardens along more sophisticated lines than hitherto, with a focus on music and promenading instead of bowling and gambling.

Development of the Grotto and Gardens in the second third of the century made Marylebone a more integral part of the metropolitan scene than it had been, and was of course a direct response to London's encroachment across the fields north of Oxford Street. From about the same time too the future High Street was taking on a more strongly marked French character in its residential aspect, with wealthy Huguenots beginning to colonize the village on a larger scale than hitherto. By 1770 there were so many residents of French origin in Marylebone that, the historian W. H. Manchée concluded, Huguenots were as common there as Londoners in the Guildford area in the 1900s. His Huguenot-centric image of Marylebone village as 'a quiet spot where one could meet with congenial friends and neighbours' seems to chime with J. T. Smith's picture of convivial Sundays at the French Gardens (see

below), though Smith suggests a lower-class, cockney rather than affluent or exclusively French milieu.²

Marylebone (or Marybone) Lane was the old name for the whole of the road through the village, and 'High Street' only came into general use in the early 1770s. Before that it was usual to call the built-up stretch St Mary le Bone, as Rocque labels it, more often just Marybone, making street and village synonymous (while 'Marybone Town', another common term, invariably referred to just the built-up street itself). Thus a report of 1769 has a man going 'along Marybone', and a satirical piece of 1770 imagined disgruntled Americans colonizing 'the untenanted part of Marybone, which in that case is to change its name and be called *Boston-place*'. This last was a reference to unsold new buildings, empty and becoming dens for thieves.³

Recent building along the soon-to-be High Street included a row of houses north of Great Marylebone Street (now the west end of New Cavendish Street), reportedly just let in 1766, in what was still clearly part of rural Marylebone Lane at the time of Rocque's survey. The empty buildings proved only a brief setback, and over the following decade or so the High Street took on its modern shape, with more new houses. Writing of this transitional period, remembered from childhood, J. T. Smith recalled that the High Street houses, 'particularly on the west side, continued to be inhabited by families who kept their coaches, and who considered themselves as living in the country'.⁴ More houses and people probably buoyed Marylebone's resort character for a time before it became unsustainable – in 1770 a jelly house opened just off the High Street in Paddington Street, opposite the entrance to Marylebone Gardens, serving jellies, syllabub and lemonade. By 1773 Marylebone Gardens were attracting crowds reportedly as high as 2,000.⁵ A few years later they were derelict and rubbish-strewn, awaiting redevelopment.

A determining factor in the development of the High Street was the failure of the scheme proposed by Archdeacon Harley in 1770, soon enshrined

in an Act of Parliament, for building the new parish church on the west side, south of Paradise (now Moxon) Street.⁶ Close to the New Burial Ground in Paddington Street, the intended site had been partly developed with cottages by the harpsichord-maker Joseph Mahoon, as Mahoon's Gardens. Had this expensive project gone ahead, the High Street's character would doubtless have been more select than proved the case, and perhaps more residential. As it was, this part became solidly commercial and its hinterland distinctly poor.

Before the 1770s, tradesmen living in the emergent High Street were most likely trading from shops in London, or had retired from running them. Thereafter, they would more likely be trading as well as living in the High Street. Occupations represented in the 1770s and 80s include apothecary, baker, gold-beater, hairdresser, shoemaker and watchmaker. W. Nisbet & Sons, heating and ventilation specialists, were there from 1779, and held evening classes in drawing and architecture. Miss Todderick, a miniature-painter, lived in the High Street next door to Marylebone Gardens in the 1760s, and in the 1790s the engraver George Townly Stubbs kept a print shop at No. 27.⁷

As well as Marylebone School at the Manor House, there was a well-known school at Oxford House, and in the 1780s a Mr Green advertised a scientific lecture series, with demonstrations, at his academy, 71 High Street. In 1793, two years after the Manor House closed, another boys' boarding school seemingly in the High Street was opened or projected, with a choice of curricula, classical or mercantile according to pupils' prospects.⁸ Among other establishments were livery stables, and above all public houses, some of which, rebuilt, survive or survived into recent times. The Rose Tavern, dating back to the mid seventeenth century at least, disappeared along with Marylebone Gardens. Others included the Rose of Normandy and the King's Head, both also old establishments; Marybone Coffee House (a pub in all but name) opposite the church, established by 1767; the Black Horse, mentioned

in 1775; the Lord Tyrawley, mentioned in 1777; the Shepherd and Flock, so named by 1799.⁹

Public institutional development along or close to the High Street began in 1749–52 with a workhouse at the New Burial Ground, and continued in 1754–7 with the building of a charity school at what became No. 110, taking children from across the parish. First promoted in 1750, this was a new venture, though there had been a parish charity school much earlier, referred to in the will of James Cournand (d. 1720).¹⁰ Subsequent urbanization was accompanied by unprecedented social pressures from the growing working-class population, reflected in further developments: a new, much larger workhouse in 1775; a new poor infirmary in 1791–2; an industrial day school, opened just off the High Street in Paradise Street in 1792; the Marylebone Institution for educating the poor, established in the High Street in 1808; the Police Office (later Police Court), transferred to the High Street from Shadwell in 1821; and an infants' school, opened beside the parish church in 1828. Meanwhile the charity school had been much extended in 1785 to take 26 girls and 40 boys, all resident. In 1829 it became girls-only, and before long left the High Street for larger premises on the north side of the New Road.¹¹

Topographically, a few bold strokes defined the new town centre based around the High Street, to which winding Marylebone Lane, itself built up with growing momentum in stages from the 1720s to the 1780s, was no more than the tail to a kite, with the parish court-house and watch-house trailing at the Oxford Street end. In 1756 the New Road drew a line across the High Street at its north end, severing the 'town' from the wider area of Marylebone Park. The new workhouse site and additional burial ground, together extending north to the New Road, became – with the New Burial Ground south of Paddington Street – the town centre's effective west boundary. Nottingham Place, developed in the 1790s and buffered from the workhouse by less aspiring Northumberland (now Luxborough) Street, was the smartest residential address in the immediate vicinity, close to the church but isolated

from the fashionable streets already developed east of the High Street – isolation which was to ensure its eventual excision from the Howard de Walden estate in the early twentieth century. Wedged in at the back of the High Street, between the New Burial Ground, Police Office and Marylebone Institution, poverty and low-life became concentrated around Grotto Passage and Paradise Street, where the Great Grotto had stood (page ###).

The tensions this brought were expounded in a pseudonymous open letter to the Vestry in 1791, urging action against rowdiness in the High Street, particularly prevalent on Sundays, ‘of which I have seen more in this part than in any, or indeed all the other parts of the town put together, in the few years I have resided in it’. Brawling often started at the Queen’s Head, ‘frequented by many of the lower sort, who sit and drink all day, and then get into quarrels among themselves, and sometimes with those who pass by. At the same corner also is a frequent assemblage of low, disorderly persons, under pretence of shoe cleaning, disputing, rioting and often quarrelling during the whole of Morning Service’.¹²

The High Street seems to have retained a good-class residential element, if only a small one, during the late eighteenth century and into the nineteenth, residents including the hydrographer Alexander Dalrymple, who lived there for many years to his death there in 1808; and the then Major Abraham D’Aubant, a military engineer of Spitalfields background, living in the High Street when elected FSA in 1784, but later resident in Harley Street and Devonshire Place. As shops developed it naturally became more and more a street of lodging-houses, and in the late 1780s was briefly home to the painter George Morland and his wife, probably living in lodgings. Prince Leopold (later first King of the Belgians), in London as part of the Russian Tsar’s retinue in 1814, was initially obliged to put up in lodgings over a grocer’s shop.¹³ But the defining ethos then and later was the business of buying and selling the goods and services essential to everyday urban life – what makes it unusual among High Streets is the degree to which its

evolution, in both architectural and business terms, has long been managed largely by what has been in effect a single freeholder down to the present day. In the early 1830s Thomas Smith summed up its humdrum character in a single sentence: 'The houses have nothing to recommend them in point of architectural beauty, being plain brick buildings; and from their having been built at various periods are destitute of uniformity; they are, however, principally occupied by respectable tradesmen' (Ill. 2.03).¹⁴ How to bring about a measure of uniformity and architectural distinction, and how to maintain respectability and the appearance of respectability, were for many decades major concerns of the Portland-Howard de Walden Estate in its management of the High Street.

Physically, there was little change between Smith's day and the 1890s. The Oxford House school closed in 1830, and though the house survived, its garden was covered by the warehouses of Edward Tilbury's storage depot. There was some small-scale mid Victorian rebuilding of shops and public houses, as leases expired, but nothing to alter radically the look of the street. But by the start of the Second World War the Estate had brought about the rebuilding of most of the houses, including some of those dating from the 1850s-60s. After the war the process carried on in tandem with reinstatement or replacement of bombed buildings, but ran into obstacles including protected tenancies and the London Ring Road scheme. By the 1970s all impetus to redevelop had gone and there was hardly any new building until nearly the end of the century and the start of a much-publicized revival in the High Street's fortunes masterminded by the Howard de Walden Estate. Many buildings once intended for replacement have consequently survived, resulting in an architectural line-up more mixed in date and style than might have been envisaged before 1939, or in the 1950s-60s.

The west side has the strongest visual impact, much of it being crowded with the bays and fancy gables of late Victorian and Edwardian taste. A few mid Victorian survivals include two Italianate corner pubs, the

former Queen's Head (No. 83) and Rising Sun (No. 79). Most inter-war and post-war building took place on the east side, where No. 35 of the early 1930s, replacing Oxford House, is a bulky presence. Towards the north end the streetscape changes, terraced shops and pubs giving way to larger buildings and open space: St Marylebone School, the parish church and churchyard, former stables of 1890 at the Conran shop, modern blocks fronting Marylebone Road. On the west side of the High Street north of Nottingham Street, only the two buildings on the corner, Nos 70 and 71, still belong to the Estate, the adjoining houses having been disposed of in the 1920s along with the streets to the west. A dispiriting loss at this end of the High Street shortly after the war was the long-superseded parish church of 1741–2, demolished for no clearly compelling reason.

As a shopping street, Marylebone High Street has proved durable, but its mixed character has long given rise to conflicting perceptions. In 1911, Sir Walter Besant found it 'fallen from its former importance ... a dingy, uninteresting thoroughfare with poor shops'. A few years earlier Wilfred Whitten thought it 'perhaps the most perfect High Street left in London', mercifully free of heavy traffic: 'Its shops exist for the fine streets and squares around it, and it offers them the best of most things, from a tender chicken to a county history'.¹⁵ In the early 1930s, Harold Clunn found it busy and 'lined with good-class family shops', which despite bomb-damage and austerity remained 'excellent' in the late 1940s. In 1949 the popular historian Arthur Bryant, setting out ideas for tourists, made the off-beat suggestion of a stroll 'in housewife's hour down Marylebone High Street, or King's Road ... or any of the smaller, less showy shopping streets of metropolitan London'.¹⁶ The High Street was not a rival to King's Road as the trendsetter of the 1950s–60s but did become well-known for a number of specialist or avant-garde shops and galleries. In the later twentieth century the journalist Bernard Levin, who lived near by for most of his adult life, regarded Marylebone and Hampstead High Streets as the only 'proper' high streets left in London – this was before

the Howard de Walden Estate's 'revival' from the mid 1990s. Another journalist, Jeffrey Bernard, a former High Street resident, considered it had become 'far too bland and benign' by the mid 1980s.¹⁷

Throughout its history, the High Street has remained physically the entity defined by mid-to-late eighteenth-century development, both Marylebone Lane and Thayer Street having stayed distinct in architectural and business character from the principal bustling thoroughfare. On New Year's Day 1937, 'High Street, Marylebone' officially became 'Marylebone High Street', similar re-designations being made to other High Streets throughout the capital at that time. A related proposal by the London County Council to combine High Street, Thayer Street, Mandeville Place and James Street under this one name met with vigorous opposition from residents and the Howard de Walden Estate, and any such change has remained unthinkable since.

This chapter deals first with historical establishments and institutions along the High Street, all now vanished except for St Marylebone School. These are followed by accounts of the main redevelopment phases from mid Victorian times to the present, amplifying themes outlined above and dealing in varying detail with selected buildings. Some consideration is also given to the evolution of the High Street as a shopping and business street. A summary gazetteer of extant or recently demolished buildings follows.

Marylebone Gardens, whose 'town gate' was in the High Street close to the present-day entrance to Beaumont Mews, is the subject of the next chapter. Devonshire Terrace at the top of the High Street, demolished after the Second World War, is described in Chapter 4 along with Ferguson House in Marylebone Road, which replaced it.

The old parish church (demolished)

The medieval parish church of Tyburn at the south end of Marylebone Lane, dedicated to St John the Evangelist (page ###), was replaced in the early 1400s by a new church of St Mary the Virgin on the higher, northern ground where the village centre had now coalesced. Authorized by Robert Braybrooke, Bishop of London, it was to be completed within ten years of his rescript, dated 23 October 1400. It occupied a site next to a 'new chapel', which was to be used while building was carrying on.¹⁸ Though built of stone, it was a small, unambitious church; the earliest views show it to have comprised two parallel aisles, a short west tower not much above 30ft, and an east end abutting directly on the footpath of the High Street (Ill. 2.04). While some of these views are romanticized all show that by the eighteenth century any Gothic windows to the exterior had been expunged by post-Reformation changes of a utilitarian kind. The interior in its latter days is depicted in Hogarth's illustration of Tom Rakewell's marriage to an old woman for her money in *A Rake's Progress* (Ill. 2.05).

Early in 1741 the church was closed on the Vestry's order as unsafe, and James Gibbs consulted as to its repair. He favoured complete rebuilding, presenting plans for a new church, presumably on a grander scale. This would have meant obtaining an Act of Parliament authorizing a special rate to raise the money, likely to be unpopular; or soliciting private subscriptions, likely to be unsuccessful. Marylebone village was, after all, still very much a village in 1741 and there was no pressing need for a bigger church. The largest house, the manor house, was a school, and the principal landowner, the Earl of Oxford, was in no position to provide funds, having gone bankrupt. Full-scale development around the village centre was hardly in prospect, and it was reasonable to suppose that proprietary chapels would supply the needs of newly built districts, as was already the case with the Oxford Chapel near Cavendish Square. Consequently when churchwarden

John Lane proposed rebuilding to his own plans for a moderate sum on the old foundations – technically a repair, payable from an ordinary church rate – his offer was taken up. Demolition began in July 1741; the new church opened in February 1742. In the meantime, services were held at the French church.¹⁹

Lane was a successful joiner who had worked for Colen Campbell and Lord Burlington, and had for many years been clerk of works at Chelsea Hospital, where his successors included Vardy, Adam and Soane. His church has had an undeservedly poor press in modern times – ‘jerry-built’; ‘plain to ugliness’; an ‘extremely ugly, tiny, primitive little sanctuary’.²⁰ But an early mention calls it ‘a beautiful new Chapel’.²¹ It was a brown-brick box, with a short tower and weather-vaned timber turret, hung with a single bell cast from two old ones (Ill. 2.06). Excavation has shown that it was not built on the old foundations, though more or less on the old footprint. The original entrance was directly from the High Street at the east end; later a large porch was built at the west end, and a smaller one at the south-east corner.

James Gibbs, perhaps still sore that his rebuilding plans had not been accepted, bequeathed £100 in 1754 towards enlarging the church, mainly with a view to incorporating a burial vault, as Lane’s church had been built without one. After much delay the Vestry minutes of 1764 record that ‘as the enlargement of the Church agreeable to Mr Gibb’s {sic} design will take up great time and expense it was proposed that the Vaults should in the mean time be built under the middle part of the Church agreeable to the said design’. The consequences were damaging, the Vestry’s surveyor reporting in 1821 that there had been burials beneath the church ‘in the earth, and frequently without lead’, causing subsidence to the pews, considerations of health apart.²²

When the new parish church opened in 1818 the old church was demoted to ‘parish chapel’, and as the area became more and more urban so building and graveyard took on an exaggerated air of antiquity and lingering rusticity, and thanks to the attention given to it in the 1880–90s by the rector

Grant Thomas it became 'one of the prettiest spots in this pretty neighbourhood'.²³ Changes made in 1818 included the blocking up of the entrance at the east end, separation of the pulpit and reading desk and some re-arrangement of the pews. The west porch was probably added at this time. Georgian simplicity was gradually eroded. When the new church was modernized by 'Victorian' Harris in the 1880s the Spanish mahogany pulpit from that building was transferred to the old. Gas lighting was installed, and a set of old stained glass windows (presented by the Dowager Lady Howard de Walden, who bought them in Venice).²⁴ But original fittings remained, including the high box pews, galleries, altar-rail and screen with the Ten Commandments (Ill. 2.07). There was a small organ and 'disproportionate display of ornamental pipes' at the west end. Above all, the church was notable for accumulated monuments (since moved to the new church), which, recalled Sir John Summerson, 'loomed from the walls, portentous and grave'.²⁵

The chapel was closed for worship in 1926, and in 1931 the churchyard - closed to new burials in 1857 - was razed and tarred as a playground for St Marylebone School, the obelisk monument to Charles Wesley remaining in place. The church itself, damaged by bombing in 1940-1 and 1944, deteriorated, and despite the offer of help from the Pilgrim Trust and prospect of money from the War Damage Commission there was insufficient will to save it. The north wall was taken down as unsafe in 1948 and complete demolition followed in 1949.²⁶

When part of the site was earmarked by the borough council for widening the High Street, the rector Hubert Matthews suggested laying out the remaining ground as a 'garden of rest'. Plain plans by the borough engineer gave way to a fancier scheme by the architect Louis de Soissons and landscape architect M. Sefton, at the behest of the new Marylebone Society and partly funded by the council as a Festival of Britain project. Completed in 1952, the garden preserved the outline of the church foundations. This feature

was abandoned in the remodelling of the garden in 2012, when Wesley's obelisk, moved in 1952, was returned to its original position.²⁷

The Manor House and Marylebone School (demolished)

Marylebone Manor House, sometimes retrospectively known as Marylebone Palace on account of the manor's royal ownership in the sixteenth century, was demolished in 1791. It stood at an acute angle close to the High Street (on the site of the present Conran shop), where there was a high wall and gateway. As recorded by Michael Angelo Rooker shortly before demolition, it was an imposing if somewhat rambling building, irregular in outline. The north-west front, looking over the High Street towards Marylebone Park, was sixteenth or early seventeenth-century in general appearance, plain and multi-gabled with a short clock tower (Ill. 2.08), but with cross windows suggesting later refenestration. The corresponding back front, originally looking across Marylebone Fields towards London, was more complex, with wings and a two-storey porch giving an E-plan profile (Ill. 2.09). Evidently built or remodelled in the late seventeenth century, it was again cross-windowed, but hipped-roofed with a deep eaves cornice, and boldly embellished with stonework including a broken pediment at the entrance and arms with supporters filling a central gable over dormer windows. Similar carved work festooned a short return at the west end of the building (the only part which directly faced the High Street, Ill. 2.10), while another side connecting this return to the south-east front was identical in style to the gabled north-west front. Versions of Pratt's 1708 survey vary somewhat in depicting the footprint; they broadly agree with the views by Rooker and another of 1789 by N. Rouvière (Ill. 2.11), but give no indication of the south-east wings and porch (nor for that matter does Rocque, though they must have existed by then). Gasselin's view of 1700 differs in several respects, some

perhaps attributable to artistic licence or inaccuracy, others implying later alterations, the most important of them his depiction of a second, larger tower (see Ill. 0.##).

Very little is known about the origins and development of the house. The earliest description of any detail is in a short 1587 lease of the 'foreparte', nearest the parish church, made out to James Rowthe, citizen and clothworker.²⁸ This part contained eight rooms including a great parlour and parlour chamber over, and was seemingly in poor condition – for besides putting up a partition and 'two good and strong chimneys of brick', Rowthe undertook to make repairs and floor the parlour and chamber. Whether the house continued to be let in parts is not clear, but it seems to have been occupied by Edward Forsett until not long before his death in 1630. Leaving his goods and chattels to be divided equally between his son Robert and daughter Frances he expressed the wish that all the contents of the Manor House should be left there for Robert, 'unaltered as they were at my decease'.²⁹ In 1666 'Mis. Fowcett' – either the second Edward Forsett's wife Anne or sister Arabella (page ##) – was assessed for only eighteen hearths there, a number unchanged in 1674–5, while William Thomas's account of 1737 says that there were about twelve rooms on each floor, some of them 'very large'. The house was to some extent remodelled and enlarged between those dates, probably well before 1711 when the manor was sold to the Duke of Newcastle. Thomas Smith thought that the south part was added or renewed at the start of the eighteenth century, and work may have been done then, but the likely date for the most extensive changes is during the 1670s–80s.³⁰

Edward Forsett died in early 1672, a month or two after his father Robert. His son Robert was then a child of no more than 10, and the Manor House came under Anne's control during his minority. Edward had died heavily in debt, leaving the house and outbuildings 'extremely in decay', and she spent a good deal of Robert's money on repairs, rebuilding and

improvements, expenses (among others) for which she never provided proper accounts – eventually leading Robert to instigate proceedings against her shortly before he died in October 1687.³¹

Robert lived at Laleham and apart from unspecified books had no possessions at Marylebone when he died. The Manor House was probably let. It was very likely the ‘Mary-le-bon house’ where a Mrs Bellpine opened a girls’ boarding school in 1701, and perhaps where her father Jean Billon de la Mare, a French minister, had run a ‘great school’ for some thirty years.³² The ‘Great House of Marybone’ was advertised to let as a whole or in parts in 1703 and that year a boys’ boarding school was opened there by Peter La Touche, sometime tutor to the late Queen Mary’s pages of honour. Part was let that year for a 7-year term to James St Amand, a Covent Garden apothecary and former MP, whose clientele had included James II and Queen Anne.³³

Following the sale of the manor to the Duke of Newcastle, the duchess considered rebuilding the house and got rid of the tenants, La Touche moving his ‘French Boarding School’ to Little Chelsea.³⁴ Instead of rebuilding, the Newcastles left the house empty and deteriorating and in 1714 it was let to the former tenant St Amand. He was supposed to have put it into repair, but after his death in 1728 it was found to be in such decay that it cost more than £800 to make tenantable, after which it was let for a school to Denis de la Place. When the clock on the tower was installed seems unrecorded, but in 1734 the Harleys bought a new dial-plate for it from the great clockmaker Langley Bradley.³⁵

De la Place’s widow ran ‘Marylebone School’ after he died in 1734, and was succeeded by their daughter and her husband the Rev. Dr John Fountaine. After his death in 1787 Mrs Fountaine ran it until she died in 1791, when the house was taken down.³⁶

J. T. Smith, remembering the school from childhood, thought there were about a hundred pupils. Forty-plus feather beds offered for sale when it closed may give a truer idea of its size. French, Latin, Greek, geography and

science were taught, and a style manual, *The New Art of Letter-Writing*, was written for use there in the 1760s. The school was ‘in great repute’, and pupils were sufficiently fond of it for a series of reunion dinners to be held from 1766.³⁷ Fountaine was a friend or good acquaintance of Handel, his wife an egregious snob, and many aristocratic pupils confirm the school’s elevated status. They included Henry Belasyse, 2nd Earl of Fauconberg and MP for Peterborough; Frederick Augustus, 5th Earl of Berkeley; Sir George Amyand (later Cornewall), 2nd Baronet, MP for Herefordshire; and ‘Scotland’s greatest landowner’ Henry Scott, 3rd Duke of Buccleuch. Amyand, Buccleuch and Fauconberg were at Eton, but not as very young boys – the inference, that Marylebone was chiefly a prep school, being confirmed by George Colman’s remark that it was ‘a fashionable stepping-stone to Westminster, and other public schools of the first order’.³⁸

The French Gardens and French Church (demolished)

The ‘French Gardens’ covered an area between the High Street and the north-west corner of Marylebone Gardens – in approximate modern-day terms, the block bounded by Marylebone High Street, Beaumont Street and Devonshire Street – and perhaps extending along the north side of Marylebone Gardens as well. J. T. Smith recalled ‘a narrow winding passage, with garden-palings on either side’, which ran from north of the field entrance to Marylebone Gardens to the High Street. Off this passage were ‘numerous openings into small gardens, divided for the recreation of various cockney florists, their wives, children, and Sunday smoking visitors’. The address French Gardens may have included various High Street buildings with rights of access through Marylebone Gardens, among them a tenement occupied by the sculptor Michael Rysbrack.³⁹ A Mrs Nichols who died at the French Gardens in 1766 was said to have lived there for 36 years, and the name (although not

appearing in the ratebooks until 1769) was still in general use in the mid 1780s. Later deeds refer to the French Gardens as behind property in the High Street, notably the Marybone Coffee House at No. 44. There was probably some commercial horticulture, for in 1777 a sale was held there of plants and equipment, 'the property of a florist'.⁴⁰

The origins of the French church are obscure. It was allegedly in existence by 1656, though this date was discounted by the Huguenot historians Beaumont Beeman and W. H. Manchée, Beeman suggesting that it opened sometime between 1685 and 1700, and giving 1717 as the date of the 'first authentic reference'. Manchée thought that it might have been opened at the same time as the Manor House school in 1703; but as there may have been a French school at the Manor House at least as early as the 1670s (see above) his argument now seems weak. It was certainly in existence by 1709, when a communion certificate was issued by Jean Le Gros, 'Minister of the French Church of Marebonne'.⁴¹ The church was still operating in the 1750s, and in the 1760s the building was named as part of the property comprising the Rose Tavern, Marylebone Gardens and adjoining buildings. It does not seem to have been mentioned in the 1685 head lease of the Rose and Gardens, however. Rocque (1746) shows it as very small and set back from the street towards the south end of the French Gardens, where Pratt also shows a building. It presumably disappeared with the redevelopment of Marylebone Gardens in the late 1770s.⁴²

Oxford House and Tilbury's (demolished)

Oxford House, at 35 High Street, survived until 1930. The Crace plan of Marylebone Gardens (see page ###) suggests that it was associated with the Gardens, but it was not. Lysons stated that the house was purpose-built for storing the Harley library, a claim often repeated.⁴³ It was in fact an old

lodging-house, which when a tenancy expired in 1734 was 'in the most wretched condition, occasioned not only by the great Antiquity of it, but by the Slightness of it's Original Building, as well as the Neglect of timely & thorough Reparations'. Repairs and partial rebuilding followed an unsuccessful attempt to let the building – 'fit for a Boarding House or School' – in 1736. Gradual raising of the road surface had left the ground-floor rooms below street level, so vaults and a terrace were built, the front door opening on to the first floor. The exterior work must have been substantial, for the contract for building the new parish church in 1741 specified the brickwork to be of the same sort as at the new Library.⁴⁴

It was only after the building work that thoughts turned to its use for books. In November 1739 Edward Harley, Earl of Oxford, and his trustee and cousin by marriage the Master of the Rolls Sir John Verney looked over the house. A plan was produced, and an estimate made for 'the Supports, etc., to fit it up for a Library'.⁴⁵ Ratebooks show it coming into use as the Library in 1740, and later passing into the occupation of Thomas Osborne, the bookseller who secured the Harleian books and pamphlets. The Harleian manuscripts were never kept there, but remained at Oxford's house in Dover Street until 1754–5 following their sale to the nation for the new British Museum.⁴⁶

School use probably followed soon after the library sale, for in 1745 Mr Long of the Rose Tavern was advertising to let the 'French Boarding-school House for young Ladies, with a Garden before it, adjoining within one Door of the Rose Tavern'. Long also offered rooms in the house next door, and 'upon Ball or other publick Days the use of a large fine Room, with a Butlery, gratis, to Dance in, being a very little Distance from the said School' – probably meaning the ballroom at Marylebone Gardens which would have stood empty much of the year. He described a 31ft-long first-floor room and the whole of a newly built third floor, adding that a gallery would be built for the girls in the French church.⁴⁷

The school continued under Mrs Chardelou, her daughter Mrs Jare, from 1754 by Elizabeth Cornish, and by 1772, when she complained that the pupils had been frightened by fireworks at Marylebone Gardens, Mrs Hervey. Mary Robinson ('Perdita') was a pupil about this time. The school was noted for its 'antiquated and unfashionable precepts of morality'. In 1783 Elizabeth and Mary Barnes succeeded Mrs Hervey, and in 1792 took out a building lease on the site. Thomas Smith says the house was 'nearly rebuilt, with a modern front', by John Brown, who also built houses adjoining. In 1830 the school, then run by Mrs Brown, moved to St Andrew's Place, Regent's Park, and in 1832 Oxford House was advertised for sale. By c.1835 it had been acquired by Edward Tilbury for his business as a storage warehouseman.⁴⁸

Tilbury was a carpenter-builder turned surveyor, based from 1807 at 48 High Street. He began his furniture storage business, Edward Tilbury & Co., in 1813 at 49 High Street, where he built a warehouse over a yard bordered by gardens of the houses in Beaumont Street – part of the French Gardens site. It was, he claimed, the first business of its kind. At Oxford House, Tilbury covered the garden with two warehouses, fronting Beaumont Mews, and Oxford House became his headquarters, though he retained 49 High Street and had various other premises in the Marylebone area, including much of Beaumont Mews, and another furniture warehouse in Blandford Place (later part of Park Road, Regent's Park). His trade card for 1841 describes the warehouses as for the care of furniture, books, linen, china, wines, etc, on a weekly, monthly or annual basis. In addition, he provided fireproof storage for deeds and valuables, wine cellarage, and a range of related services.⁴⁹

After Tilbury's death the business passed to his son-in-law Edwin Turner, whose grandson Ernest Turner turned it into a limited company. The warehouse at 49 High Street was given up in the 1920s and demolished for R. C. Hardy's motor depot (see below). The warehouses behind Oxford House were demolished following bomb damage in the Second World War (see No.

35 below). Tilbury's itself, mainly based in Harrow Road, continued at 34 Marylebone High Street into the 1950s.⁵⁰

Marylebone Police Court (demolished)

Marylebone Police Court derived from the Public Offices set up under the Middlesex Justices Act of 1792, seven London establishments based on the Bow Street model which combined basic policing with summary justice dispensed by stipendiary magistrates. In 1821 the Shadwell office was closed and replaced by one in a rented house at 86 High Street, fitted up at a cost of over £1,700 and opening in July with a complement of three magistrates, two clerks, a housekeeper, messenger and five constables, one of whom acted as jailer – the officers and two of the magistrates transferred from Shadwell.⁵¹ That translation, from a rough riverside parish (recently much cleared by dock building) to Marylebone, says something about the emerging character of the area, and the court was to derive much business during its half-century of existence from the immediate vicinity, where Grotto Passage and Paradise Street were notorious addresses. One of the more famous miscreants to appear there was the adventuress Lola Montez, prosecuted for bigamy in 1849.

As described in 1821, the main room was squarish, lofty and spacious, with panelled walls, top-lit by 'a kind of dome' consisting of a skylight and windows. But the building was never well-suited to its purpose. Magistrates entered from the High Street. Everyone else, witnesses, solicitors, prisoners and public, used the back way from Grotto Passage and often had to stand outside for hours waiting for their cases to come up. In bad weather they might be allowed to squash into an outer office. Lack of vehicle access meant that prisoners had to be hustled some way to the court, giving opportunities for attempted rescues. These problems were addressed in 1840 when the

waiting area was roofed in, seating provided, and the cells were screened by a high wall. Even so, rioting was common and the closeness of a pub to the back entrance fuelled volatility both outside and inside court. Further improvement was made in 1855, when the site of cottages at the rear of 87 High Street was absorbed into the premises.⁵²

From 1871 London police courts became the responsibility of the Commissioners of Works and Public Buildings, who soon determined to rebuild elsewhere. A replacement in Seymour Place opened in 1875; the old building, having been in commercial use, was demolished in 1898.⁵³

Marylebone Music Hall (demolished)

Marylebone was one of the smallest London music halls, a fact which ensured its closure long before music hall generally declined. But it was well placed for the nightly hall-to-hall dashes of the most in-demand performers, and as a small venue under astute management became a nursery for future stars.⁵⁴ Arthur Lloyd came on to Marylebone immediately after his London debut at the Sun Music Hall, Knightsbridge, in 1862; Charles Coburn, Gus Elen, the Great Vance, George Leybourne, Little Tich and Vesta Tilley were among those who appeared there before becoming celebrities. Belle Elmore, wife of Dr Crippen, reputedly began her brief music-hall career at Marylebone.⁵⁵ Smallness made for an intimate atmosphere, likened in the 1860s to ‘a very genial “family-party” tone’. There was then no stage door, performers making their entrances and exits through the auditorium. Comfort and cosiness were Marylebone’s leading qualities, and ‘if occasionally there should be a little squeezing – well, it is squeezing that nobody seems to object to’. In the mid 1880s it was the setting for some of the earliest works by Walter Sickert to depict music hall, including his paintings of Ada Lundberg (c.1887) and Fred Albert (*The Lion Comique*, 1887).⁵⁶

Marylebone Music Hall originated as an off-shoot of the Rose of Normandy at 32 High Street, and it always remained as much an adjunct to the pub as a venue in its own right, its clientele overwhelmingly local. The pub survived the music hall's demise and rebuilding, eventually closing in 1956.⁵⁷

The Rose of Normandy was described by Thomas Smith in 1833 as the oldest pub in the parish, 'supposed to have been built about 200 years ago', and he mentions the balustraded staircase in support of this date. What then comprised the Rose, however, was only the fragment of a much larger building (Ill. 2.13). Hearth Tax returns in the 1760s–70s show it to have had 24 hearths (six more than the Manor House), and a reference to a repair in 1738 indicates that it more or less abutted the house later remodelled as Oxford House, thus covering the sites of Nos 33 and 34 as well as 32.⁵⁸ In the 1730s William Thomas, the Harley surveyor, called it the Rose de Normandie or French Rose. Pratt's map (1708) shows a bowling green behind, while an advertisement of 1774 mentions 'several good skittle-grounds, commodious harbours, etc'.⁵⁹ Low and externally unimposing, what survived of the Rose was rebuilt in the mid nineteenth century, taller and brought forward to the late eighteenth-century building line. Various dates have been given, but in January 1850 a miser named Sampson Seares starved to death in a garret there after 23 years' residence, indicating that the house had not then been rebuilt.⁶⁰

The music hall was started by John Page, who took over the Rose in 1856, obtaining a music licence that autumn. Three years earlier, a similar application had failed. An action against Page in 1857 shows the hall to have been an existing clubroom converted by a carpenter for concerts – possibly a new building in the yard recorded in 1848. Page appointed the (unrelated) 'tenor and nautical vocalist' William Page as chairman and manager, the doors opening about February 1857.⁶¹ Among early performers was Samuel Collins Vagg, famous as Sam Collins, comic-Irish singer and step-dancer, who had taken over as proprietor by August 1858. In 1860 Vagg gave up the

premises to run the Upper Welch Harp near Hendon, but continued to appear on stage at Marylebone.⁶²

Vagg made 'extensive alterations', and was probably responsible for lining the back of the stage with mirror, as described in 1861. It was announced that the enlarged hall would hold 1,000 but it never did, accommodating some 700-plus, at most 800.⁶³ Extensive alterations too were reportedly made by Vagg's successor Robert Botting in 1865–6, including redecoration and better ventilation. In 1869 Botting doubled the space fitted up as stalls, and built a Gothic-style saloon bar on the north side of the hall. The 30ft by 20ft double-height room, top-lit with an arched-brace roof, was still unfinished when opened that Christmas.⁶⁴

Structural and other alterations were made at the Metropolitan Board of Works' behest in 1884–5 under the architect J. G. Buckle, who oversaw further improvements including a proscenium wall in 1892. Two pairs of boxes were installed at the stage end in 1897 as part of a general makeover under the last proprietor, Edward Hart. Visitors' impressions of the reopened premises were 'astonishment and delight. What a dainty saloon! ... Parisian in its brightness and brilliancy, its white-painted chairs, its reflecting mirrors, and its abbey-like roof. How smart, too, is everything in the auditorium, from the pretty drop-curtain, depicting Trafalgar-square, to the polished fittings and ... tasteful decorations'.⁶⁵ The hall itself as recorded in 1900 was just under 70ft long by 24ft wide, with a U-shaped gallery, the narrow sides serving as gangways to the boxes (Ill. 2.14). The hall was classical in style with columns and decorative railings fronting the balcony, and a semi-circular ceiling.⁶⁶

In the 1890s Marylebone was still able to book occasional big names – less conventional fare included the former hangman James Berry, engaged to lecture on 'Criminals I have met'. By the end of the century it was no longer viable, and Hart closed it down after the summer of 1900.⁶⁷ The premises were rebuilt for him in 1901–2 as a block of flats comprising Walden House, with a

pub under the old name and off-licence stores. The architect was W. M. Brutton.⁶⁸

St Marylebone School

St Marylebone Church of England Secondary School grew out of two parochial poor schools, merged in 1815 as St Marylebone Central National School – so named to distinguish it from recently established Eastern and Western schools – and the parochial infants' school founded in 1828. The present compact site adjoining the parish church was acquired and developed in stages from 1828, and has buildings ranging in date from 1858 to 2007 (Ill. 2.15). From 1957 the school was secondary-only; from 1966 girls-only. The sixth form, introduced in 1974, became co-educational in 1994.⁶⁹

The first antecedent school was St Marylebone Day School of Instruction and Industry for girls and boys, opened in purpose-built premises in Paradise Street in 1792 under the governorship of several bishops and noblemen. This taught such handicrafts as straw-plaiting, needlework, shoemaking and pin-pointing, earnings from which paid for some of the children's clothing – the future portrait painter Andrew Wivell was a pupil about 1794. When Andrew Bell began promoting the monitorial teaching system some years later, the school adopted it.⁷⁰

The second school was St Marylebone Institution for the Religious and Moral Instruction of the Poor. The prime mover, in 1808, was the philanthropist (Sir) Thomas Bernard, resident in Wimpole Street, who obtained the site and under whose 'own immediate inspection' the schoolroom was built. The Duke of Portland was patron of the Institution, as he was of the Foundling Hospital, with which Bernard had been closely involved until 1806.⁷¹

By May 1808 a site had been found on the duke's estate, comprising a house at 82 High Street (site of the present 82 and 83A) with space at the rear and, then or later, an adjoining house at 60 Paddington Street.⁷² Exactly when the school opened is not known, but it may have predated the Barrington School in Bishop Auckland (opened under Bell's superintendence), the subject of Bernard's *The New School* (1809). Following the establishment of Bell's National Society in 1811 the Institution became part of the United National Schools, and four years later absorbed the Paradise Street industrial school. By 1817-18, when the premises were enlarged, there were more than 600 pupils. There were 700 by 1821, but by 1833 only about 500.⁷³

The school, filling the site behind the High Street, was 'handsome and commodious'. It comprised one large room, with canted corners, and a small back room. The house itself was probably the schoolmaster's residence, and the children's entrance was via a passageway off Paddington Street. Closed in 1863, the main building was subsequently adapted as the mission church of the Good Shepherd (page ###).

An infants' school was established in 1828 by the rector of Marylebone, John Hume Spry, on a 'commodious and retired spot' adjoining the churchyard, part of the present school site, consisting of a schoolroom for 300, mistress's house, and playground with a shed for rainy days. In 1858 the school was replaced by what is now House Block. The freehold of the enlarged site was given by the Duke of Portland, but a leasehold had to be bought out, calling for well above the standard state grant.⁷⁴ The building was designed by the architect Thomas Little, who served on the management committee. It comprised two schoolrooms and three classrooms, for girls and infants only, and residences for the two teachers adjoining. In its Classical show elevations, yellow brick with cement or stone dressings, Little's building makes the most of an unpromising site, wedged between church and mews (Ill. 2.16). The Oldbury Place elevation is functional and factory-like.

Boys remained at the former St Marylebone Institution until a new boys' school was provided in 1862–3 in the form of the northern half of what is now Old Building, erected in memory of William Benett of Nottingham Place, at the expense of his daughter, Etheldreda Anna Benett, the founder of the Sisters of Bethany (Ill. 2.17).⁷⁵ The architect was named at the time of the foundation stone laying as John Henry Hakewill, but later was said to have been Robert Hesketh. The building consisted of a house for the master fronting the High Street, with the school behind, extending the full depth of the narrow site. The ground floor served largely as a playground, with open arcading along the north side. On the first floor were a large schoolroom and small classroom; there was a second, attic classroom at the west end.⁷⁶

Adjoining the boys' school on the south were the Sun and Sportsman pub and cottages called Palace Row. In 1889 these were given by Lady Ossington and Lady Howard de Walden as the site for a technical school, together with £8,000 to cover most of the building cost.⁷⁷ Hakewill and Hesketh were dead, and the architect this time was Thomas ('Victorian') Harris, well-established as a churchwarden and designer of parochial projects. Opened in 1890, the new building was planned as an extension of the boys' school. On the ground floor the accommodation included workshops for woodwork and metalwork, each with its own entrance from the covered playground. The first floor had an assembly hall, a cookery centre and laundry, and a drawing studio in the roof. A gymnasium was fitted up in the basement, and a caretaker's flat in the upper floors fronting the High Street. Stylistically, given the narrowness of the frontage, Harris had little option other than to follow Hakewill's lead and create a unified ensemble. His main alteration to Hakewill's building was to convert the schoolroom into four classrooms communicating with the new assembly hall. A 'swivel' partition allowed the middle rooms to be made into one. Later alterations include glazing-in and subdivision of the covered playground.⁷⁸

With the completion of Harris's extension, more pupils enrolled and the school could be described as 'large and flourishing... with every modern appliance'. By 1895 the roll had reached 1,200, but soon fell back. In 1927 a London County Council report noted that the school had always aimed above standard elementary level, achieving 'a very distinguished record'.⁷⁹ Physical amenity was improved in the next few years by paving over the adjoining graveyard as a playground, but the buildings were by now problematic. A 1935 report described them as 'old, rambling, badly lighted and poorly ventilated'. Reconstruction was already in mind, encouraged by the closure in 1930 of St Marylebone Charity School for Girls in Marylebone Road. This brought extra pupils and the promise of money for a 'central school' (for 11-15 year-olds), additional to the parochial infant and junior classes, in a new building meant for completion in 1935. Factors in the scheme's failure appear to have included the LCC's view that the proposed central-school roll of 560 was excessive, and the Board of Education's opposition to sex-segregated classes, which the managers wanted to keep.⁸⁰

In 1937 a parent's complaint led to investigation by a Board of Education inspector, who declared that 'Hygienically and socially the conditions in this School are a disgrace', unthinkable in any council school. The headmistress explained that in the view of the head of the management committee, the rector Dr W. T. Morrison, the pupils' homes were probably worse, 'and therefore it is not worth while doing anything'.⁸¹

The rebuilding scheme was back on track following the 1936 Education Act, which provided for grants to non-provided elementary schools such as this. Proposals for new central and senior schools were agreed by the LCC and Board of Education in 1939 and plans drawn up (by Humphrey Pakington of Pakington & Enthoven), but the scheme was scuppered by the war.⁸²

In 1957 the primary school was closed in accordance with the London School Plan, and plans were made for rebuilding on a much enlarged site

taking in Oldbury Place and the east side of Nottingham Place. These were soon scaled back. Part of Oldbury Place was compulsorily purchased, and the first phase of intended redevelopment was carried out in 1963–6 with the building of the curtain-walled New Block, adjoining House Building, to provide rooms including science labs and a library. The architects for this and the earlier scheme were J. Barrington-Baker & Partners, then of Queen Anne Street. When work turned up bones and coffins it became clear that the building was encroaching on the old churchyard, and hasty steps were made to acquire the freehold and ensure proper reburial.⁸³

New Block was to have been followed by adjoining buildings, with an assembly hall, gymnasium and another large teaching block.⁸⁴ This all fizzled out and subsequent developments were comparatively minor: a small Sixth Form Centre (1982); new classrooms in the roof of Old Building (1985); a new art and science building (1993). Chronic shortage of space was tackled in the new century by relocation of the sixth form to Blandford Street (in 2005) and redevelopment of a large portion of the site, involving deep excavation of the playground (and mass exhumation of human remains), to create a sunken gymnasium roofed by an artificial sports field at old ground level.

The scheme was designed by Gumuchdjian Architects, whose founder Philip Gumuchdjian had been introduced to the school through a former client, the film producer David Puttnam.⁸⁵ The double-height gymnasium is approached by stairs beneath a glazed canopy from a large 'area' supplying natural light and ventilation to the gym through a retractable glazed screen (Ill. 2.18). Two floors of dance and drama studios adjoin, with a catwalk at the upper level doubling as a viewing gallery on to the gym. These are the lower floors of a five-storey visual and performing arts centre ranged along the south side of the site. Emphasis to the block is given by the lift shaft, clad in Cor-Ten steel and serving as a clock-tower (Ill. 2.19). Excavation began in 2004 and the new buildings were opened in 2007.

Redevelopment since c.1860

Before the First World War

A spate of rebuilding took place in the High Street from the late 1850s, as building leases expired, but whether the initiative came from lessees or the Estate is unrecorded.⁸⁶ Besides the Queen's Head and Rising Sun public houses (1863 and 1866), they included the present Nos 83A (1859), 116–117 (1862), and 65–69 (1864–5) – all in the Italianate manner, with varying amounts of stucco or artificial stone. Their architects, where known, are obscure: Gordon Stanham at 116–117, Charles Bradley at 65–66 (and probably the whole row of five). Designed by the equally obscure Hudson, Son & Booth, the taller Queen Anne Revival buildings at Nos 111–115 (1885–6) were the prototypes for subsequent rebuilding along much of the street. A factor in choosing to rebuild here may have been a fire at No. 113, an oil shop.⁸⁷

Before about 1890 new leases were more likely to be on the basis of so-called reconstruction than rebuilding – ‘reconstruction’ often amounting to no more than repair and modernization, usually with the raising of attics into full-height storeys. This was the case, for instance, at Nos 10–15 and 102 in 1863; all again rebuilt since.⁸⁸ It was the case too at Nos 34 and 36 in 1891. These were among the last instances, and from then on the Estate's policy was to rebuild whenever possible, regularizing or amalgamating the old, often narrow sites to produce good-sized houses comprising one or two shops, and flats on the upper floors with their own street entrance.

As on the estate generally, it was usual to give first refusal for new leases to existing lessees, or occupying sub-lessees if their leases ran for most of the head-lease period – but this was not always compatible with the long-

term interests of the Estate. Less enterprising or substantial figures fell away or were swept aside. Where amalgamation of sites was called for, particularly at corners, rebuilding was likely to be offered over the heads of such small-timers, who might be offered tenancies elsewhere.

While short leases might be granted this was usually with an eye to bringing lease-ends into line for simultaneous redevelopment. Usually a new lease meant rebuilding, under strict terms as to timetable, specification, design, use and occupation, and at the lessee's risk. The Estate management always had the long term in view, and avoided either taking old properties under its direct control or carrying out redevelopment itself, a policy which only began to weaken after the Second World War.

Where shops were intended for routinely prohibited trades, leases were invariably offered on the understanding that a revocable licence would be granted. Such licences were always personal, requiring renewal if a business changed hands. Where building work could not be completed in the time specified, extensions might be granted. There was a (rare) possibility of leeway in the matter of ground rents, which might be reduced in acknowledgement of extra cost incurred meeting the architectural demands of the estate surveyor, typically for ornamentation of the street front. This was the case at the corner building Nos 5A High Street and 2 New Cavendish Street, where the upper floors were to be used only for storage but the Estate was keen to see ornamental treatment in line with its aim of improving property values at the west end of New Cavendish Street, then (in the late 1890s) a dowdy location under the separate name of Great Marylebone Street.

Shopkeeper lessees were often poorly placed in negotiating renewals, as their continued good trade with an established clientele might depend upon remaining in the same part of the street, and they could not therefore easily reject what was offered.

While those entering into contracts for rebuilding might choose their own architects, jobs were usually undertaken by any of a handful of practices,

familiar with the Estate's methods and requirements. In many cases names would have been given to prospective lessees by the Estate; in others the architects had a closer involvement, finding takers for sites from among existing clients or interesting themselves directly in speculative development.

One of the problems in the High Street redevelopment from the late nineteenth century until the Second World War was the tension between the Estate's demands as to architectural character and size of shops and flats, and the commercial realities of shopkeeping and flat-letting. Time and again, lessees complained of having to spend more than they intended, particularly on street-front embellishment, when this offered no possibility of corresponding financial return. Rooms over shops remained a second-class rental market, regardless of exterior decoration. In addition, the Estate's refusal to allow small shop units made shops harder to let, ruling out trades in which only small spaces were required, regardless of the 'class' of business carried on. These difficulties were exacerbated by the Estate's draconian opposition to advertising and signs and to the display of goods on pavement forecourts, discussed below. To some extent the impression of booming prosperity suggested by the standard of rebuilding from the 1890s to the First World War is false, for new shops and flats often remained empty for lengthy periods, some lessees losing out badly as a result.

In 1911 the owner of No. 105, rebuilt with No. 106 in 1902, complained that the lease he had bought was so hedged about with restrictions as to be virtually fraudulent, the shop having been empty since it was built. A factor here may have been his business incompetence, but successive would-be tenants ran up against restrictive covenants and the readiness of neighbouring tradesmen to raise a storm of protest at any possible nuisance, such as the smell of fish. The shop stayed empty until 1914, and when finally let, to a gown-maker, a troublesome neighbour was quick to complain of noisy sewing machines and banging down of flat-irons.

A less extreme example is the redevelopment of Nos 101–102. In 1907 the lessee of No. 102, Henry Northcroft, of the Regent Street surveyors Northcroft, Neighbour & Nicholson, was offered a building lease of the two sites. For some time he and his brother havered over the offer, worried about unlet High Street shops and the failure of the developer J. A. Michell to find tenants for all the property there he had built several years back. They were concerned, too, about the barring of certain trades and warnings from locals of the difficulties in keeping premises free from undesirables.

In 1910 their plans, by Sidney Neighbour, were rejected as offering ‘inferior’ accommodation and insufficient ornament. Instead of the small flats and three shops they wanted, the Estate’s Frederick Stevenson demanded two shops, a central entrance, and two flats on each upper floor running front to back, his usual formula. He also pressed for embellishments including a gable, quoins and pierced parapet, which inflated the cost well above that anticipated. As feared, the shops would not readily let.

At Nos 40–41, where two tiny shops on the corner of Devonshire Street, an oil shop and a dairy, were redeveloped shortly before the First World War, the building lessee Henry Rickards, an oil-man, also found himself pushed towards a more expensive building than intended, while getting no concession as to business display, notably a deep fascia. He and his architect found the site too small to generate a good return, especially since an intended fourth floor was vetoed by the LCC, while costs were increased by Stevenson’s insistence on fireproof floors throughout. Executed in a showy Baroque manner in red brick and Portland stone, the new building was designed by R. Allesbrooke Hinds (Ill. 2.20). The bowed central bay suggests Stevenson’s influence, and the crowning broken pediment was almost certainly added at his behest.

In the case of Nos 77–78, redevelopment was held up in the early 1900s not by architectural considerations but by the Estate’s inflexibility over loading and unloading times, a vital concern for the occupier and prospective

redeveloper John Hall & Sons, old-established Bristol-based manufacturers of building materials and fittings. Although agreement was reached, Halls sold their interest to professional developers, the Bywaters family (later of the Aquis Property Company Ltd), who produced a rather showy speculative block of the sort favoured by the Estate (Ill. 2.21).

A rare instance of no-expense-spared rebuilding without apparent pressure from the Estate was at No. 83, where in 1908–11 the antiquarian bookseller Francis Edwards employed the architect W. Henry White, a regular on the estate, for his new shop. The work included a well fitted-up galleried, top-lit showroom and an electric lift (Ills 2.22–24).⁸⁹ External architectural show and high quality of building is particularly in evidence at the slightly earlier No. 6, where the explanation is two-fold: the developer was Lilley & Skinner, already an important firm, and the site had a long frontage to New Cavendish Street, an address with greater potential than the High Street, which as noted above the Estate was determined to realise (Ill. 2.25).

The sole large redevelopment of the pre-First World War period was the building of William Burton's stables or 'horse repository' opposite the old parish church (see *No. 55*, below).

Between the wars

A dozen or so buildings were erected in the High Street between the two world wars, most of them following the pre-1914 pattern in replacing just one or two old houses.⁹⁰ By this time the professional developer was more in evidence than the shopkeeper rebuilding his own premises. Edgar S. Perry, of the local builders Perry & Perry, was particularly active, working with the architect W. A. Lewis to produce a series of neo-Georgian buildings at Nos 10–17, 24 and 28–31. These projects were invariably financed by the Cavendish Mortgage Co. Ltd or Prudential Mortgage Co. Ltd, run by W. S.

Hoare and later W. D. N. Hoare, who sometimes took the leases themselves. Such figures were generally agreeable to any aesthetic requirements the Estate might have, and ready to commission elevational drawings direct from the estate surveyor's office if pressed for time. This was so at Nos 30–31, where V. Royle Gould redesigned Lewis's original drawing, first in sketch form and then in detail. The result, 'which', said Lewis, 'I like very much', makes clear just what the estate surveyor Col. Blount was after (Ill. 2.27). The key qualities are symmetry, and an emphatically 'architectural' treatment in which features such as bays, gables, cornicing and mullion-and-transom windows dispel any suggestion of utility or economy while not serving as the basis for much purely ornamental display. By this time, the decorative eclecticism of the pre-war period, with its variants on Queen Anne Revival, English Baroque, and Free Renaissance designs, was giving way to plainer neo-Georgian, or a neo-Queen Anne style more historically accurate than 'Revival' had been.

Perry and Lewis's familiarity with the Estate and local property market made for a good working relationship with the estate surveyors, which was not always the case with outsiders. At Nos 16–17, Perry took over the rebuilding from United Dairies Ltd, who had a shop at No. 16, and contracted to rebuild in 1933. There was a long delay before the in-house architect Frank T. Dear produced any drawings, and when he did so they were much modified by Blount, bay windows added and a stone balustrade substituted for brick panels. After more delay and considerable friction, United Dairies negotiated the transfer of their contract. All they wanted, they explained, was a shop, not the bother of building and maintaining flats.

While a major company such as United Dairies might wish to avoid the complications of rebuilding, a smaller business occupier might find such a speculation attractive. No. 82 was rebuilt in 1928 for W. S. Chapman & Co. Ltd, wholesale grocers, to designs by Herbert Kenchington (Ill. 2.28). The result is another neo-Georgian elevation, executed in bright, mainly red 'multi-coloured' bricks and Portland stone dressings. At No. 26, rebuilding

was undertaken in 1923 by the building contractors O. P. Drever & Son (Kettering) Ltd, based in Northamptonshire but with a West End office. Their architect was Gordon Jeeves, who turned in a robust-looking early Georgian design, with rusticated brick quoining and a bold stone cornice (Ill. 2.29). The completed building was quickly sold on to an investment company.

Redevelopment here highlighted the risks to the Estate of dealing with shopkeeper lessees. After a rebuilding contract with the occupier fell through in 1915 another was made with a frame-maker next door, who soon afterwards closed the shop, transferring the contract to the new occupant, a fishmonger, John Canning Doherty. Rebuilding was postponed until after the war, when 'Jocando' went bankrupt. The buyer of the business proved equally insubstantial, and eventually the contract was transferred to Drevers.

A more ambitious project was at Nos 1 and 1A on the corner of Marylebone Lane in 1926-7, a relatively tall new building which was given a full facing of 'French Portland' stone in deference to the Westminster Bank, who had agreed to take part of the premises (Ill. 2.30). Another prominent rebuilding scheme was at Edward Tilbury & Co.'s storage depot (see *No. 35*, below). This occupied a wide frontage, and when it became available the Estate pressed for rebuilding against the initial inclinations, or at any rate protestations, of the lessee Bovis Ltd. Uniquely in the High Street at that time, this was chiefly an office development.

The only other inter-war building on any scale was **Basildon Court**, occupying seven house plots in the High Street besides having a good frontage to Devonshire Street. Redevelopment here was planned in 1923 when, after one scheme had already fallen through, the site was among several on the estate taken on by the London & West End Property Corporation Ltd. In 1931 plans were made for its development on a sub-leasing agreement by Realty Trust Ltd of St James's Square, who obtained planning approval for a neo-Georgian building comprising a nurses' hostel, with some flats and a bank.⁹¹ Realty Trust sold their interest to the developer

G. S. Ferdinando, who commissioned Marshall & Tweedy to adapt the design for private flats. Building was carried out in 1933–5, by Wilson Lovatt & Sons Ltd. Ferdinando was unable to interest a bank in taking the corner space, which became a restaurant, initially under his own control. Medical consulting rooms or surgeries were also provided, on Devonshire Street.

A yet bigger scheme, the rebuilding of the former Burton's stables as a garage and flats, ultimately came to nothing (see *No. 55*, below). Opposite the stables, a large cleared site for flats was among several pre-war projects of the developer Henry Brandon not yet started when he died in 1945. Brandon was also contracted to rebuild No. 76, where 'reconstruction' had been carried out in the 1890s, the work being intended for the end of the old lease in 1941. It was soon deferred until 1953, on the grounds that the occupier, a furniture dealer, had spent heavily establishing himself there and faced ruin if he had to leave; the rebuilding never did take place.

The War and post-war reconstruction

Marylebone High Street suffered considerable bomb damage in the Second World War, chiefly on the east side. Rebuilding after the war was hampered by inevitable difficulties over building licences, but also by the proposed London Ring Road which was expected to cut across it at some point and because of regulated tenancies.⁹² In the late forties and early fifties, the High Street was pitted with vacant sites, some used as car parks, and ruined buildings in which children played. At Nos 22 and 23 plans were made in 1949–50, possibly not implemented, for a temporary single-storey shop, permission to rebuild having been blocked because of the Ring Road. Meanwhile, old buildings that the estate wished to redevelop had to stay in place.

The survival of No. 36 (see Ill. 2.32), one of only two recognisably eighteenth-century houses left in the street, stemmed from a combination of factors. It had been modernized and improved in 1891–2, when a new 50-year lease was granted – this was soon regretted and in 1915 the lessee’s application for a 999-year lease was rejected as it was felt the house should be rebuilt. When the lease did expire, in 1941, rebuilding was obviously impossible. The house was by then bomb-damaged, the shop empty, the building generally ‘worn out’ and structurally unsound. In 1944 negotiations for a deferred 99-year rebuilding lease fell through because too high a rent was asked, and after the war it proved impossible to get rid of weekly tenants on the upper floors, and so the house survived.

On the corner of Marylebone Lane, Nos 1 and 1A (and 124–128 Marylebone Lane), bombed in 1940, were rebuilt more or less in replica in 1949, the shop and offices at No. 2, part of the same scheme, being delayed until 1954 because of licensing (Ill. 2.30).⁹³

The post-war rebuildings in the High Street seem lacklustre in contrast to the stodgy but fairly decorative late Victorian and Edwardian fare around them. The small plots, the cautious taste of the Estate and its anxiety to maintain the tone of the street, made anything more adventurous unlikely. Some major players in the property world, however, were attracted by such opportunities as there were, as at the Shepherd and Flock (No. 27).

This was a small pub, rebuilt in 1855. By the 1930s it was in danger of closure on account of the licensing justices’ requirements, especially regarding lavatories for which there was insufficient room. In 1939 the Wenlock Brewery Co. Ltd was considering renewing its lease and incorporating the pub with the newsagent’s at 71 Weymouth Street behind, a very small house of one-room plan. Nothing was done in view of the likelihood of war. Damaged in the Blitz, the pub was patched up in the late 1940s, but the brewery’s attempts to get a new lease were abandoned when the Estate, perhaps hoping for complete rebuilding, insisted on expensive alterations.

Proposals for a restaurant also fell through, as did a plan to rebuild with offices, put forward by Otto Sputz, a developer then building in Cleveland Square, who pulled out just as a lease was being prepared. In 1955 Max Joseph was said to be interested, but the site was finally let to Brian East through a subsidiary of his company Town & City Properties Ltd. The new building (1957) was designed by Stanley Turner in Jack Cotton's architectural practice, Cotton, Ballard & Blow.

Design and construction were influenced by the estate surveyor Basil Hughes, who seems to have diluted Turner's Modernism, altering the windows and introducing a band course. He wanted handmade red bricks, but gave in when Turner expressed personal fondness for an Ibstock brick with a crinkly 'rustic' finish – Hughes thought they might succumb to frost damage. He also insisted on solid-wall construction on the street fronts, although the building had a concrete frame.

In post-war reconstruction, as was the norm, priority was given by the borough council to housing. At Falmer House (Nos 16-17), reinstatement of the bomb-damaged building was carried out in 1947-8, but only to the residential parts. The shop at No. 16 had remained open during the war, but that at No. 17 was severely damaged and could not be reinstated until 1950.

Nos 81 and 81A, on the corner of Paddington Street, were rebuilt in 1894 (to the design of Thomas Durrans), and not therefore very old when in 1950 the lessee negotiated a new 99-year lease in consideration of rebuilding by 1970. By the mid 1960s nothing had been done, and the rebuilding as proposed no longer seemed financially viable in view of the likely rental. The Estate, moreover, was keen to get hold of the site as part of a projected major redevelopment on that side of the High Street, raising objections to every plan put forward and rejecting a scheme for bedsits instead of flats. But the rebuilding went ahead in 1969-70 – a plain building (by T. B. Bush & Partners of Walton-on-Thames, architects), extended and partly remodelled about 2004. The Estate's High Street development scheme came to nothing, as did

another 1960s scheme, an office and shop redevelopment at Nos 72–75 by Maple Cross Properties, projected in 1963.⁹⁴

Recent rebuilding along the High Street has been concentrated at the top end, where new buildings include the late 1990s Copperfield House (Nos 52–54), built after many years of debate and planning procedure; No. 51 adjoining, of the early 2000s; and the St Marylebone School.⁹⁵

Changing social character

As with shops and shopping, the question of Marylebone High Street as a residential address involves shifting and conflicting perceptions. Censuses show an overwhelmingly working and lower-middle class population through the Victorian period, and it had a music hall (until 1900) along with many public houses. It is slightly surprising to find the future Queen Mother there in 1908, attending Constance Goff's kindergarten (at No. 25, above a picture-frame shop). The family's London house was in Grosvenor Gardens, and the choice of school may have had something to do with the Marylebone connections of her Cavendish-Bentinck relations. In the early 1880s, No. 23 nearly next door was a 'gay house' kept by Rebecca Jarrett, who took part in W. T. Stead's sensational child abduction exposé of 1885 ('The Maiden Tribute of Modern Babylon'), while the Shepherd and Flock at No. 27 was later described as a prostitutes' rendezvous. The general consensus is of flats becoming harder to let to good tenants in the few decades leading up to the Second World War. In 1927, complaints were made by a resident at Maybury Mansions, behind the High Street in Marylebone Street, about unruly occupants at Marlborough House (Nos 20–21), and they were got rid of.⁹⁶ But in Maybury Mansions too there was difficulty getting decent tenants.

Things may never have been much different, although the First World War perhaps caused some lowering of standards. In 1917 the Rev. William

Mann, a former precentor of Bristol Cathedral, became agitated about prostitution along the High Street. Marlborough House was ‘nothing less than a big brothel’, frequented at all hours, particularly by young officers. He picked out other addresses including the buildings either side of his own address, Salisbury House (No. 95), and the Shepherd and Flock – from where women could be seen ‘almost dragging’ men to their flats. Later during the war, there was further complaint about women at Marlborough House ‘screaming & rioting’.⁹⁷

By the mid 1930s Edgar Perry was becoming convinced that the future for floors over shops was as offices, not flats, given that so many flats were being built in quieter side streets. At Woodstock House, for instance, built by him in the late 1920s, three flats were empty in 1933, one having never been let. Consequently, smaller flats were allowed when he built Highbourne House adjoining in 1934–5. Another obvious response was to raise standards of accommodation, and Perry’s new building at No. 24 had a lift, becoming essential for buildings of several floors. In 1937 Robert Russell, the greengrocer who had rebuilt Stanley House (Nos 103–104) more than thirty years before, was planning to have a lift put in, for despite remodelling the flats he still could not let the top floor. In 1939 the House Property and Investment Company Ltd obtained permission to let the first floor at No. 26, a 1920s rebuilding, to a dentist, as ordinary residential tenants could not be found. The High Street was therefore not an expensive address when the actor James Mason, early in his career, took a flat there (at No. 34) in the late 1930s. The bandleader Lew Stone had a flat in the same house at this time.⁹⁸

Writing to the Estate in 1945 about the reinstatement of bombed flats, the Michell Trust emphasized the need for lifts and central heating, pointing out that ‘even at its peak’ the High Street was a difficult place to let flats, and predicting that it would become almost impossible unless modern standards were met. After 1945, professional use of flats continued to spread, particularly by the medical profession, whose demand for premises was

insatiable and whose bona fides were readily ascertainable – in 1953 L. Ron Hubbard, not long in England, was turned down for a flat over a greengrocer's at No. 4, on the grounds that although Scientology apparently dealt with 'diseases of the mind' Hubbard himself was not medically qualified. A resident about this time was the architect James Stirling, sharing the flat of Sam Stevens, a teacher at the Architectural Association. Long after the war there were a number of regulated tenants living in the High Street, a legacy of the post-war housing crisis, and it remained generally a far from exclusive address, becoming increasingly prestigious only with the transformation of the shops and redevelopment of some flats since the mid 1990s.⁹⁹

No. 35

Redevelopment of the former storage depot of Edward Tilbury & Co. (see Oxford House and Tilbury's, above) was the most important inter-war project along the High Street. In 1928 George Tarner, who owned the firm, sold his 999-year lease (obtained in 1918) to Bovis Ltd. By that time Bovis saw itself as at 'the forefront of the building world', and the purchase followed close on its successful public flotation as Bovis (1928) Ltd. C. W. Bovis, who had built the original business up from 1885, when he acquired it from a Marylebone builder, Francis Sanders, was long gone. Since 1908 it had been owned by the Gluckstein and Joseph families, of the J. Lyons & Co. catering empire. Sidney Gluckstein had acquired it as a 20-year old with the aid of his father, and in 1928 was one of three managing directors, alongside Vincent Gluckstein, founder of the Building Centre, who lived near by in Weymouth Street, and their cousin Samuel Joseph.¹⁰⁰

Digby Solomon, of Lewis Solomon & Son, architects, was engaged to make improvements to the warehouses at 22 Beaumont Mews that took up

the greater part of the site, while North, Robin & Wilsdon were employed to deal with the High Street building, Oxford House (page ##), formerly Tilbury's offices. For the time being, the warehouses were let to a furniture company, and negotiations went on with Col. Blount of the Howard de Walden Estate with a view to developing shops and flats on the High Street. An initial, basic conversion scheme found no favour with Blount, who made clear that rebuilding was wanted. The directors and their architects had already discounted this as uneconomic, and because the High Street building was not only structurally sound but 'so attractive, architecturally'. Further soundings were taken, though Bovis continued to maintain that they had no wish to rebuild, and it was some time before a decision was made as to the appropriate class of development. There was uncertainty whether to build shops with flats, offices, showrooms or even factory premises above. In August 1929 plans were promised, but the stock market crash of a few weeks later perhaps caused the project to be set aside. By the end of the year Blount was chivvying for progress.¹⁰¹

For a model, he had suggested Nos 10-12, newly completed, and the eventual building has echoes of that staid neo-Georgian block, whose design with end-bay gables betrays Blount's influence. He wanted 'a gable treatment' at No. 35 too, which was tried in an interim scheme he rejected in 1930. 'You will remember that you told me your intention was to have a very special design', he reminded Gluckstein. The rejected elevation had the strong vertical emphasis and expressed structural frame seen in North, Robin & Wilsdon's big stores for C & A Modes, and in a directly comparable Bovis development in Soho, 2-4 Dean Street (since remodelled). The central portion was faced in brick, the stone-faced outer bays rising to triangular gables or pediments. Building began soon afterwards, following further redesign, and was completed in 1931; the fourth-floor balcony was added in 1932. Instead of gables the building got squat towers, which better suit its factory-like bulk, and (another improvement), the stone of the outer bays gave way to brick

with a stone frame enclosing the windows (Ill. 2.32). But in the inner bays small, traditionally proportioned windows were substituted for expansive modern-style glazing, and the overall effect is of unresolved stylistic tensions.¹⁰²

The new building was planned as shops with offices above, not flats as in the High Street rebuildings generally, and Bovis transferred its head offices there from Upper Berkeley Street in 1931. There was a staff restaurant on the top floor, with a stage for a band, and a social club. It was 'almost too good for a builder'. As early as 1929 Bovis was trying to find a buyer for the proposed development, and in 1936 sold the whole property to the BBC at considerable profit and moved to Mayfair, where it had another redevelopment scheme.¹⁰³

Meanwhile, the warehouses continued in commercial use, causing annoyance to neighbours on account of the smallness of the High Street mews entrance, unsuited to modern goods vehicles, and to nearby nursing homes. Digby Solomon for one was surprised to find that the 999-year lease made no difference to the degree of control exerted by the Estate, which took the side of the nursing homes and consequently proved uncooperative over loading facilities.¹⁰⁴

Under the BBC, the buildings were used mainly by the publications department, producers of *Radio Times* and *The Listener*. A concert or lecture hall was fitted up on the fifth floor, and parts of the warehouses were used for music libraries and rehearsal rooms. The shops continued to be let commercially. Severe damage was inflicted by air-raids in late 1940, leaving the warehouses ruinous, the offices affected by blast, fire and water. Reinstatement of the shops, empty and still bricked up from the Blitz, began in 1949, and BBC Publications returned in 1950. Plans for rebuilding the warehouses evolved during 1955–7, construction taking place in 1958–9. The new steel-framed building, for warehousing and offices, was designed by the structural engineers R. T. James & Partners, in conjunction with L. G. Rogers

of the BBC Building Department. It consisted of a six-storey block, intersected by a two-storey block with the first floor carried out on piloti over part of the mews, and was clad in brick and reconstituted Portland stone, with coloured Plyglass panels.¹⁰⁵

During its long occupation of the site, the BBC expanded into neighbouring buildings for offices and studios, including 33–34 and 36 Marylebone High Street and buildings in Beaumont Mews. As well as BBC Publications, the premises were home for some years to the Radio Times Hulton Picture Library, and the first high-street shop for BBC merchandise opened there in 1986.¹⁰⁶ From the 1970s London local radio was broadcast from No. 35, first as Radio London, from 1988 as GLR, and from 2000 as part of the combined radio, television and online service BBC London.

The head lease of the main site, assigned to Lloyd's Bank Pension Fund in 1971, was eventually bought by the publisher David Sullivan through his property company Conegate, and sold in 2011 to Scottish Widows Investment Partnership, which in 2013 obtained planning consent for redevelopment with flats and mews houses, designed by the architects Dixon Jones. It was sold on in 2014 to the developer Royalton. In the interim, the building was let to Theatre Delicatessen, a drama group specialising in temporary use of buildings for creative and community-based projects. At the time of writing (2016) the mews site has been cleared for the redevelopment.¹⁰⁷

No. 55

The site, occupied by Marylebone Manor House, was leased to John White in 1791 and redeveloped with stabling, which was run by a succession of livery stablemen, job masters and horse dealers for the next century. There was an interlude in 1843–5 when the premises were in the occupation of the omnibus pioneer George Shillibeer and the Cemetery and General Funeral Company as

a depot for his patent funeral carriages. Combining hearse and mourning coach, these were designed to supersede traditional walking funerals, thus promoting, or cashing-in on, burials in the new out-of-town cemeteries. An all-in fee was charged to cover the whole funeral including coffin, grave and carriage.¹⁰⁸

William Burton, a horse dealer from Essex, took over the premises in 1857, running them as livery stables and for dealing in horses, including racehorses. From about 1872 he was also operating as a job master from stables in Paddington and Notting Hill, and in 1877 Oxford Street. By the late 1880s the Marylebone stables were mostly or wholly used for dealing, and in 1890–91 Burton had them rebuilt, together with a saddler's shop (now 30 Beaumont Street) and a house for his family (now 29 Beaumont Street), closing the Oxford Street stables and transferring the business there to the High Street. Thomas Durrans was the architect, and H. C. Clifton of Bayswater the contractor.¹⁰⁹ The erection of the new two-storey stables and ancillary rooms, liberally provided with windows, upset one or two near neighbours in Devonshire Terrace and Devonshire Place, who thought that stable-hands might see into their houses, but only minor changes to the design were made in consequence. Grouped round a partly glazed-in yard, the buildings were given a show front to the High Street, in red brick with buff terracotta dressings, which survives in modified form (Ills 2.33, 2.34). The upper storey was built with a floor of concrete barrel-vaults, carried on steel beams.

Burton farmed cattle in the Kingsbury area and, until its disposal in 1882, ran the Neasden Stud Farm. On his death in 1915 a local newspaper described him as one of the largest horse dealers of his kind 'throughout the world', with royal and aristocratic customers across Europe, and the Marylebone stables as 'the centre of horse-dealing'. Without much doubt this greatly overstates his importance. Whatever the significance of the stables in

the horse trade, their somewhat superior architectural character was doubtless a requirement of the Portland Estate for renewing the lease.¹¹⁰

By 1911, when part of the stabling at the north end was converted to a shop (for the music publisher Augener & Co. Ltd), Burton's business was in decline from the competition of motor-vehicles. He let at least part of the stables to Richard Hardy & Son, job masters, and when he died the premises were bought by R. C. Hardy and converted to a garage for car storage and maintenance, with a new shopfront and entrance on the High Street. Proposals for extensive reconstruction, agreed with Hardy in 1930, fell through because of the economic situation, but in 1936–8 a new agreement was thrashed out for complete rebuilding as a garage and showrooms with offices or flats above. Hardy proposed a faience-clad block of six storeys, designed by Julian Leathart. Building costs, Hardy's illness and war put paid to the project. After the war the Hardy family built a petrol station on the south side of Beaumont Street at 52–54 Marylebone High Street, where intended redevelopment by Henry Brandon had come to nothing. Meanwhile proposals for offices or flats on the stables site dragged on into the 1960s.¹¹¹

By then the premises were mainly used for up-market car-hire, including chauffeur-driven limousines. In the mid 1960s they were taken over as a tyre-fitting centre, closed in the late 1980s. The Howard de Walden Estate at first thought of building offices fronting the High Street, with flats behind, and in the early 1990s a scheme was put forward by the proprietors of Villandry, Jean-Charles and Rosalind Carrarini, for conversion into a food market, with multiple retail units and restaurants. For some time this seemed a possibility, but the Estate's more aggressive approach to the High Street from 1995 put an end to it, in favour of redevelopment as a second London Conran Shop, for stylish furniture and home accessories. The new building, retaining the altered façade, has exposed precast concrete vaulting with raised floors to contain the services. The architect was Mark Fairhurst and the structural engineer F. J. Samuely.¹¹²

Marylebone High Street as a shopping and business street

The High Street as it developed during the late eighteenth and nineteenth centuries was as mixed in shopping and business character as any London high street, and apart from the banning of noxious trades through lease covenants there is no direct evidence of systematic control being exerted by the Portland-Howard de Walden Estate until the rebuilding programme pursued vigorously from the 1890s.¹¹³ From then on the aim was to rebuild with shops and flats on a larger scale than the old houses, getting rid of any small, low-class pubs, and raising the social tone of the street by exercising close control over retail, professional and residential occupation.

Underlying this policy was a precise vision of what the street should be, pursued with the aim of safeguarding long-term property values but in some respects so unrealistic as to bring the Estate into conflict with business tenants. It is possible that the policy as regards lease extensions and new leases, broadly favouring redevelopment by existing lessees or occupiers, tended to restrict the influx of major retail chains. By the end of the nineteenth century Lilley & Skinner was the best-known name, having expanded its premises considerably since Thomas Lilley took over a boot shop on the corner of the High Street and Great Marylebone Street about 1866; ten years later the International Tea Co. Stores had set up a branch, to be joined by the early 1920s by its rival Sainsburys. About this time Lilley & Skinner left the High Street, their premises at No. 6 becoming an ABC teashop. Later newcomers among the multiples included Woolworths and Sketchleys, both in the 1950s; the chemists Timothy White and Boots; grocers W. H. Cullen, Pricerite and (through the acquisition of W. S. Chapman & Co.) Victor Value;

wine merchants Gough Brothers, Peter Dominic and Victoria Wine; Ravel shoes and Mac Fisheries. But the High Street retained a high proportion of one-off shops and businesses until the recession beginning in 1989. Among these were high-class patisseries and restaurants, a furrier, the book and map dealer Francis Edwards, antique shops, and businesses relating to the Marylebone specialities medicine and music, such as dental technicians, a hearing-aid specialist, The Chimes music shop at No. 65, and the Dyneley Rehearsal Studios, initially at Devonshire Terrace (page ###) and subsequently at the south end of the street.¹¹⁴

There was a post office nearby in Thayer Street but the High Street itself lacked one until the late 1930s, when Edgar Perry secured a lease by the Post Office of most of the ground floor and basement for his proposed redevelopment at Nos 28–29; this office has now closed.

A few shops endured for several generations, including the Russell family's greengrocery at 103–104 High Street, which went back to the 1830s or earlier, and continued at the old address until recent years. The undertaker (and parish clerk) William Tookey, said to have inspired the cheerful undertaker in *Dombey and Son*, was based at 48 High Street from the 1840s; the business, latterly part of W. Garstin & Sons Ltd and then J. H. Kenyon Ltd, remained in the High Street at No. 48 and later 51 until the late twentieth century.¹¹⁵ At least one business covered almost the whole of the high street's history before its late twentieth-century transformation: that of William Davis, dyer and cleaner, which originated at No. 91 in 1790. By the late 1930s Davis & Son Dyers London Ltd had more than sixty London branches; No. 91, rebuilt in 1896–7, eventually closed about 1970. Dyeing, dry-cleaning and laundry were on the whole not welcome trades, even when, as in the case of the Castle Laundry at No. 31, opened in 1934, the premises were merely for receipt and collection. A small sign was permitted, subject to the words 'receiving office' appearing on it to dispel any suggestion that laundering was actually carried on there. The Sketchley shop opened at No. 78 in 1956 was

only the second (after one in Derby) to carry out cleaning and dyeing on site, instead of at separate processing plants. By the mid 1960s there were five dry cleaners in the High Street and the Estate refused to allow any more.¹¹⁶

Butcher's shops were also routinely prohibited by the late nineteenth century, on account of outside displays and the smell of pre-refrigeration meat. Druce & Craddock's, established in 1789, was allowed to open in the High Street in 1938 having had to relinquish its old premises in Weymouth Street (the Weymouth Court site) because of redevelopment. The nuances which dictated the location of one or other business are not necessarily fathomable today. In 1929, for instance, the estate surveyor Blount refused to allow a butcher's shop at No. 11, part of a rebuilding by Edgar Perry, preferring that it should be a few doors away at 30 or 31 (also about to be rebuilt by Perry), a 'much more suitable' position.

In the relations between the Estate and shopkeepers until recent times no topic was more vexatious than that of goods displayed for sale on the pavement forecourts, though for long periods it seems to have been the subject only of sporadic policing. For obvious reasons, the practice was limited to certain trades – particularly greengrocery, flowers, meat, poultry, game and second-hand furniture. It was almost certainly standard practice for generations, as Percy Leach, a fruiterer at No. 4, claimed in 1908. His business had been founded in 1799. What prompted the Estate to object was its determination to make the High Street a completely 'high-class' shopping street through rebuilding, and to put goods outside was seen as low-class. Leach himself had hardly completed the rebuilding of his premises in 1898 before the Estate was complaining of goods on the forecourt. Meanwhile in lowlier Marylebone Street, a greengrocer was allowed to display produce outside his rebuilt shop. In 1908 the High Street butchers Curnick & Co. said that goods had been displayed outside for decades, a claim echoed by many others. The estate surveyor Frederick Stevenson referred to a petition by lessees and residents in 1903, asking for help in 'putting an end to outside

street trading', one of the arguments being that it would lead to 'serious depreciation' in property values and ultimately put an end to High Street improvements. This petition, however, was really against selling from barrows, and led to costermongers being driven out of the High Street by the police. Until this was done, claimed Stevenson, forecourt displays were necessary if shopkeepers were to compete with barrow-boys; now it was without justification. Traders did not agree, and skirmishes continued for many years, as successive estate surveyors attempted to impose genteel sterility on High Street shopping. With the coming of self-service stores after the Second World War attention switched to another concern, that of garish fascia-boards and signs.

Hanging signs, popular with traders, were much out of favour with the Estate at least from the early twentieth century. In the 1930s, one was permitted at Druce & Craddock's butcher's shop because of the business's long presence on the estate, while another was allowed at a tobacconist's in consideration of increased competition locally in that line of business. In 1948 a purge of hanging signs included one at Eastmans, the old-established dry cleaners at No. 35, whose shopfront was set back from the building line and easily overlooked. To make up for this, Eastmans put in a new shopfront flush with the front of the building, but even so believed that business was badly affected by the loss of the projecting sign.

Equally frowned upon were posters, placards and other temporary advertising. In 1933 M. Lipman, proprietor of the new Jane Monte gown-shop at No. 35, was adamant that he needed more display than the estate would allow, that part of the High Street being 'dead', and he had had to draw customers from the big shopping streets with advertising, sandwichmen and 'loud signs'. Far from having a detrimental effect on the street, Lipman's activities had prompted 'nothing but commendation' from other traders. Col. Blount, as estate surveyor, was not persuaded. He had already only reluctantly approved Lipman's shopfront with its Continental-style sloping

glass intended to eliminate reflections. Its design had been entrusted by Bovis, the owner of the building, to the architect Leonard Bucknell, with instructions 'to produce the best he possibly can without regard to cost'.

Catering establishments were especially strictly controlled to deter customers of undesirable social class. In 1919, a prospective lessee was able to get permission for a restaurant at No. 39 intended to serve 'the average business man or woman, by providing light luncheons and teas at a reasonable price ... which from experience I know it is very hard to get anywhere in the neighbourhood'. The celebrated bakery and café Maison Sagne at No. 105, founded in 1921 by René Sagne, a Swiss pastry cook, was altogether more in line with the Estate's aspirations. Decorated in the continental style with painted murals (Ills 2.35, 2.36), it survives as a branch of Patisserie Valerie, the chain originating with the Belgian confectioner Madame Valerie in Frith Street in 1926.¹¹⁷ Determined to maintain a genteel trade, in 1925 the estate surveyor became concerned about 'inferior' High Street restaurants, including one at No. 11, where the approved usage was as a high-class confectioner's like Sagne's, and steps were taken to put a stop to the low-class cooking of steaks and chops.

Historically, although most shops and businesses in the High Street were chiefly or entirely of local importance only, there were a few notable exceptions. William Woollams & Co. was a leading British wallpaper manufacturer throughout the Victorian period. Founded about 1835 (page ###), Woollams had a factory at No. 110 High Street, formerly the site of St Marylebone Charity School, from the late 1830s until the business was taken over by Sanderson & Sons in 1900.¹¹⁸ The car dealer Warwick Wright Ltd, incorporated in 1907 by the pioneer motorist, racing driver and aviator Warwick Wright, was based in its early years at No. 110, selling Belgian-made Metallurgique and English-made Minerva cars. His brother Howard, the aircraft designer, had offices in the same building, and Warwick himself lived a few doors away in Cecil House at 97 High Street until 1910 or 1911. The

premises had been rebuilt only a few years before, and had briefly been the Britannia Motor Garage. There were two vehicle lifts, one connecting all five floors, a smaller one with a combined turntable serving the basement and ground-floor showroom. The main workshops, for body-building, upholstery and painting, were on the top floor.¹¹⁹

Gayler & Pope at Nos 111–117 was well-known as a drapery department store, specializing in nurses' uniforms, and as furnishers for houses and institutions (see Ill. 2.37). The business was founded by William Gayler at No. 116 in 1857, gradually taking over adjoining premises in the High Street, Blandford Street and St Vincent Street. The store closed in 1956, and the premises were broken up, new occupiers including F. W. Woolworth & Co.

Francis Edwards at No. 83 was one of the country's leading antiquarian bookshops for many years. The original Francis Edwards ran his bookshop from 1855, but the business dated back earlier, coming into his hands through marriage to the daughter of the Great Quebec Street bookseller Gilkes Stockley. He moved the shop, which specialized in theology, to No. 83 (then numbered 83A) in 1860. His son Francis expanded the business, with particular emphasis on travel, topography and maps, and rebuilt the premises during 1908–11, moving temporarily to No. 75. The new building, with its top-lit, galleried back room, was designed by W. Henry White and is of one of most distinguished bookshop interiors in the country (see Ills 2.22–24). Following a management buy-out from the Edwards family in 1979, the business was bought in 1982 by Pharos Books, which ran the shop at No. 83 (as Read's of Marylebone High Street) with additional departments including science and technology, until the lease ran out in 1989. The shop was acquired by James Daunt and reopened in 1990 as Daunt Books, specializing in travel books, the beginning of a small London chain. The shop expanded into No. 84 in 1999.¹²⁰

The 'decline' of Marylebone High Street is variously perceived as having begun 'after the war'; more specifically, in the 1960s, or later, in the 1970s–80s. Decline was exemplified by the closure in 1976 of Sainsburys at Nos 98–99. But this decline needs to be seen in context. It reflected structural changes in high-street shopping throughout the country, and the effects of a series of recessions. In the case of Sainsburys, the premises were too small to be profitable given the company's policy of uniform pricing in all its outlets apart from out-of-town superstores.¹²¹ 'Decline' also presupposes a long-term period of contrasting prosperity. In fact, empty shops and difficult trading conditions were regularly complained of in the High Street as far back as the early 1900s and were doubtless not new then. Throughout this time the Howard de Walden Estate constantly sought 'improvement' in the High Street by redevelopment, over-supplying it with new shops and flats, and as constantly tried to maintain 'tone' by restricting the very display and advertising that traders required to make their shops profitable. The perception that the street was improving from a lowish base was recurrent. Thus in the 1930s the Estate's Col. Blount asserted that 'this thoroughfare has considerably improved within the last few years and the Estate is desirous of still further improving its tone, especially as several new buildings are being, and will be, erected in the near future'. But at the same time a sizeable part of the street was considered 'dead' as regards shopping. The 1960s, far from being a time of decline, were seen as another period of improvement. In 1967, a surveyor who had practised locally 'for a number of years' testified that due to the Howard de Walden Estate's 'high standard of Estate Management and exercise of proper control so far as shopfronts, signs, user etc. are concerned, Marylebone High Street has greatly improved as a Shopping Street, since I first became acquainted with the area'. A few years later, in the early 1970s, the GLC experimented with part-pedestrianization in an attempt to improve shopping there.¹²²

A seasoning of unusual or avant-garde businesses was evident along the High Street from the 1960s if not earlier; in 1968 it was noteworthy that a supermarket-cum-delicatessen (Leon's, at No. 6) stocked such rarities as 'root beer and cranberry juice, and a great many American packaged foods'. Perhaps the most quintessentially 1960s initiative in the High Street was not a shop or restaurant but a pioneering venture by four experimental physicists at University College London – New Industrial Concepts Ltd at No. 14A, set up to provide an American-style management consultancy for industrialists. A new industrial concept emanating from the same address about this time was the Electronic Air Company's Tronicair Chalk-Off Cloth, for dust-free blackboard cleaning.¹²³

Another 1960s newcomer was the Animal Defence and Anti-Vivisection Society, founded in 1903 by the Swedish feminist Lizzy Lind af Hageby, which moved to No. 68 from St James's. Beauty Without Cruelty, founded by the animal welfare activist Katherine Long in 1963, was based above a gownshop at Nos 40–41 by the late 1970s.¹²⁴

In 1976 the milliner and artist David Shilling opened his first store at No. 36. Shilling's appearance in the High Street was some foretaste of what was to become a trend towards exclusive, highly fashionable shops in the still essentially staid and predominantly humdrum High Street. He later moved to No. 88, before relocating to Monaco.¹²⁵ The Casson Gallery at No. 73 was a well-known arts and crafts shop specialising in contemporary craft pottery and ceramics, glass, sculpture, prints and jewellery, run by Pansy Henry, sister of the potter Michael Casson (see Ill. 2.38). Originating as a pottery shop in 1959, the gallery moved to Marylebone High Street in 1975 from New Cavendish Street where it had been since 1971. About the same time exclusive retailers in the High Street included Fishberg West One at No. 16, a 'small but very chic' jewellers' shop. Hadleigh, sister shop to the old-established James Aldridge Jeweller's in Chancery Lane, had opened at No. 30A by 1991.¹²⁶ The delicatessen and epicerie Villandry opened in 1988 at No. 89, formerly a

branch of the fashion chain Whistles – the founders, Jean-Charles and Rosalind Carrarini, were textile designers and suppliers to Whistles. Their shop, described early on as ‘not so much a shop as a shrine’, closed in 1997 when Villandry moved to larger premises in Great Portland Street. The bespoke furniture maker Clive Howdle opened his shop at No. 9 in the 1980s, and in 1989 the graphic designer Tim Lamb opened the first Shaker furniture shop at No. 72.¹²⁷

The recession beginning in 1989 accelerated the impression of decline, and by the mid 1990s numerous shops were either empty or occupied as charity shops, and shop rents had dropped sharply. The process of revitalization began around 1995, with a change in policy by the Howard de Walden Estate, which had planned a large-scale redevelopment on the west side as far back as the 1960s.¹²⁸ Perhaps the main factor in the failure of this scheme to take place was the Estate’s determination first to obtain the car-park clearance site behind, at Cramer Street, ownership of which had passed to Westminster Council after the abolition of the GLC. Once the decision was made to go ahead with a redevelopment without this site, events moved quite rapidly. Strategically, it was necessary to attract a major retailer whose presence would encourage others to set up shops too. Accordingly, the first major development was the conversion of the disused tyre-fitting depot at the top of the High Street into the Conran Shop, the second in London after the original Michelin Building store in Fulham Road, opened in 1987. As at Chelsea, the Marylebone store was accompanied by a high-class restaurant. The Conran Shop opened in October 1997, and over the next few years several well-known businesses set up along the High Street, including the fashion houses agnès b. and Messori. The Aveda Institute, specialising in plant-based beauty products, opened at Nos 28–29 in the late 1990s, and Calmia, a ‘one-stop holistic lifestyle shop and wellbeing spa’, at No. 22 in 2002. Other late 1990s arrivals were Century Design, dealing in ‘classic’ twentieth-century furniture (No. 68), and Sixty6, dealing in high-class vintage furnishings and

clothes of the 1930s–60s.¹²⁹ The process culminated in November 1999 with the opening of the Waitrose supermarket in the block backing on to Cramer Street (Ill. 2.39). In choosing Waitrose against financially higher bids from other supermarket chains, the Estate adhered to its guiding principle of selecting retail tenants qualitatively, avoiding both popular multiples better suited to Oxford Street and overly exclusive shops.

Food and women's fashion were early on identified as trades on which revival might be based. As part of the process, effort was directed towards relocating some workaday businesses to the side streets. Already one of these, Moxon Street, has itself acquired a reputation for high-class food shops such as the Ginger Pig butchery; meanwhile the car-park site off Moxon Street has become the venue for well-attended farmers' markets. In addition to pursuing this retail strategy, the Estate began buying up head leases, to give it direct control over a majority of shops along the High Street, and efforts were made to enlarge shop units by lateral flat conversions across adjoining buildings, allowing the number of residents' entrances on the street to be reduced.

The progress of the High Street strategy was confirmed over the next few years, when the Shaker shop expanded into No. 73, following the closure of its King's Road branch, and the cookshop and cookery school *Divertimenti*, founded in Marylebone Lane in 1963, opened a shop and restaurant at Nos 33–34, moving there from Wigmore Street.¹³⁰ Later high-profile openings include (in 2014) the fashionable restaurant Fischer's at No. 50, elaborately fitted out in the Viennese style of the early 20th century. The arrival of the ubiquitous Tesco in 2004 was not part of the Estate plan, but came about through the company's acquisition of a chain of convenience stores including Harts, a branch of which was established at 112–114 Marylebone High Street. On its own terms, the Estate's policy has been highly successful, but it has perhaps accelerated the decline of traditional high street diversity, built up over many generations, where a variety of specialist and workaday shops

counterbalances the fashionable and exclusive to serve a wide spectrum of customers.

Summary gazetteer

*East side*¹³¹

1A, 1-2. Nos 1 and 1A (with 124-128 Marylebone Lane) built for Alfred Boys, surveyor, 1926-7, as Romilly House; Taperell & Haase, architects. Bombed 1940 and rebuilt 1949 (Peter Caspari, architect, for the developers C. R. E. Trust Ltd). Matching shop and offices at No. 2 part of same scheme, replacing building of 1898-9 designed by J. Randall Vining (Hans Jaretzki, architect, 1954)¹³²

3 (with 3 Cross Keys Close). Redeveloped 1929-30 as shop and mews garage. A. E. Townsend, builder and lessee; architect E. Bomer, of Bomer & Gibbs

4. 1897-8. J. Randall Vining, architect, for Percy Leach, fruiterer and greengrocer¹³³
Top floor rebuilt 1947 following bomb damage in 1941. Now united with Nos 5-5A (Barclays Bank)

5-5A (and 2 New Cavendish Street). No. 5 built 1897 for Curnick & Co., butchers; Edward White, architect. No. 5A and 2 New Cavendish Street built 1898-9 to design of W. J. Physick, of Physick & Lowe, surveyors. No. 5A acquired by London & South Western Bank 1913. Barclays Bank, which took over London & South Western, amalgamated it with No. 5 in 1928, remodelling the ground floor front in Portland stone. Premises further enlarged with the acquisition and alteration by Barclays of No. 4 in 1968-70

6, and 1-5 New Cavendish Street (Crofton House). 1904-5, shops and flats for Lilley & Skinner. Arthur Sykes, architect; James Smith & Sons Ltd of South Norwood, contractor

7-8. 1901, for W. and A. Curnick of Curnick & Co., butchers and army contractors.

9. Early 1930s, replacing building of 1861

10-12 (Woodstock House). 1928-9; W. A. Lewis, architect, for Edgar S. Perry

13-15 (Highbourne House). 1934-5; W. A. Lewis & Partners, architects, for Edgar S. Perry

16-17 (Falmer House). 1936; W. A. Lewis & Partners, architects, for Edgar S. Perry. Reinstated 1948 following severe bomb damage in 1940

18-19. Houses on site rebuilt 1863, No. 19 becoming branch of London Joint City & Midland Bank Ltd in 1899. Both reconstructed for bank in 1923 (Whinney, Son & Austen Hall, architects), with agreement to rebuild after 25 years. Destroyed by bombing 1940; rebuilding delayed until 1954 for Midland Bank, by same architects

20-21. 1952-3; Montagu Evans & Son, surveyors. Replaced Marlborough House of 1901 (W. Henry White, architect), bombed 1940

22-23. 1952-3. J. Stanley Beard & Bennett, architects, for Jocelyn Jackson, developer, through Braymon Estates Ltd. Replaced buildings by W. Henry White, architect, of 1899-1900 (No. 23) and 1903 (No. 22), bombed 1940

24. 1933-4, Edgar S. Perry, developer. Architect probably W. A. Lewis

25. 1894-5. A. W. Torney, architect, for George Packe of Harley Street

26. 1923. S. Gordon Jeeves, architect, for the builders, O. P. Drever & Son (Kettering) Ltd¹³⁴

27 (and 71 Weymouth Street). 1957-8. Stanley W. Turner, of Cotton, Ballard & Blow, architect, for Town & City Properties Ltd

28-29 (and 62-64 Weymouth Street). 1937-8. W. A. Lewis & Partners, architects, for Edgar S. Perry

30-31 (Strathray House). 1929-30; W. A. Lewis, architect, for Edgar S. Perry. Front elevation designed by V. Royle Gould at the Howard de Walden Estate

32-33 (Walden House). 1901-2. W. M. Brutton, architect, for Edward Hart, replacing Marylebone Music Hall and originally incorporating rebuilt Rose of Normandy p.h.¹³⁵

34 (with 23 Beaumont Mews). 1926-7. Elgood & Hastie, architects

35. 1930-1. North, Robin & Wilsdon, architects, for Bovis Ltd

36, 37. Houses of c.1790

38-39. 1914-15; F. M. Elgood, architect and lessee

40–41 (and Compton House, 28C Devonshire Street) Robert Allsebrooke Hinds, architect. Dated 1912 on front; actually constructed (by J. W. Falkner & Sons) in 1913–14¹³⁶

Basildon Court, Nos 42–48 (and 28, 28B Devonshire Street). 1933–5; Marshall & Tweedy, architects, for G. S. Ferdinando

49. Site of Edward Tilbury & Co.'s first warehouse, redeveloped 1927–8 with garage for R. Hardy & Son, engineers and coachbuilders, as an adjunct to main premises at No. 55 and showrooms at No. 50 (Frederick W. Foster, architect). Used mainly for garaging hire cars, and during the Second World War for military precision-engineering. Used by Hardy's until mid 1980s, then adapted as offices by the entrepreneurs Clive and Robert Beecham; further developed later by the Latitude Group, as Clearwater Court¹³⁷

50. Former Waterloo Arms p.h., c.1873; closed 1923 and converted to car showrooms and flats by Frederick W. Foster, architect, for R. C. Hardy; occupied after Second World War until 2000 by Alpe & Son Ltd, later Hooper Alpe Ltd, coachbuilders and Rolls-Royce and Bentley dealers. Rebuilt 2002 retaining old façade, along with No. 51.

51. Rebuilt with No. 50 in 2002, replacing house of 1892–3 (51 & 51A) built for the undertaker William Tookey. CSK (Corrigan + Soundy + Killaiditi), architects¹³⁸

52–54 (Copperfield House). Site formerly occupied by filling station (Victor D. Wynyard, architect, for R. Hardy & Son, 1956). Redeveloped 1998–9 as flats and commercial unit. Scott, Brownrigg & Turner, architects, for Wandle Holdings plc¹³⁹

55. Conran Shop and Orrery restaurant, 1996–8 (Mark Fairhurst, architect; F. J. Samuely, consultant structural engineers). Incorporates altered façade of William Burton's horse repository, 1890 (Thomas Durrans, architect)¹⁴⁰

58. By John R. Harris, architect, 1962, as a studio for own use (Ill. 2.40). Built on back portion of 24 Devonshire Place, the house there being converted by Harris to two maisonettes. Now offices

60 (Demolished). Neo-Georgian 2-storey cottage built c.1960 as part of redevelopment of 22 Devonshire Place. Later raised to three full storeys and mansard floor.

Demolished for London Clinic's Cancer Centre (page ###)

West side

- 63 and 64.** *see* Old Building, under St Marylebone School (page #)
- 65–69.** c.1864; Charles Bradley, architect¹⁴¹
- 70 (Walden Chambers).** Bachelor service flats, 1903–4; W. Henry White, architect, for C. W. Bovis, builder and developer¹⁴²
- 71.** 1903–4; W. Henry White, architect, for City of London Brewery Co. Ltd. Patman & Fotheringham, builders. Formerly Lord Tyrawley p.h.; renamed The Prince Regent on refurbishment by Charrington's, 1967 (Ills 2.41, 2.42)¹⁴³
- 72–75.** 1905–6; F. M. Elgood, architect, for J. A. Michell, developer¹⁴⁴
- 76.** Probably early 1840s, with later embellishments
- 77–78.** 1902–3; Goodwyn & Sons, architects, for G. H. & A. Bywaters & Sons, developers
- 79.** Former Old Rising Sun p.h., 1866; Charles Dunch, architect, for Taylor, Walker & Co.¹⁴⁵
- 81, 81A.** c.1969–70; T. B. Bush & Partners, architects
- 82.** 1928; Herbert Kenchington, architect, for W. S. Chapman & Co. Ltd, wholesale grocers
- 83A.** Rebuilt 1859. Numbered 83 until 1927
- 83.** Formerly 83A. 1909–11; W. Henry White, architect, for Francis Edwards, bookseller
- 84.** 1909–10; W. Henry White, architect, for William S. Shepherd & Co., builder and lessee
- 85.** Rebuilding of 1890–1, carried out in connection with the philanthropic Portland Institute club, run by Arthur Jepson, of Lincoln's Inn and Jersey, in a large workshop at the rear in Garbutt Place
- 86.** 1899–1901. T. H. Smith, architect, for J. A. Michell, who intended to use it for a house agency, auction rooms and storage warehouse. Ground and first-floor front remodelled 1949 by William J. Gomm, architect, as part of modernization for Hayes, Candy & Crockers Ltd, textile manufacturers and wholesalers, later part of Great Universal Stores¹⁴⁶
- 87 & 88.** 1892 and 1897–8; J. Randall Vining, architect, for M. Ward, greengrocer¹⁴⁷
- 89.** 1897; Thomas Durrans, architect, for Tom Gibbs, grocer

- 90.** 1897; J. Randall Vining, architect, for Thomas Craddock, butcher
- 91-92.** 1896-7; New & Son, architects, for William Davis, dyer and cleaner (No. 91), and William Braine, tobacconist (No. 92)
- 93.** The Marylebone, built 1863 as the Queen's Head p.h. (Ills 2.43, 44)
- 93B, 94.** 1894; J. Randall Vining, architect, for Thomas Fuelling, baker and confectioner (No. 93B, and 1 Moxon Street), and W. J. Parker, clothing and furniture dealer (No. 94)
- 97-100 (Cecil House).** 1903-4; F. M. Elgood, architect, for J. A. Michell. Reinstated 1948-50 after war damage¹⁴⁸
- 101-102.** 1910-11; Sidney W. Neighbour, architect, for Henry Northcroft
- 103-104 (Stanley House).** 1901-2; J. Randall Vining, architect, for Robert Russell, florist and greengrocer
- 105-106.** 1902. Lee & Farr, architects, for Alfred Nichols, solicitor
- 107-108 (Regent House).** 1912-13; J. Randall Vining, architect, for James Cooke, bootmaker¹⁴⁹
- 109.** Former Black Horse p.h. 1892. William Bradford, architect, for Stansfeld & Co. Ltd, brewers. Central bow window with square panes is a 1953 replacement for the more ornate original, following war damage (Ill. 2.45)¹⁵⁰
- 110.** 1902-3, for Bywater family, developers; gables originally with stone consoles and finials, destroyed by wartime bombing
- 111-115.** 1885; Hudson, Son & Booth, architects¹⁵¹
- 116-117.** 1862; Gordon Stanham, architect¹⁵²