

Marylebone Lane Area

At the time of its development in the second half of the eighteenth century the area south of the High Street was mostly divided between three relatively small landholdings separating the Portman and Portland estates. Largest was Conduit Field, twenty acres immediately east of the Portman estate and extending east and south to the Tyburn or Ay Brook and Oxford Street. This belonged to Sir Thomas Edward(e)s and later his son-in-law John Thomas Hope. North of that, along the west side of Marylebone Lane, were the four acres of Little Conduit Close, belonging to Jacob Hinde. Smaller still was the Lord Mayor's Banqueting House Ground, a detached piece of the City of London Corporation's Conduit Mead estate, bounded by the Tyburn, Oxford Street and Marylebone Lane. The Portland estate took in all the ground on the east side of Marylebone Lane, including the two island sites: one at the south end, where the parish court-house and watch-house stood, the other backing on to what is now Jason Court (John's Court until 1895).

This chapter is mainly concerned with Marylebone Lane, the streets on its east side north of Wigmore Street, and the southern extension of the High Street through the Hinde and part of the Hope-Edwardes estates, in the form of Thayer Street and Mandeville Place – excluding James Street, which is to be described together with the Hope-Edwardes estate generally in a later volume. The other streets east of Marylebone Lane – Henrietta Place and Wigmore Street – are described in Chapters 8 and 9. The whole original development of Little Conduit Close is summarily dealt with, but later buildings there west of Thayer Street, chiefly those in Blandford Street and

George Street, are reserved for the later volume. The Banqueting House Ground and its development as Stratford Place are the subject of Chapter 6.

Development on Edwardes' ground began in the 1760s, with a grid of new streets or continuations of streets. Subsequently, there was poor coordination between estates, resulting in dead-ends. This would have been worse but for the St Marylebone Paving Commissioners, thanks to whom Bentinck Street on the Portland estate was pushed on (as Hinde Street) through Hinde territory to Portman's Manchester Square, and Wigmore Street (also Portland) was continued (originally as Edward Street) across the Hope-Edwardes estate and the northern tip of the Banqueting House Ground, towards Portman Square.

Development of Little Conduit Close

Little Conduit Close was part of a scattered estate which came to the Hinde family in the eighteenth century, and included property at the corner of Oxford Street and Tottenham Court Road, in the City and at Brentford. The Marylebone property derived from Joseph Girle, brewer, who died in 1677. Girle left Little Conduit Close to his daughter Hannah, wife of Samuel Thayer. Hannah dying shortly after her father, the land passed to the Thayers' son Thomas, one of the Middlesex justices, who died in 1737, and from his widow to their daughter Anne, who in 1751 also inherited a fortune from her uncle Samuel Thayer, of the Temple and Langham Hall, Essex, and a few years later married Jacob Hinde of Margaret Street (d. 1780). The Little Conduit Close estate was reduced by freehold sales, but part remained with Hinde descendants long into the twentieth century. Harriet Julia Morforwyn Lloyd-Verney was the last owner born a Hinde, marrying George Hope Verney and taking the name Lloyd-Verney in accordance with the will of her uncle – Jacob Hinde's great-grandson Jacob Youde William Hinde, who had

adopted the name Lloyd for a similar reason. The Lloyd-Verneys lived at 14 Hinde Street from the late 1880s, Mrs Lloyd-Verney staying on as a widow until her death in 1913. The house had been known as Hinde House at least since the 1860s, when it was let in apartments. Their eldest son died there in 1909, and the estate was inherited by his brother (Sir) Harry Lloyd-Verney, who lived elsewhere and had eighteenth-century chimneypieces from houses on the Hinde estate moved to Clochfaen, the Lloyd family property in Montgomeryshire, as part of the remodelling of the house there. The last remnant of the Marylebone estate was sold in 1962, a few years after the death of Harry's son Major-General Gerald Lloyd-Verney.¹

The first building heard of on Little Conduit Close, in 1720, is the public house then or later called the Angel, at the top of Marylebone Lane, rebuilt in the 1770s.² Systematic development took place over more than twenty years from 1776, much of it under building agreements with the builder-architect Samuel Adams and plasterer John Bayley. Various craftsmen took leases of one or more houses.

Hinde Street's development was protracted. The south side was first to be built up, under an agreement between Jacob Hinde and Adams. Leases were granted to William Stead, carpenter, in 1776–8, while Adams took the back land, where Hinde Mews was laid out. When Adams's estate was put up for sale by his executors in 1789, five of his Hinde Street houses were only carcasses, and three years later four were still unfinished. On the north side of the street, the original No. 16 was built in 1782 by Benjamin Howton. West of Thayer Street, the four houses now comprising Hinde House were erected some years later: 11 and 12 were leased in 1790 to John Bayley, 13 in 1794 to John Alldis, carpenter, and 14 the same year to Bayley. The corner opposite remained vacant until 1809–10 when Hinde Street Methodist Chapel was built.³

Thayer Street, extending the High Street to Hinde Street, where building was already under way, was begun in 1777 as Great Hinde Street. In

that year Benjamin Howton rebuilt the Angel, and put up another house to its south. When work resumed in 1788, with three houses by Bayley's nominee John Bird filling the frontage on the west side between what are now Blandford and George Streets, the present name had been adopted. Building continued southwards for several years, leases being granted to Bayley or at his direction to, among others, Abraham Hearne, bricklayer, Edward I'Anson, carpenter, and Stephen Morris, painter – these three apparently working in consortium.⁴

On the east side, Howton carried on under an agreement with Mrs Hinde of 1791. A year later he took leases of the next five houses, completing the frontage down to William (now part of Bulstrode) Street. Building continued as far as the site of the future chapel during 1793–4, partly under a new agreement with William Hunt, a smith.⁵

The north boundary of the estate, along the south side of **South Street** (now the east end of Blandford Street), was developed in 1789–91 under Bayley's agreement of 1787. Bird was responsible for 1 and 3 Blandford Street at the back of his Thayer Street houses. These survive, along with 5 and 7, which were leased to James Hantler, carpenter; the rest of the row was demolished for St James's, Spanish Place.⁶

Charles Street (now the east end of George Street) was begun in 1790–4, also through Bayley. It was named after a son of Jacob and Anne Hinde. The first house was probably the surviving No. 24, on the north side, leased to Hall Miller, a glazier, in 1790. On the south side, the house incorporating the entrance to Jacob's Well Mews, or just its site, let to Bayley in 1791, was perhaps not developed until 1794 when a new 99-year lease was granted to the architect Thomas Leverton.⁷

William Street, named after Charles Hinde's brother, was built up from about 1780 by various hands. The north side, begun by Howton, was completed by about 1786; work on the south side began in the late 1780s and was completed around 1793.⁸

The northern continuation of James Street, leading to Hinde Mews, was developed in the 1770s by Samuel Adams. **Jacob's Well Mews**, originally Jacob's Mews (after Jacob Hinde or his grandson Jacob William Hinde), was laid out by John Bayley in 1792 or soon after – it was, therefore, more or less new when Michael Faraday, aged four or five, went to live there with his parents in about 1796; the family stayed until 1809. Jacob's Mews had been renamed Jacob's Well Mews by the early 1800s, probably after the Jacob's Well public house on the Charles (George) Street corner.⁹

On the west side of Marylebone Lane, leases of new houses on the Hinde estate were granted from 1776.

Later history

Though small, the built-up estate was mixed in character, with quite grand residences in Hinde Street, smaller private houses or shops along the other streets, and a relatively large amount of mews or back-court building, cottages as well as stabling and workshops. Overwhelmingly it was an area dominated by tradesmen and shopkeepers, an impression reinforced by the presence of the Methodist chapel at the corner of Hinde and Thayer Streets from the early nineteenth century.

Hinde Mews provided a buffer between the best part of the estate and the poor district to the south, very much an Irish colony by the mid nineteenth century. For about twenty years until 1869 or 1870 this district was served by Hinde Mews Ragged School, one of five such establishments in the area between Cavendish and Portman Squares, Oxford Street and Marylebone Road. The school was founded in 1840 at Oxford Buildings on the south side of Oxford Street, moving to Gray's Yard off James Street in 1845, thence to a converted stable in Hinde Mews. The ragged schools, it was noted in 1858, each had their speciality. At Hinde Mews, in a 'peculiarly gin-drinking

district', it was temperance, and a Band of Hope was begun there in 1853. Later a penny savings bank was also set up. In 1870 the school crossed Oxford Street again to Davies Mews before returning to Gray's Yard as part of Gray's Yard Ragged School, reopened two years later in new premises with a ragged church.¹⁰ Some of the poorest property near Hinde Mews, in and around the top of James Street, was cleared in the 1870s along with most of the mews and subsumed into Mandeville Place. All that remains of Hinde Mews is the narrow entrance section off Marylebone Lane.

Although the Hinde estate has long been broken up and much redeveloped, something of a distinct identity remains. This is most apparent in the contrast with neighbouring Howard de Walden streets – between the buildings east and west of Marylebone Lane in Bulstrode, Bentinck and Hinde Streets, and more sharply between Marylebone High Street and Thayer Street.

Hinde Street

Poised between the commercial interests of the High Street and the elevated social status of Manchester Square, Hinde Street began as a high-class address, with a number of titled and prominent residents, including Count de Front, the Sardinian ambassador, who died there in 1812.¹¹ In the course of the nineteenth century it took on a generally professional character, music and medicine being well represented.

Of the original houses, only No. 2 retains an authentic Georgian appearance. Nos 11 and 12 have been stuccoed and considerably remodelled inside; the shallow bow windows fronting the street are no doubt original features.

By 1803, **No. 1** was occupied by Dr Robert Thornton, one of the physicians to St Marylebone General Dispensary and publisher of the 'New

Illustration of the Sexual System of Linnaeus'. The paintings from which the plates were made for the third volume, the 'Temple of Flora', formerly on display in New Bond Street, were brought here by him in 1805 and exhibited in his drawing rooms. This 'Linnaean Gallery' was further decorated with 'Birds, in the attitudes of life, Butterflies, Transparencies, etc'. In 1813, he and a colleague also lectured at the gallery on subjects including galvanism, when he promised to reanimate a headless rabbit. The house was largely rebuilt as offices in the late 1980s.¹²

Two later physicians to live in Hinde Street were Anthony Todd Thomson, who moved to No. 3 in 1826 with his wife Katherine (the writer Grace Wharton); and Sir Benjamin Ward Richardson, at No. 12 from 1854 to 1880. Other nineteenth-century residents included the architect E. B. Lamb, at No. 3 from 1856 until his death in 1869. Lamb's neighbour at No. 5 was Miss Mary Birch, whose school of dance and deportment there was patronised by 'duchesses, countesses, viscountesses ... and even archbishops'. Both houses were demolished for Mandeville Place, as were Nos 6, where the philosopher Herbert Spencer lodged briefly in 1862–3, and 7. **No. 8**, although compulsorily purchased for the scheme, survived. It was occupied in the mid-century by the violinist Prosper Stainton: his guests in 1855 included Wagner and Berlioz, who spent some hours there discussing 'art, philosophy and life'. The house was rebuilt in 1962–3 as offices and flats.¹³

No. 16, long a baker's, was rebuilt in 1877–8 as premises for Henry Somerfield & Son of Marylebone Lane, stationers and newsagents.¹⁴

No. 13 and the adjoining buildings at 9, 10 and 11 Jacob's Wells Mews were a corset factory in 1917, employing about sixty women and a couple of male cutters, the owner living upstairs at No. 13. The factory was later extended to include No. 14 (Hinde House), the former home of the owner of the Hinde Estate, Mrs Lloyd-Verney (see above), which had been let as flats and offices after her death: the theatrical photographers Florence Vandamm and her husband George R. Thomas lived there around 1920 before settling in

New York. In 1933–4 the developer Henry Brandon remodelled the buildings, together with Nos 16, 17 and 18 Thayer Street and 12 Jacob's Well Mews, on a 99-year lease. He retained the name **Hinde House** for the whole development, which comprises flats, shops, showrooms and garaging. In the mews, Brandon's architects Alfred and Vincent Burr added mansard floors and imposed a half-timbered look, with leaded-light windows. On Hinde Street, covered ironwork balconies were removed, and a new canopied entrance was created (Ills 5.01, 5.02). The novelist Rose Macaulay spent the last years of her life in flat 20 at Hinde House, where she is commemorated by a blue plaque.¹⁵

Hinde Street Methodist Church

Hinde Street is 'one of the best-known churches in British Methodism', with a distinguished history of preaching and mission work associated with well-known figures including Jabez Bunting, Adam Clarke, William Punshon and Donald Soper. The present church was built in 1886–7 to replace the original Hinde Street Chapel of 1809–10.¹⁶ This had been built following the formation of the West London Circuit in 1807, to replace a small building in Chandler (now Weighhouse) Street, Mayfair, then the most westerly Wesleyan chapel in London. That year, under the leadership of Wesley's disciple Henry Moore, circuit superintendent, a committee was set up to acquire the Hinde Street site and build a chapel there.

The ground, leased by Anne Hinde to the Thayer Street plasterer John Bayley in 1794, had been split into a large plot on the corner of Thayer Street and a plot for a single house fronting Hinde Street. The smaller plot was underleased to Bayley's son-in-law John Francis, but was also subject to a mortgage by Bayley to the lawyer Daniel Robinson, son-in-law of Jacob and Anne Hinde. In 1808 Moore and William Vipond, resident Wesleyan minister for the West End, leased the large plot from George Davies of Warwick Street,

who had acquired it along with mortgages of other property from Bayley in 1803.¹⁷ Davies is said to have tried to renege on the deal, under pressure from the Duke of Portland, who wanted the site for a school – presumably the St Marylebone Institution (page ###), for which a site was then being sought. At some point a symbolic first brick was laid to assert right of ownership, and there was a brush with militant anti-Methodists. Bayley himself is cast as a villain in the annals, supposedly for blocking the assignment of Francis’s underlease to Daniel Robinson’s executors, so that clear title could not be obtained. He was probably using this as a lever in negotiating payment for works on the ground, including pavement vaults and drainage. Bayley died in 1811 and the Mrs Bayley who was to be chapel-keeper for many years seems to have been his daughter-in-law.

Early in 1809 the problem of title was resolved and the smaller plot secured. The architect William Jenkins was given a preliminary plan drawn up by his relation John Jenkins, a surveyor, and asked to ‘either adopt it or make another’. The building contract was won by Thomas Hughes of Percival Street. In August the foundation stone was laid and the building opened about June 1810.¹⁸

Only the southern half was built, pending enlargement over the site of two Thayer Street houses which were also acquired. These had subsequently to be sold, leaving the chapel permanently wide for its depth – a ‘Dutch oven’, Punshon called it. There were two galleries, and a basement school-room. Founded on timber piles because of the ‘swampy’ site, said to have been a pond and a refuse dump, the building was of plain brick, with round-arched windows on ground and gallery floors to Hinde and Thayer Streets, in five and three bays. The main entrance, with a porch, was on Hinde Street, where there was a small pediment.

Membership rose from 234 in 1810 to over 1,000 in 1846, more than the building could properly contain. Already at a service after Waterloo, attendance was so great that the foundations shifted. The freehold of the

chapel and adjacent house in Thayer Street was bought in 1859, but the building debt lingered until 1878. Moves towards rebuilding began in 1883. Preliminary advice was obtained from the veteran Methodist architect W. W. Pocock, and in 1886 the next two houses in Thayer Street, their original leases now up, were purchased. On the Marylebone Lane corner, 16 Hinde Street adjoining had not long been rebuilt and proved too expensive to acquire. The final service was held in May, the building contract was signed in June, and foundation stones were laid in August. Services were held at Steinway Hall until the new building opened in September 1887.

Designed by James Weir and built by James Holloway of Lavender Hill, Wesleyans both, the new church reflects the confidence of late Victorian Methodism, and the revival at Hinde Street after mid-century tribulations. Even so, it held fewer than the old chapel. The street fronts are of pale brick, heavily dressed with stone. The entrance front on Hinde Street is based on the west front of St Paul's Cathedral, but probably via Lockwood and Mawson's Congregationalist edifice the City Temple, of 1873–4 (Ills 5.03, 5.04). Weir had tried a looser, Italianate version at Queen's Road Wesleyan Chapel in Battersea, in 1881 (again with Holloway building), where twin towers with domes and cupolas were intended but not built.¹⁹ The building committee's early determination on an Italianate church with twin towers and a pediment with columns may have been made with this design in mind. At Hinde Street, the corner site and no doubt cost suggested a single tower, as at the City Temple, where the design derivation is from St James's, Garlickhythe as much as from St Paul's, but topped with a dome; Weir's tower, also in the Wren manner, has a steeple, rising 100ft. In other respects, notably the entrance steps and double columns, Hinde Street is closer to St Paul's. Though an expensive building, the smaller church on its humdrum street corner lacks the impact of the City Temple, more dramatically sited on Holborn Viaduct and vying with a real Wren tower at St Andrew Holborn adjacent. The point is nevertheless made, that Hinde Street is Methodism's West End answer to City

Anglicans and Congregationalists alike. Though ignored by much of the architectural press, it was praised by the *Pall Mall Gazette* as 'a fine pile ... the handsomest chapel in London'.²⁰

Inside, a rather cramped entrance lobby with crush doors gave on to the body of the church, with a rostrum-pulpit and shallow apse at the ritual east end. The organ from the old chapel, made by a local firm, Bishop & Starr, and installed in 1864, was adapted for the new church. The interior was quite lavishly but conventionally decorated in the Classical manner, with some scagliola work and gilding. As in the old building, the basement was fitted up for Sunday school use.²¹

The church contains a number of memorial tablets, some reinstated from the old chapel. The east window, depicting Christ and the rabbis in the Temple, was installed in 1930 in memory of William and Isabella Eastman by their family (tradespeople long prominent in the congregation), and is an early work by the stained-glass artist Francis Spear.

Adjoining the church, 19 Thayer Street was built as part of Weir's scheme as Church House, for meetings and social activities. A first-floor 'church parlour' was intended for ladies and young people generally, in view of the young shop and office workers who predominated in the congregation.

In the late 1970s, with the proposed merger of the church and the West London Mission from Kingsway Hall, plans to redevelop the whole site were made but abandoned in favour of rebuilding Church House, though the façade was kept at the insistence of the planning authority. A further storey was added, and 39 Marylebone Lane acquired, providing space for a kitchen, caretaker's flat and premises to let. The merger took place when Kingsway Hall was finally given up in 1980. The church was internally modernized in 2014, and the Hinde Street entrance (which until the Second World War had sliding iron gates) provided with additional glass doors.

Thayer Street

Thayer Street has neither individual buildings of much note nor much left of its original late Georgian character. Piecemeal, often utilitarian alterations and rebuilding show the absence of a controlling hand in management and redevelopment, quite unlike the rigorously supervised, more prepossessing Marylebone High Street. In other respects as well the two streets have always been in contrast. Besides having a rather different business character, until at least the mid-nineteenth century Thayer Street was more residential and professional than the High Street, where living accommodation was almost all rooms over shops. In the late nineteenth and early twentieth centuries, when the High Street was being redeveloped with flats above shops, often on amalgamated sites, Thayer Street stayed largely as it had been. Apart from the Angel at the junction with Marylebone Lane, Thayer Street was also always free of pubs and beer-houses, of which there were many along the High Street.

Thomas Smith (1833) dismisses Thayer Street as merely 'a modern elongation of High Street', giving no indication of its then social or business character. It seems never to have been a fashionable address, though in the aftermath of the French Revolution it became something of a centre for aristocratic refugees, the Comte d'Artois (later Charles X) having settled nearby in Baker Street in 1793. There were at least some shops from early on, and by the 1840s just a few apparently private houses remained amidst lodging-houses, shops, and houses occupied by medical, legal and other professionals. The building firm of G. & W. Bird at No. 7½, there into the 1850s, was one link with the eighteenth-century development of the Hinde estate. Millinery and tailoring were already established, and the clothing and related trades became a major presence during the century, continuing strongly into the 1970s and still represented, notably by the Invisible Mending Service Ltd at No. 32, a building formerly long occupied by a manufacturing

furrier (see Ill. 5.05). At No. 26 a small school for 'ladies' was run by the Misses Lillie, daughters of a milliner, from the 1850s to about 1880.²²

Thayer Street's more residential and professional character accounts for the presence there in the 1840s–50s of William Woollams, whose wallpaper works were in the High Street and Marylebone Lane, and in the 1830s–40s of Samuel Westcott Tilke. A Devonshire baker's son, Tilke took over a bakery in the High Street, where he devised an improved method of bread-making, becoming by the mid 1820s a major supplier to the west London suburbs and villages beyond. He claimed to have introduced discounted pricing for cash customers, to benefit the poor. At the end of 1831 Tilke left off baking and moved a few doors down to 8 Thayer Street, to pursue a career as a 'medical botanist', selling herbal preparations and administering vapour treatments to his wealthy clientele with a portable steam-bath of his own invention. Woollams and Tilke latterly left Thayer Street for St John's Wood, moves consistent with Thayer Street's social decline from around the mid-century.²³

Other notable residents include the German artist and engraver Conrad Martin Metz (No. 13, 1798–1800); the Genevan politician Sir Francis D'Ivernois, who lived in exile at No. 11 during the Napoleonic wars; Frederick Newenham, portraitist and history painter (No. 3, 1830s); and Sir George William Lefevre, author of *The Life of a Travelling Physician* (1843), who was living at No. 21, the house of his friend Dr Nathaniel Grant, when he committed suicide in 1846. The detective-story writer R. Austin Freeman, creator of Dr Thorndyke, was born in 1862 at No. 27, where his parents, a tailor and a dressmaker, lived over a fruiterer's. Several residents had East India Company connections, including Walter Williams, an ex-East India Company surgeon, and Mrs Sneyd, young widow of a lieutenant-colonel in the Madras army, who died there in 1820 and 1844 respectively. Edward Oxborrow, manager to the Piccadilly gun and accoutrement maker Robert Spring Garden, supplier to the East India Company, died at No. 21 in 1872.

Abraham Maling, a yarn-maker from Bury St Edmunds, lived in Thayer Street after selling up in Suffolk, possibly due to insolvency, and died there in 1828. There may again have been a military or East India Company connection, for one of his daughters married a contractor to the armed forces.²⁴

Although the clothing trades in Victorian Thayer Street were mainly small-time tailoring, dressmaking and corsetry, there was a well-known dealer's in second-hand clothing at No. 31. It was opened by Lewis Phillips, who moved there from Marylebone Lane in the early 1850s; the business itself dated from 1820. Long after Phillips and his wife were dead, their family continued to trade as 'Mr and Mrs Phillips' at 'The Old Curiosity Shop', advertising nationally as dealers in women's clothing and goods including arms, armour, uniforms, tapestry, lace, diamonds, plate and furniture – one of several well-established London businesses of the sort.²⁵ Much of their trade seems to have been in exporting clothes to the colonies. Lewis Phillips' son Benjamin had his own business as an art dealer at No. 36 from the 1880s. The Old Curiosity Shop survived until about 1900, in which year the house at No. 31 was replaced by the present building, a speculation of Alfred Ridley Bax. The military side of the shop had until recently a modern counterpart in Blunderbuss Antiques, at No. 29 since the 1970s, selling vintage arms, armour and militaria.²⁶

A nursing agency, the Male Nurses Temperance Co-operation, moved to No. 10 in 1896, later taking over No. 12 as well, and a female nurses' institute opened at No. 15. As medical institutions spread locally, a massage and exercise establishment was opened above Phillips' gallery, but was exposed in 1913 as a brothel, run by a dominatrix with a bogus nurse at reception.²⁷ Thayer Street never became particularly associated with the medical profession, but kept its Victorian heterogeneity.

In the 1920s–30s buildings in Jacob's Well Mews behind Thayer Street were variously redeveloped with cottages or converted into small flats, some by the developer Henry Brandon. Ralph Vaughan Williams' second wife

Ursula, who lived in a cottage flat at 7½ Thayer Street in the 1930s–40s, described the bohemian scene there, with a basement night-club.²⁸

In the late 1950s, the Genevieve at Nos 13–14 was the first of a series of fashionable London restaurants owned by the Austrian restaurateur and wine expert Joseph Berkmann, earlier involved in founding Le Petit Montmartre in Marylebone Lane.²⁹

Few individual buildings in Thayer Street demand mention. The Angel inn of the 1770s, at **No. 37**, was largely rebuilt for the wine and spirit merchants Henekeys Ltd in 1937–8, its stuccoed walls with Tudoresque stone bay windows, leaded lights and touches of gothic tracery failing to erase the impression of a Georgian origin (Ill. 5.05). The architect was Ernest R. Barrow, and the building contractor G. E. Wallis & Sons Ltd. The stained-glass windows, depicting wild flowers, seem to date from a refurbishment of about 2001 for the brewers Samuel Smith, when the present name Angel in the Fields was adopted (Ill. 5.05a).³⁰

Nos 24–27 were formerly occupied by George Pulman & Sons, whose origins were in the eighteenth century and who became noted colour printers. Pulmans took over a printing works at 24 Thayer Street in the 1860s, and also had premises in Marylebone Lane. By the early 1920s they had also built up a business in stationery and office furnishing, and a fine-art publishing house at 22 High Street. Nos 24–27 were re-fronted about 1948, as part of works done under S. J. Gray & Hammond, architects and surveyors. **No. 32** was altered and re-fronted in 1937 for the estate agents and developers C. H. Leeland & Co., and occupied for a time as Freehold House by their associated business the Freehold Co-operative Investment Trust Ltd – one of a number of ‘property societies’ appealing to small investors around that period (see Ill. 5.05). The architect of the remodelling was W. Braxton Sinclair.³¹

On the other side of the street, **Nos 14 and 15**, designed as a pair, were rebuilt for Abbey Properties Ltd: No. 15 in 1956, No. 14 in 1962–3. The architects were Vincent Burr & Partners.³²

The one large redevelopment is **Heron Place**. Sold in 1962, the site was the last remnant of the Hinde estate to go on the market, and comprised nearly half the west side of the street, extending round George Street into Jacob's Well Mews. The block was bought by the Heron Group and redeveloped in 1964–6. Comprising shop units, a floor of offices and stack of balconied flats, Heron Place was designed by E. S. Boyer & Partners of Hoddesdon, regularly employed by Heron (Ill. 5.06). The George Street front is decorated with a semi-abstract heron sculpture, used on other Heron buildings about this time. The new offices were let in their entirety to Court Line, the shipping and aviation company; Gerald Ronson, head of Heron, lived for a time in one of the flats.³³

Mandeville Place

The formation of Mandeville Place by the Vestry in the 1870s, connecting Thayer Street to James Street, completed the straight line of road from the High Street to Oxford Street begun with Thayer Street. Narrow, winding Marylebone Lane was superseded. The new cut had nothing of the character of the High Street, Thayer Street or James Street. Planned as a high-class residential road, it looked instead to Manchester Square for affinity, taking its name from the Duke of Manchester's second title. It was developed by James Hendrey, who employed the architect John Norton and the builders Braid & Company. Besides property development, Hendrey, the son and grandson of surveyors of the same name and variously described as an architect or civil engineer, was involved in public works overseas, including the water supply to Turin. He lined the new street with a mix of houses, flats and professional chambers with shops at the Wigmore Street corners. It is a large-scale,

confident development, the buildings faced in orange-red brick and stone, its broadly French Renaissance manner inviting comparison with Thomas Cundy's Grosvenor Gardens of a decade earlier (Ill. 5.07). Dwarfing the old houses near by, Hendrey's buildings prompted a light-and-air case resulting in £500 compensation for a chemist whose shop in Wigmore Street adjoined.³⁴

But for the uncoordinated development of the Hope-Edwardes and Hinde estates, a straight route from the High Street to Oxford Street could have been made a century before. The creation of Hinde Street in the 1770s showed what the local authorities, in the form of the St Marylebone Paving Commissioners, could do if they had a mind to. But this was still only a half measure, for the complete building up of the south side of this eastern approach to Manchester Square blocked a northern extension of James Street, which degenerated at the estate boundary into a footway with steps into Hinde Mews at the back of the Hinde Street houses.

In 1866 the Vestry put forward a scheme for continuing James Street to Hinde Street, securing half the estimated cost from the Metropolitan Board of Works. The project was left on ice through this economically difficult time until 1869, when the MBW's approval was obtained for loans to carry it out. At this stage, all that was proposed was to extend the 'squalid' top of James Street to Hinde Street, with a bridge over Hinde Mews, necessitating demolition of three Hinde Street houses (Nos 4, 5 and 6). The ground was cleared by the end of 1870, giving 'a better opportunity ... of judging the probable effect' - and the feeling on the Vestry's Hinde Street Improvement Committee was that it would be better to cut through Hinde Mews instead of bridging it, and widen the roadway to match Thayer Street. More property was bought, with half-funding from the MBW. Again, clearance prompted fresh thoughts. The revised scheme, drawn up by the architect Christopher Eales, took the James Street extension in an eastward bend to align with the bottom of Thayer Street. But it was soon agreed that a straight road, wider still, would allow for far superior development of the surplus ground. An

elevation of the intended buildings was drawn up, presumably by Eales. James Hendrey's agreement with the Vestry in April 1875 provided for the building up of Mandeville Place within three years, on 80-year leases, with provision for purchase of the freeholds once the buildings were completed. Twenty-two houses were initially intended, probably on the basis of the preliminary elevation, but in the event there were just fourteen buildings, varying in width and purpose.³⁵

On each side of the road, the centre houses and the two corner houses on Hinde Street were extra-wide 'family mansions'. The first house to be occupied was No. 5, sold on completion in 1876 to the Rt. Hon. James Stuart Wortley, lawyer and sometime MP, who had held government posts under Peel and Palmerston. A couple of years later Nos 1, 3 and 9 were also occupied, and a shop was opened at No. 1 by the Farm Produce Company, selling meat, poultry, butter and eggs 'at co-operative prices'. Having soon failed, this was succeeded by a dressmaker, Samuel Nash, 'rapidly establishing himself a Worth in London' but shortly gone too.³⁶

Despite early residents of wealth and elevated social status, Mandeville Place was never firmly in the front rank of fashionable residential streets. One of the first arrivals was Trinity College of Music in 1880, and within a few years several addresses were occupied by medical men. Later a hotel opened, and by the end of the nineteenth century there were several nursing homes. A branch of the Capital & Counties Bank opened at No. 2 in 1909. The college and the hotel each expanded, necessitating alterations to the street fronts, apart from which the buildings generally retain their original exterior appearance. On the west side, wartime bombing destroyed Nos 5 and 7. They were replaced in 1956 by a single office building for the advertising agency G. S. Royds Ltd, designed by Leo O. L. Hannen & John H. Markham, following the abandonment of a scheme by Ernö Goldfinger. 'Royd House' was replaced in 1988-9 by the present building in the style of the 1870s

development (Farrell & Clark, architects, for the Taylor Woodrow Property Company).³⁷

*Notable residents*³⁸

Lord Marcus de la Poer Beresford, royal equerry and stable manager. *No. 10*, 1888–95

Sir Ernest Rock Carling, physician and radiotherapist. *No. 14*, 1907–11

Sir William Watson Cheyne, 1st Bt, bacteriologist and surgeon, colleague of Joseph Lister. *No. 14*, 1882–7

Hon. Sidney Herbert (later 14th Earl of Pembroke), politician. *No. 10*, 1880–8

Hugh Arthur Scott, music critic. *No. 6*, 1906–c.1939; his daughter

Margaretta Scott, actress, born here 1912

Charles Meymott Tidy, physician and chemist. *No. 3*, 1879–92

Sir Francesco Paolo Tosti, musician and songwriter. *No. 12*, 1884–1913

Sir Charles Edward Troup, civil servant. *No. 6*, 1891–7

F. W. Troup, architect. *No. 6*, 1891–1941

Robert Schulz Weir (formerly Weir Schulz), architect. *No. 6*, 1897–1912

Charles Beilby Stuart-Wortley (Baron Stuart of Wortley), lawyer and politician. *No. 5*, 1880

Rt Hon. James Stuart-Wortley, lawyer and politician. *No. 5*, 1876–81

Jane Stuart-Wortley, philanthropist. *No. 5*, 1876–81

Mandeville Hotel

Newly completed, 8 Mandeville Place was opened about 1879 as a boarding house or private hotel, called the Mandeville Hotel by the late 1890s. It soon expanded into Nos 10–14, sleeping about seventy guests by 1913, when it was run in tandem with the Knightsbridge Palace Hotel by Mary Oakes of the

West End Hotels Syndicate. In 1918 it was bought by Agnes and Hebe Dalby through a new company, Mandeville Hotel Ltd. Under Agnes Dalby, who also ran the Curzon in Mayfair, the hotel proper comprised Nos 8, 10 and part of 12 Mandeville Place, the rest being let as flats. When the business failed in 1926, the Mandeville was acquired by How's Hotels Ltd, which ran several hotels in the West End and Kensington. Throughout this time, it was mainly a residential hotel.³⁹

In the late 1940s, following wartime bomb damage, the Mandeville was the first major hotel acquisition by the newly demobbed Max Joseph. In 1954 he took out a new lease of it and neighbouring properties from the freeholder, Norwich Union. He also obtained No. 27 Marylebone Lane, and together this gave him the block adjoining the Mandeville from the south side of Hinde Mews to Wigmore Street, which included flats, offices and shops. In 1957 the Mandeville, Green Park Hotel and Washington in Curzon Street formed the nucleus of his Grand Hotels (Mayfair) Ltd, subsequently merged into Grand Metropolitan Hotels. At this time, the Mandeville had 84 bedrooms and 47 bathrooms; several more were added. In 1961–2 an extension was built along Jason Court and Marylebone Lane with an eight-storey tower, following the cost-saving 'vertical hotel' model espoused by Joseph's managing director Fred Kobler. This was designed by Bronek Katz & R. Vaughan and is close in style to their contemporary Clifton-Ford Hotel in Welbeck Street, another Grand Metropolitan project (page ###). Aimed in the 1960s–70s at a middling clientele of businessmen and dollar tourists, in recent years the Mandeville has been reinvented on 'boutique' lines.⁴⁰

Nos 11–13

Now occupied by the School of Economic Science, this building was until 2001 the home of Trinity College of Music, whose 1920s remodelling of the

original two houses remains substantially intact. The college is now at Greenwich, as part of the Trinity Laban Conservatoire of Dance and Music.

Trinity College of Music was founded in 1872 as the Church Choral Society and College of Church Music, largely through the enterprise of the Rev. Henry Bonavia Hunt, with the aim of raising musical standards in Anglican worship. Meeting first in the schoolroom of St Botolph's, Bishopsgate, it moved to the Russell Institution in Great Coram Street, and took additional premises in Gerrard Street and Riding House Street. In 1876, by then incorporated as Trinity College, London, it moved to 61 Weymouth Street. Plans were made for a grand building in the English Gothic style near the new Thames Embankment. Only one wing was to have been built, initially. But there was never money to pay for it, and the architect, Alfred Langston, who had overseen adaptations at Weymouth Street, successfully sued for his fees in designing the Embankment building and negotiating for the site.⁴¹

In 1880 the college moved to 13 Mandeville Place, advertised the year before as a fifteen-bedroom 'family mansion'. Taken on a 21-year lease, this was seen as no more than another, if larger, temporary home. A few hundred pounds were spent on fitting up and furnishing, including the alteration and installation on the first floor of an organ, by W. Hill & Sons, brought from Weymouth Street. There was at first a chapel, where Hunt served as chaplain on licence from the Bishop of London, holding twice-weekly evening services for students living within a mile radius. The chapel was abolished when Hunt retired as warden in 1892, by which time the college had outgrown its original purpose and become a force in musical education generally, through its system of local examination centres.⁴²

In the later 1890s, as the lease ran down, plans for a purpose-built college revived, and sites in the Hanover Square and Marylebone areas were looked at but proved unaffordable. Instead the freehold of 13 Mandeville Place was purchased, relieving the college of rent and dilapidations.

Improvements were made but new premises, purpose-built or not, remained in mind. Redecoration and alterations in 1913 were overseen by the architect Owen C. Little, who also advised on improving the entrance.⁴³

When No. 11 came on the market in 1914 it was acquired, though there was no immediate plan to utilize it. The house had been occupied until her death that July by Mary Theresa Cockerell, whose brother Andrew Pepys Cockerell had bought it new and lived there until he died in 1886. From 1877, Cockerell was Groom of the Bedchamber to the Prince of Wales, which helps account for a legend that the house was once Lillie Langtry's. Attempts to let No. 11 having failed, it was decided in 1917 to adapt it for college use. F. M. Elgood, who oversaw the work, also prepared a scheme for improving the frontage, but like Little's it was not acted upon.⁴⁴

By 1921 hopes of another building had faded, and J. O. Cheadle of Cheadle & Harding was engaged to make improvements, integrating the two houses as a single building commensurate with the college's status, and at last imparting appropriate institutional character to the anonymous façade. Cheadle's scheme found immediate approval, but his estimate proved woefully under-priced, the lowest tender coming in at almost double. With the college's golden jubilee approaching, it was decided to go ahead regardless. Work was sufficiently completed for jubilee celebrations in June 1922, but improvements continued for several years.⁴⁵

The remodelling, only approved by Marylebone Council after some negotiation, left the entrance to No. 13 in its old position, but behind a projecting porch, the whole incorporated into a Portland stone portico with giant attached Ionic columns (Ill. 5.08). Most of the ornamentation was concentrated on the porch itself. Entirely classical in its elements, this was seen at the time as 'frankly modern'.⁴⁶ On the Mandeville Place elevation, the balcony fronts with miniature columns were replaced by ironwork, with matching area railings all round.

The entrance passageway was got rid of to make a spacious, symmetrical hall (Ill. 5.09), its decorative scheme based around pairs of fluted oak columns (since painted) with Aeolic capitals, carrying a deep plaster entablature. At the south end, a fireplace and oak overmantel with a carved pediment incorporating the college arms (still in place) was echoed by a similar composition at the other end framing an earlier marble war memorial tablet (removed in further extending the entrance hall and now at Greenwich). Over the front door was mounted another carved pediment, with a seated Pan (also still in place) facing the new main staircase. On the first floor, where the party wall was opened up, the landing gave on to a realigned flight of the stairs at No. 11, and a corridor giving access to the Board Room (Ill. 5.10), Concert Room, service stairs and lift.

Two stained-glass windows lining the new staircase were the work of A. K. Nicholson. The largest, on the first landing, depicts the monk of Reading Abbey, John of Fornsete, the recorder (then assumed composer) of the rota 'Sumer is icumen in'. In the next, the central figure is Henry Purcell. Both have small roundels with portraits of famous English musicians.

The Concert Room (Ills 5.11, 5.11a), originally two rooms, was improved by doing away with an intrusive beam where the partition wall had been. The decoration, most of which remains, broadly followed that of the entrance hall but with more oak panelling, and flat pilasters instead of columns. Additional ornament was applied in the form of roundels carved with musical instruments and the college arms (Ill. 5.13), and an enriched geometrical ceiling. Along Mandeville Place the upper lights of the windows were filled by stained glass, again by Nicholson, with the arms of successive college presidents. That in the corner turret remains (arms and supporters of Lord Shaftesbury, the then president). One panel is now in the (partitioned off) back portion of the former Board Room, and the others are displayed in Trinity Laban's Faculty of Music cafeteria at Greenwich.

Foster & Dicksee were the main contractors. Among specialist craftsmen and suppliers were William Aumonier & Son (carving on the portico, plasterwork in the entrance hall); Esmond Burton (carving on the staircase, the Concert Room ceiling, and probably the Concert Room roundels); Coules & Son (ironwork).⁴⁷

Late in 1923 two more windows were ordered from Nicholson for the staircase wall, and to go with them the panelling and oak balustrading were extended to the second floor, where the panelling has a carved angel with twin trumpets, stylistically quite distinct from the earlier work by Burton. The 'Shakespeare' window commemorates Bonavia Hunt, the 'Chaucer' window others prominent in the early days of the college (Ill. 5.12).⁴⁸

The 1921–2 remodelling seems to have left the principal rooms at No. 11 much as they had been when the Cockerells had it, and despite later alterations several features remain, including the archway in the library and the cornicing, Adam-style ceilings and marble chimneypieces in the former Board Room. Only a few months after the Shakespeare and Chaucer windows were installed, the death of the organist and composer Sir Frederick Bridge, long-serving chairman of the Board, inspired a revamp of the library as the Bridge Memorial Library, with another window. The central figure is Pepys, in whom Bridge had a special interest on account of the diarist's fondness for music.⁴⁹

Renovation and refurnishing of the Board Room were delayed until 1928, and in the following year alterations were made in connection with the rebuilding of the Concert Room organ (made twenty years earlier by H. S. Vincent & Co. of Sunderland, replacing the Hill instrument), which was given a carved oak case.⁵⁰

On the ground floor, going up the staircase of No. 11, the window in memory of Sir Granville Bantock, fitted in 1951, incorporates a panel with the college arms formerly in the library, but otherwise reflects the austerity of post-war taste. Three years later, on the closure of Stanton Coit's Ethical

Church in Queensway, three windows from the church (and an altar) were donated to the college through the organist and choral musician Charles Kennedy Scott, a friend of Coit who was closely involved with both institutions. It is not clear if they were installed as intended, nor whether they included the Joan of Arc window of 1925, depicting among others George Bernard Shaw and Anatole France.⁵¹

Soon after the Second World War the search for larger premises resumed, the possibility of relocation outside London being considered. Rehearsal rooms were hired at the Dynely Studios in Devonshire Terrace and alterations made at Mandeville Place for more staff and teaching rooms, as the number of full-time students, almost half of them trainee teachers, rose well above 400. Full of 'bold and imaginative plans', in the late 1940s the Board set up a sixteenth and seventeenth-century music department, and in the early 1950s a teacher-training course in speech and drama. Shortage of space made 'quite desperate makeshifts' routine. Hopes of buying 9 Mandeville Place in 1954–5 were dashed by unsuccessful appeals to charitable foundations. Thoughts turned to adding a fifth floor, then to major reconstruction or total rebuilding, for which schemes were prepared by the architect Bernard Engle, whose preference was for 'reconstruction', deepening the basement for a new concert hall. In 1960 it was decided to rebuild as a seven-storey building with a basement concert hall, but the project collapsed. In an echo of the 1870s, the possibility of a Thames-side site, on the South Bank development, was investigated. The Dynely Studios, by then relocated to Blandford Street, were acquired in 1964, remaining a college annex thereafter. In the early 1970s the decision to limit full-time students to about 350 helped reduce the pressure for expansion, a preoccupation of the college for so many years.⁵²

In the late 1990s, Trinity's principal Gavin Henderson felt that the Marylebone buildings were inadequate and oversaw the college's relocation to King Charles Court at the Old Royal Naval College, Greenwich, opened for

the new academic year in 2001. Merger with the Laban dance school followed in 2005. The Mandeville Place building was reopened by the School of Economic Science in 2002.⁵³

Marylebone Lane

Marylebone Lane was the old name for the road through the village of Marylebone from Tyburn Road (Oxford Street) to the northern parts of the parish, including what is now Regent's Park, following the route of the Tyburn or Ay Brook. Plain 'Marylebone' in its various forms (see page ###) denoted the more or less built-up stretch now comprising Marylebone High Street, and with the opening of the New Road in 1756 and the emergence of the High Street from the 1760s, 'Marylebone Lane' was finally reduced to just the southern portion. By that time only the east side, on the Cavendish-Harley estate, had seen or was seeing any significant building. The earliest development was in the early to mid 1720s at the south end, along the east branch into Oxford Street, on the future Marshall & Snelgrove site. The houses ('Geneva Row' on Rocque's map) occupied plots leased to Brigadier-General William Steuart, nephew of the General Steuart who gave the site for St George's Church, Hanover Square. He was involved in the development of Vere Street during the same period. Also in the mid 1720s a few houses (lessee Richard Browne, surgeon) were erected at the top end of the lane, opposite the Angel inn. The Earl of Oxford's manorial court-house was built in the late 1720s on the island site opposite Geneva Row. By the mid 1740s the whole frontage as far as Wigmore Street had been taken, north of which Abraham Easley was building in the late 1750s. Thomas Huddle, from c.1761, added a few houses on the site now occupied by Bentinck Mansions,

completing the line of houses mainly let to Easley. The long vacant stretch further north was developed by William Franks from the early 1760s, together with Cross Keys Mews and Bulstrode Mews.⁵⁴

About 1750 Francis Hodgson was responsible for a couple of houses on the Cavendish–Harley island site backing on to what is now Jason Court. Otherwise no development took place along the west side of the lane south of the Angel until the 1770s, on the City of London’s estate, where the stables or other back buildings belonging to the mansions in Stratford Place accounted for a longish strip. Further north, building on the Hinde estate was fairly busy in 1776–9, continuing more patchily in the 1780s. In this same period, the formation and development of Thayer Street in continuation of the High Street threatened to relegate Marylebone Lane to a backwater, but the new street ran into a dead end. Development resumed with a row of houses (latterly Nos 16–24) in the early 1830s north of Geneva Row.⁵⁵

Dividing estates as it did, Marylebone Lane itself was left narrow and winding – qualities now appreciated but which caused congestion and kept its status low until well into the twentieth century. Piecemeal development led to somewhat confused street numbering, rationalized in 1880 with the present odd and even sequences. Throughout the nineteenth century it was largely occupied by a miscellany of businesses, including shops, workshops and factories, the best-known occupants being William Woollams & Co. the wallpaper manufacturers. Woollams had a factory at 31 Wigmore Street by 1834, printing papers for J. G. Crace, and subsequently set up factories on the west side of Marylebone Lane north of the houses in Stratford Place, where the firm remained until c.1868, in which year the premises were burned out, and in the High Street (page ###).⁵⁶ Marshall & Snelgrove’s Oxford Street store, meanwhile, spread northwards along the east side of Marylebone Lane, obliterating Geneva Row and, in 1890, the remaining houses there south of Henrietta Place. Directories confirm a busy but essentially lowly street, with a liberal sprinkling of coffee and eating houses, pubs and beer-shops, bakeries,

clothes dealers, boot and shoe-makers, hairdressers and coalmen.

Redevelopment during the nineteenth century and subsequently tended to preserve a relatively low status except at the corners of the more important cross streets. These corner sites could prove problematic. In the case of the Coachmakers' Arms, rebuilt in the early 1900s, the Howard de Walden Estate was concerned that the pub would affect the letting of new high-class houses and flats in Bentinck Street. Consequently it refused to allow deliveries, an exterior lamp, or anything in the way of advertisements on the Bentinck Street side of the building – even an 'artistic' repoussé frame to display the daily menu.⁵⁷

At the beginning of the twentieth century Marylebone Lane was the core of 'a district stamped with poverty' but 'on the eve of sweeping alterations' as old leases began to fall in. Its inferiority was seen by the Portland-Howard de Walden Estate as something that could not be overcome, and in 1901 the estate surveyor Frederick Stevenson explained that he wished to eliminate retail shops there, 'as in my opinion all the trade will in future be centred in the High Street and therefore only a struggling existence can be obtained in the streets leading off the High Street'. Referring to the proposed rebuilding of Nos 96-102 around this time, he suggested building workrooms, the site being 'well adapted for millinery and dressmaking businesses'. Hat-makers and dressmakers were among small manufacturers attracted to Marylebone Lane in the twentieth century, but much of the business occupation of the street continued as it had been in Victorian times or earlier. Some of it remains today, though with a more upmarket character, and despite Stevenson's wishes retail trading was not entirely expunged from the Howard de Walden side of the street.⁵⁸

Not long after the Second World War, the Cordon Bleu Cookery School, founded in Chelsea in the 1930s by Rosemary Hume, moved to No. 31, together with her restaurant Au Petit Cordon Bleu, now run as a training 'Kitchen Restaurant'. A few years later came the accolade of catering for the

Coronation, and the creation by her business partner Constance Spry of 'coronation chicken'. In the 1960s the school and restaurant were divided between Nos 31 and 96, and Spry moved her Flower School to No. 98. By this time other well-regarded restaurants were opening in the area, as part of a general process of gentrification, the earliest, in 1956, being Le Petit Montmartre at 15–17 Marylebone Lane, whose manager had worked under Escoffier at the Savoy. Part of the appeal was, at first, the distinctly unglamorous character of the neighbourhood. The Cordon Bleu school and restaurant moved to 114 Marylebone Lane around 1970, and from there to Bloomsbury Square in 2012.⁵⁹

In recent years houses have given way to large-scale redevelopments along most of southern Marylebone Lane, leaving only the backs of Stratford Place to preserve something of the former character of the street there. Already some of the large blocks are themselves being rebuilt or remodelled. North of Wigmore Street, most of the buildings are still on narrow frontages and fairly small in scale, lacking the solemnity and polish seen in the High Street. Variety in date and style combines with multifarious use, and there are a number of independent, consciously characterful shops and restaurants, some of them old-established (Ill. 6.21).

Historically, the important site is the island at the south end, where the lane splits, two inlets into the unremitting current of Oxford Street. The parish church of Tyburn village stood there for nearly 200 years until replaced by the first parish church of St Marylebone at the start of the fifteenth century. For almost exactly the same length of time, from the 1730s to just after the First World War, this site was the administrative centre of the parish, later borough of St Marylebone.

Accounts of the church, parish court-house and watch-house, and the demolished Marylebone Lane police station are given below. They are followed by a general discussion of Marylebone Lane and its present or

recently demolished buildings, beginning at the south end and proceeding northwards. The cross streets and mews follow, from north to south.

Tyburn church (demolished)

From Saxon times the manor of Tyburn (later Marylebone) belonged to the abbey or priory of Barking, which after the Conquest was held by the de Veres, Earls of Oxford of the first creation. Tyburn church, the first local church of which there is any record, was built about 1200 by the second earl, Aubrey de Vere, on (or at any rate near) the island site at the south end of Marylebone Lane and dedicated to St John the Evangelist. By the end of the fourteenth century, very likely because of the Black Death, whatever village was clustered around the church had seemingly fallen into decay. Isolated by the highway, the church contents were pilfered, and parishioners got permission from the Bishop of London, Robert de Braybrook, to build a chapel in the new village centre to the north. In 1400 Braybrook licensed the building of a replacement parish church near the chapel, to be completed within ten years and to have its own graveyard. The old church was to be pulled down but its churchyard preserved. The new church, dedicated to St Mary the Virgin, survived until 1740, when it was demolished for a new structure on the same High Street site, long demoted from parish church status when it was finally destroyed in 1949 (page ###).⁶⁰

Along with the exact position of St John's church, any sense of the size and shape of the churchyard has been lost. The ground level was much lower than today, as excavations at various times have confirmed, turning up evidence of ancient burials and a later plague pit. Skeletons were unearthed when the original court-house of 1729–30 and new court-house of 1824–5 were built, and 'half a cart-load' of bones dug up in 1858 during ground-work for the rebuilding of Marshall & Snelgrove in Oxford Street (at the east corner

of Marylebone Lane) were reburied at the Paddington Street south burial ground. More were found when new drains were dug in the roadway beside the Vestry Hall in 1892.⁶¹

Court-house, Watch-house and Old Town Hall

Pratt's survey of 1708 labels the island site 'a piece of waste ground contested' – probably referring to claims by the City of London Corporation, owner of the Banqueting House Ground adjoining. Prince's 1719 plan for the Harley estate shows not even its outline, but in 1729–30 the Earl of Oxford put up a building there, on the east side, partly for holding manorial courts but (of more pressing importance) also for accommodating watchmen and detaining suspects. This building, a brick structure costing £173 7s ½d, was apparently among those designed for him by James Gibbs, though Gibbs is not mentioned along with those of the suppliers and craftsmen in the steward William Thomas's accounts (where the surveyor Thomas Chadbourne is noted as having measured the brickwork). It was doubtless intended all along that it should be used by the parish, and in September 1732 the Vestry formally sought the earl and countess's help in providing accommodation for the constables of the watch, and for other purposes. The upshot was that in August 1733 the 'court-house' was conveyed to the parish as its watch-house and lock-up, and for meetings of the justices, Vestry and officials. The earl secured the right to appoint the parish beadle, who was to reside there, and he retained use of the building for estate business such as the payment of ground rents. Meanwhile, Michael Rysbrack was commissioned to carve the earl's arms and supporters to go over the door (with the retrospective date 1729) – here Gibbs definitely seems to have prepared the design. In view of later confusion in distinguishing court-house from watch-house, it is clear that they were, at this time, one and the same building – which, with a

frontage to Marylebone Lane of 28ft, occupied only the southern half of the plot conveyed. Later a separate watch-house was built on the northern half, and a house for the parish fire-engine acquired in 1747. To the north, the apex of the island had recently been built over with stabling by William Thomas, while part of the adjoining waste ground was in use by 1736 for a pound, as indicated on Rocque's map and perhaps more accurately on Hanway's plan of the Banqueting House Ground (see Ill. 6.##, page ##). The pound had formerly been at the end of (John) Prince's Street.⁶²

Enlargement or replacement of the watch-house was under consideration in the 1790s, and in 1800 plans were prepared by Thomas Hardwick. Early in 1803 his rebuilding scheme went forward, and in March the building tender of the carpenter John Nicholls was accepted. The building, faced in grey stocks, was covered in and slated by October, but not ready for occupation until November 1804, when as a final touch the exhortation 'Be Sober – Be Vigilant' was painted above the fireplace. Rowlandson and Pugin's view of the new watch-room in the *Microcosm of London* is an almost Gothic scene, the cavernous interior exaggerated in scale (Ill. 5.15). The court-house itself was not rebuilt, but retained its separate identity. Vestries continued to be held there while the watch-house was rebuilt, temporary accommodation for the watch being provided at a house elsewhere in Marylebone Lane, formerly occupied by the parish surveyor and recently converted by the Vestry into a 'soup house'.⁶³

There were at first separate entrances to the watch-house and court-house, as well as access to the fire-engine house at the north end of the site, though the precise arrangement is uncertain. The arms from the court-house were re-fixed over the watch-house doorway, with the inscription ST MARY LEBONE WATCH-HOUSE REBUILT A.D. MDCCCIV, while for the court-house entrance Nicholls designed a portico, seemingly never put up. By the late nineteenth century the two buildings had been united with a single central doorway, over which were now the arms and watch-house inscription of 1804. As the

court-house itself had long been superseded by the adjoining New Court House of 1824–5 described below, some confusion arose, and it has long been supposed either that the old court-house and 1804 watch-house were the same, or that the New Court House was itself a rebuilding of the old court-house.⁶⁴

An account published in 1901 describes cells at the south (old court-house) end of the building, approached down steps from the front area. The arrangement seems an odd one, and odder still was the writer's observation that the iron grille lighting one cell was constructed not of conventional rods and bars but of interwoven strips, a technique more likely of sixteenth than eighteenth-century date, which raises the possibility that the court-house incorporated an earlier parish lock-up. Parish records were stored there, the Huguenot historian W. H. Manchée recording his search through the rate books 'in the actual dark cell where many highwaymen have been imprisoned'.⁶⁵

In 1824 the apex site adjoining was purchased from the Duke of Portland for a new Vestry room and offices. Plans for the building were drawn up by the Vestry surveyor Edward Tilbury, and the building tender of James and William Hutchens was accepted in August. The 'New Court House' was ready for occupation in April 1825. The principal room was a partly circular board-room on the first floor. Photographs show a fairly plain classical brick building (with later-looking window-surrounds, probably among alterations made in 1879). But it caused controversy from the start. The turret, in particular, divided opinion, and before building was completed some of the Vestry's executive committee wanted it removed. The 'wise men' of Marylebone, it was mischievously put about, 'have placed a large clock in the cupola of their new court house ... which can only be seen from the back garret windows of two or three houses in Stratford-place'. When agitation against the Select Vestry developed a couple of years later (page ###), the New Court House seemed to fit a wider picture of extravagance and

incompetence – and in 1829, a year after the Select Vestry’s abolition, it was reported with seeming glee that the court-house built at ‘enormous expense’ had dry rot. The Vestry’s defence seems reasonable: it was only necessary to consider ‘how much room is required for the various boards, committees, officers, and clerks ... Nor can it be denied that the Vestry itself should be provided with a proper room for its meetings; and with convenient waiting rooms for the many inhabitants, of all ranks, who attend on appeal and other important business’.⁶⁶

With the formation of the Metropolitan Police in 1829 the watch-house became a police station, while the old court-house seems to have had no fixed purpose for many years. In 1832 the Board of Health considered taking it for a cholera hospital, and the court or Vestry room on the first floor was hired out from time to time for meetings. The police station was enlarged in 1851 to accommodate thirty extra constables, presumably by annexing part of the old court-house premises. But with parish administration increasing the Vestry soon had to ask for its building back, and in 1858–9 a new police station was built further north in Marylebone Lane.⁶⁷

In the mid 1860s local tradesmen and others began to press for the replacement of the buildings, on aesthetic as much as on practical grounds. The watch-house and court-house were ‘patched up ... at considerable cost’, and there the matter seems to have rested. In 1894 a committee was appointed to consider improvements, and the possibility of extending the site southwards was looked into by one of its members, John Lewis.⁶⁸

By the turn of the century, and the creation of the Metropolitan Borough of St Marylebone, radical alteration or replacement of what was now designated the town hall became imperative. Rebuilding on a more spacious and prominent site in Marylebone Road began in 1913, and the new town hall was formally opened in March 1920. Three months later the dilapidated old town hall was sold to Debenhams Ltd, owner of Marshall & Snelgrove in Oxford Street, who in the same year took over John & Edward Bumpus Ltd at

350 Oxford Street adjoining, where the famous bookseller had been since the 1850s. While the takeover was first and foremost a property acquisition, giving Debenhams control of the whole island site, the older part of the town hall, comprising the 1729 court-house and 1804 watch-house, was adapted to extend the bookshop. Opened in 1921, the so-called 'Old Watch House' was almost as much new as old. But the ancient prison cells in the basement were preserved, and in the front elevation the main entrance was restored to an authentic-looking appearance with a Georgian-style fanlight beneath the Rysbrack carving. Among various alterations the basement area was paved over and shop-fronts were installed (Ill. ###).⁶⁹

Under the management of Debenhams' appointee J. G. Wilson, Bumpus's underwent a renaissance, attracting literary celebrities including Shaw, Barrie and T. E. Lawrence. Wilson became the best-known bookseller of the day. In 1930 Bumpus's took over the New Court House as well, which Debenhams (with their usual architects, J. S. Gibson & Gordon) had converted in 1923-4 to the Court House Restaurant, the alterations including a new top-lit roof over the former Vestry hall, and a new entrance and staircase on the west side of the building. Wilson oversaw a further remodelling, adapting the board room as a lecture or exhibition room with a new horse-shoe gallery replacing earlier small balconies. Several notable exhibitions were held at the 'Old Court House', as it was now known, including a Lewis Carroll centenary exhibition in 1932.⁷⁰

In 1934 Debenhams and St Marylebone Council agreed a road-widening scheme involving the island site and the east side of Marylebone Lane between Wigmore Street and Henrietta Place, where almost all the property was now owned by Debenhams. The following year, after a management buy-out facilitated by Debenhams' chairman Sir Frederick Richmond, Wilson moved Bumpus's west to 477 Oxford Street. The old buildings were demolished soon after for the present neo-Georgian block designed by the architects Gunton & Gunton, originally comprising a Dolcis

shoe store (350 Oxford Street) and service flats (Stratford Court, later made into a hotel); a restaurant was provided roughly on the site of the old watch-house and court-house. Much the most impressive aspect of the building, completed in 1936, was the galleried shop interior, occupying three floors, by Harry Simcock, architect. The island site lost the top of the apex and a strip along the west side, but gained extra ground at the junction of Oxford Street and the eastern branch of Marylebone Lane.⁷¹

Marylebone Lane police station (demolished)

'D' division's station at the old watch-house and court-house building was replaced in 1858-9 by a new station further up Marylebone Lane. This was rebuilt on an enlarged site (Nos 48-50) in 1890, to designs by the police surveyor J. Dixon Butler. Twenty years later this building was remodelled and enlarged, again to Butler's plans, a temporary station being opened in a new section-house in Aybrook Street. In 1935 the station's future was put in doubt by the proposed widening of Marylebone Lane, and in view of the increasing commercialization of what had (in part) formerly been a high-class residential neighbourhood, it was decided not to rebuild in the same locale. Instead, plans were developed for a new Marylebone Road station on the site of Nottingham Terrace (east of Madame Tussaud's), replacing the existing stations at Marylebone Lane and Albany Street and serving as 'D' division headquarters. A design competition was held in 1938. War prevented progress, and by the early 1950s the site was no longer thought suitable. Plans in the 1950s for a replacement station in Seymour Street (Marylebone Lane having taken over part of that district when Crawford Place station closed in 1933) were delayed until the 1970s, when Marylebone Lane station was demolished and the site merged with the rest of the block north of Welbeck Street car park for redevelopment.⁷²

Buildings along Marylebone Lane today

There is no denying the comparative dullness of the south end of Marylebone Lane, between Oxford Street and Wigmore Street, much of the frontage being taken up by perfunctory backs or flanks of buildings with more glamorous faces to neighbouring streets. There are good buildings here, even so, and interesting effects of contrast – notably that between the Edwardian ballroom extension of Stratford House and the 1960s–70s Welbeck Street car park opposite (pages ###, ###). North of Stratford House, **The Mansion** at 9 Marylebone Lane is intended for completion in 2016. Designed by DSDHA for the developer Clydesdale, it comprises apartments with communal adjuncts including a swimming pool. Externally, it is clad on the street side in glazed terracotta of reddish tone, becoming self-effacingly paler and less glossy towards the top. The Mansion replaces an overbearing block of 1988–9 by the architects DEGW, built under Walter Lawrence Project Management as headquarters for the overblown property developer Rosehaugh plc – built, ironically, with pretensions to sustainability in its use of non-rainforest timber. The Rosehaugh development included eleven three-bedroom town-houses comprising Aldburgh Mews.⁷³

Crossing Wigmore Street, new developments continue to eat into the often shabby or nondescript old fabric, with consequent loss of a homely ‘village’ atmosphere. On the island site along Jason Court two small houses, Nos 15–17 and 19, were pulled down c.2010 and replaced by a taller office-retail block (ESA, architects, for Howard de Walden Estates) with a ‘dazzling’ restaurant. The demolished buildings dated from 1890–1, **Nos 15–17** being built for a stationer, Henry Somerfield, **No. 19** as his own venture by Francis Radford Tozer, a Notting Hill builder. At the time of writing (2015), a major redevelopment opposite the island site is being carried out by Howard de Walden Estates, involving the demolition of the buildings at Nos 54 and 56, and alterations to 58–72, as part of the redevelopment of the Wigmore Street

corner and premises in Easley's Mews, formerly occupied by Benham & Sons (page ###).⁷⁴

Continuing along the west frontage, **Nos 29 and 30** on the north side of Hinde Mews (or Hinde Court) are a pair of shops of 1895, by Robert H. Burden, architect; **Nos 33 and 35** are stuccoed houses, stylistically of the 1860s but perhaps revamped late eighteenth-century carcasses (Ill. 5.22). North of Hinde Street (Ill. 5.23), a late-Georgian survival (**Nos 39–39A**) is flanked by late Victorian rebuildings of 1888 (**No. 37**) and 1895 (**41–43**; Alfred Frampton, architect). The commercial block at **Nos 47–57** was erected in 1903 by the builder-developer Truman Stevens, to designs by C. H. Worley, partly replacing old houses formerly occupied by the printers George Pulman & Sons, whose Thayer Street premises adjoined. At the corner of Bulstrode Street, the **Golden Eagle (No. 59)** dates from 1879 (see Ill. 5.33).⁷⁵

On the opposite corner, **No. 61 (with 12–16 Bulstrode Street)** was built in 1899. The remainder of the west side of Marylebone Lane to the Angel in Thayer Street is mostly Edwardian. **Nos 69–75** are standard replacements of 1908–9; **No. 71** was the work of Stock, Page & Stock, architects, who may have been responsible for one or more of the others. **No. 79** is similarly commonplace. The shops and flats numbered **75–77 and 77A**, a rebuilding of 1909, have a contrastingly showy front with shaped gables and consoles. They were possibly designed by W. G. Drew, who is named as architect certifying the plans of the old buildings. Drew was the Hinde Estate agent in succession to his father Col. George Drew, as well as to the Lloyd-Verney's Clochfaen estate (page ###) and the Shadwell Estate in Stepney. **Nos 65–67**, of c.1960, was altered and enlarged for the Howard de Walden Estate in 2011.⁷⁶

On the east side of the street, the buildings between Wigmore Street and Bentinck Mansions are mostly of the mid 1880s: **Nos 68–70** by Francis Radford Tozer, seemingly acting as architect as well as builder; **Nos 72–74** by Alfred J. Hopkins, who was himself the lessee of **No. 76**, altered and probably re-fronted at this time. **Nos 64 and 66** are older, probably eighteenth century

in origin, altered and improved under a new lease of 1883. **No. 60** was rebuilt in 1960.⁷⁷

No. 78, dating from 1907–8, replaced the former Sawyers' Arms, to provide a goods entrance to the new works and showrooms of Benham & Sons in Wigmore Street (page ###); the architect was Horace Gilbert of Gilbert & Constanduros. The premises were occupied together with Benhams' former factory in Easley's Mews before the First World War by Daimler, for car sales, then from 1914 by Siddeley-Deasy, subsequently Armstrong Siddeley, as a motor service depot, the upper floors being made into flats.⁷⁸

The rebuilding of the **Coachmakers' Arms (No. 88)** in 1900–2 followed improvements by the occupier William W. Wooder in the late 1890s for a reversionary lease. However, when the work had been done the LCC condemned the old walls as unsafe, and also called for an additional fire exit. Given the expense involved, the Portland Estate was more or less obliged to go along with Wooder when he demanded a full rebuilding lease, pointing out that in any case the old place would be 'very much out of character' once Bentinck Street had been redeveloped. Architecturally the new pub, similar in style to others by the same architects, Bird & Walters, fitted well with the Estate's vision for Bentinck Street – though as it happened, little of the north side was redeveloped as envisaged (Ills 5.25, 5.26). North of the Coachmakers' Arms, **Nos 90–92** are part of Wooder's contemporary flats at 11 Bentinck Street (see below), while **No. 94** was 'rebuilt', or at least partially reconstructed, in 1860.⁷⁹

Nos 96–102 were rebuilt in 1903–4 as shops with warehouses or workrooms above, incorporating the existing entranceway to St James's Roman Catholic Schools in Bentinck Mews. The architect was Augustus E. Hughes. Now altered and adapted as offices (numbered 100 Marylebone Lane) the schools were erected in 1861–2 in connection with St James's Church, Spanish Place, to designs by Willson and Nicholl. The building has been so extended, altered and subsumed by adjoining development as to be

almost unrecognizable. Originally it was compact and almost free-standing, with a small playground to one side, seen to advantage in S. J. Nicholl's view (Ills 5.27, 5.28). The site was constricted, but by adopting a three-decker arrangement and a narrow double staircase (separating boys and girls by over-and-under flights), the architects managed to plan for up to 700 children. The boys' entrance was in Bentinck Mews, the girls' in Marylebone Lane, through a covered passageway. Both entrances were enlivened with bright polychromatic brickwork, and the treatment of the mews entrance is quirky, the arches and spandrels of the cusped doorway itself (since made into a window) and two windows to the right being designed as a framed panel of decorative work in an otherwise plain brick wall, a modicum of ornament in the hope that once inside 'no feeling of disappointment should be the consequence of a forced contrast with too ambitious features in the exterior' (Ill. 5.29).⁸⁰

Between Bulstrode Street and Bulstrode Place, **Nos 104-112** were rebuilt in 1999-2000 as an extension to the Clifton-Ford (now Marylebone) Hotel in Welbeck Street, the ground floor being reserved for a 'destination' restaurant. It replaced shops and flats of 1924, built speculatively by David Smallwood, a City-based builder trading as Frederick Smith & Co., to designs by Taperell & Haase.⁸¹

North of Bulstrode Place, **Nos 114-116** are discussed below under Bulstrode Place. The former Prince Alfred (**No. 118**) is a rebuilding of 1862 or soon after. **No. 120** was built in 1903 as shops and workshops (William Woodward, architect).⁸²

Cross Keys Close (Mews until 1937) is named after the Cross Keys, later the Prince Alfred, at the entrance in Marylebone Lane. Development took place under William Franks from about 1763; the earliest surviving building is late

nineteenth century – **No. 4**, formerly a shoeing forge with living accommodation above.⁸³

No. 2 was built in 1903–4 as stabling for the dairyman Ben Davies, completing his expensive new premises in New Cavendish Street; the architect was George Harvey of Harvey & Potter (Ill. 5.30). The building was used in the 1930s by The Stage Photo Co. for developing and printing, and as a bandsmen’s uniform factory by Boosey & Hawkes. After the Second World War it was occupied by Peter Cox, specialist in stone-cleaning and a pioneer in the use of chemical damp-proofing.⁸⁴

The island block of houses at **Nos 7–10**, garaging with flats above, was designed by Edward Bomer of Bomer & Gibbs and built in 1924 for Bomer and David Isaacs of the surveyors and estate agents Davis & Co., through The Realty Investment Company Ltd (Ill. 5.31).⁸⁵

Bulstrode Place (Mews until 1937). The south side is taken up by the expanded Marylebone Hotel in Welbeck Street, the north by buildings of the late 1920s (Ill. 5.32) – factories with back frontages to Cross Keys Close and mews houses on the site of a conduit belonging to the City of London aqueduct (page ###).

In 1921 Schall & Son Ltd, electro-medical equipment manufacturers in New Cavendish Street, planned to build a factory on the site of Nos 8–9. Nothing had been done by 1926, when the adjoining site (Nos 10–11) was offered to Mayer & Phelps, surgical instrument makers, in place of one in Aybrook Street wanted by the borough council for an electricity sub-station. Schalls’ scheme was revived, and S. G. Foxall & Co., manufacturers of metal cake and jelly moulds and other culinary equipment, agreed to rebuild their premises at 114–116 Marylebone Lane, adjoining Mayer & Phelps, two houses built for Samuel Foxall in 1863. Meanwhile the conduit site, long occupied by stabling and workshops, was bought by the Howard de Walden Estate and

offered for development to David Isaacs, who as a local councillor negotiated the borough's acquisition of the Aybrook Street site.⁸⁶

On the conduit site, Edward Bomer prepared plans for garages with chauffeurs' flats, built in 1928 (**Nos 5, 6, 7**) and leased to The Realty Investment Company Ltd. He also designed Mayer & Phelps' factory; Colin H. Murray of Murray, Delves & Murray was architect for Schalls. Elevationally the two buildings were treated as an entity, and their broadly Modernist treatment with white brick facing was followed by the architects Forbes & Tate at Foxalls' factory, **114–116 Marylebone Lane**, built at the same time – but with black glazed brick for the ground floor front (since remodelled). The rear portion, 21 Cross Keys Close, was occupied in the 1930s as a workshop by the Art Deco silversmith Charles Boyton, whose showrooms were in the main building.⁸⁷

Bulstrode Street

Bulstrode Street east of Marylebone Lane, on the Duke of Portland's estate, was laid out around 1763, the name being taken from the duke's Buckinghamshire seat. It was built up under an agreement taken out by William Franks with fairly large houses, three of which survive (Nos 3–7). The western portion, on the Hinde estate, was laid out in the later 1780s as William Street, retaining its separate identity until 1928, when the whole street was renumbered. Several original William Street houses appear to survive, Nos 18 and 20 of the late 1780s on the north side, 17, 17A, 19 and 21 of the early 1790s on the south (see page ###), No. 19 with an early bowed shop-front (Ill. 5.33). The corner building comprising Nos 12–16 Bulstrode Street (Bentinck House) and 61 Marylebone Lane dates from 1899.⁸⁸

Bulstrode Street's eighteenth-century residents included Admiral Sir Charles Knowles, 1st Bt, sometime head of the surveying branch of the Russian navy, and another distinguished naval officer, Sir George Collier. Later residents include the politician brothers Richard and John Hely-Hutchinson (later successive Earls of Donoughmore) at No. 4. After Richard's death in 1825, the house was occupied by the zoologist Edward Turner Bennett and his brother the botanist John Joseph Bennett.⁸⁹

The large Portland estate houses were well adapted to multi-occupation and institutional use and by the end of the nineteenth century several were occupied as apartments and nursing homes; No. 4 was a Home for Governesses and Ladies. The clothing trade had also made an appearance. William Street, too, was largely residential, but with businesses including a watchmaker's and a surgical-boot maker's. As this suggests, it was not among the better-class streets, and in 1911 was judged unsuitable for a nursing home because of nearby pubs and the 'rather noisy and disreputable' character of Marylebone Lane.⁹⁰

The north side of the original Bulstrode Street is now entirely taken up by the Marylebone Hotel, largely purpose-built but also incorporating a small block of flats at **No. 8** (F. M. Elgood, architect, 1902).⁹¹

No. 9, replacing three old apartment houses, was built in 1906 as Hyde House to replace a house of the same name in Somerset Street, Portman Square, one of eight Homes for Working Girls in London opened since these were started by John Shrimpton in 1878. Mostly in and around the West End, the Homes were aimed at unattached young women, especially from the provinces and abroad, supporting themselves by such low-paid occupations as dressmaking, telegraphy, shop and clerical work. They provided board and lodging, entertainment and a social life, medical attention and sickness insurance, under non-sectarian but 'decidedly religious' management.

The new Hyde House was expensively built, with a Baroque front of red brick and Portland stone, its canopied entrance decorated with carving by

William Aumonier & Son (Ill. 5.34). Like the other Homes, it was intended 'to look precisely like a private residence'. But a factor in securing the site was its unsuitability for a private house, exposed as it was to band practice at the Catholic schools adjacent in Bentinck Mews. A Bulstrode Street boarding-house proprietor complained in 1888 of the impossibility of keeping guests given this 'terrible noise every night'. The new building was designed by W. H. Seth-Smith of Seth-Smith & Monro, a member of the Homes' Finance Committee. The contractors were Patman & Fotheringham.⁹²

The Homes for Business Girls in London, as it became, went into liquidation in 1961, and its remaining hostels including Hyde House were taken over by the YWCA. Hyde House closed in the 1980s and was later occupied by the American College in London. From 2004 until 2015 it was part of the Marylebone campus (with the former Catholic schools) of DLD College London, a sixth-form college which originated as the crammers Davies, Laing and Dick.⁹³

The former New Inn at **No. 11**, latterly a straw-hat factory, was rebuilt in 1926-7 for the developer-builder Edgar S. Perry, to the design of W. A. Lewis.⁹⁴

Bentinck Street

Bentinck Street, all on Portland ground, was built up in the early to mid 1760s, mainly under William Franks and Thomas Huddle. The surviving original houses, variously altered, are Nos 8-10, leased to Franks in 1761, and No. 1, leased to Thomas Bird in 1763. No. 9 was occupied in 1854-60 by the Convent of the Holy Child Jesus, which moved there from Queen Square. Much of the street was rebuilt in the early 1900s, mostly as houses. Flats were allowed only

on the less-favoured sites at the Marylebone Lane end – Bentinck Mansions and No. 11. This rebuilding is all in the rather grandiose manner favoured by the Howard de Walden Estate, in orangey brick with profuse stone detail, shaped gables and bow windows (Ills 5.35, 5.36). W. Henry White was the architect for the row at Nos 17–23, of 1901–2. The flats at No. 11, extending to the rear at 90–92 Marylebone Lane, were built at the same time for William Wooder of the Coachmakers' Arms adjoining, recently rebuilt by him with the same architects, Bird & Walters.⁹⁵

Plans for the Bentinck Mansions site (12–15 Bentinck Street and 80–86 Marylebone Lane) were prepared by A. H. Kersey in 1899–1900 for T. H. Griffiths of James Blyth & Co., builders – but he did not take kindly to design changes requested by the estate surveyor Frederick Stevenson, and evidently disliked working through Kersey. William Woodward was brought in to draw up entirely new plans, to which the flats were built in 1901.⁹⁶

Redevelopment continued on the north side in much the same manner with No. 2 in 1902 and No. 7 in 1909–11, both by major builder-developers: No. 2 by William Willett and his architect Amos Faulkner, No. 7 by Trollope & Sons and Colls & Sons Ltd with the architects Gibson, Skipwith & Gordon (Ills 5.37, 5.38). The building behind No. 7 (3 Bentinck Mews) had already been replaced, in 1897. A long hiatus followed. In the mid-1920s the planned redevelopment of No. 8, with 2 Bentinck Mews, fell through on cost grounds, the Estate insisting that it must be rebuilt as a private house; instead it continued to be occupied partly as a factory by Beckett & Bird Ltd, makers of artificial limbs and surgical boots and appliances. Rebuilding resumed in 1936–7 at No. 6, by W. Hansford White, surveyor, for the radiologist Sebastian Gilbert Scott, and No. 5, designed as offices for *The Practitioner* by Stanley Hall and Easton & Robertson. Both are fronted in brownish brick and Portland stone in the simplified neo-Georgian manner then approved by the Estate. At No. 5, curved balconette railings on the first floor incorporate the caduceus symbol more correctly associated with Hermes than medicine. At the rear,

No. 5 Bentinck Mews was rebuilt for *The Practitioner* in 1959, and No. 6 remodelled as garages and flats the same year.⁹⁷

After the war, replacement of No. 10 was repeatedly deferred and it was eventually converted to flats in 1964 by Winner Investments Ltd (the film director Michael Winner's family firm). Nos 3–4 (with 6–8 Bentinck Mews) were rebuilt in the early 1960s as offices and flats, and again by the Howard de Walden Estate in 2007–9, with ESA as architects. The new building, occupied by the Heron Group as Heron House, is in the loosely neo-Georgian manner of the 1930s houses, with ironwork balconettes by Matt Livsey Hammond, representing plants in Regent's Park (Ill. 5.39). It has a glass link to the mews building behind.⁹⁸

For a short street, Bentinck Street has quite a roster of notable former residents: the historian Edward Gibbon, who wrote much of his magnum opus at No. 7; James Smithson, founder of the Smithsonian Institute (No. 9); Frédéric Chopin (No. 10); Charles Dickens (No. 18). Adam Buck, miniaturist and portrait painter, lived in the street in 1813–20. From the late nineteenth century the houses were increasingly occupied as nursing homes or their lower floors by the medical profession. The pioneering heart specialist Sir James MacKenzie lived at No. 17 in 1907–11. By the 1930s several houses were let in flats or 'flatlets' – a trend against which the Estate fought a rearguard action, insisting on upper floors being let as maisonettes. The maisonette at No. 5, belonging to Victor Rothschild, was shared by Guy Burgess and Anthony Blunt among others during the Second World War, acquiring subsequent notoriety as a centre of espionage and debauchery. The missing murder suspect Lord Lucan was born at No. 19.⁹⁹