

CHAPTER 10

Queen Anne Street and Chandos Street

Queen Anne Street and Chandos Street were conceived in the 1710s as part of the layout for the Cavendish–Harley estate, but little had been accomplished as to their development before the bursting of the South Sea Bubble in 1720 and consequent chilling of the financial waters. Things began to pick up again in the 1750s, but the two streets – projected to run respectively much further east and north than they do – were then curtailed by the building of Foley House in its spacious grounds (page ###). Visually, the result is a single street with a right-angle turn, where stone-faced Chandos House looks down to Cavendish Square.

On the north side of Queen Anne Street, the reservoir called Marylebone Basin was dug in 1725 on the line of present-day Mansfield Street, partly on ground leased by the first Duke of Chandos and essentially his project (page ###). For a relatively few years the area around the south end of the Basin possessed a character of its own, relating more to the sometimes disorderly traditions of Marylebone as a place of resort and entertainment than to the coming rank and file of streets in all their residential respectability. Standing just west of the reservoir, where the line of Queen Anne Street briefly coincided with a path through Marylebone Fields between Oxford Street and Marylebone Lane, was an old public house, the Half Way House, south of which another pub, the Blue Posts, was built in 1719 on the corner of Queen Anne Street and Harley Street (site of present-day 35 Harley Street). Harley Street itself was hardly begun, the Half Way House standing in its further path, but in the 1720s–30s a few houses were built there south of

the Blue Posts, together with a cold bath (page ###). East of the reservoir, the late 1720s saw the building of yet another pub, the Queen's Head, built and run by the bricklayer Walter Lloyd. This stood on the east side of the intended northern continuation of Chandos Street, at the corner of Queen Anne Street. The new Queen's Head burned down in 1729 and had to be completely rebuilt, lasting however only until the 1750s when it was demolished so that the site could be added to the garden of Foley House.¹

Elias Cole, builder of the Blue Posts, was to have built further west along Queen Anne Street; but like the Queen's Head his new house caught fire and possibly as a result of this set-back Cole's plans came unstuck and the rest of his ground stayed largely undeveloped until the early nineteenth century.²

By the time that building on the estate generally began again, in the 1750s, the south side of Queen Anne Street between Harley Street and the top of Chandos Street had been sold freehold to the Duke of Chandos. In 1751 the builder George Mercer took on a large site on the north side of what is now Cavendish Place, including the whole east side of Chandos Street up to the Queen's Head.³ With the exception of two houses he built at either end of Cavendish Place, this ground was sold in due course to Lord Foley as part of the grounds of his new house, to which an entrance courtyard was made on Chandos Street (page ###). With its further extension east blocked, Queen Anne Street became Queen Anne Street West, its counterpart beyond Foley House becoming Foley Place (now Langham Street) and Queen Anne Street East (now Foley Street).

Queen Anne Street

Development and character

Save for Elias Cole's ground west of Harley Street, Queen Anne Street was fully built up by 1770, though work on Chandos House went on for some time after. Twenty-two of the original houses survive. Many were rebuilt on expiry of the first leases in the 1880s–90s, in the Queen Anne style favoured by the Portland Estate. By then most were in use as medical consulting rooms. Rebuilding continued sporadically in the twentieth century, and in recent years there has been some redevelopment and amalgamation of buildings behind old façades. Much of the street remains in medical use, otherwise as offices and flats. Since the late nineteenth century, Queen Anne Street has also been the centre of estate management, offices for the Portland Estate having been built there in 1882 at No. 23, on the site of J. M. W. Turner's former house and picture gallery; they were rebuilt in 1936–7 for the Howard de Walden Estate, which has since annexed the adjoining building at 35 Harley Street for the same purpose.

First development in Queen Anne Street was mainly carried out in conjunction with that of the more prestigious north–south streets, and involved many of the same individuals. Thus the plots on the north side now numbered 12–16 were part of John Corsar's 1758 take, extending around the corner into Harley Street, and those at Nos 18–22 were built up by Thomas Huddle as part of his large 1757 take along Harley Street. West of this, the street was built up from the late 1750s to mid 1760s by various hands, including those of Samuel and Abraham Adams, Thomas Bird, William Lloyd and George Mercer. In the late 1750s Marylebone Basin was filled in, and

Mansfield Street was subsequently laid out on the site. On the west corner of Queen Anne and Mansfield Streets, William Scott undertook a couple of plots (Nos 8 and 10) in 1760; east of Mansfield Street, the short remainder of the Queen Anne Street frontage was to be taken up by General Clerk's house (described in the following chapter), and Chandos House.

Development on the south side was nearly as mixed. The frontage between Chandos Street and Harley Street was developed in 1762–7 by Mercer, who had bought the ground from the 2nd Duke of Chandos in 1754, west of which came the Blue Posts and Elias Cole's long-vacant ground. From there to Wimpole Street the frontage (Nos 29–37) was built up in the late 1760s by John Devall, who had earlier worked with Thomas Huddle in Wimpole Street and elsewhere on the Portland estate. John Hughes and William Franks were responsible for the remainder of this side, from Wimpole Street to Welbeck Street, in two takes agreed for in 1761 and 1763; all Franks' plots were immediately sublet to John Johnson and his partner William Lloyd.⁴

Many of the houses in Queen Anne Street were smaller than those on neighbouring streets, and there were always some shops or other businesses. However, a handful of titles among the early occupants, and a number of MPs, suggest a predominantly elevated social make-up from the start. Edmund Burke lived in a house on the site of No. 36 for several years from 1763, when he was editing the *Annual Register*, and in 1788 James Boswell took 'a neat, pretty, small house' here in what he considered 'quite a genteel neighbourhood', remaining there into 1790 while at work on the *Life of Johnson*. The prime minister George Canning was born in 1770 at the then No. 37 (on the site of the present No. 43).⁵ Queen Anne Street remained a good address, but the purely residential element became small as the number of medical practitioners rose steadily from early Victorian times.

From November 1852 to October 1853, No. 22 (now 48) was occupied by the American medium Maria Hayden, offering private séances in the

drawing room (at a guinea for a one-to-one session). Apart from a few earlier performances given by her at a house in Upper Seymour Street, these were the first séances, more specifically table-rapping demonstrations, held in England, and were instrumental in establishing spiritualism in this country. The choice of address can hardly have been coincidental, for spiritualism was on the fringe of medicine – Mrs Hayden’s manager George W. Stone, who rented the house, was a popularizer of a system of hypnotism billed as ‘electro-biology’, while she went on to become a qualified physician in the United States.⁶

Turner, Burke and Boswell are three household names among many distinguished figures associated with Queen Anne Street in various fields, especially medicine. A select list follows, while others are mentioned in accounts of individual buildings.⁷

Note on street numbering. In the following list, and throughout the chapter, house-numbers are those of the present day unless otherwise indicated, odd numbers on the south side, evens on the north. This system was imposed in 1859, prior to which numbering was consecutive from Chandos House at the east end, continuing westwards along the north side and returning east along the south, some corner houses being numbered in the north–south streets and some duplication of numbers occurring as a result of a late phase of development (site of Nos 23–27).

William John Acton. Surgeon, campaigner for regulation of prostitution. *No. 17 (dem.)*, 1843–74

Julius Althaus. Physician and neurologist. *No. 26*, 1898–1900

William Baly. Physician, reforming medical superintendent at Millbank Penitentiary. *No. 19 (dem.)*, 1851–61

Patrick Black. Physician, pioneer administrator of chloroform. *No. 11*, 1857–79

Sir Robert Boyd. Soldier, Governor of Gibraltar. *No. 47 (later 15, dem.)*, 1760s–90s

- Mary Margaret Busk.** Writer and translator. *No. 34*, 1849–63
- George William Callender.** Surgeon, writer on anatomy. *No. 7 (dem.)* 1874–c.1880
- Samuel Cleverley.** Physician, founder of dispensary for Napoleonic prisoners during detention in France. Died at *No. 43 (now 31)*, 1824
- Sir William Henry Clinton.** Army officer and administrator. *No. 27 (now 58)*, 1830s
- Edward Treacher Collins.** Ophthalmologist, historian of Moorfields Eye Hospital. *No. 17*, late 1890s–1932
- Millais Culpin.** Psychologist and psychotherapist, pioneer in treating shell-shock. Practised at *No. 1*, 1920s–40s
- Admiral Sir Ross Donnelly.** *No. 4 (later 12, dem.)*, 1820s–40
- Admiral Sir William Hall Gage.** *No. 54 (later 1, dem.)*, c.1829
- Baron Grimthorpe (Edmund Beckett).** Lawyer, horologist (designer of Big Ben clock and bell). *No. 33*, 1870s–90s
- William Ganz.** Music teacher, memoirist. *No. 15 (dem.)*, 1860s–70s
- Sir William Richard Gowers.** Physician and writer. *No. 50*, 1870s–1910s
- Lillias Hamilton.** Physician and writer, practised at *No. 29*, early 1900s
- Sir Frederic William Hewitt.** Anaesthetist. *No. 14 (dem.)*, 1901–15
- Robert Howard Hutton.** Bone-setter. *No. 36 (dem.)*, 1880s
- Sir John Irwin.** Soldier, Governor of Gibraltar, MP. *No. 4 (later 12, dem.)*, mid 1760s
- Sir Alexander Blackie William Kennedy.** Mechanical and electrical engineer. *No. 1 (dem.)*, 1890s–1910s
- Denys Lasdun.** Architect; his practice Denys Lasdun & Partners, later Denys Lasdun, Redhouse & Softley, at *No. 50*, from 1960
- Sir Austen Henry Layard.** Politician, diplomat, archaeologist; excavator of Nimrud and Nineveh. Died at *No. 1 (dem.)*, 1894
- Col. William Martin Leake.** Soldier, topographer, numismatist. *No. 50 (now 9)*, 1838–60
- Mary Linley** see **Richard Tickell**
- George Long.** Magistrate at Great Marlborough Street and Marylebone police courts. *No. 51 (dem.)*, 1853–68
- Sir Patrick Manson.** Physician, specialist in tropical diseases and parasitology. *No. 21 (dem.)*, 1890s–c.1910

William Marsden. Orientalist and numismatist. *No. 50 (now 9)*, 1825–36

William Nathaniel Massey. Politician and historian. *No. 51 (dem.)*, c.1870

John Mayo. Physician to Middlesex Hospital. Lived in Queen Anne Street from 1790s. Father of **Thomas Mayo**, physician to Marylebone Infirmary and president of the Royal College of Physicians, and of **Herbert Mayo**, physiologist and anatomist, born Queen Anne Street, 1796

Hugh Henry Mitchell. Brigade commander at Waterloo, mentioned in dispatches by Wellington. Died at Queen Anne Street, 1817

Christopher Nugent. Physician, founder member of the Literary Club. Lived in Queen Anne Street for some years from 1764, initially with son-in-law Edmund Burke

Frederic Ouvry. Lawyer and literary antiquarian, Dickens' friend and solicitor. *No. 4 (later 12, dem.)*, c.1859–81

Sir John Herbert Parsons. Ophthalmologist and physiologist. *No. 54*, 1909–30s

Stephen Pearce. Portrait and equestrian painter. *No. 54*, 1856–84

James Frank Redfern. Sculptor. Residence or studio, *No. 25*, 1870s

Sir Henry Sessions Souttar. Pioneer heart surgeon. *No. 58*, 1920s

Henry Herbert Southey. Physician and lunacy commissioner, brother of Robert Southey. *No. 60*, 1813–25

Sir Basil Spence. Architect; Basil Spence & Partners based at *No. 48*, 1950s

Sir George Frederic Still. Paediatrician. *No. 28*, 1920s–30s

Richard Tickell. Playwright and satirist. He and his wife the singer **Mary Linley** kept a house in Queen Anne Street in the 1780s, while residing at Hampton Court

Walter Hayle Walshe. Physician and writer on pathology. *No. 37*, late 1840s–c.1887

Admiral Sir William Young. Commanded blockade of Holland and north Germany from 1811; died in Queen Anne Street, 1821

Edith Whetnall. Otologist, pioneer of auditory training of deaf children. *No. 9*, 1950–65

CHANDOS HOUSE

Constructed in 1769–72, Chandos House pre-dated by just a few years the three London townhouses which are Robert Adam's undisputed masterpieces of the genre – 20 St James's Square (1771–4), Derby House in Grosvenor Square (1773–4, now demolished), and Home House at 20 Portman Square (1775–7). Taken together, thought Sir John Summerson, these four represented 'perhaps, the highest point of imagination and artistry in the handling of the London house'.⁸ Chandos House could not quite match the others in luxuriance of interior decoration or intricacy of planning, but as the earliest of the group it was the prototype, where Adam's novel ideas for combining public rooms for parade, comfortable private apartments and services within a single 'terrace' plot first began to coalesce; the later houses show them more fully developed. In any case, its scheme of decoration was tempered by economy – unlike the others, it was built not for a patrician client with a long purse but speculatively, via the Adam brothers' construction company William Adam & Co., and at a time when their finances were badly overstretched. Its dual function was to showcase their design talents and entice a purchaser of sufficient status to help attract fashionable society to the housing they were planning in Mansfield Street and Portland Place. Nonetheless its interior is of outstanding quality and important in Robert Adam's development as a decorative artist, in places harking back to the freer, rococo manner that characterized his work of the earlier 1760s, in others displaying the shallower geometry that was the hallmark of his mature style. Some ceilings embody a hybrid of the two.

The site was part of the area covered by James Adam's 1767 building agreement with the Duke of Portland, along with Mansfield Street, General Clerk's house and the lower half of Portland Place (see Ill. ##?). Sandwiched between Clerk House and Foley House, the Chandos House plot had originally been reserved as part of the northward continuation of Chandos

Street, abandoned with the building of Foley House in the 1750s. Although narrow in relation to its depth, the plot was sufficiently wide (at 49ft) for a generously sized house, with its own stables and coach-house behind, and it commanded an uninterrupted view towards Cavendish Square. Work seems to have begun in 1769, and in February 1770 James Adam received a building lease from the Portland Estate for a 99-year term beginning at Michaelmas 1767, the same as Clerk's house next door.⁹

A few weeks later James Adam mortgaged the property with the bank of Sir George Colebrooke, 2nd Bt, a further loan from Colebrooke following that August. Work was drawing to a close in January 1772, by which time the Adams had already refused 11,000 guineas for the house. As there were no better offers it was put up for auction on 1 June. No acceptable bids were made then, in advance of the banking crisis that rocked the Adams' already precarious finances, nor at a second sale in March 1773; and so the house was added by the brothers to the top prize (valued at £50,000) in the Adelphi lottery sale held a year later, along with two properties in Mansfield Street also built through William Adam & Co.¹⁰ Colebrooke seems to have made one further loan secured on the house in 1773, even though by then his personal and business affairs were descending into disarray from his unscrupulous and reckless speculations.¹¹

It is not clear what happened at the sale but the Adams seem to have exercised their option to reacquire property disposed of via the lottery, as the house was back in their possession by June 1774 when the Whig politician and courtier James Brydges, 3rd Duke of Chandos, agreed to buy it for £11,000. It has borne his name ever since. Of this sum, £8,000 came by way of a mortgage from William Denne, a banker in the Strand, the remainder as a penal bond. It was less than the Adams owed Colebrooke (and less than they had refused two years earlier), and in addition they were required to pay the interest on Chandos's loan, plus ground rent and tax, until all outstanding

building work was done to his satisfaction. Two lead cisterns now in the basement area behind the house bear ducal crowns and the date 1774, the year that Chandos took up residence.¹²

A widower by the time he acquired the house, and childless, Chandos had amassed considerable wealth despite his and his forebears' profligacy. His first wife, Margaret Nicoll (d. 1768), had brought him £150,000, a famous Shakespeare portrait, property in Spitalfields and the Minchenden House estate at Edmonton. In 1777 he married Anna Eliza, widow of Roger Hope Elletson, Governor of Jamaica, thus acquiring the valuable Hope and Middleton plantations there.¹³ Chandos House remained their town residence until the duke's death in 1789. This came about, according to some accounts, by the duchess pulling away a chair he was about to sit on, a freak accident thought by some to have triggered her insanity – though a medical inquiry found no cause for it and the duke reportedly died in Tunbridge Wells after an operation on a fistula.¹⁴ Cared for by the duke's sister and Dr Thomas Monro, principal physician at Bedlam, the mad duchess flitted between Minchenden and Chandos House where she died in 1813.¹⁵

With her death the Chandos estates fell into the hands of Richard Temple-Nugent-Brydges-Chandos-Grenville, 1st Duke of Buckingham and Chandos, whose long-arranged marriage to the Chandos's daughter Anna Eliza had taken place in 1796. In 1815 the lease of Chandos House failed to sell at auction, and from 1816 the house was underlet to the Austrian ambassador, the spectacularly rich Paul III Anton, Prince Esterházy. Extravagant entertainments were routinely held, choking the neighbouring streets with carriages until the early hours – at one fête and ball in 1825 supper for 800 was laid on after a night of dancing, served in four sittings of 200 a time, before dancing resumed at dawn. On this occasion every room was festooned with floral displays and a temporary conservatory erected behind the house, forming 'an amphitheatre of flowers'. Esterházy left England in the early 1840s, to be followed at Chandos House by successive Austrian ambassadors

until 1866; a dinner guest in 1848 was Prince Metternich, then in enforced exile.¹⁶

Meanwhile the house itself was falling into disrepair, under the custodianship of Buckingham and, from 1839, his son the 2nd duke – two of the most reckless and wasteful aristocrats of the age. Greedy, talentless and unpopular, the '*gros Marquis*', as the 1st duke was known, proceeded to run up such debts that the historic Grenville estates had to be put in the hands of trustees. In 1837 Esterházy threatened to quit unless repairs were made, which the trustees seem to have done. More were needed in the 1840s under the 2nd duke, who was bankrupt by 1848, when the entire contents of the family house at Stowe were sold at auction over 40 days. Chandos House was spared the attention of the bailiffs, who seized the duke's other properties, only because of the ambassador's presence.¹⁷

The embassy left Chandos House in 1866, to be replaced before the end of the year by Richard Grenville, 3rd Duke of Buckingham and Chandos, who had a new lease from the Portland Estate. His first wife, the duchess Caroline, threw open the newly repaired house to 700 guests for a first assembly in July 1867.¹⁸ She died in 1874, and in 1875–80 the duke was in India with his daughters as Governor of Madras. Back in England, he did not return to Chandos House until 1886 or 1887, by which time he had remarried and renewed active interest in domestic politics as Chairman of Committees in the House of Lords. Meanwhile the house had been occupied in 1876–81 by Sir Edward and Lady Dering, then by a succession of short-term tenants including Lord and Lady Lytton (1881) and Quintin Hogg (1883–4).¹⁹

Perhaps driven by the social requirements of his new wife Alice – 'one of the principal ornaments of the English Court' – the 3rd Duke made improvements in 1888 including the installation of modern drainage and electricity. He died at the house the following year and shortly afterwards his widow arranged a 'house swap' with her brother-in-law, the late duke's nephew, the 4th Earl Temple of Stowe, taking his house near Hanover Square.

Despite Buckingham's alterations, Chandos House was by then 'somewhat faded' and needing 'a good deal of doing up inside'; the stables were then thought to be the best part.²⁰

Lady Temple was another great entertainer, particularly in the early 1900s when she was known for the balls and parties held at Chandos House for her five daughters. The earl died in Egypt in 1902 and in 1904 she sold the lease for £18,000 to the American-born socialite Cora, Countess of Strafford, thereby ending the Chandos-Temple links with the building. Widow of the toothpaste manufacturer Samuel Colgate, Cora had been married to her second husband, Henry, 4th Earl of Strafford, barely six months when he was decapitated by a train at Potters Bar in 1899. By the time she acquired Chandos House she had remarried again, to Martyn Thomas Kennard of Mayfair, a big-game hunter.²¹

The countess spent £4,000 on 'extensive' alterations, repairs and redecorations, taking a house in Mayfair for the 1905 season while they were completed. She and Kennard were finally settled in by January 1906. At the time the Adam staircase was described as 'an immense advantage in town entertaining' of the type in which they immersed themselves, as was the garden – a 'great accessory when lighted up on a hot July night when dancing is going on'.²²

By 1921 Lady Strafford had decided to sell up and for that reason the house was photographed by Bedford Lemere (Ills ##, ##?, BL 25581, 25586?) – the pictures being reproduced three years later in an article ostensibly about redecorations by Mewès & Davis for the new owner, the 9th Earl of Shaftesbury, who had bought the house in 1923. He sold it in 1927 to the newspaper magnate Gomer Berry (later Viscount Kemsley), who was to be the last private owner, remaining in residence until 1959. Within a year or two of the sale Berry had acquired period furniture and amassed an important collection of British eighteenth-century paintings, 'to take their due place in harmony with their surroundings at Chandos House'. He also employed the

architect and Adam expert Arthur T. Bolton to design a garage block to replace the old stables (10 Duchess Street, below).²³

In 1963 Kemsley sold Chandos House to the Royal Society of Medicine, which was keen to expand but as yet unable to extend its main building at 1 Wimpole Street. The Adam interiors were renovated and opened in 1967 for receptions, concerts, and meetings, with some rooms given over to offices for the RSM and other medical bodies; the staircase landing and drawing-room floor were reinforced with steel to take the anticipated extra weight. In 1970 a members' hotel (the Domus Medica) was opened at 10 Duchess Street. By 1986 the RSM had begun to plan for the refurbishment and extension of its Wimpole Street headquarters, and Chandos House was sold to raise funds.²⁴

After the sale the house remained unoccupied and neglected, passing rapidly through the hands of several lessees and sub-lessees. Fairgate Investments bought the lease in 1990 but allowed the building to fall further into disrepair, eliciting in 1996 an urgent works notice, application by English Heritage for a compulsory purchase order, and a public enquiry. By then thieves had stolen four Adam chimneypieces and damaged two others.²⁵

Eventually the Howard de Walden Estate bought back the lease and with the architects Donald Insall Associates and ESA Ltd restored the building in 2002–5. The original decorative schemes for the principal rooms were renewed, the stolen chimneypieces replaced by replicas (made by Chesneys), and new carpets commissioned, their designs based on those for Osterley Park, Syon House and elsewhere. The RSM reacquired the lease, and now hires out Chandos House for functions, the bedrooms being used as overnight accommodation for members.²⁶

Architecture, planning and decoration

Understatement and proportion are the key qualities of Robert Adam's façade to Chandos House (Ill. ?). In Ian Nairn's words: 'It is hardly worth notice at first ... just a plain end to a short street. Then it catches alight like a slow fire, and by the time you are in front of it the great stillness is shouting down all surrounding blether, old and new – and the new blether around here takes some shouting down'.²⁷

Unusually for London, the facing is a pinkish, grey-buff sandstone, most likely from the Craigeith quarries outside Edinburgh. It is a simple design, with no window surrounds and little in the way of dressings beyond a Vitruvian scroll stringcourse between the first and second floors, but the relative severity is counterbalanced by a finely carved entrance porch of Portland stone, with a typically unconventional Adam order and a frieze of rams' heads and swags, and also by decorative wrought-iron railings and lampholders. There are contemporary parallels in the house Adam designed around 1770 for the Hon. George Hobart, later 3rd Earl of Buckinghamshire, at 33 St James's Square (which shared a similar stripped-down four-bay façade); and also in the Craigeith stone front of Robert Ord's house at 8 Queen Street, Edinburgh, also of c.1770.²⁸

Fundamentally it was a standard London townhouse format, with front and back rooms and a side stair (Ill. ## - Helen's plans). But by removing the private rooms to the lower two floors of a rear wing, with its own staircase, Adam was able to concentrate the main reception rooms in an interconnected suite in the forepart of the house, with the great stairs as the lynchpin. For the grandest events the private rooms, accessible from the rear drawing rooms on both floors, could be opened up to company and added to the processional route. It was this interplay between private and public space – 'the inside and outside worlds' – that Adam was to develop in his later

townhouses, as well as the feeling of spaciousness and luxury behind a relatively plain façade.²⁹ Despite many changes, the interior still evokes the lifestyle of the upper strata of Georgian society for whom the house was intended.

The square-plan **hall** (Ill. ## - EHA, BL25581?) lacks the muscularity of Adam's grandest entrance halls, but the plain stone-coloured walls, uncomplicated ceiling and large stone chimneypiece ease the transition from restrained exterior to more decorative interior. The same transitional character marks the sparsely decorated, top-lit compartment for the **great staircase**, which has Adam's characteristic second-floor loggia or gallery for spectators (Ill. ??). The wrought-iron balustrade incorporates his favourite anthemion motif, picked out in gilt, and a wall niche at ground-floor level suggests experimentation with a form that he later developed into a large apse in the staircase hall at 20 St James's Square.³⁰

The front room, latterly a drawing room or morning room, was the original **dining room**, with a recess at the far end formed by columns in a version of Adam's 'Spalatro' Order to screen the sideboards. The robust garlands and wreaths of vine leaves and other motifs in the ceiling plasterwork recall his 1760s dining-room ceilings at Shardeloes and Osterley Park, as does the overall concept of a central oval with circular motifs at the corners, though the design is missing the border shown on the office drawings of 1771.³¹ The marble chimneypiece, an Adam original, has a sculptural tablet depicting a common classical scene of a bull being led to sacrifice (Ill. ?). Above it now is John Bacon's relief roundel of Aeneas escaping Troy, originally in 53 Berners Street and brought here recently by the RSM from Wimpole Street. As elsewhere in the house the hefty plaster wall-panelling is Victorian; so too perhaps the frieze, which seems heavy for Adam and unusually makes no reference to the room's purpose.

The painted oval medallion at the ceiling's centre has been identified as Venus and Cupid (Ill. ##?), leading to the suggestion that it was placed here

mistakenly instead of that of Ceres, which adorns the adjoining rear parlour.³² More likely the subject is Flora, with her crown of flowers, and a putto – a common enough theme in Italian art and not inappropriate here given her associations with fertility, fruit-bearing trees, wheat and other crops. All the ceiling paintings in the house are of oil, painted on paper and pasted directly on to the plaster. They were attributed in 1914 by Arthur Bolton to Angelica Kauffmann, largely on account of signatures he saw on the panels of the rear first-floor drawing room. Inspection in the 1990s and subsequent cleaning and restoration revealed no signatures, though by that time the main central panel was already missing. The paintings are now more convincingly credited to Kauffmann's husband Antonio Zucchi.³³

The **back parlour** ('Room for Company before Dinner' on Adam's plans), has a segmental bow overlooking the garden. This room still had walls finished in green silk in 1914 and is the only one of the main reception rooms not to have been given later heavy panelling. The ceiling, like that in the dining room, is notable for the foliage weaving its way across the geometrical mouldings, recalling Shardeloes and Osterley, and the hall at Auchincruive, Lanarkshire (1766) – though in execution it is more restrained and mechanical than in the original designs (Ills ##, ##?). All the Chandos House ceilings were repainted in the early 2000s, when gilding was removed and the plaster ornaments picked out in white, in this room on much stronger tones of pale green, yellow, brown and pink, now understood to be more characteristic of the Adams – the effect has been compared to Neapolitan ice-cream.³⁴

Behind the rear stairs, the two gentleman's rooms of Adam's day have since been combined into the **state dining room**, with a coffered plaster ceiling, heavy frieze and other enrichments, all in an Adam Revival style. This may have been part of the 3rd Duke of Buckingham and Chandos's improvements in the late 1880s but, given the unflattering description of the house in 1890, is perhaps attributable to the Temples, who did much

refurbishment and redecoration in 1890–2; such a room would have been essential for the grand banquets and receptions held by Lady Temple.³⁵ Adam's plans show another columned recess in the dressing room (later also used as a library), and in the corresponding room above, but it is not certain that these were carried out; they are not shown on a survey by Sir John Soane's office made in the early 1800s.³⁶ As part of the Victorian alterations the Venetian window of the dressing room or library, matching that on the floor above, was removed to allow for four long windows opening on to the garden terrace.

Upstairs a square **ante room**, over the entrance hall, was where the Georgian 'parade' began. The ceiling here has a centralized design of overlapping starbursts and circles (similar to an unexecuted ceiling design at Luton Hoo), for which the Adam office drawings suggest a palette predominantly pale green, turquoise, terracotta, cream and off-white. This room also had silk wall hangings when photographed by *Country Life* in 1914, so the present wall panelling is later than elsewhere in the house. The gilt mirror shown in that article, of the Derby House type, had been installed by Lady Strafford and Mr Kennard and was thought to be an Adam original.³⁷ It is likely that all the gilt-wood Adam Revival mirrors in the house today were introduced before or during Lady Strafford's residence.

The large **first drawing room** (later used as a ballroom) was where guests returned for dancing at the end of the parade. The ceiling has one of Adam's inventive tripartite patterns, centred on an antique-derived arrangement of a curved cross within a square – all in soft pinks and greens. The central painted roundel is of Diana and nymphs with hounds, flanked by smaller oval panels of the Three Graces, and nymphs decorating a herm (Ill. ##?). The doorway linking this to the adjoining bow-windowed **rear drawing room** has been altered in size several times but is now restored to something like its original proportions. The Adam ceiling here is missing its central

painted panel but still has four smaller mandorla-shaped panels with figures representing the Arts.³⁸

Beyond the back stairs and accessible from the drawing rooms was the second private suite comprising a lady's dressing room (with a coved ceiling, Adam frieze and marble chimneypiece) and bedroom, with a WC and powder room beyond. It was presumably here that the Duke of Chandos's state bed – sold at the Stowe auction in 1848 – was accommodated. This suite is now kitchens. Upstairs, the second floor originally had six bedrooms. One was later converted to a bathroom and wardrobe room, and in 1927 Arthur Bolton built a columned loggia on the landing there, matching that to the stairwell. Further bedrooms, bathrooms and storerooms occupied the floor above.³⁹

10 Duchess Street. At the rear of the house, between the garden and Duchess Street, the stables and coach-house were ranged around a yard. Arthur Bolton's Adamesque rebuilding of 1927–8 is an adept, Deco-infused composition – good enough for Ian Nairn to be taken in (Ill. ##). Now remodelled as offices, it originally comprised garages for Gomer Berry's three or four cars, servants' accommodation, a racquets court, and later a flat for his daughter. At the same time the garden terrace was reconfigured by Norman Wilkinson 'of Four Oaks', the stage designer.⁴⁰

OTHER BUILDINGS

South side

Of the ten houses built by George Mercer between Chandos Street and Harley Street, three survive – altered and adapted in the late 1960s as part of a redevelopment scheme by the Harmont Investment Company Ltd involving

this whole frontage and adjoining properties in Harley Street and Queen Anne Mews. No. 13, completed in 1763, was first taken by Colonel David Graham, and No. 11, completed the following year, by Sir William Yorke, Bt. No. 9 was first occupied in 1767, by Nicholas Tuit, a West Indian planter. From 1777 to 1780, No. 11 was nominally occupied by 'the Wicked Lord', Lord William Byron, great uncle of the poet, but it is doubtful whether he spent much time there. The timber doorcase to this house, Doric columned with a deep open pediment, is similar to that at No. 24. All three houses have the notably plain, open-well stone staircases found in many of George Mercer's buildings, and No. 11 has a hall floor of black and white marble.⁴¹

Redevelopment of the extensive site between Harley Street and Chandos Street was in mind as early as 1959, when an auction was announced for a building lease of nearly 150 years. Unusually, bids were to be offers for ground rent, not lump-sum purchase. This auction was postponed or cancelled, but the property was in the hands of developers by 1963, when the Harmont Investment Company was incorporated – an associated company, later subsidiary, of Sir Cyril Black's Beaumont Properties Ltd. Building was carried out in 1966–70, to designs by Emberton, Tardrew and Partners (job architect John Tomsett). The development consists of two blocks of flats and offices (Milford and Harmont Houses) flanking the three old houses in Queen Anne Street, together with a row of houses over garages in Queen Anne Mews, and an underground car park. At the back, open space over the car park was laid out with a water-garden, with sculpture by Lucette Cartwright – an intriguing choice, for her reputation was made with rather outré nudes, considered pornographic by some; while Black, an evangelical Baptist and right-wing Tory MP, was well-known as a moral crusader. Predominantly faced in brown brick, as are the mews houses, the two main blocks are carefully designed to respect the Georgian ambience of the area, with some success, but marred by slab-roofed basement areas and ventilation grilles.⁴²

No. 23: J. M. W. Turner's house and the Portland and Howard de Walden Estate offices. In 1799 the young J. M. W. Turner took rooms at what was then 64 Harley Street (on the site of present-day No. 35), the corner house built as the Blue Posts by Elias Cole in 1719 (see above). The move, from his father's Covent Garden barber's shop, coincided with his election as Associate of the Royal Academy. By this time No. 64 was no longer a public house, and from the late 1750s had been occupied by a succession of boarding schools: first a girls' school, then from 1761 a boys' school, initially run by Thomas Harper, and from 1800 Thomas Webb's 'Cavendish Academy', formerly in Riding House Lane. The school-room itself was on the upper floor of a long building at the west end of the garden, extending southwards off the plot leased by Cole and on to part of another piece of ground, also fronting Queen Anne Street, which he had held under a building agreement of 1723 and which had remained otherwise unbuilt-on. The ground floor of this building was described as a warehouse in a new 16-year lease granted to Webb in 1801 by the then holder of Cole's lease and building agreement – John Pratt, a retired carpenter-builder, son-in-law of Benjamin Timbrell.⁴³

The Cavendish Academy did not last long. In late 1802 the house, though seemingly not the school building, was offered for sale. The school had no doubt closed by January 1803, when Turner was on the point of acquiring Webb's lease of the entire premises, but for some reason the deal fell through and the lease was bought at auction in March by the New Bond Street upholsterer and cabinet-maker Charles Elliott, something of a property speculator. He sold it to Turner that June. A year later, Turner opened the old school-room as a gallery for displaying his work to prospective buyers – a large space for such a purpose, measuring, he informed his friend Joseph Farington, 20ft by 70ft.⁴⁴

From 1808 Turner let 64 Harley Street to Benjamin Young, a society dentist he probably met through his patron Lord Egremont. By that time he

also had another London house, in Upper Mall on the Thames-side at Hammersmith. But he retained the gallery for his own use, and with not many years left on the lease had to come to some new arrangement to secure it long-term.⁴⁵

John Pratt had died in 1803, leaving No. 64 and the adjoining ground in Queen Anne Street to his plasterer brother Jonathan, who soon set about developing the vacant site despite the shortness of his tenure under Elias Cole's building agreement, expiring in 1818. From 1804 several buildings were put up: two houses, with various workshops mainly comprising a coach-factory, initially run by William Leader, and other workshops occupied by Leader's son-in-law John Jones, a painter, plumber and glazier. This was not the William Leader who bought works from Turner around this time, though there was perhaps a family connection, as that Leader belonged to a coach-making family, and his father had been coach-maker to the Prince of Wales.⁴⁶

All this time, Turner seems to have had no control over the ground floor 'warehouse', which was in Jones's tenure but seems to have been occupied in two parts, as suggested by Horwood's map – a workshop or store at the rear, occupied by Jones, and a shop at the front, occupied by a greengrocer named Brown.⁴⁷ In 1816, Turner closed the gallery for alterations agreed with the Estate in return for a 35-year lease, duly granted the following year, running from the expiry of Cole's term in 1818. The building was enlarged, with an extension on the east side so as to make a house of it, though Jones retained tenure of the floor beneath the gallery, probably sub-letting the shop at the front to Brown. The idea, presumably, was that Turner could now have a housekeeper or caretaker live at Queen Anne Street (his mistress Sarah Danby's niece, Hannah Danby) to deal with visitors to the gallery, and that once Jones' interest had expired in 1818 he could take possession of the entire building and make further improvements. Agreement for doing this work was probably reached two or three years earlier, as

Turner's lease dovetailed with a similar 35-year reversionary lease of 64 Harley Street, granted to Young in 1814. Young's lease was no doubt made in recognition of his own improvements, including the erection of a substantial out-building where he had furnaces for metal-working.⁴⁸

All this was no doubt less satisfactory from Turner's point of view than Young's, and with the expiry of the old tenancies he was able to negotiate a much better deal. In the early 1820s he carried out substantial rebuilding, in consideration of a new 60-year term. The workshop and shop were replaced by domestic rooms, and the front of the gallery building was brought forward more than two feet so as to line up with the eastern extension, allowing a regular façade to be built (Ill. #). In the resultant building, the gallery remained in place, re-roofed, but reduced in length, the front portion of the old space being taken up by a new studio or painting room, from which by some sort of spy-hole Turner could keep an eye on the gallery, to make sure no one interfered with the paintings or made notes or sketches. At the rear, a side extension to the gallery wing was built over the ends of the gardens at 62 and 63 (now 31 and 33) Harley Street, Turner taking leases of these houses too.⁴⁹

Externally, Turner's house was plain and oddly proportioned, an extra-wide gap separating the bays (Ill. #). This has been attributed to Turner's wish to avoid window tax, but more likely it was simply because the house was not a complete rebuilding designed from scratch, but preserved much of the old arrangement, notably the division between the gallery building and narrower extension of 1811. Turner is believed to have been his own architect, as at his earlier villa in Twickenham, although his first biographer Walter Thornbury says that he 'took great care to cut down the architect's bill' and states twice that Turner himself designed the front doorway (which 'his old cronies still regard as the best in the street'), implying that he did not design all of it. A few small notes and sketches for the building by Turner remain, including schemes for the gallery roof trusses and skylights, and a street elevation

similar to that built but indicating a tall attic or raised roof to the gallery (Ill. #). The gallery itself was recorded in two paintings by George Jones, and details can be gleaned from several accounts by visitors. There was a central fireplace on one long side, and the only natural light was from the skylights, diffused by fish-net and tissue paper. The walls were latterly hung with red cloth which had been used to drape Westminster Abbey at the coronation of Queen Victoria in 1838, bought as a bargain.⁵⁰

During Turner's occupation, and until the street was re-numbered in 1859, the house was generally known as 47 Queen Anne Street West, and the adjoining buildings to the west as Nos 45 and 46, duplicating numbers which had long been applied to houses east of Harley Street. In an attempt to avoid confusion, the suffixes A and sometimes B were applied to the newer buildings, though not consistently. From 1859 Turner's former house was numbered 23 Queen Anne Street, and the present No. 23 occupies essentially the same site, reduced in depth (Ill. ###).

Turner left Queen Anne Street for Chelsea lodgings in 1846, and in 1850 the old house at 64 Harley Street (by then renumbered 72) was pulled down and replaced by two Italianate-style houses, one fronting Harley Street, the other fronting Queen Anne Street and abutting Turner's house. These were begun as a speculation by the architect-builder Francis Fowler, and completed by the builder-developer Sir Matthew Wyatt with his surveyor, Charles Cumberlege. When Turner died in December 1851, his body was brought from Chelsea to lie in state in the gallery, by then dilapidated and leaking. Hannah Danby remained at the house until her death two years later. But because of the wrangling over Turner's will it was not until 1856 that his paintings, drawings and sketchbooks were legally transferred to the nation and taken to the National Gallery, a selection of the oils and watercolours being exhibited in 1857 at Marlborough House. The house was recorded as uninhabited in the censuses of 1861 and 1871, though Turner's second cousin

Jabez Tepper, the lawyer who acted for the family over the inheritance, apparently lived there sometime between 1868 and 1871.⁵¹

In 1873 it was sold by order of Chancery, and thanks to the Marchioness of Lothian became the London home of the Society of the Helpers of the Holy Souls, an order of nuns founded in Paris in 1856. From this base the nuns visited the sick poor, and they held services and social gatherings there for destitute and working girls. Narrow windows were put in on either side of the front door, inside which a booth for a janitress was fitted. Turner's gallery was adapted as a chapel. Services were crowded, and it was reported that 'even the three large rooms opening into one another were found insufficient'. When the lease expired in 1882, it proved impossible to negotiate a renewal, and the sisters moved to Gloucester Road, Regent's Park. Plans to replace the house with offices for the Portland Estate were already in hand, and the painter John Brett, whose studio was in Harley Street, tried to save the building, offering to lease it himself, and appealing to the public through *The Times*. His campaign attracted little attention, and the site was shortly cleared and redeveloped.⁵²

The new building, designed in the Queen Anne Revival style by the Estate surveyor Charles Fowler, was built by B. E. Nightingale. Turner was commemorated by a portrait relief on the front, where the Portland arms were also displayed (Ill. #).⁵³

Plans for a new, larger building were drawn up in 1936 for the Howard de Walden Estate through its corporate vehicle General Real Estate Investment & Trust Ltd, hitherto with its own offices in Victoria. The architect, working in conjunction with the Estate's in-house architect V. Royle Gould, was Ernest Joseph. No. 116 Harley Street was used as the estate office during the rebuilding, carried out in 1937. The new Portland stone-faced building, stripped-Classical in style, was clearly designed to blend with 35 Harley Street adjoining, and there are echoes of Fowler's building in the Howard de Walden arms and new Turner portrait relief (carved by W. C. H.

King) over the front door and vehicle entrance. The interior is fairly understated and conservative in taste; its best feature is the staircase, with dark wood handrails and newels, and pale terrazzo treads.⁵⁴

In 1962 the attic storey, previously occupied by a caretaker, was converted for office use and linked to the corresponding floor of 35 Harley Street; both buildings are now fully amalgamated.⁵⁵

Nos 25 and 27 were rebuilt as a single office building in 2006, retaining the old façades. No. 25 (1903–5) had been designed by W. Henry White for the widow of William Colquette Boswell, a dentist there in the 1890s, while No. 27 (1882) was a speculation by the local builder George Shaw.⁵⁶

Nos 29–37 are relatively large houses of three or four bays, built about 1768 on plots acquired by John Devall in 1765, and occupied by 1769. Even allowing for later alterations, they can never have formed a regular terrace. No. 29 was first occupied by Philip Dehany, the son of a merchant and planter of Jamaica, and later (between 1792 and 1804) by Charles Berners, then (1805–16) by the 4th Earl of Effingham, whose widow retained the house into the 1820s. At No. 31 the first occupant was (Sir) Ralph Payne, also with a West Indian background. A close friend of Lord Mansfield and one of the most celebrated hosts in London, Payne lived here relatively briefly in 1769–71 while MP for Shaftesbury, departing to take up the governorship of the Leeward Isles. From then until around the mid 1790s the house seems to have been taken by different people each year for the season. The façade has been entirely stuccoed, and pediments added to the lowered first-floor windows, each with a balconette. No. 33, for long the residence of Lord Grimthorpe, was altered and enlarged in 1902–3. No. 37, with its entrance on Wimpole Street, was substantially rebuilt in 1882, and the top storey rebuilt in 1893.⁵⁷

Nos 39–61. John Hughes took the eastern plots (39–49) in 1761 and William Franks the remainder in 1763. Most of their houses had been built by 1765, though the sole survivor, No. 57, was not completed till 1769. Nos 39–41 were rebuilt as a single house in 1907 for John Ward, owner of a Wimpole Street jeweller’s shop, to designs by W. Henry White. The building having failed to let, the Estate refused its use as a nursing home and it remained empty until 1912 when it was taken as medical consulting rooms. No. 43 is a rebuilding of 1893 for George Maddox (of the auctioneers and surveyors Maddox & Son), to designs in the sub-Norman Shaw manner typical of this period; the architect was George Low.⁵⁸

The original house at No. 45 survived until 1927. Its rather staid neo-Georgian replacement was designed by F. J. Wills for Vincent Gluckstein. Although full Portland stone façades were generally stipulated by the Estate on these principal streets, here saw-faced red bricks were used, with stone dressings and facing to the ground floor – as at Gluckstein’s buildings on the cross streets further north.⁵⁹

Nos 47–53 were rebuilt behind retained façades in 2015–16 to form a single office building. No. 47 had been built for J. Irwin Palmer in 1897 to designs by Ernest Carritt, with Gothic tracery carved on the stone friezes beneath and over the second floor windows. The plainer pair adjoining at Nos 49–51, rebuilt at the same time for a surgeon, was the work of Lady Howard de Walden’s architect Arthur E. Thompson. No. 53 was rebuilt for Wallace Smith in 1896 to designs by John Murray & Frank Foster, architects. The ground-floor bay window was added in 1904 for a later lessee.⁶⁰

No. 55 was rebuilt in 1888 for the Rev. Robert Towers, who commissioned plans from Walter J. Miller, architect. The Estate’s stipulations were rather freer than for many later buildings, calling for a facing of yellow malms or red Fareham bricks with corncing and dressings of Portland stone or terracotta. Red brick was adopted, setting the pattern for the rest of the houses on this side of the street. The balcony across the first floor is supported

by stone brackets with carved foliage. In 1953 a long succession of medical occupants came to an end with the arrival of Max Parrish's publishing company, which despite his pretensions to an atmosphere of 'good taste rather than businesslike' brought complaints about a stream of delivery vans and cardboard boxes stacked on the pavement.⁶¹

Nos 59 and 61 were rebuilt in 1908 as two houses with consulting rooms, the latter also incorporating the site of No. 18 Welbeck Street. The architect was H. O. Cresswell.⁶²

North side

Nos 4 and 8 are addresses belonging to Nos 2 and 3 Mansfield Street, discussed in the following chapter.

No. 10 was built in 1965-6 to designs by Scott, Brownrigg & Turner for the Association of Education Committees, tenants since 1938 of the old house on the site. This had been built in 1760-4 by William Scott and was first occupied by (Sir) Patrick Blake, whose family fortunes were made in the West Indies, and who became MP for Sudbury in 1768. The house, which contained particularly fine ceilings on the first floor (ill?), had become unsafe due to subsidence, making rebuilding all but unavoidable. At the rear, No. 2 Mansfield Mews was rebuilt at the same time to provide additional accommodation including parking. Occupied in 1978-2001 by the British Diabetic Association, the building has since been converted to flats.⁶³

No. 12 is a house of 1911, designed by W. Henry White for Robert Pugh Rowlands, a surgeon, the old house on the site having proved 'unadaptable' for reasons of condition and plan. White's Portland stone front is very much in the Howard de Walden Estate's preferred style at that time, and was closely replicated at No. 8 in 1914 (page ###). The next two houses,

Nos 14 and 16, were demolished following bomb damage in 1940 along with others in Harley Street and replaced by the present flats numbered 30 Harley Street in 1959–61 (page ###).⁶⁴

Between 37 Harley Street and Wimpole Street, **Nos 24–28, 34, 38 and 40** are the survivors of a row of twelve, built in the early 1760s on land contracted for by the brickmaker Thomas Huddle, the carpenter Samuel Adams and others in 1757–8. Building proceeded from west to east, the corner house No. 40 (Abraham Adams, lessee) being the first completed, in 1760, and the whole terrace was occupied by 1765. The houses vary somewhat in size, plan and detail. No. 24, leased to Samuel Adams, has a timber doorcase identical to that at No. 11, with Doric columns carrying an open pediment. Two of the narrowest houses, Nos 26 and 28, have similar wooden staircases, with two turned balusters per tread and decorative tread ends. These houses were leased respectively to Huddle and the stone-mason Thomas Vincent. Like No. 24, No. 34 (Thomas Bird, bricklayer, lessee) has a central entrance; in this case the arched door-head is echoed in arched windows to either side set in a blind arcade, but this may not be the original treatment.⁶⁵

No. 40, on the Wimpole Street corner, was the George (from the late 1880s Old George) public house, until shortly after the outbreak of the First World War. It was reported in 1857 that this corner had been ‘rebuilt’ in a very plain manner, with a facing of white Suffolk bricks and no dressings to the windows, a description which tallies with the upper floors of both Nos 38 and 40 as they are today.⁶⁶

Nos 30 and 32 were built in 1894 for the estate agent James Boyton (W. Henry White, architect). The fronts are in bright orange-red brick with much (now white-painted) stone around the windows and doors; in 1897 a similar treatment was adopted for the trio at **Nos 18–22** by the same architect, though with slightly less exuberance.⁶⁷

No. 36 was rebuilt in 1909–10 for Dr R. Percy Smith of Bethlem Royal Hospital. The full Portland stone facing was insisted on, against his wishes, by

the estate surveyor Frederick Stevenson, who clashed repeatedly on details of design with Smith's architect Anthony Wilson. 'I can only conclude,' wrote Stevenson, 'that you have had no practical experience in dealing with the erection of the class of house allowed to be erected upon this Estate'.

Ultimately, he failed in his attempt to impose bay windows, after Mrs Smith gave her opinion that these would look 'very awkward' from inside, while three big windows in the drawing room and two in the dining room would look 'infinitely more elegant and suit our Queen Ann-Charles II furniture much better'.⁶⁸

From Wimpole Street to Welbeck Street most of the original houses survive, but there have been considerable alterations and the corner houses have been rebuilt. The eastern four were part of William Lloyd's take and leased to him in 1763-4. George Mercer took a lease of the next few plots in 1761, while the two plots at the Welbeck Street corner were taken by James Wilson (No. 60, in 1765) and William Lloyd (No. 62, originally numbered in Welbeck Street, in 1763). Lloyd was first off the mark, with the three houses at the eastern end up by 1765, and all the houses were completed and occupied by 1770.⁶⁹

Nos 42-44 on the corner of Wimpole Street, in yellow stock brick with red brick bands and window surrounds, were built as a baker's shop and dwelling for John Heywood in 1890-1 to designs by F. M. Elgood. The whole building was altered in 1926 for letting in furnished rooms; there was a lift to all floors but only one bathroom. When the lease expired in 1955 it was converted into two-room flats. Also in the 1890s, Elgood made alterations for Heywood to **No. 46**, including the addition of a storey with a shaped gable picking up the Queen-Anne manner of the corner building.⁷⁰

The four houses at **Nos 48-54** are essentially the original Georgian structures, No. 52 with a Doric timber doorcase broadly similar to those at Nos 11 and 24. The ground was first allocated to George Mercer in 1761, but not all developed until nearly the end of the decade.⁷¹

No. 56, the grandest house in Queen Anne Street after Chandos House, was leased by George Mercer to the bricklayer John Winstanley in 1768. It was first occupied by one of the leading society physicians, Sir William Duncan, Bt, physician in ordinary to George III, and his wife Lady Mary, daughter of the 7th Earl of Thanet. Duncan did not reside there long. He set off for Florida in 1771 to visit his New Smyrna estate, and though he was in England treating the Queen in 1773 seems to have remained abroad for most of the rest of his life, in Valencia and Naples, where he died in 1774.⁷²

Twice the width of the average Queen Anne Street house, No. 56 is faced in red brick and has a central, top-lit stone staircase, allowing a particularly large front room on the first floor. There are (or until recent years were) several carved marble chimneypieces probably dating from Duncan's occupancy, some with Arcadian figurative panels and swags of foliage (Ill. #). The house has undergone considerable alteration, having been extended and internally remodelled in the nineteenth century. It was bequeathed by Duncan's widow in 1806 to her niece Lady Caroline Tufton, wife of Joseph Foster Barham MP. In 1829, three years before they died, the Barhams had a wing built at the rear. Designed by the architect John Burges Watson, this added a new dining room and a breakfast parlour on the ground floor, with a ballroom and drawing room above, for which full specifications, with details of the decorative work, survive. Other alterations made during the Foster-Barham family's occupation include the fitting of the present iron balustrading to the staircase, bowed to accommodate then-fashionable crinolines.⁷³

The stock-brick top floor, replacing the original attic, was probably built in the late 1850s, when a new lease was granted to the dental surgeon Henry Hayward. By 1869 No. 56 had become the London home of the soldier, courtier and Liberal politician Lord Alfred Paget, a younger son of the 1st Marquess of Anglesey, and it remained with the Paget family until 1920. Paget was responsible for further alteration, notably the elegant cast-iron

portico and balconettes, added by the builders Clarke & Mannooch in 1871. His widow had the stables rebuilt with living accommodation above in 1899.⁷⁴

The house was subsequently the headquarters of the College of Ambulance founded by the physician Sir James Cantlie during the First World War, becoming medical consulting rooms and flats in 1924. During the Second World War it was occupied together with Nos 52 and 54 as offices and accommodation for members of the Free French forces; General de Gaulle was a frequent visitor. From 1946 until 1988 it was home to the Royal Asiatic Society of Great Britain and Ireland. The American writer Clancy Segal recalled that it also housed a hide-out for US draft-dodgers and deserters in the late 1960s. It is now let as offices by the Howard de Walden Estate.⁷⁵

No. 58, too, was built by George Mercer in the late 1760s, and originally had a vermiculated door-surround, removed during refurbishment in 1963 because of poor condition. The first occupant, there by 1770, was Edmund Boyle, 7th Earl of Cork and 7th Earl of Orrery. By 1787 it was occupied by Richard Penn, MP for Appleby, a former deputy governor of Pennsylvania and grandson of William Penn. Hector Berlioz stayed here in 1851 during May and June, having been appointed to represent France on the musical jury of the Great Exhibition, judging musical instruments; not a task he enjoyed – he referred to it as a stupid job. At this time Francis Soutter was the occupant of the house (then numbered 27). Soutter, a musician, put on chamber concerts for up to 250 people in the drawing room in what he called the ‘New Beethoven Rooms’, and the Beethoven Quartet Society met here. Berlioz described his apartment in the house as being ‘above the main staircase’, and from here he could hear performances ‘by simply opening my door’. From 1932 the house was the headquarters of first the British College of Obstetricians and Gynaecologists, and then from the late 1950s to the early 1970s the National Marriage Guidance Council, after which it was extended and remodelled internally as offices for letting.⁷⁶

No. 60 is another Georgian survival, alterations including the addition of a pedimented top storey. **No. 62** was rebuilt in 1892 for John Tilbury, baker, incorporating the site of 19 Welbeck Street, long a bakery, perhaps ever since the house there was built in the mid 1760s. Initial plans were made by Edwin J. Stubbs, Charles H. Flack taking over the project in 1892. The building was intended as offices with flats above, and quickly fell into use as medical consulting rooms.⁷⁷

Chandos Street

East side

Nos 2-6 date from 1769-70 and occupy ground acquired by Lord Foley from George Mercer in the 1750s, principally so that he could make a western courtyard entrance to Foley House. The courtyard was immediately south, on the sites of the present 1-3 Portland Place and the roadway beside the Langham Hotel, linking Chandos Street with Portland Place. By the time the houses were built Foley was dead, and whoever built them was presumably acting in some capacity for his heir, Thomas Foley MP. There is a hint that Mercer himself may have been involved, though this seems unlikely, given that he and his son (also George) were prominent vestrymen, and opposed to Lord Foley's attempts to gain control of the Vestry to further his plans for the area - which included building along Chandos Street as part of a scheme prepared in 1764 by Thomas Yeoman but perhaps originating from Lord Foley's architect Stiff Leadbetter.⁷⁸

The five broad but shallow houses are unusual in form for their date, the fronts stepping back to give the impression of two mirrored, semi-detached pairs and an extra house at the south end, although in fact they form

a continuous terrace (Ills ###, ###). This was in response to the shallowness of the site (40ft) and the necessity for blind rear walls to preserve the privacy of Foley House and its grounds. The set-backs made it possible to light the rear rooms, while the staircases were top-lit with open wells.

Among the first occupants in the 1770s were Joseph Windham, an antiquary who collaborated with James Stuart on the second volume of *The Antiquities of Athens* and held No. 3 into the 1790s, and Sir Robert Smyth, 5th Bt, who had No. 6 before the 1780s when he became Henry Fuseli's main patron and a supporter of the French Revolution. No. 4 was redecorated by John Soane for John Fanshaw in 1791. No. 5 was occupied by the landscape painter Edmund Garvey in 1807-9, and about a century later by Harry A. Allchin (d. 1907), another landscape painter, when his brother Dr William Henry Allchin was the householder.⁷⁹ Among various alterations, the rusticated stucco of the ground storeys probably dates from the 1850s when new Portland leases were granted, although No. 6 was already fully stuccoed; the cutting down of first-floor windows and addition of iron balconies may be contemporary. The attics of Nos 2-3 were raised in 1893-4, those of Nos 4-5 in 1902. The tripartite waiting-room window at No. 3 was inserted in 1909, while that at No. 2 may be earlier. Office use became general in the 1950s. Nos 5 and 6 are currently the High Commission for the Republic of Namibia, following similar occupancy by Grenada.⁸⁰

For the buildings south of No. 6 (Nos 1-1A Portland Place, the Langham Hotel and 14 Cavendish Place) see pages ###, ### and ##.

West side

In modern terms the freehold ground on the south side of Queen Anne Street that George Mercer acquired in 1754 from the 2nd Duke of Chandos equates with the Milford House flats, Queen Anne Mews and the office block at 7–10 Chandos Street. At the time of the purchase there were no buildings on this side of Chandos Street north of the corner house at 9 Cavendish Square, other than the stable block added behind it, though there was a passage leading from the street to the Society of Dilettanti's ground on the north side of the square.⁸¹

Three houses, numbered 8, 9 and 10, were built here in 1774–5 by Thomas Bates, a Marylebone carpenter who also worked with George Mercer on Queen Anne Street. Early residents included Edward and George Devereux, 12th and 13th Viscounts Hereford, who had No. 8 from c.1780 until the late 1790s. No. 10, which had at least one ceiling designed by Joseph Rose junior, was first held as tenements by a Sarah Ottway, but Gerard Noel Edwards (later Sir Gerard Noel Noel, 2nd Bt) occupied it as his house from 1786 to c.1792, after which Admiral Sir Charles Morice Pole, newly married to a niece of Henry Hope, was the ratepayer till the 1810s.⁸²

The present block of flats at **Nos 7–10**, which replaced these houses, originated in 1939 as a speculation by the contractors Leighton, Catchpole and Higgins, with Anderson, Forster, Warren & Wilcox as their architects. Work began on the five northern bays but these were left unfinished because of the war. The building was at last completed in 1954–6, with a central concrete porch and upper-storey articulation, and a total of eleven bays, to designs by Lionel H. Fewster & Partners, architects, working for new owners, Chandos Street Investments. The builders were C. W. B. Simmonds. The Kellogg International Corporation, American oil refinery engineers, was the first occupant of what was then dubbed Kellogg House. The BBC later took over the building, at the end of the 1960s.⁸³

Nos 10A (Furlong House) and 11-12 (Lettsom House). This low-rise, bow-fronted range has an involved history. It originated in 1726 as a free-standing coach-house and stabling built facing Chandos Street by John Barnes, bricklayer, to serve the eastern of the two houses that the Duke of Chandos was then erecting on Cavendish Square, at the corner with Chandos Street (No. 9). Building a mews block on a main street breached one of the Estate's standard covenants, and Chandos therefore agreed to add a second range at the south end to screen it from the square. Probably completed in 1727, this south range had a central pediment over a large entrance arch (Ills ###, ###). The result was an 'L'-shaped block with accommodation for fourteen horses and carriage access from the street under its northernmost bay. In 1731 both blocks were acquired along with the mansion at 9 Cavendish Square by Governor Robert Adams, an East India merchant (see also page ###).⁸⁴

This property later descended by marriage to the Noel family, Earls of Gainsborough. The 6th Earl's nephew, Sir Gerard Noel Noel MP, 2nd Bt, who had previously lived at 10 Chandos Street, inherited in 1798. An eccentric and evangelical Whig who fathered sixteen children, his finances had fallen into disarray by 1814, when he let the house on the square for use as a club and converted the stable block to a residence. These works were overseen by John Linnell Bond, his regular architect, with James Turner as builder. Described as 11 Chandos Street, the former stable block (now Nos 10A-11) gained vaulted cellars but was not otherwise extended. Later, a substantial rebuilding and enlargement was carried out in 1831-7 by John T. Sawyer, a builder-architect. This included a southern extension along Chandos Street with two more rooms on each storey (now No. 12), and a new west range. Upon inheriting in 1838, the eldest son, Charles Noel Noel, Baron Barham, MP (later 1st Earl of Gainsborough of the 2nd creation), altered the Cavendish Square house for his family's occupation (page ###). Thereafter, he and his descendants alternated between living at Chandos Street or Cavendish Square until 1872.⁸⁵

In that year the 2nd Earl Gainsborough sold 9 Cavendish Square and reduced the size of his Chandos Street residence, offering a lease of its northern part (Nos 10A–11) to the Medical Society of London on preferential terms. This society had been formed in 1773 by the Quaker physician Dr John Lettsom as a forum for exchanging knowledge between physicians, surgeons, apothecaries and others. Since 1850 it had been based in George Street, south of Hanover Square, but needing a larger meeting room was attracted by a 36ft-long first-floor rear room at Chandos Street and the area's growing connection with the medical profession. The society's president Thomas Bryant commissioned Arthur S. Newman, surveyor to Guy's Hospital, to design alterations. Newman died in 1873 and the work was completed by his partner Arthur Billing. It included new front windows and an enclosed portico at No. 11, to enhance the exterior, and the raising in height of the rear meeting room (now the Fellows' lounge).⁸⁶

After the 2nd Earl's death in 1881 the society acquired the vacant southern part of the property (now No. 12), which they planned to let. Further improvements were made to both buildings in 1882–4, under the guidance of the society's honorary secretary Dr Isambard Owen, with H. C. Boyes as architect and George Green as builder. It was at this time that the southern entrance portico was added to No. 12, and the central projecting bow to No. 11, with its semi-circular staircase – cantilevered stone with wrought-iron balusters – dignifying the approach to the Society's main rooms (Ill. ###). The exterior lettered frieze is also of this phase, as also the Corinthian pilasters and dentilled cornice, once accompanied by parapet ball finials. Inside, the main first-floor rooms were refurbished. The rear meeting room was converted to a library with a raised coffered ceiling, and a new first-floor meeting room created at the north front of the building (partly over the carriage archway), decorated with panelling and Corinthian columns, and with another coffered ceiling within a new mansard roof (Ills ###, ###). Taking pride of place in this room, behind an 1880s lectern, is the so-called

Isis medallion, an allegorical and Egyptianizing Coade-stone plaque, presented to the society by Dr Lettsom in 1787, when it was placed above the entrance of one of the society's early homes, in Bolt Court. It was moved here from the library in 1971–2 when that room became the Fellows' lounge as part of improvements designed by Maurice Sanders Associates, architects.⁸⁷

The replacement of 9 Cavendish Square by mansion flats in 1892–4 brought with it redevelopment around the society's building and there were some associated exchanges of land. The northern carriage-arch bay had to be given up to allow the speculator Thomas Boyce access to a new development he was building at the rear of the premises, though the society retained ownership of the room above and cellars below. Boyce commissioned from the architects Lewis Solomon and E. Carrington Arnold the present ornamental porch, with an Ionic aedicule over the arch, as a new entrance to No. 10A. In exchange, the society gained ground behind its southernmost bay for additional rooms. It acquired freehold possession of 10A–12 Chandos Street in 1928, and Nos 11–12 were named Lettsom House in 1972.⁸⁸

The Medical Society of London has always had tenants at Chandos Street, and the improvements of the 1880s–90s, incorporating new entrances, facilitated this. In 1916 the southernmost bay on Chandos Street was rebuilt for Herbert Apperly, dentist, a long-standing tenant, with Smith & Brewer as architects. Other tenants included Sir D'Arcy Power, surgeon, historian and a president of the society, who lived at No. 10A from the 1890s, moving out after bomb damage in 1940. In 1946 No. 10A was adapted for use by the BBC Club and it has since become offices, with a staircase turret added around 1984. It acquired its present name from Orthopaedic Research UK, the latest occupants, after their founder, Ronald Furlong.⁸⁹