

CHAPTER 11

Mansfield Street

The block of Cavendish–Harley land to the north of Cavendish Square where Mansfield Street now stands was intended originally for gardens to the great mansion planned but never built facing the square by the 1st Duke of Chandos around 1720. Then came a proposal for a grid of residential streets on the estate, including Mansfield Street, but instead the site was excavated in 1725–6 for the bottom half of the Duke’s Marylebone Basin reservoir (described on page ###). That proved a commercial failure and the street-grid scheme had resurfaced by the 1740s, only to be undermined a decade later when Lord Foley built his large, detached mansion (Foley House) in extensive grounds alongside, and tried to appropriate most of the land to its north (see also page ###). A tussle then ensued between the Portland Estate, Foley and speculators concerning this land. In 1758 two builders, John Corsar and George Mercer, took a lease from the Estate of ground at the corner of Harley and Queen Anne Streets, where they erected several houses, the easternmost of which occupied a long plot that thereafter demarcated the south-western edge of Mansfield Street (since rebuilt as 3 Mansfield Street and 8 Queen Anne Street, see below). It was this speculation that prompted Lord Foley – who accused Corsar, Mercer and their confederates of acquiring the ground by ‘underhand means’ – to negotiate an advantageous lease of all the land north of Foley House from the elderly Duke and Duchess of Portland in order to prevent others from building there, with far-reaching consequences for the future planning of this corner of Marylebone (see pages ##, ##).¹

The layout of the ground north of Foley House was only fully resolved with the appearance on the scene of the Adam brothers from 1767. Mansfield

Street was laid out by them at the south end of the basin site in the late 1760s and early 70s as part of their protracted large-scale speculation in and around Portland Place. The northern half they lined with large-scale terraced houses, all but one of which survive and are notable for their high-quality interior fabric. The south-east corner they developed at the same time with a detached mansion for their acquaintance General Robert Clerk (since demolished), one of Robert Adam's important early London commissions, which adjoined Chandos House. Early twentieth-century redevelopment has since transformed this south end of the street into a vista of stone-faced Beaux Arts style houses and flats.

The street name derives from one of the Nottinghamshire estates of the Dukes of Portland and not from William Murray, 1st Earl Mansfield, Robert Adam's patron at Kenwood House, as has occasionally been suggested.

The Adam brothers and Mansfield Street

Perhaps because of its few houses and quiet location, Mansfield Street is sometimes overlooked as the poorer sibling of the larger, later Adam development alongside in Portland Place. But whereas Portland Place was to elude the family's control in the latter stages of its prolonged construction, the houses of Mansfield Street seem to have occupied Robert Adam's full attention. A study of them shows him around 1770 progressing towards the methods of planning and decoration which, together with variety and surprise in room shape, were to characterize his later townhouse masterpieces in St James's, Grosvenor and Portman Squares.

By October 1767 the Adams had agreed with the Duke of Portland to develop land on his estate and Mansfield Street was probably begun along with Clerk's house in 1768, and certainly by 1769, when work was also under way at Chandos House.²

As well as smoothing the untidiness in the street-pattern in this block where the Cavendish–Harley grid merged with Portland Place and the environs of Foley House, Mansfield Street also had an additional intended function – as a vista or ‘prelude’ to an extravagantly large classical mansion that Robert Adam planned to build on the north side of New Cavendish Street for the Duke of Portland.

The 3rd Duke was then not long married (to Lady Dorothy Cavendish, daughter of the 4th Duke of Devonshire) and was already embarked upon an influential career as a statesman. But because of his father’s will and strained relations with his mother, the Dowager Duchess, he had lost use of his father’s London residence in Whitehall. A new, Adam-designed townhouse would fit his intended station as a leading politician and also act as a focus for his fast-improving Marylebone estate.³

Adam’s design of the early 1770s for what was to be called **Portland House** was for a rectangular two-storey block set within extensive grounds, with a garden to the rear and entrance courtyard in front. The house itself was a fairly standard neo-Palladian affair, with seven central bays recessed behind projecting three-bay end wings (Ill. 11.1). As with Clerk’s house, a low ground floor was to be given over mostly to servants’ rooms and storage, but with a gentleman’s library in a bowed room at the rear, with a bedchamber for the Duke alongside. An Adam office ground-floor plan shows a proposed design for the house with a carriage sweep and pedimented portico at the front, and a rectangular courtyard and gateway to New Cavendish Street beyond. The first-floor plan offers an alternative arrangement: a far more dramatic circular courtyard, surrounded by a roofed and colonnaded walkway that connects directly to the house, dispensing with the portico (Ill. 11.2) – apparently this was the design chosen by the Duke. Other surviving drawings include an elevation of the intended screen wall and a gateway to New Cavendish Street in the form of a triumphal arch, which would have closed the vista up Mansfield Street, as well as a related pen and pencil design by Robert Adam.

The latter has detailed measurements added to it, as this seems to have been the only part of the scheme for which estimates were prepared.⁴

As the Duke was both short of funds and lavish in his spending, such a proposition was no doubt beyond his means. Unfortunately, it coincided with the reversal in the Adam family's own fortunes. The project was still in hand in February 1772 when Robert Adam wrote to the Duke with a price for the 'great gate', porter's lodges and some of the circular walls. But before 1773 was out it had been dropped and the Duke was happy to let part of the site to the builder-developer John White for houses on the east side of Harley Street (page ###). The ground fronting New Cavendish Street was then leased by the Duke and the Adams to John Johnson, who erected the present Nos 61-63 there in 1775-6 (see also pages ###, ###). For a time around 1773-4 the Adams seem to have considered re-siting a 'hotel' for the Duke of Portland to the west side of Portland Place, but this did not come to fruition either, and the Duke when in London continued to live mostly at Burlington House, courtesy of the Duke of Devonshire.⁵

The job of building and decorating the two short terraces of Mansfield Street was entrusted to a band of tradesmen and craftsmen, several of whom had worked for the Adams before and knew well their working methods and expectations. Each received a lease of one house as payment or part-payment in kind. They were: Thomas Nicholl, carver (lease of No. 5), Joseph Rose, plasterer (No. 7), William Cobbett, glazier (No. 9), John Winstanley, bricklayer (No. 11), John Devall junior, mason (No. 13), William Phillips, builder (No. 16), John Hobcraft, carpenter (No. 18) and William Grantham, carpenter (No. 20). Robert and James Adam retained the two best-placed houses at the north corners, with return frontages to New Cavendish Street (Nos 15 and 22). All were covered in by early 1771 when the first leases were granted. The builders

then began selling on their interests and the first occupants were in residence by 1773.⁶

Mansfield Street was thus a reasonably straightforward piece of speculative leasehold development, without any of the labyrinthine financial complexities that characterized other Adam projects such as Portland Place. Being largely complete by 1772 it escaped the worst effects of the Scottish banking crisis that summer, which left the Adams heavily in debt and their Adelphi development unfinished, forcing them to lay off their direct-labour workforce there and sell most of their London estate and private art collections by lottery. One of their chief clerks, Archibald Campbell, told a House of Commons committee in May 1773 that the shortage of credit was stopping the Adams from completing and selling houses in Marylebone, where they had spent £26,000 but still needed another £1,500 to finish one in Mansfield Street. (This may have been No. 16, still empty in 1775 when the rest had all been taken, or possibly No. 15, which the Adams were decorating at great expense for Lord Scarsdale, see below.) Strapped for cash, the Adams added both their Mansfield Street corner mansions and Chandos House to the Adelphi Lottery sale of 1774.⁷

Elevationally the Mansfield Street houses were typical of the Adams' approach to terrace compositions, with the exteriors generally subservient architecturally to the interiors (Ills 11.3, 11.4). The plain but elegantly proportioned brick façades resembled the less-decorative ranges of the Adelphi, any ornament being reserved for the entrance door surrounds. On the west side these are of two types. Nos 9 and 11 have a tripartite arrangement of tall Ionic columns and a decorative frieze and cornice framing a rounded-headed door opening and slim side-lights – a variant of the forms employed by Adam at the Royal Society of Arts in the Adelphi (designed 1771) and 8 Queen Street, Edinburgh (c.1770). The other houses exhibit an early use of one of Adam's most successful designs for street architecture – a grander door surround with a wide semicircular fanlight comprising

concentric inner and outer rings of delicate glazing, but extending beyond the width of the doorway to embrace slim rectangular side-lights (Ills 11.5, 11.6). There are obvious similarities with Serliana, but it has also been suggested that Adam derived this idea of a wide semicircle from the *Porta Aurea* of Diocletian's Palace in Spalatro (now Split).⁸ It was a form that recurred throughout his work, both externally and in internal features, such as mirrors. As for the door surrounds on the east side, it is unlikely that any date from the 1770s with the possible exception of that at No. 22.

Though the Mansfield Street houses shared features in common with those at the Adelphi, in general they were larger (some of the plots being over 100ft in length) and more advanced in their internal planning. Disregarding the corner houses, those on the west side were three bays wide and comprised a front eating room on the ground floor with a column screen – an Adam calling card, also found at the Adelphi – and a parlour behind, ranged alongside a standard sequence of entrance hall, main stairs, service stairs and a shallow closet wing, where a rear parlour or dressing room faced a courtyard, with a smaller en-suite room beyond. Upstairs were the usual front and back drawing rooms with a small ante-room or bedroom at the back, and above were the main private apartments. The east side houses were similar but wider, of four bays, which allowed for a roomier entrance hall and an extra ante-room as part of the first-floor circuit (see Ills 11.15a–b). It was this fluidity of movement through a suite of interconnected 'levee' rooms that lifted these houses to a status above those of the Adelphi, where centrally placed stairs interrupted any sense of a circuit, particularly on the more important first floor. The Mansfield Street houses also came with rear courtyards, and stables and coach-houses beyond.

Also unusual for such houses, built largely as a speculation rather than for particular clients, were the sophisticated schemes of interior decoration. Some had as many as four specially designed Adam ceilings, mostly in the linear geometrical style that characterized his mature period, usually with

sculptural or painted medallions within the grotesque plaster decorations. There were also deep ornamental friezes and door surrounds, column screens, and marble chimneypieces (Ills 11.19–21), exquisitely carved by Devall and Nicholls. Much emphasis was given also to the stairwells, elaborately fitted out by Joseph Rose and his firm with plasterwork panels, figures in roundels, medallions, arabesques, friezes and other features (Ill. 11.7a). Mansfield Street marks Adam's realization of the potential offered by the top-lit decorated stairwell for public display. Columned loggias were provided at second-floor level, above the main staircase (which rarely extended above the first floor), offering views of the procession of guests as they moved between the upper and lower reception rooms. This theatrical approach to the domestic staircase was one of Adam's main contributions to British interior design and those at Mansfield Street prefigure the more elaborate examples in his great townhouse commissions of the later 1770s. Some decorative touches were also given to the garden fronts of the rear stable wings (Ill. 11.7b). The large number of related office drawings in Sir John Soane's Museum, generally inscribed with the names of the tradesmen who built the houses (not the first residents), suggests rigorous stylistic control.

Social character and later changes

Such houses were obviously targeted at a noble clientele, and were successful in attracting them. Early residents in 1775 included two earls, a countess, two viscounts, a baron and a baronet.⁹

Mansfield Street was to remain an exclusive upper-class enclave until the outbreak of war in 1939. Its heyday was probably the early decades of the nineteenth century, when notices of forthcoming balls, suppers, 'routs' and other entertainments regularly peppered the society pages of the London press. The most enthusiastic Mansfield Street hostesses were Charlotte

Malcolm, a daughter of the painter Allan Ramsay and wife to Colonel Henry Malcolm of the East India Company, at No. 9; and Mrs Sarah Camac at No. 15, described as 'quite a woman of the world ... extremely lively and entertaining', who once held three grand dinner parties in a week in April 1833. Her husband William Camac died in 1837 and she managed to see off two more at the house. Lady Callender, who with Sir John Callender preceded the Camacs at No. 15, and Mrs Susanna King at No. 22 also hosted concerts.¹⁰

Notable as a group among residents over many decades were several Irish peers, including the Marquesses of Sligo and Waterford, Earls of Gosford, Limerick and Louth, and Viscounts Ashbrook and Dillon. The street also found favour with leading English Roman Catholic families, such as Lords Clifford, Petre and Stourton, the Howards of Corby and the Tunstall-Constables of Burton Constable. This may explain its popularity also with ambassadors, envoys and exiles from Catholic European and Latin American countries. The Chevalier de Zea Bermudez, envoy to the King of Spain, was living at No. 9 in 1829–30 and a few years later Lord Sligo made No. 16 available to the exiled Princess Beira of Portugal and the Bishop of León during the mid-1830s succession crises in Spain and Portugal. By 1853 the Spanish Legation had been established at the same house, where it was visited by Queen Christina; it later moved to No. 20.¹¹ Other examples include: the Marquis de Circello, Ambassador to the King of Naples (No. 13, c.1794–1800) and the Brazilian Embassy (No. 22, 1855, No. 20, 1873). Also Count Simon Woronzow, the celebrated former Russian Ambassador, was living in Mansfield Street when he died in 1832.¹²

Many later alterations were common to most houses, if not wholesale. All but one had their ground floors stuccoed and rusticated in the early-to-mid nineteenth century, as was then the fashion, an 'improvement' that became a prerequisite of new Portland Estate leases. Some first-floor windows were extended at around the same time and front doors and surrounds

renewed. Towards the end of the nineteenth century all the houses had their upper storeys raised into the roofs and their rear stables and coach-houses demolished and rebuilt – usually with the exception of the Adam-designed garden walls. The introduction of the motor car in the early 1900s brought a further phase of rebuilding in Mansfield and Duchess Mews, as stables and coach-houses gave way to garages with chauffeurs’ rooms above.¹³

Though comparable houses in Portland Place and elsewhere in the vicinity were filling up fast with the medical and dental professions by the 1920s, Mansfield Street was still considered a premier residential street. That was certainly the view of the Howard de Walden Estate, which held out against any such modifications there, citing the ‘exceptional’ class of the buildings and the ‘ease’ with which purchasers had hitherto been found when they came on the market. A proposal in 1920 from the Federated Board of Musical Industries to take a house for offices was quickly rebuffed as ‘most undesirable’ in Mansfield Street, ‘of all streets on the Estate’. But change was coming. The house in question was No. 16, which, since the death of her husband, the Countess of Portsmouth had become anxious to sell. Private purchasers were proving hard to find, she lamented, ‘because few people now require seven Reception rooms’. Her house remained vacant for much of the 1920s, hired out for occasional private balls and parties – the swan song of the upper-class ‘roust’ in Mansfield Street – though to the annoyance of neighbours, for whom ‘Night was made hideous by jazz music & motor noises and street shouting’ till 4am. Poor take-up of houses during the depression of the 1930s forced the Estate to reconsider its policies and in 1938 No. 22 was leased to the National Federation of Buildings Trades’ Employers and adapted for use as executive offices; they later expanded into the three adjoining houses at Nos 16–20. Wartime blast-damage and requisitioning by armed forces reduced the street’s desirability further and by the late 1940s all the Adam houses had been let as offices or to medical practitioners, usually with flats on the upper floors.¹⁴

In many cases the attractiveness of the large Adam reception rooms as boardrooms or conference and meeting rooms protected them from subdivision or further degradation, and so has contributed to their survival. The same is also true of some of the lavish redecorations of later years. In recent decades the return of wealthy private individuals to Mansfield Street has seen many of the houses converted back to their original use as single family residences.

Individual buildings

Clerk House, Mansfield and Duchess Streets

Demolished in 1851, this vast house gained renown in the early 1800s as the 'Duchess Street mansion' of Thomas Hope, the celebrated collector and connoisseur, where he exhibited his extraordinary art collection. Its original name derived from General Robert Clerk (d. 1797), for whom it was built in the 1760s–70s to Robert Adam's designs. Being the first element of Adam's Mansfield Street development it was also sometimes known as No. 1 Mansfield Street. Both phases of the house's history have been covered in detail elsewhere, so only a brief account follows here.¹⁵

Though a bluff military man, Clerk was comfortably part of the small but influential coterie of mostly aristocrats and statesmen, many of them Scots or with Scottish links, who were among Adam's significant early patrons in England. He was on easy terms with prime ministers John, 3rd Earl Bute and William, 2nd Earl Shelburne, the latter of whom regarded Clerk as a mentor and unofficial adviser. Also, he was related to the Clerks of Penicuik, long-standing close family friends of the Adams.

Adam's commission to build the house dates from 1767, by which time Clerk had formed an intimacy with Elizabeth Hamilton, Countess of Brooke and Warwick, the sister of Sir William Hamilton and wife of Francis Greville, 1st Earl of Warwick. She seems to have separated from her husband in 1765.¹⁶ The commission was important to Adam, not just as his first work in Marylebone but also as only his second major free-standing townhouse in the capital. The first, Bute House in Berkeley Square, was begun around 1761–2 for Lord Bute but following his sudden fall from favour was sold in 1765, unfinished, to his political rival Shelburne, with Clerk acting as go-between. Adam, who had been working on plans of a house for Shelburne at Hyde Park Corner, was retained to complete the Berkeley Square mansion for him at Bute's cost. (Renamed Shelburne House, it became better known as Lansdowne House from Shelburne's later title, 1st Marquess of Lansdowne.)

Clerk, a resident of Paris in the early-to-mid 1760s, had been planning since at least 1764 to build a French-style *hôtel* in London for himself and possibly also the countess. In May 1765, before he brokered the Bute House sale, Clerk wrote to Shelburne from Paris recommending the use of French fireproof segmental brick vaults (or 'flat arches', as they were known) in house construction, promising to use them in his own London house, with the aid of French workmen. The choice of Marylebone as the site for this house may also have been Clerk's. In the same letter he offered 'a few reflections' on the mansion Adam had designed for Shelburne at Hyde Park Corner, which in his opinion was too small and in an unfashionable location. Instead he recommended the area 'beyond Portman Square, Middlesex hospital, or where you like' (i.e. Marylebone), where one could find 'tranquility, quietness' and enough land for a suitable house, and still be near the centre of town. All the same, Clerk's initial lease from James Adam, for a term beginning at Michaelmas 1767, was carved from a bigger parcel promised to Adam by Lord Portland that included the sites of Chandos House, Mansfield Street and at least part of the future Portland Place. So Clerk House may

equally have been a piece of ‘pump-priming’ by the Adams for their extensive development in Marylebone, which they had obviously begun to plan for as early as 1767, before they had embarked upon their troublesome *grand projet* at the Adelphi, rather than after it as is commonly thought.¹⁷

The site was large, with a frontage of around 100ft to Queen Anne and Duchess Streets, bounded west by Mansfield Street and east by a narrower plot facing down Chandos Street, reserved by the Adams for Chandos House (page ###). Surviving office plans show Adam’s design undergoing several iterations whilst preserving a fundamental layout of a double-pile main block, with a central hall and an imperial staircase in a side compartment, flanked by projecting service wings. The earliest drawings show Adam experimenting with differently shaped rooms, including a Spalatro-inspired circular hall with niches, and an elaborate curved entrance courtyard (Ill. 11.8). But a first-floor plan of the house in 1776, said to have been made by Lady Warwick herself, shows that many of these first ideas were dropped and the room-shapes and courtyard simplified (Ill. 11.9). More surprisingly, the plan also confirms that in execution the house was rotated, so that the entrance, wings and courtyard faced north to Duchess Street rather than south to Queen Anne Street, like Chandos House adjoining, as originally intended. Whether due to Clerk or not, the influence of Parisian *hôtels* – a form Adam was known to admire – still pervades the drawing, reflecting an interest in *en-suite* and courtyard planning that recurs in several Adam London townhouse schemes of the period.

Clerk House was designed with no basement, so servants’ rooms, coach-houses, stables and other services were grouped together on a rather low ground floor. A ‘Great Room for Company’ off the stairs and an adjoining dining room took pride of place at the front of the first floor, with behind them an enfilade comprising an ante-room and further drawing rooms leading to a bedchamber and other private apartments. A second private suite was provided in the attic storey, and also a further private apartment in one

of the first-floor wings, with its own small 'room for company'. Another change from Adam's early plans was the removal of the second stairs to semi-circular projections at the ends of the wings. Fireproof segmental or barrel-vaulted ceilings were used throughout (Ill. 11.10), as requested by Clerk. As for the elevations, the office drawings show these as severely plain but still in keeping with the short terraces later built alongside in Mansfield Street.

Construction probably began in 1768, the Countess (who financed the project) paying the Adams £500 that July as the first instalment of an expected total fee of £8,241. In the end the price rose to over £9,000, probably to help cover rebuilding after a fire in 1770–1; payments dragged on into the early-to-mid 1770s, as did the works. These estimates covered the basic building costs and did not include interior decorations. It seems unlikely that Clerk's 1767 lease was legitimate and he eventually received a second lease from James Adam, with the Portland Estate as co-party, in 1775, shortly before the Duchess made her last payment and by which time the house was by and large complete.¹⁸

Clerk and the countess did not make use of the house immediately and in January 1774 it was advertised to let. Much was made of its suites of first-floor apartments, which were considered eminently suitable for an ambassador. Shortly afterwards Clerk House was taken on a 5½-year lease by Sir Thomas Wynn, baronet, of Glynllifon, Carnarvonshire (later Lord Newborough), who resided there as its first occupant until 1780. The house was evidently still unfinished when he moved in, as James Adam and the owners offered to deduct from his rent any expenses for 'hangings for the rooms staircase and offices or in papering the same or in hanging the Bells'.¹⁹

The Earl of Warwick died in 1773 and the following February the countess and General Clerk were married quietly in Paris. Around 1779, with Thomas Wynn's lease nearing its end, the Adam office provided the Clerks with another set of designs, this time for interior decorations, presumably in preparation for their taking up occupancy as a married couple.²⁰ Most relate to

the main drawing room – the ‘Room for Company’ – including designs for the ceiling and a chimneypiece. Especially charming are several coloured arabesques, probably drawn by one of the Italian draughtsmen in the Adam office, for shutter panels to the windows in this room (Ills 11.11a–b). One other drawing dated 1779 shows a revised elevation for the rear, garden front, with Ionic columns and decorative panels, but it is uncertain if this was carried out.²¹

General Clerk and Lady Warwick finally took up residence in the summer of 1780 and remained at the house until Clerk’s death in 1797 – apparently of a sudden seizure whilst *in flagrante* with a mistress in a house in Cleveland Street.²²

Alterations by Thomas Hope. In 1795, with Napoleon’s armies advancing on Amsterdam, the wealthy merchant banker Thomas Hope fled his native Holland and travelled to London with his family and their art treasures. He lived firstly in Hanover Square, then Berkeley Square, but his plan to revolutionize British art through his collections demanded extensive premises, and so in April 1799 he acquired the lease of Clerk House from Lady Warwick at a cost of £9,450.²³

Hope immediately set about remodelling and extending the house as a semi-public museum. By June 1799 the architect C. H. Tatham was designing a picture gallery, 100ft long, to be built along the Duchess Street frontage beyond the Adam side wings, one of which was extended to meet it. The other wing was demolished for a new west range, intended as a library but used instead as a sculpture gallery. Though all the plans were by Tatham, it is clear he was following strict instructions by Hope. Rebuilding was finished by 1802 when Hope threw a party for special guests.

For Hope the house was the key to the success of his crusade to reform British taste. The first-floor galleries were opened to the public and their architecture and contents publicized in a monograph, *Household Furniture and*

Interior Decoration (1807). As well as new sculpture and picture galleries – the latter designed by Hope in a progressive early Greek Revival style, with full-size fluted Doric columns – many of the Adam first-floor rooms were remodelled and added to the circuit. The rear private suite became a theatrical succession of exotic, themed surroundings for the display of Hope's pieces, including rooms devoted to Indian and Egyptian items. Only the principal Adam reception rooms, which were not illustrated in the monograph, seem to have escaped Hope's transforming hand, though they too were stuffed with treasures. All this magnificence was in great contrast to the radical, Ledoux-like severity of Tatham's exterior elevations, which were relieved only by a very few simple openings – visitors were reminded of a factory or brewery.²⁴

Hope later made only one major addition: a Flemish Picture Gallery, about 42ft long, built in 1819 in the rear garden at the house's south-west corner to take his brother's collection of around one hundred Dutch and Flemish old masters. In style it resembled the earlier top-lit galleries designed by Hope (Ill. 11.12), with the assistance on this occasion of the architect William Atkinson, who at the time was also working on alterations to Hope's country retreat, the Deepdene, near Dorking.²⁵

Hope's will dictated that the mansion and its contents be preserved after his death, which occurred in 1831, but his son Henry Thomas Hope stripped it and sold it in 1850 to the architect and speculative builder Sir Matthew Wyatt. Wyatt promptly demolished the mansion in return for a new Portland Estate building lease for thirteen second-rate houses on its site, designed and built for him by the architect F. E. H. Fowler as his lessee. But Fowler went bankrupt and his houses were sold at auction, still incomplete, in 1851. They were acquired and finished by John Philip Shaw, a land agent, in 1852. Latterly numbered 4–8 Queen Anne Street, 2–14 Mansfield Street and 10–12 Duchess Street, they were demolished around 1920 for the present No. 2 (below).²⁶

2 Mansfield Street

This large block of stone-fronted 'Champs Elysées' style flats, now partly converted to offices, was designed in 1923 by H. W. Wills & W. Kaula for the developer C. E. Peczenik. During this period, Peczenik was busy building similar blocks elsewhere on the Howard de Walden estate, most notably in Hallam Street (page ##), both in his own right and as part of the London and West End Property Development Corporation with Lord Waring. The two seem to have enjoyed a close working relationship: at the time Peczenik was also advising Waring on sites for flats in Portland Place and at Mansfield Street made use of Waring's favourite designers, not his own in-house architects. The flats are characteristic of Wills and Kaula's work of this type: particularly effective is the main entrance to Mansfield Street, with its giant Ionic order, profuse neoclassical decorations and good ironwork (Ill. 11.13). These were service apartments, with a basement restaurant and accommodation for servants there and also in the attic. Most flats had two to four bedrooms, with the grandest situated on the ground floor, without dining rooms, leaving more space for halls and sitting rooms. Upper-floor flats had dining rooms and pantries but no kitchenettes. Early occupants included Lord Ivor Charles Spencer-Churchill (d. 1956), younger brother of the 10th Duke of Marlborough, and wealthy merchants and businessmen such as Isidore de Beer. A blue plaque marks the lengthy residence here of Sir Robert Mayer (d. 1985), co-founder of the London Philharmonic Orchestra. The Beat writer William S. Burroughs briefly shared a flat here in 1958 with the Parisian intellectual and author Jacques Stern when both were undergoing treatment for heroin addiction at the clinic of the London doctor John Yerbury Dent.²⁷

3 Mansfield Street (with 8 Queen Anne Street)

This corner site was originally occupied by a house erected in 1758 by John Corsar and George Mercer, known variously as 1 or 12 Mansfield Street (or 8 Queen Anne Street West). It was of an elegant design, with a bow-fronted side entrance from Mansfield Street, another bow at the rear overlooking the garden, and a large central staircase compartment. At the end of the long garden was a laundry, stable and coach-house block, beneath which was the kitchen, connected to the house by an underground passage. The design may have been the work of Mercer, who later described himself as an architect. One of its early residents, from 1774 to 1787, was Charles, Earl Cornwallis (later 1st Marquess Cornwallis), army officer and colonial administrator. A later occupant, Charles Mills, a director of the East India Company, employed John Soane to survey the house in 1799 and make alterations.²⁸

Around 1857–60 a second house with stables was erected in place of the rear laundry and stable block, and numbered separately as 3 Mansfield Street. In 1914 both the houses were demolished by the builders Willetts, who in their place erected the present buildings: a tall house at 8 Queen Anne Street and a lower ‘maisonette’ behind at 3 Mansfield Street, reduced in height so as not to interfere with light to surrounding properties. They were designed by Amos F. Faulkner, Willetts’ house architect, apparently with the assistance of W. Henry White, in an expensive-looking stone-fronted neoclassical style, and were linked to one another by a stone colonnaded garden screen (Ill.11.14). The stated intention was to provide an ‘architectural and dignified entrance’ to Mansfield Street from Queen Anne Street. In 1932–4 No. 3 was the home of Captain Philip Astley and his wife, Madeleine Carroll, then England’s leading movie star.²⁹

Other residents of these houses include: *old 1 or 12 Mansfield Street*, Sir Carnaby Haggerston, Bt, of Haggerston Castle, Northumberland (c.1788–90); Col. Burrowes (c.1800–5); Sir Martin Browne ffolkes, 1st Bt, of Hillington, Norfolk, FRS,

MP for King's Lynn (1791–9 and 1809–19); Enoch Durant, silk broker and merchant (c.1827–49); Marquis of Salisbury (1867): *old 3 Mansfield Street*, John Brett, artist, used a studio here (c.1873–4): *8 Queen Anne Street*, T. H. Kellock, Surgeon to the Middlesex Hospital (c.1898–1911): *3 Mansfield Street*, William Sydney Robinson, Australian businessman, industrialist, diplomat (1927).³⁰

5–15 and 16–22 Mansfield Street

The three houses at **Nos 5–9** were first occupied by William Constable of Burton Constable, Yorkshire (resident 1774–84), Henry, 11th Viscount Dillon (1775–87) and Barbara Herbert, the young Dowager Countess of Powis (1773–8) respectively (Ill. 11.16).

Constable, a wealthy Roman Catholic, commissioned furniture for No. 5 from Thomas Chippendale in 1774 and was married there by special licence the following January.³¹ But it was his half-brother, the ornithologist and natural historian Marmaduke Tunstall, previously of Welbeck Street, who seems to have made more use of the house. Tunstall brought with him his museum of specimens and live animals, principally birds, which after his departure Constable stored for him at Mansfield Street until 1783, when it was sent to Tunstall's country mansion at Wycliffe, North Yorkshire, where a special room had been prepared for it.³²

All three houses retain their original Adam drawing-room ceilings, which range from relatively simple, free compositions, with large central features – more reminiscent perhaps of his earlier work of the 1760s (No. 5, front; No. 9, front, Ills 11.17, 11.18) – to the more intricate, complex geometric layouts he was refining by the early 1770s (No. 7, front and back; No. 9, back). Corresponding drawings suggest a fairly consistent palette of pink and green with blue and terracotta accents. All seem to have included several inset paintings by Adam craftsmen. At No. 9, thanks partly to rare continuity of

ownership since the 1940s and no inserted light fittings, they survive; elsewhere heavy plaster ceiling roses of Victorian or later date have generally taken their place.³³ No. 7, the house leased by the Adams to Joseph Rose, has a beautifully decorated stairwell by him with plaster friezes, arabesques and plaques bearing classical figures. Nos 7 and 9 retain Adam-style decorations on the garden fronts of their rear mews buildings, even though these have been rebuilt, often more than once.

There are also several high-quality Adam chimneypieces, obviously original to the house; other period pieces are probably later installations. At No. 5, the main drawing-room chimneypiece was stolen in 1913 during alterations and improvements by J. Macvicar Anderson for the politician and banker the Rt Hon. William Ormsby-Gore. Luckily a friend offered Ormsby-Gore a 'fine Adams mantelpiece' to take its place. When Dr Geoffrey Evans took up the lease of No. 7 in 1934 he was offered three period chimneypieces by the Howard de Walden Estate for use at the house, still there today.

No. 9 has been in office use since the Second World War and No. 7 has been the headquarters of the British Veterinary Association since 1954.³⁴ Other past residents include:

No. 5, Thomas Holmes (later Hunter), East India Co., of Beoley Hall, Worcs. and Gubbins, Herts (1781–1827); Hon. Col. Leicester FitzGerald Stanhope (later 5th Earl of Harrington), soldier and philhellene (c.1837–9); James Haydock Hill, Russia trader (c.1843–5); Sir James Hill, Chairman, Charity Commissioners for England & Wales (c.1847–75); *No. 7*, General Cyrus Trapaud (c.1790–1801); Lt-Gen. Sir John Floyd, army officer (1812–18); William, 18th Baron Stourton (c.1827–47); John Carnac Morris, civil servant, bank director, Indologist (1848–57); John David Hay Hill of Gussenhall Hall, Norfolk (1860–9); Alan Frederick, 3rd Earl Cathcart (1879); Mr & Mrs W. G. Waters, translators, authors (1894–1934); *No. 9*, John Cleveland Esq. (c.1783–91); General Sir William Meadows, Bt, Lt-Governor of the Isle of Wight (c.1795–7); Col. Henry Malcolm, East India Co. (c.1799–1809); Henry, 3rd Earl Bathurst, politician (c.1813–29); Hon. Henry G. Liddell (later 2nd Earl of

Ravensworth), politician (1866–94); George Devereux de Vere Capell, 7th Earl of Essex (c.1900–10).³⁵

Nos 11 and 13. At the time of writing (2016), plans were in train to combine these two Adam houses as a single mansion.

Henry Yelverton, 3rd Earl of Sussex, was the first resident of No. 11, from 1773 until 1779. The main survival from that period is an Adam ceiling in the first-floor front drawing room. Its strong emphasis on a central oval feature from which decorative motifs extend into the corners corresponds with its peers at Nos 5 and 9, as well as with other ceilings at Nos 15 and 18. (The rear drawing-room ceiling is apparently of identical design, perhaps a later copy.)³⁶

Charles Hallé, the pianist and conductor, made No. 11 his London home from 1859 until his marriage to the violinist Wilma Norman-Neruda in 1888, though his touring schedule rarely allowed him two consecutive nights under the same roof. Hallé installed a Broadwood piano in the drawing room, where in the early years of his residence he performed privately for patrons and friends. By 1884 he was reportedly more ‘at home’ in the ground-floor sitting room, which served as his office.³⁷ A later resident, Sir Samuel Howard Whitbread, MP and brewer, employed Detmar Blow and Fernand Billerey in 1910 to extend the house into the rear mews block, which was raised in height.³⁸

The neighbouring house at No. 13 is perhaps the more interesting of the two, not just for its better interior but because of it was the home of two distinguished architects – John Loughborough Pearson (d. 1897) and Sir Edwin Lutyens (d. 1944) – both of whom died at the house. They are commemorated by a joint London County Council blue plaque.³⁹

From the Adam period, the basement has some rare survivals, including a tall, vaulted brick roof beneath the former stables; this has since been converted to a spa. On the first floor, the front drawing-room ceiling has

lost its painted panels to ugly heavy plasterwork but retains its unusually large-scale Adam border and frieze. Dado rail, skirting, doorcases, and cornicing here also appear to be original, and there is a good marble fireplace (the fitted bookcases to either side were designed by Lutyens). The rear room ceiling is a characteristic Adam arrangement of circles and semi-circles, for which drawings survive charting (as with No. 9, above) the office design process from master's sketch to coloured presentation drawing (Ill. 11.22a). As before, the painted classical scenes have gone.⁴⁰

Pearson, here from around 1881, seems to have made little change other than an alteration to the rear stables and coach-house. His successor, the Conservative politician Willie Bridgeman (later 1st Viscount Bridgeman), transformed these buildings into a billiard room with a racquets court above (for which Walter Cave may have been the architect).⁴¹ His son Sir Maurice, the oil industrialist, was born at the house in 1904.

Before sailing for India in 1919, Lutyens dined with Bridgeman at No. 13 and by the time he left had agreed to buy the house. Lutyens's early years at Mansfield Street coincided with several important commissions – such as the Cenotaph and other war memorials, and New Delhi – and also with an increasing detachment from his wife Lady Emily, who had taken up Theosophy and fallen under the spell of its charismatic 'young messiah' Jiddu Krishnamurti. For his part Lutyens struck up a close friendship with a client, the society hostess Victoria Josefa, Baroness Sackville. Aware of Lutyens's post-war financial difficulties, Lady Sackville lent him £10,000 towards the lease for Mansfield Street, and, in lieu of some plans he had made for her, sent a set of Soho tapestries and some furniture. Later, when their relationship soured, she took much of this back. Another Sackville gift was a Rolls Royce for Lutyens's professional use, complete with chauffeur (dubbed 'James' so that Lutyens could tell him: 'Home, James'). Later, in 1932, Lutyens converted the mews buildings to a garage and accommodation for 'James' but retained the Adam decorations to the courtyard elevation, facing the house.⁴²

It was during these early Marylebone years, in 1921–4, that Lutyens designed the famous Queen’s Dolls’ House, allegedly the most elaborate dolls’ house ever made (Ill. 11.22b). Intended as a gift to Queen Mary from Princess Marie Louise to signify the British public’s affection, it was put on show at the British Empire Exhibition at Wembley in 1924 before going to Windsor, where it remains. Its construction over several years in Lutyens’s front drawing room provoked complaints from the Howard de Walden Estate that the house was being used for other than residential purposes; but Lutyens stressed the charitable (and regal) nature of the commission and invited Colonel Blount, the estate surveyor, to come to tea to see for himself, adding (with usual cheeky humour): ‘The Queen takes tea with us here on Wednesday ... but any other day’.⁴³

Lutyens greatly enjoyed the Adam house, though it was too big and beyond his means. His main alteration was the addition in 1919 of giant Ionic scagliola columns in the entrance hall at the foot of the stairs, and a new hall floor of black-and-white marble tiles, a gift from Lord Revelstoke, his patron at Lambay Castle (Ill. 11.22c). An idiosyncratic black-painted metal honeycomb balustrade may also date from this time. Lutyens also exercised his infamous taste for black walls (‘conducive to magnificence’), highly-varnished green or red painted floors, and yellow curtains. His front drawing room from No. 13 in this manner was re-created in the Hayward Gallery as part of a major exhibition of his work there in 1981. His daughter, the composer Elisabeth (Betty) Lutyens, lived for a while in a flat in the converted basement, before and after her marriage to the singer Ian Glennie.⁴⁴

Lutyens’s son, the architect Robert Lutyens, lived at the house after his father’s death. His response to the joint blue plaque proposal in 1961 was to express regret that it would ‘drag J. L. Pearson from the obscurity to which his talents so eminently entitled him’.⁴⁵

Other occupants of these houses include: *No. 11*, Admiral Sir John Lindsay, KB (1782–8); Marquis de Circello, ambassador to the King of Naples (c.1794–1800);

Charles, 6th Baron Clifford of Chudleigh (c.1827–30); Thomas Spring Rice, later 1st Baron Monteagle, Chancellor of the Exchequer (c.1833–41); William Henry Bodkin, judge and politician (c.1844–51); the Rev. Johnston Hamilton Acheson, rector of All Souls, Langham Place (1894–8); (General Sir John) Francis Gathorne-Hardy, and his wife Lady Isobel Gathorne-Hardy, ice-hockey pioneer (c.1901–3); Francis Desmond Donovan, CVO, Surgeon Apothecary to the royal household (1937); *No. 13*, Robert Burdett, Esq. (1774–5); Charles Philip, 17th Baron Stourton (c.1783–6); Alexander Willock, Esq., Antigua merchant (1788–90); Field Marshall Sir Alured Clarke, KB, army officer and colonial administrator (c.1823–32); Captain John Shepherd, Chairman of the Court of Directors, East India Co. (c.1844–57); George Clive, Liberal politician (1879).⁴⁶

No. 15. The house originally on this site was the most sumptuously decorated of those in the 1770s terraces, having been prepared specially by Robert Adam for Nathaniel Curzon, Baron Scarsdale, his talismanic patron at Kedleston Hall, Derbyshire. Scarsdale retained it as his London house till around 1801.⁴⁷

The Adams made the most of the favourable corner plot with its long return frontage to New Cavendish Street, arranging the drawing rooms along the flank wall there to make room for an extra ante-room above the entrance hall, as in the wider houses on the opposite side. But originally there were only blind windows in that wall, all the light for the rooms coming from windows at the front and back.

All five main reception rooms had finely detailed Adam ceilings, for which drawings survive. Particularly sophisticated were those in the two first-floor drawing rooms, each with the central curved X-shape and predominantly pink and green colouring common to Adam's ceilings of the early 1770s (Ill. 11.23a).⁴⁸ Photographs taken in 1954 shortly demolition show these and other ceilings to have included figurative panels painted by Adam's artificers. For once Adam extended the principal stairs beyond the first floor to the second-floor landing, where there was a generous colonnade and balcony. The balustrade was identical to that formerly in No. 22 (Ill. 23b).

Baron Scarsdale took up residence in 1773 as the Adams' lessee, but being in financial disarray they were forced to sell their interest at the Adelphi Lottery sale. What happened next is unclear but Lord Scarsdale emerged as the new owner in March 1774. He was succeeded at the house around 1801 by the landowner and collector Aubrey Beauclerk, 5th Duke of St Albans, but the Duke died there shortly afterwards, in February 1802. Among later changes to the buildings were alterations and additions of 1909 by the architect F. W. Foster for Countess Pappenheim, a Philadelphia heiress who had married briefly into the German aristocracy. In 1922 the rear wing was demolished and the garden given up for a small house facing New Cavendish Street (now No. 78, see page ###).⁴⁹

Left badly damaged after wartime requisitioning, riddled with dry rot and rising damp, the house was demolished in 1954 and the present No. 15 erected in 1956–7 as the headquarters of the Royal College of Midwives. This was designed by William Biggs, senior partner of Stone, Toms & Partners, who, under the watchful eyes of the London County Council and Howard de Walden Estate, took care to replicate the proportions and fenestration of the adjoining properties. Repeated claims that the Adam door surround and fanlight were saved and reused are mistaken; the entire thing is 1950s pastiche.⁵⁰

Other occupants include: Sir John Callender, Bt, soldier and politician (1805–12); William Camac, Esq., India merchant, and Sarah Carmac (1817–35); Charles Alexander Lushington, of the East India Co., and Sarah Lushington (1839–43); William Fletcher Norton Norton, of Elton Manor, Notts, and Sarah Norton (1845–67); Wastel Bisco the Younger (1869–74); Dame Nellie Melba (1923–5).⁵¹

No. 16, the last Adam house to be finished, is of interest for several reasons. Its plan is more varied than its neighbours, incorporating projections in the return wall to Duchess Street that include a bow-windowed rear room to each main floor and a D-plan staircase bay (Ill. 11.24). Both are thought to be late

nineteenth or early twentieth-century alterations but are here suggested as original Adam features.⁵² The house has some lavish interiors – a confusing mix of mostly neo-Georgian and Adam Revival – but for once the most notable phases are well documented.

It was still in the hands of the builder William Phillips's family in 1775–7 and enjoyed only sporadic occupation until 1785 when it was taken by the Rev. Sir Thomas Broughton, 6th Bt, of Doddington Hall, Cheshire, who resided there for a decade. Some alterations were made around 1827 by J. B. Papworth for the Marquess of Sligo (whose family retained an interest in the house for several decades, alternating periods of residence with letting), but today it is difficult to identify any eighteenth or early nineteenth-century fabric. Rebuilding of the rotting flank wall to Duchess Street in the 1890s may have masked the eighteenth-century origins of the two main bays there but they are clearly shown on John White's plan of the Portland estate of c.1799 and Papworth's survey. A third, smaller projecting bay between the two relates to the installation of a new secondary stair and lift in 1903–4.⁵³

The first of the later, substantiated phases of alteration was masterminded by (William George) Frederick Cavendish-Bentinck (d. 1948), who took the house in 1892. A barrister, great-grandson of the 3rd Duke of Portland and cousin to Lucy, Lady Howard de Walden, Cavendish-Bentinck for a while helped manage the family's Marylebone estate. His wife, Ruth Mary, was renowned for her support of Suffragism and left-wing causes; their youngest son, Victor Frederick William ('Bill Bentinck'), diplomat and later 9th and last Duke of Portland (d. 1990), was born at the house in June 1897.⁵⁴

The architect Thomas Henry Watson was hired to supply drawings but his role seems to have been simply to embody in them Cavendish-Bentinck's own ideas. A projecting two-storey entrance bay, incorporating a new first-floor window, dates from this time, as do the bay window in the rear drawing room and the two-storey extension wing slotted between the house and stable block in Duchess Mews. Cavendish-Bentinck also personally took charge of

redecorations, which are today most evident on the ground floor. The dining room and library were given heavy early Georgian-style plasterwork ceilings, and he installed matching door surrounds and chimneypieces of c.1750, apparently taken from a demolished hotel in Bond Street. He also fitted out the entrance hall (since recast) with heavy Istrian or Venetian Gothic pieces, typical of his tastes (see also page ###).⁵⁵

On the first floor a 50ft-long ballroom or double drawing room today presents a convincing evocation of the Adam style, though it is likely that all its decorative elements are late-nineteenth and early twentieth-century revival (Ill. 11.25). The 6th Earl and Countess of Portsmouth bought the lease in 1903 and made several alterations before moving in, including the redecoration of the ballroom. Fittings there include high-quality reproductions of Adam's overmantel mirror designs for Derby House, Grosvenor Square (of 1773), which firms like Waring & Gillow were known to provide; though these could, like the ceilings, date from the 1880s, before Cavendish-Bentinck's or the Portsmouths' occupation. But the other large gilt mirrors were designed specifically for the Portsmouths, whose arms and supporters are worked into the decorations, as were the plaster wall plaques above the doors with the family's mermaid crest. Cavendish-Bentinck or the Portsmouths may also have been responsible for the present Edwardian-looking 'Empire' staircase with its lyre-patterned wrought-iron gilt balustrade.⁵⁶

The society architects Gerald, Lord Wellesley and Trenwith Wills then introduced a third major scheme of redecoration for Amelia, Lady Fitzgerald, who took No. 16 in 1926 and resided there until the war. Their principal contribution was a new entrance hall, which they 'squared off' from Cavendish-Bentinck's projecting bay with a screen of *verde antico* marbled columns, adding a glazed Adam Revival doorway at the other (staircase) end, with *compo* enrichments by Jacksons. The hall decorations included panels of Dufour's scenic wallpapers based on Lafitte's *Cupid & Psyche* series. In the stairwell, veined paper was cut in squares and mounted on a prepared

ground in order to imitate jointed marble. The bow-fronted gentleman's room on the ground floor was turned into a circular smoking room or 'rotunda'. The daughter of a banker of extravagant wealth and tastes, Henri Louis Bischoffsheim (d. 1909), Lady Fitzgerald rescued several important artworks and fittings from the family home at Bute House, 75 South Audley Street, when it was acquired in 1926 by the Egyptian government, and installed them at Mansfield Street, including three *turquérie* oil panels thought to be by Jean-Baptiste Marie Huet.⁵⁷

Having sustained war damage, the stairwell was entirely redecorated in 1950 with a scheme including a painted ceiling by the Polish émigré artist Henry Gottlieb. After many years in office use along with Nos 18–22 adjoining, the house was sold around 1991 on a new Howard de Walden Estate 150-year lease and has since been converted back to residential use.⁵⁸

Other occupants include: Count Aleksei Semenovitch Musin-Pushkin (or Moussin Poushkin), ambassador to Catherine the Great of Russia (1778–9); Sir Charles Pole (formerly Van Notten), Bt, merchant (1797–1813); Sir Peter Pole, Bt, banker, partner in Pole, Thornton & Co. (1815–26); George John Browne, Earl of Altamont (1842); Dowager Marchioness of Sligo (1846–8); Philip Zachariah Cox, of Harwood Hall, Essex, retired Captain of the 23rd Light Dragoons (1852–8); Marquis and Marchioness of Sligo (c.1859–90).⁵⁹

Nos 18 and 20 were both complete by 1773 and first occupied in 1774, by the Earl of Louth and Viscount Hinchinbrooke (later 5th Earl of Sandwich) respectively. Set in the centre of this terrace of four they are a mirrored pair, with matching plans. No. 20 is the only Adam house to have escaped the addition of stucco to its ground floor, due to the refusal of a lessee in the early 1900s to accept what had by then become *de rigueur* in the street. No. 18, on the other hand, has been entirely covered in the material (rusticated to the ground floor, incised to resemble ashlar above), added in the nineteenth century along with the heavy and overlarge Doric entrance.⁶⁰ A more

convincing Adam-style door surround adorns No. 20 but this too is likely to be a later imitation, like the balcony ironwork above; its frieze bears characteristic Adam decorative motifs, but clumsily arranged. This house had been badly damaged in 1794 during the residence of the 3rd Earl Stanhope when it was attacked and set alight several times by a mob, apparently angered that Stanhope, a supporter of the French Revolution, had not illuminated his house sufficiently in honour of Admiral Lord Howe's recent victory over the French Atlantic fleet (the 'Glorious First of June'). Stanhope claimed the crowd had been incited and plied with drink by a rival lurking near by in a carriage.⁶¹

Both houses have good surviving Adam fabric, including marble chimneypieces and several authenticated ceilings. Those in the two main first-floor drawing rooms are particularly fine examples of Adam's linear geometric reinterpretation of antique Roman and early Christian grotesque designs, with a curved central cross-shape, though that at No. 18 has been heavily restored on more than one occasion, most recently after water damage in 200? (Ill. 11.25). (Unusually for Adam, that at No. 20 seems to be an exact copy of a ceiling he designed for Lord Scarsdale at No. 15, rather than the one originally intended for this house.) The rear drawing-room ceiling at No. 20 is a further elaboration of similar motifs.⁶² Both houses also have staircase compartments by Joseph Rose, though very different in character. At No. 20 the lantern light is raised, unusually, on pendentives and flattened arches, heavily decorated with arabesques and ribbed fans respectively. There is a more standard arrangement at No. 18, which has its walls lined with figurative medallions, plaques and swags (Ill. 11.26). Rarely for Mansfield Street, this house also has an authentic Adam anthemion-design iron balustrade, reminiscent of those at Osterley and Kenwood.

One unexpectedly late piece of Adam Revival is the dining-room ceiling at No. 20, added under the supervision of Frank Scarlett in 1950. It is a faithful copy of a rare, interlocking Adam design made originally for Sir

Edward Dering's house next door at No. 22, for which a drawing survives at Sir John Soane's Museum (see below).⁶³

Other occupants of these houses include: *No. 18*, William Woodley, sometime Governor of the Leeward Islands (1779–85); Samuel Robert Gaussen, MP, of Brookmans Park, North Mimms (1791–1812); Henry Jeffery Flower, 4th Viscount Ashbrook (1815–24); William Henry, 11th Baron Petre (d. 1850) and Lady (later Dowager Lady) Petre (1825–61); Lord Stanley of Alderley (later 4th Baron Sheffield) (1880s–c.1920); Joseph ('Jack') Pease, 1st Baron Gainford, industrialist and politician (c.1924–43): *No. 20*, James English Keighley, formerly of Beckford & James, West India merchants (1800); Edmund Pery, 1st Earl of Limerick (1801–44); George Lake Russell, lawyer, and Lady Caroline Pery (1844–9); John Galsworthy, solicitor, the playwright's father (1860–4); Sir Hugh Shaw-Stewart, of Ardgowan, Inverkip, Bt, politician (c.1913–24); Henry Petty-Fitzmaurice, 5th Marquess of Lansdowne, politician and statesman (c.1926–40).⁶⁴

No. 22 was never sub-let by the Adams and was acquired after the Adelphi Lottery sale in 1774 by Sir Edward Dering, of Surrenden-Dering, Kent, 6th Bt, MP for Romney, who was its first occupant in 1775. Dering also briefly owned another Adam house in Adelphi Terrace, in 1776, and appears to have been a valued client. There are several designs for ceilings, fixtures and furniture for his Mansfield Street home, such as the exceptional repeating ante-room ceiling design (since replicated next door at No. 20, above), mirrors, and semi-circular pier tables, including an exquisite inlaid example in gilt, pinks and greens for Lady Dering's dressing room.⁶⁵ Dering lived here until 1783 when he disposed of the house and its furniture in two separate sales. The next long-term resident was the writer and antiquary Edward King from c.1788 until his death at the house in 1807. Several of King's more esoteric later works were written at Mansfield Street, where his wife Susanna also held concerts.⁶⁶

Originally there were bay-fronted rooms to both main floors in a closet wing behind the staircases, overlooking a large garden or yard to the north,

abutting New Cavendish Street. Behind in Duchess Mews were two coach-houses and stabling for seven horses, with accommodation above.⁶⁷ All this has since been rebuilt. But the front half of the house, despite much subsequent alteration, still retains the ambience of an Adam dwelling, with some good original fabric in the entrance hall and particularly in the stairwell, the most elaborate of all in Mansfield Street (Ill. 11.29).

Elsewhere the appearance of the house today is the result of three major phases of redevelopment. In 1913 Colonel the Hon. Everard Charles Digby (d. 1915) and his wife the Lady Emily, daughter of the 4th Marquis of Lansdowne, took the lease and at considerable expense commissioned Edmund Wimperis & Simpson to design the present four-storey extension along New Cavendish Street, as well as new buildings at the rear of the courtyard and in the mews. Many internal features probably also date from this time, such as the column screen in the entrance hall and the good-quality Adam Revival ceilings of the double drawing room. A first-floor ante-room plasterwork ceiling of a rosette within a diamond surrounded by arabesques is most likely another alteration, as it differs markedly from the design by Adam for this room, which was also recorded in a sketch by the plasterer Joseph Rose.⁶⁸

Further rebuilding took place under the architect Frank Scarlett in 1938 when the house was acquired from the 4th Marquess of Bute, its last private resident, by the National Federation of Buildings Trades Employees and converted to offices. (They later expanded into Nos 16–20, adjoining.) Scarlett added a second doorway and entrance hall on the New Cavendish Street frontage (No. 82), at the same time inserting windows into this flank wall of the main building which, like No. 15 opposite, originally had no fenestration here. The Mansfield Street façade was also restored. Elements of the décor in the ground-floor front room, including ceiling medallions of various buildings trades, may be the result of post-war restoration following blast damage.⁶⁹ In the 1960s the Federation added a lecture theatre and conference

venue in the basement of No. 22 and under the courtyards and mews of Nos 18–20. This was remodelled for new owners during the third major rebuilding of 1998–2001, when No. 22 was divided into four flats, mostly entered through No. 82 New Cavendish Street (see Ill. 11.3). The owners of the main front flat, which contains the principal reception rooms, made improvements, removing a staircase and lift added by Frank Scarlett in 1938–9, inserting Adam-style bookcases in the first-floor ante-room, and columns in the main drawing rooms, copied from those in the entrance hall for consistency.⁷⁰

Other residents include: Admiral Robert Digby (c.1784–7); Marquis of Waterford (c.1809–29); Lord Ingestre (c.1831–3); Granville Harcourt Vernon, MP for Retford (1834–43); Henry Hall, landed proprietor (c.1847–52); Brazilian Embassy (1855); William Robert Seymour Vesey FitzGerald, MP for Horsham (c.1856–63); the Rev. William B. Simpson (c.1862–9); Charles Joseph Theophilus Hambro (1870s–c.1900); Archibald Acheson, 4th Earl of Gosford (1894–c.1913); John Crichton-Stuart, 4th Marquess of Bute; also his brother Lord Colum Crichton-Stuart (c.1923–38).⁷¹