

CHAPTER 16

Beaumont Street to New Cavendish Street

This chapter describes the lesser streets immediately east of Marylebone High Street, together with redevelopment since the late nineteenth century along the western ends of Devonshire, Weymouth and New Cavendish Streets. The northern part, including most of Beaumont Street, is on the site of Marylebone Gardens and was laid out for building soon after the gardens closed in 1776. By then the southern part, still open ground at the time of Rocque's map (surveyed 1738–44), was already partly developed, and the whole of the area was fully built up by the end of the century. It is a quiet neighbourhood, mostly residential and medical-institutional, extensively rebuilt since the Second World War and retaining very little fabric earlier than the 1890s.

Beaumont Street area

Though begun some ten years earlier, Beaumont Street was mostly built up from the late 1780s, when leases were granted to the Thomas Neales, senior and junior, and John White, among others. Its route, including the return to Marylebone High Street, is foreshadowed in the layout of Marylebone Gardens as shown on Rocque's map (Ill. ##.#). The Marquess of Abercorn installed his mistress Frances Hawkins there in the late 1790s, employing Soane to manage the house.¹ Newspaper advertisements confirm the street's suitability for such a household, with its 'small, but elegant' houses, described as little mansions. One, to let in 1789, was 'the compleatest BOX in London,

for one or two young men of fashion', while the street itself was touted as being in as 'pleasant and as healthy a situation as in the country'.² But many Beaumont Street houses, especially at the north end, were no more than terraced cottages, and must always have been of modest description.

From an early date there were shopkeepers and professionals, including a cheesemonger, lady perfumer, surgeon, bookseller-stationer, and teacher of writing and accounting, whose manuscript collection was open to the public.³ Residents in the 1790s–1800s included a botanical painter, Christian Brown; the sporting painter and journalist Benjamin Marshall; and a celebrated harpist, Anne-Marie Krumpholtz – her presence here perhaps connected with the Wimpole Street harp manufactory of J. Elouis, whose swell harps were of the type advocated by her late husband, the composer Johann-Baptist Krumpholtz. The travel writer Jemima Kindersley died at Beaumont Street in 1809, and notable figures later associated with it include the composer and piano teacher Francis Klose, who died there in 1830, and the portraitist George Richmond, who lived there from 1833.⁴

In the course of the later nineteenth century Beaumont Street lost any cachet it once had, descending socially. In 1869 Lady Petre opened a day nursery for under-threes at No. 16. Based on the model of Parisian crèches and under the charge of sisters of the Order of St Vincent de Paul, it was open to working women, for 3d a day or 4d for two children. By that time the street was about evenly divided between apparently private residences and avowed lodging houses, with a handful of professional and commercial occupants. It was also in 1869 that the most distinguished resident of unfashionable Beaumont Street, J. R. Green, then librarian at Lambeth Palace, came to live there. His *Short History of the English People* was written while he lived at No. 4, bringing affluence, and he moved away on his marriage in 1876. In 1909 the LCC put up a memorial tablet, re-set in 1925 when the old house was rebuilt as part of the Duchess Nursing Home. The present plaque, replacing the broken tablet of 1909, dates from 1963.⁵

In *Herr Paulus*, a story of fraudulent mediums serialized in 1887, Walter Besant chose one of a row of old two-storey houses in Beaumont Street, nearly opposite the superseded parish church, for the home of Professor Melchers, an aged charlatan who trains up and cheats the eponymous hero. He described the houses – relics, he thought, of pre-Beaumont Street days – as painted drab, with green shutters, and always looking as ‘as if they had been “done up” last summer’. The houses he meant, not as old as he thought, were mostly pulled down in 1890 for the livery-stableman William Burton (page ###), but one remains (No. 28, still with shutters), dating from 1794. Burton’s house and shop adjoin, little higher, the house with an elaborate entrance in rubbed brick (Thomas Durrans, architect, Ill. 16.1).⁶

Already in the mid 1880s, as original leases came up for renewal, Beaumont Street was being improved along the same lines as other Portland Estate streets, the houses modernized, with attics raised to full-height storeys and the fronts sometimes embellished with cornices and balconies or balconettes. In other cases, shops were put back to residential use. In the late 1880s a ‘Medical & Surgical Home’ opened at Nos 56–58, and it is likely that various lodging houses were already acting as nursing homes, as suggested by the death in 1868 at No. 56 of the writer Eyre Evans Crowe, following an operation. Nursing homes proliferated so that by 1913, in a neighbourhood ‘honeycombed’ with them, Beaumont Street ‘probably holds the most, for at least thirty of its houses are devoted to invalids’.⁷

Inter-war plans by the Howard de Walden Estate to rebuild Beaumont Street in orderly phases were hampered by the Depression, and several houses were destroyed in the Second World War. All the original houses have now gone, apart from No. 28 and No. 1, which escaped complete rebuilding in the early 1920s and was done up, with a new shopfront, for a pharmaceutical chemist and medical-spray manufacturer. Nevertheless, several properties were dealt with successfully. Nos 8–10 were rebuilt as Beaumont House, a private hospital, later the nucleus of King Edward VII’s

Hospital for Officers. A large site on the corner of Devonshire Street was redeveloped in the 1920s as a nursing home by Elizabeth Fulcher (see 23 Devonshire Street, below), adjoining which **Beaumont Court** (Nos 38–40) was built in 1934. This was to have been redeveloped by Miss Fulcher, and plans were drawn up for her by James J. S. Naylor. But she prevaricated, dismissing his design as ‘not at all what I wanted’, and the redevelopment was taken on instead by the reliable stand-by Edgar S. Perry. Although Perry employed his usual architects Lewis & Partners on the project, the street elevation was designed by the Estate’s Colonel Blount, or under his supervision by V. Royle Gould; Blount himself undertook the design of details plus briefing and supervision of craftsmen. The front is a good example of the Blount style – formal, heavily ornamental and unsubtle (Ill. 16.2).⁸

Post-war, Beaumont Street has seen much high-class redevelopment for private residential and medical use, much of it on the pre-war pattern of blocks rather than terraces or individual houses.

On the west side, **Waverley Court** (Nos 34–37) was built in 1955 as his own speculation by Oliver Law, architect, the site having been cleared in the mid 1930s for a failed project by The Educational Property Trust Ltd, and subsequently taken on by the developer Henry Brandon shortly before war broke out (see page ###).⁹

South of Devonshire Street, **Regis House** (Nos 45–49, with shop premises at 35–36 Devonshire Street) was designed by James T. Gornall & Associates in the early 1960s for the Howard de Walden Estate, but in the event developed by the builders Rush & Tompkins Ltd. It was built in 1966–7, under Michael J. Veal, previously a surveyor with Gornalls.¹⁰

Next south, **Macintosh House** (No. 54) was built for St Marylebone Borough Council in 1962–4 as old people’s flats. The architects were Arthur Kenyon, Tauté and Partners, whose council-approved design was watered down at the Estate’s behest to blend in better. It was decommissioned in 2006

and at the time of writing (2016) the lower part was in use as Marylebone Library, pending completion of a new library in Luxborough Street.¹¹

Agnes Keyser House adjoining occupies the site of bombed houses at Nos 55–58. Built in 1956–8 by Patman & Fotheringham Ltd, it was designed by the country house specialists Claud Phillimore and Aubrey Jenkins as a nurses' home for King Edward VII's Hospital for Officers, after whose founder it is named. In form and colour the street front has the geometry and freshness of the best 1950s design, with polygonal oriel windows and cladding of green Westmorland slate (Ill. 16.3).¹²

On the east side, the former Duchess Nursing Home at **Nos 2–4** was erected in two phases in 1912–13 and 1924–7 (Ill. 16.4). Plans had been drawn up in 1910 by F. M. Elgood for rebuilding Nos 2 and 3 as a nursing home for Constance Tracey, established at No. 3 for some years. Miss Tracey's death brought that scheme to an end, but the site was taken in 1911 by Miss Thomas-Moore to build a replacement for her Duchess Street nursing home. Plans were prepared by R. Wellings Thomas of Llandrindod Wells, county surveyor of Radnorshire, who found himself up against unexpectedly prescriptive demands from the Howard de Walden Estate surveyor Frederick Stevenson. The question of facing bricks was but one of several causes of contention, after Thomas rejected the suggestion of a reddish type used at 65 Harley Street – 'the lightness of the colour reminds me too forcibly of villaesque work in common bricks & roughcast'. Dark cherry red was finally agreed, but the difficulties in settling the elevational design and number of storeys between London and Wales led to Beresford Pite being called in as Thomas's locum to revise the design and supervise construction by T. H. Kinglerlee & Sons. Brought back in 1923 to rebuild No. 4 as an extension, Thomas soon found himself facing Stevenson's successor Col. Blount, and his proposed portico for the enlarged building was soon downgraded to a canopy. Kinglerlee & Sons were again the contractors. The Duchess Nursing Home came to an end in 1939, and after the war the building became the new

home of the Tavistock Clinic. It has since been rebuilt behind the façade as part of King Edward VII's Hospital for Officers.¹³

Beaumont House. At Nos 8–10, plans for speculative rebuilding with a nursing home were drawn up for the builder C. F. Kearley in the late 1920s by Claude W. Ferrier and William B. Binnie, while James J. S. Naylor, an architect in close touch with the Howard de Walden Estate office, also produced on spec his own nursing home scheme for the site. Having failed to find a prospective buyer for his intended building, Kearley transferred his interest in 1929–30 to Kathleen Duncanson, who ran a nursing home at 7 Mandeville Place, and her lawyer and business partner, the former Liberal politician Athelstan Rendall. The result was Beaumont House, a private hospital rather than a nursing home, built in 1930–1 by William Willett Ltd, to designs by Hubert A. Fairweather of William A. Pite, Son & Fairweather (Ill. 16.5).¹⁴

Duncanson herself took a determined part in the design and planning, and in negotiations with the Estate, while Fairweather took a back seat. Much of the hospital's decorative character and high specification in equipment and fitting out were seemingly down to her: 'I do wish I didn't keep thinking of lovely things & improvements that I can't afford'. Externally, the steel-framed building was firmly in the Arts and Crafts tradition.¹⁵

Plans put forward in 1934 to build a children's nursing home extension to Beaumont House at Nos 5–7 came to nothing because of the amount asked for existing leasehold interests. The involvement of T. P. Bennett & Son with the site began then or in 1938 when the scheme was revived, only to founder in the run-up to war. Beaumont House, badly damaged internally by bombing, was sold at the end of the war to become the new home of King Edward VII's Hospital for Officers.¹⁶

King Edward VII's Hospital for Officers, originally known as Sister Agnes' Hospital, was founded by Agnes and Fanny Keyser in 1899 at their house, 17

Grosvenor Crescent, for officer casualties of the Boer War. Having moved to 9 Grosvenor Gardens in 1904 it returned to No. 17 in 1919. This was bombed in 1941, shortly before Agnes Keyser died, leaving a substantial endowment. Resurrection in Marylebone, at the former private hospital Beaumont House (above) was due in large part to the leadership of the industrialist Maj.-Gen. Sir Harold Wernher.¹⁷

Reinstatement of the building was overseen by Sir Thomas Bennett of T. P. Bennett & Son, and when it opened in 1948 there were 31 beds, nine more than at Grosvenor Crescent. Nos 5 and 6 Beaumont Street were adapted as staff accommodation in the late 40s, and in 1952–4 an extension was built on the site of No. 7, destroyed in the war. Nos 5 and 6 were rebuilt in 1958–9 as the Levy Wing, providing 15 beds for civilian patients to be drawn from ‘the educated middle class of moderate means’. T. P. Bennett & Son oversaw both additions.¹⁸

Plans for a major extension on the north side of Beaumont House at Nos 11 and 12 were announced in 1964, with the aim of raising annual patient intake from 1,200 to 2,000. This was completed for the reopening of the whole hospital (closed for three months) in 1969, its capacity raised to 80 beds. As part of the same project, 37A Devonshire Street was rebuilt as nurses’ accommodation (Horace Evans House), connected to the hospital by a bridge across Dunstable Mews. A southern extension was made in 1988–90 by the annexation and rebuilding, behind the old façade, of Nos 2–4 Beaumont Street, recently part of the National Heart Hospital. In 1998–9 Horace Evans House was rebuilt as Emmanuel Kaye House, providing out-patients’ consulting rooms and nurses’ accommodation (Floyd Slaski Partnership, architects).¹⁹

Though Emanuel Kaye House has a ponderous, broadly neo-Edwardian appearance, the detailing is pared-down and perfunctory – other than in the royal and military emblems of the leadwork panels. These echo the main decorative features of the hospital’s long Beaumont Street elevation,

where the 1950s–60s extensions copied the style of Beaumont House, producing a memorable enough façade but in the process destroying the homely effect possessed by the original building (Ill. 16.6).

The exception to the twentieth-century pattern of block-building in Beaumont Street is the terrace at **Nos 13–27**, built in 1964–7. Its development was particularly fraught. In the late 1950s the site had been offered in principle to the architect-developer L. Melville Rose, of Morrison, Rose & Partners, but nothing binding was agreed and by the early 1960s the Estate was keen to develop the site itself. Fighting off a proposal that part should be hived off for a new rectory, in the end Rose did secure the whole site. When the scheme was first discussed the then estate surveyor Basil Hughes insisted on Georgian style, while his successor S. Humphrey Moore wanted a contemporary design. A ‘Modern Georgian’ compromise emerged, but the eventual buildings, worked out after discussion with the Estate’s consultant architects James T. Gornall & Associates, are more contemporary than Georgian (Ill. 16.7). The five-bedroom houses were of high specification for the time, double-glazed, with three bathrooms, two-car garaging and roof gardens. It was inevitable that doctors would want them, and it was agreed that occupation by medical practitioners should incur a substantial increase in ground rent and be limited to just six of the fifteen. This helped preserve the street’s residential character, but there was a drastic social shift as the old houses had been occupied by relatively poor tenants. In 1963 one of them, resentful at having to leave, dismissed the offer of a mews flat on the estate with the topical suggestion that it might suit Christine Keeler – ‘She has the money’.²⁰

Beaumont Mews, where there was originally a large livery stable and coach-houses with a covered ride, was entirely rebuilt in the course of the late nineteenth and twentieth centuries, and most of the present buildings post-date the Second World War. In architectural terms it broadly retains a traditional mews character, which is to be reinforced with the building of a row of mews-style houses on the west side, part of the redevelopment of the former BBC block which replaced the sometime Tilbury's storage depot in the 1950s (page ###). Opposite, at Nos 7-11, are former garages with flats above, built c.1925 for G. E. Tarner, owner of Tilbury's, and decidedly old-fashioned for that date.²¹

For Devonshire Place Mews see page ###.

Redevelopment in Devonshire Street

The west end of Devonshire Street was largely redeveloped in the twentieth century, and the only old – probably the original – houses to survive are Nos 32 on the south side and 22 on the north; 22A, formerly the Devonshire Arms, dates from 1898 (Bird & Walters, architects). The northern frontage west of Beaumont Street was secured for redevelopment by the London & West End Property Corporation Ltd in the 1920s, though the only building the company itself undertook was Devonshire Court at Nos 25-27.²² The redevelopment began with the adjoining Beaumont Street corner plot, where **No. 23** was built in 1925-7 for Elizabeth Fulcher as Elizabeth House nursing home; it is now an annexe of University College Hospital. Designed by James J. S. Naylor, it is high quality neo-Georgian (Ill. 16.9). At the Howard de Walden Estate, Col. Blount was keen to see the remaining frontage built up in the same manner, rejecting the initial design for Devonshire Court prepared by H. George Leslie. The portico and other details were eventually designed in the estate

office, and the flats were built in 1928–9. The large adjoining site on the corner of the High Street saw a succession of schemes from 1923. In 1929 Naylor was asked to draw up fresh designs for the Realty Trust Ltd, a development company in which Lord Howard de Walden's mother-in-law Florence van Raalte had an interest. Naylor set out to produce an elevation akin to both Elizabeth House and Devonshire Court, and the eventual building on the site, Basildon Court, derives from this design although built for a different developer under different architects (see page ###).²³

On the south side, No. 28A, **Elliott House**, was built in 1925 for A. C. Rickatson, under-lessee of Miss H. H. Winstanley, the proprietor of a nursing home at Nos 29–31. The architects were Augustus E. Hughes & Son. **No. 30** was built as the London headquarters and residential training centre of the National Association of Youth Clubs. Designed by Dyneley, Luker & Moore and opened in 1966, it replaced Miss Winstanley's nursing home, which had been acquired in 1944, along with No. 32 and the Beaumont Mews buildings adjoining, as offices and a clubhouse for what was then the National Association of Girls Clubs and Mixed Clubs. From 1987 until 2000 No. 30 was the Devonshire Hospital, and it now houses the outpatient and physiotherapy departments of Princess Grace Hospital. At the rear of No. 32, the garage and living rooms above at 17 Beaumont Mews were rebuilt in 1962.²⁴

The flats at **Nos 33–34** were built in 1951–2, the houses on the site having been destroyed by bombing ten years before. The architects were Long & Booth, or Booth & Booth as they became. Nos 35–36 form part of the Regis House development in Beaumont Street (see above).²⁵

Marylebone and Westmoreland Streets area

The layout of this tight grid of streets dates largely from the 1760s–70s, but was modified by some widening in the 1860s–70s. The buildings described in this section include those at the west ends of Weymouth Street and New Cavendish Street.

Marylebone Street, formerly Little Marylebone Street, was mainly built up from 1776 under a building agreement with John Sarson. But its origins go back further, for in 1777 ‘that noted old Stable-yard called Sarson’s Yard’ in Little Marylebone Street was on the market.²⁶ Already by 1770 there was a public house, the Marquis of Granby, and two new ‘double houses’ with gardens were for sale. In 1773 Mr White, surgeon and man-midwife, was advertising his maternity home and nursery at No. 11, guaranteeing ‘inviolable secrecy’.²⁷ The street was redeveloped with flats or tenement houses from the 1890s, and the only older building left is the house and shop at No. 1. Widespread damage was caused by a land mine on the night of 8 December 1940, which devastated Maybury Mansions and some High Street houses at the back (Ill. 16.9).²⁸

Before redevelopment, Little Marylebone Street had acquired a ‘very rough’ reputation, which accounts for the extinction in the 1890s of both the Three Compasses on the corner of what is now Wheatley Street, and the Marquis of Granby on the corner of Great Marylebone Street, as part of the Portland Estate’s cull of pubs. The Marquis of Granby was redeveloped in 1893 (see 7 New Cavendish Street, below), and in 1895–6 the Three Compasses and an adjoining house were replaced by the present 14 Marylebone Street, a speculation of T. H. Smith, architect. He was also responsible for No. 5 in 1898, arguing against fireproof stairs, perhaps disingenuously, as ‘it rather stamps the house as being of the artisan dwellings class’. There was nothing very superior about Smith’s blocks, and

in 1900 'disorderly use' at No. 5 prompted him to clear out the tenants and caretaker. Both his buildings became council flats, initially through wartime requisitioning, and so remained until the early 1980s.²⁹

In 1901 the flats at No. 3 were built in connection with the rebuilding of 7–8 Marylebone High Street for W. and A. Curnick. The remaining western frontage was redeveloped in 1901–4 with six blocks comprising Maybury Mansions, while on the east side, the frontage towards New Cavendish Street was redeveloped in the 1900s as part of the block of flats since remodelled as Kingsley Lodge (see below).

Maybury Mansions (at first Twyford Mansions) were the major project of the new Marylebone District Property Company Ltd. The architect was John Cox Dear, followed in 1903 by Charles H. Mead, one of the original company subscribers. Certain features, including gauged-brick window arches and stone keys, were adopted at the insistence of the Howard de Walden surveyor Frederick Stevenson, 'to relieve the somewhat plain appearance'. Other decorative suggestions were successfully resisted. While unwilling to spend on embellishments, the company was aiming at relatively superior residents, and for this reason tried to get the notorious street name changed. When the Estate dismissed the suggested contraction Litmar Street, the company proposed Collins Street, after the Melbourne thoroughfare, suggesting rather implausibly that 'Some who have been in Australia might consider the name attractive & it might help to let some of the flats'. Eventually, in 1907, Great Marylebone Street having earlier been merged into New Cavendish Street, 'Little' was able to be dropped.³⁰

Lacking amenities such as running hot water, Maybury Mansions could hardly be considered good-class flats, and by the 1930s there was difficulty securing acceptable tenants. The 1940 bomb destroyed the four middle blocks; the outer two, badly damaged, were patched up by the borough council. After the war Maybury Mansions were acquired by

Bennington Trust Ltd and plans for rebuilding drawn up by Frank Gollins. Action was delayed by the London Ring Road plan, and by the time that had been scrapped in 1950 Bennington had sold the site, which was eventually acquired by Fenmore Properties Ltd, a development vehicle of the Labour politician Lewis Cohen (Baron Cohen of Brighton), backed by the Alliance Building Society of which he was managing director. Fenmore's architects Richardson & McLaughlan initially made only minor modifications to Gollins's plans, but during construction in 1952–4 (by Wilson Lovatt & Sons Ltd) a deal was struck for the building to be a nurses' hostel for St Bartholomew's Hospital, necessitating further changes.³¹

The hostel closed in 1985. Conversion to private flats, with alterations including another storey on the rebuilt portion, took place in 1987 under new owners, part of the Broadwell Land group, and the name was changed to Maybury Court.³²

Wheatley Street and **De Walden Street** originated as Chesterfield (later Great Chesterfield) and Little Chesterfield Streets, and were built up from about 1763 with small houses, those chiefly involved being William Franks and John Sarson. Little Chesterfield Street, hardly more than a footway, was widened for rebuilding in 1861–2 by setting back the northern frontage, and renamed New Chesterfield Street. Another part of the development, Chesterfield (later Marylebone) Court, was eventually widened by the Portland Estate as Little Weymouth Street and in 1876 became **Wesley Street**.³³

The renaming of Great and Little Chesterfield Streets in 1935 by the LCC (on grounds that they were nowhere near Chesterfield Street and Gardens in Mayfair, and were long names for such short streets) was strongly resisted by the Howard de Walden Estate and its lessees. Wheatley Street commemorates the painter Francis Wheatley, a Marylebone resident.

No. 1 Great Chesterfield Street was occupied by a succession of notable figures. The elder Charles Wesley died there in 1788 after seven years'

residence, and his sons Samuel and Charles also lived there. Francis Nicholson the watercolourist lived in the house during 1806–10, and it was the last home of the Welsh harpist Edward Jones ('Bardd y Brenin'), who died there in 1824.³⁴ The Wesleys are commemorated by an LCC blue plaque of 1951 on the King's Head in Westmoreland Street, part of which occupies the site.

The south side of New Chesterfield Street was to have been redeveloped in the early 1920s by a hairdresser in New Cavendish Street, Tom Foakes, but after years of foot-dragging on his part the contract was transferred to Bovis Ltd, who in 1931–2 replaced the houses with maisonettes (2–28 De Walden Street, 1–3 and 5 Westmoreland Street, 6–8 Marylebone Street). The architects were Elgood & Hastie, but Vincent Gluckstein of Bovis evidently consulted Sir Giles Gilbert Scott about the design, and Scott's name was enough to persuade Colonel Blount not to interfere unduly with the front elevation. Two-inch facing bricks were finally used, the extra cost this incurred being met by a reduction in the overall height originally intended.³⁵

The block comprising the north side of De Walden Street and south side of Wheatley Street (excluding 14 Marylebone Street) was redeveloped with two- and three-bedroom maisonettes in 1934–5 by Francis Henry Myers, the architect being G. Leslie Head of George Head & Co., estate agents in Baker Street. Bovis was the contractor. The maisonettes were marketed as 'houselets' (a term retained into the 1950s), 'within four minutes walk of the heart of the West End', and were planned so that each had its own street door and separate tradesmen's entrance (Ill. 16.10).³⁶

Difficulties with the borough council led to the abandonment of plans in 1933 to abolish Wesley Street and merge the blocks either side for redevelopment. Edgar S. Perry agreed to take on the west block late that year, soon passing it on to Daniel Somerville and Roland Dudley of D. G. Somerville & Co. Ltd, engineers and contractors, to develop with a block of flats, eventually named **Melcombe Regis Court**. The architects were Marshall

& Tweedy, but elevational design and supervision of details were undertaken by Colonel Blount at the Howard de Walden Estate, the result characteristically heavy-going (Ill. 16.11). The flats were built in 1934–6 by Gee, Walker & Slater Ltd.³⁷

The east block was contracted to Perry in 1936, but again his involvement seems to have been minimal and the principal developer was David Kerman of the London Building Development Trust Ltd; the lawyer and property speculator Isidore Kerman was also financially involved. The architects of the new buildings were Guy Morgan & Partners, the contractor E. D. Winn & Co. Ltd. The development consisted of a block of flats with shops at 51–55 Weymouth Street, called **Wesley Court**; houses at **15–21 Westmoreland Street**, with garages behind in Wesley Street; a pair of houses, **1 and 2 Wesley Street**; and a rebuilding of the **King's Head**, 13 Westmoreland Street. The houses are tall, in a handsome replica Georgian manner (Ill. 16.12), the pub plainer and more conventionally neo-Georgian. Wesley Court is rather a hybrid, combining a more or less Georgian front, sharply rectilinear bays on the sides, and stream-line balconies on the back.

Redevelopment in Weymouth Street

Inter-war redevelopment of the Weymouth Street frontage continued west of Wesley and Melcombe Regis Courts, where **Carisbrooke Court** was undertaken by Edgar S. Perry in 1931–3. As in other Perry projects, the design was by Lewis & Partners, later Lewis & Hickey, cooperating closely with the surveyor's office at the Howard de Walden Estate – the detailing of the 'modern French Renaissance' elevation being overseen there by V. Royle Gould.³⁸

On the north side of Weymouth Street, Perry acquired the head leases of Nos 56–60 in 1930, but it was not until 1937–8 that he was able to redevelop

this site, putting up a building for the Charterhouse Rheumatism Clinic founded by Dr Warren Crowe in 1928. It replaced smaller premises in Hallam Street. The front elevation was initially worked up by Gould, and Crowe brought in another architect, Christopher Nicholson, to advise on aspects of design and finishes. The final elevation was a modification of Gould's design by Nicholson working in conjunction with Sir Giles Gilbert Scott, honorary adviser to the Clinic, with larger windows and omitting a balcony and balustrading as obstructions to natural light. Work having slowed, the building was taken out of the hands of Perry's building firm shortly before it went bankrupt at the end of 1938. In 1978 the building was acquired by King Edward VII's Hospital for Officers for a pathology laboratory and staff accommodation ('Charterhouse Annexe').³⁹

The adjoining building to the west, Nos 62–64, was built by Perry about the same time in conjunction with his redevelopment of 28–29 Marylebone High Street. The corner plot to the east, a dairy (**54 Weymouth Street** and **25 Beaumont Mews**), was bombed in the Second World War and rebuilt in 1969–71 for Sandra Estates Ltd as offices, flats and mews garaging (Maxwell New Associates, architects).⁴⁰

East of the mews, the two Queen Anne-style blocks at Nos 42–46 and 48–52 were built about 1885–6 for the Oxford Street shopkeeper John Lewis. The plainer, western building at least was intended as an employees' hostel but not used as such, being let to Miss May Pollock as a nursing home. The architect was A. E. Hughes. Alterations in the late 1920s included a second floor addition at the back in Beaumont Mews for an operating theatre. Hughes was no doubt also the architect of the more decorative corner block. This was acquired in 1932 by the Church Army, of which the prolific local architect F. M. Elgood was honorary secretary, for a girls' club and hostel.⁴¹

All these streets were badly affected by bombing in the Second World War, besides the bomb which devastated Maybury Mansions. Nos 18–28 Wheatley Street, wrecked in September 1940, were rebuilt in replica by Holliday & Greenwood in 1948.⁴² Nos 1 and 2 Wesley Street were initially thought beyond repair, but complete rebuilding seems to have avoided when they were reinstated in 1947. The King’s Head adjoining had to be partially rebuilt, while the houses to the north in Westmoreland Street, not yet occupied, also suffered fairly extensive damage, as did Wesley Court.

WESTMORELAND STREET

Westmoreland Street was built up from the mid 1760s, under a building agreement with the prolific Marylebone builder William Franks. The northern end was originally a narrower street in its own right called Woodstock Street. This was widened in two stages, in 1862 and 1874, and the streets amalgamated. In character it was on a par with Beaumont Street, though its major building was a chapel. An early resident, Mr Schooley, ran a circulating library, while in 1796 a surgeon, Mr Leigh, of 4 Westmoreland Street, was advertising Leigh’s Lotion ‘for curing scorbutic humours’.⁴³

Today the east side and much of Woodstock Mews are largely occupied by the Heart Hospital. Dudley House, now part of the hospital, was built in 1930 as flats for the developer T. D. Wakefield to the design of Elgood & Hastie. The buildings on the west side belong to the 1930s redevelopments in Wheatley and De Walden Streets by Bovis and F. H. Myers, and north of Wheatley Street by Edgar S. Perry and David Kerman, described above.⁴⁴

St James’s Chapel stood for 130 years on part of the present Heart Hospital site, facing the head of Wheatley Street. Starting off as the Titchfield Chapel,

in about 1800 it became the Welbeck Chapel before acquiring its dedication in 1831. After a somnolent existence it perked up under the fashionable ministry of the Rev. H. R. Haweis from 1866, then went into terminal decline.

When the chapel opened in 1775, it was said to have been 'built' by order of the Duke of Portland, but it was in fact a speculation by William Franks, who leased the site in 1768 and offered it for sale in 1772 together with the new building. The purchaser, in 1773, was John Sarson, proprietor of the stable-yard in Little Marylebone Street. Titchfield Chapel enjoyed respectable congregations and a succession of occasional preachers. A drawing of about 1790 depicts the customary preaching box with a stolid brick front, a broad end gable crowned by a cupola, and four separate doors on the front, two doubtless leading to galleries. The name-change to Welbeck Chapel probably took place to avoid confusion with Great Titchfield Street, further east.⁴⁵

When it was decided in 1817 to vest Marylebone's main proprietary chapels in the Crown, this one had long been run by curates deputizing for an absentee minister, Thomas White, and was in bad repair. The Crown surveyors, Leverton and Chawner, advised straightening the side walls and rebuilding the front. The work, which cost as much as £3,800 in 1819–20, seems to have included stuccoing the front. The chapel at this date had the usual close-packed pews, U-shaped galleries and central pulpit; a central chandelier hung from a flat ceiling. Underneath there was substantial cellarage, accessible from the mews on either side and let out lucratively.⁴⁶

The chapel received some further sprucing-up when it acquired its third and final name in 1831 as part of Bishop Blomfield's policy of consecrating such chapels and bringing them into the parochial system. St James's Chapel, as it now was, continued sedately until 1866, when the 28-year-old Haweis took it on. 'By his energy, ability, and somewhat sensational methods he quickly filled his church, and kept it full and fashionable'. Haweis was a liberal and a latitudinarian whose emotional sermons and musical enthusiasms particularly attracted educated women. Under the influence of

his wife, Mary Haweis, well known as a writer on the decorative arts, possibly also of the antiquarian and journalist W. J. Loftie, curate here in 1869–71, he brought an aesthetic touch to the services and interior.⁴⁷

First came a major campaign on the interior in 1870–1 under J. W. Hugall of Oxford, financed mainly by the Rev. Sir Lionel Darell. As often in Victorian recastings of classical churches, the effect aimed at was Byzantine, with a good deal of colour including stained-glass windows by G. Rogers of Worcester, supplemented by embossed glass. The carpentry of the roof, hitherto concealed, was now revealed. Next in 1873 George Gilbert Scott junior, then in the most experimental phase of his church-building career, was called in to reface the exterior ('in the very worst style', had remarked *The Builder*). Scott's extraordinary screen affected a kind of artisan seventeenth-century classical style (the York Water Gate was among his sources) with an open arcade along the top culminating in an oversailing belfry. Various reasons were given for the design, Scott himself claiming that the point was to connect the chapel façade to the flanking houses and create a general street frontage.⁴⁸ The concept went through at least two revisions, but despite successful arm-twisting of the Metropolitan Board of Works by A. B. Mitford, secretary to the Office of Works and among Haweis's trustees, it stalled. In the final, Catholic-looking version of the screen exhibited and published by Scott in 1879, a cheerful combination of pink brick and stone had given way to an all-stone front (Ill. 16.13).⁴⁹ The design seems to have been discarded by 1876, when an alternative scheme by F. C. Penrose got to tender stage yet still was not carried out. But Scott came back in 1883–4 to install new staircases and side entrances.⁵⁰

Around this time T. F. Bumpus remarked that St James's was 'more celebrated for its pastor than for the material fold in which his sheep are gathered together'.⁵¹ But Haweis's latter years were marked by scandal, impoverishment and estrangement from his wife, arising largely from his involvement with a parishioner, Eleanor Sarah Soutter. It was Miss Soutter

who paid for a Burne-Jones east window, installed in 1890, and a new reredos. By the time of Haweis's death in 1901 the chapel was in marked decline. It closed in 1903. Some of the fittings were claimed by the families of donors; the Burne-Jones window was divided between a central panel donated by Miss Soutter to All Saints, Twickenham, and side lights which she gave to her friend, the composer and mystic Cyril Scott, who later had them installed in a Methodist chapel at Exford, Somerset; these are now in the Whitworth Art Gallery, Manchester. Various useful items including the organ went to St Anne's, Brondesbury. The church was finally demolished in about 1907.⁵²

The Heart Hospital, which occupies most of the east side of Westmoreland Street, is part of University College London Hospital NHS Trust, and houses cardiac services transferred in the early 2000s from the now-demolished Middlesex Hospital in Mortimer Street. The history of cardiac treatment on the site, however, goes back to 1913–14, and the erection of a specially designed hospital building for what was then called the National Hospital for Diseases of the Heart and Paralysis. This has been rebuilt behind the original façade as well as greatly extended.

The hospital was founded in 1857 by Dr Eldridge Spratt in Margaret Street, moving from there to Newman Street in 1869 and Soho Square in 1874. Plans to move to an existing larger building were announced in 1909, but this fell through and it was decided to build something designed specifically for the purpose. The Westmoreland Street site had been vacant for years when late in 1911 the hospital approached the Howard de Walden Estate. Building, by Prestige & Co. Ltd, began in January 1913, and the new stone-fronted building, designed by Harold Goslett, with Adams & Holden as consultant architects, was opened in January 1914 by the hospital's patron Prince Arthur of Connaught (Ill. 16.14).⁵³

In the First World War, the building was a major centre for medical examination of army recruits. In the Second, it housed a first-aid post, but the hospital itself decamped to Maids Moreton Hall near Buckingham, which had been hastily secured on a yearly tenancy at the time of the Munich crisis, and was retained as the hospital's 'country branch'. The hospital's post-war expansion under the NHS saw the construction of a south wing in the early 1960s on the site of old houses, and the annexation of old houses to the north. It was proposed to rebuild these as a north wing in 1965–6, but the scheme was vetoed by the Ministry of Health on cost grounds and what followed was a series of relatively makeshift solutions, culminating in the building of an additional floor on the old houses about 1980. Meanwhile, in 1968 the new Department of Health and Social Security had decided that the hospital should in due course join the Brompton Hospital in establishing a cardio-thoracic centre in Fulham Road, so that the hospital's days in Westmoreland Street seemed numbered. In response to this, in 1971 proposals were made for the takeover of the buildings for a private heart hospital by a consortium of specialists, including Donald Ross, who in 1968 had carried out there the first heart transplant in the UK. In fact the National Heart Hospital remained at the site until 1991, though by that time much of the site was unoccupied, the remainder being maintained for out-patient services.

In 1994 the hospital buildings (which included Nos 47 and 49–52 Wimpole Street and premises in Woodstock Mews) were bought by Gleneagles Hospital (UK) Ltd, and in 1996–7 they were variously rebuilt or refurbished, reopening as a private cardiac hospital. The original building of 1913 was demolished behind the façade, while the north and south wings were completely rebuilt. The work was carried out by the design-and-build contractor Sunley Turriff, with the architects RSP International.⁵⁴

Redevelopment in New Cavendish Street

New Cavendish Street west of Harley Street had a separate identity until 1904 as Great Marylebone Street; the part considered here is that west of Westmoreland Street and Welbeck Street only. There was some rebuilding in the 1890s, most importantly at the High Street corner in 1898, with 5 and 5A Marylebone High Street (page ###). There ground rent was traded for architectural ornamentation, with the aim of kick-starting good class development in a street hitherto of indifferent status. Frederick Cavendish Bentinck commented at this time that the former Portland Estate surveyor Charles Fowler 'always seemed to have a poor opinion of the possibilities of New Cavendish St & Gt Marylebone St but I have thought otherwise'.⁵⁵ Things really took off in the 1900s, the trail blazed by Ben Davies junior, who in 1901–2 rebuilt his dairy in an especially stylish manner. In 1901 he also acted as go-between for the Estate, helping to persuade Lilley & Skinner to rebuild their premises on the other High Street corner (6 Marylebone High Street and 1–5 New Cavendish Street), which came to fruition in 1904. Costing £8,700 exclusive of plant and appliances, Davies's was an expensive building for the street as then was, and he later claimed to have spent as much as others had on twice the frontage. The architects were Henry A. Saul and George Harvey – Harvey seems to have been principally involved, and he continued to work for Davies on his own account, designing stables in Cross Keys Mews which completed the new premises (page ###). The main building – **St David's House**, now 14–16 New Cavendish Street, comprised the dairy and several floors of flats. With an accomplished Art Nouveau-influenced front, incorporating the firm's name and stylised carvings of trees, fowl and a turkey, it set a high standard (Ills 16.15, 16.16). Davies hoped to continue developing the street and was indignant to find himself outmanoeuvred by John Lewis the draper in obtaining terms for building leases. Harvey prepared plans for flats and hoped that Lewis would employ

him to build them; Lewis meanwhile had already turned to T. E. Collcutt for designs.⁵⁶

In the end the two similar blocks of 1903 at **4-12** and **18-24** were developed not by Lewis but by individual partners in the building firm Matthews, Rogers & Co., who undertook a number of such speculations; their architects were Physick & Lowe, whose elevations lack the artistry of St David's House but were no doubt more shrewdly designed for the market. Commercial tenants included the high-class trunk and portmanteau makers H. J. Cave & Sons, who moved from Wigmore Street in 1905 and remained at 12 New Cavendish Street until the Second World War.⁵⁷

Also of 1903, **Nos 26-30** were built for Goslin & Co., old-established butchers and graziers with a warrant from Edward VII. As with Davies's dairy, Goslin's new premises were expensively fitted out, an 'absolutely model hygienic shop ... clean enough and rigorously enough defended from the contamination of the outer world to gladden the heart of the greatest enthusiast for aseptic surgery'. Unlike a traditional butcher's, there was no outside display of carcasses, all the meat being behind the plate glass window and kept fresh by a ventilation system. The ground floor front of the block is interestingly handled, with a graduated treatment for the flats entrance, smaller shopfront and main shopfront with round, half-round and elliptical openings. The architect was W. M. Brutton. Plans for complete redevelopment in the mid 1960s failed to get planning permission and were scaled back to alterations plus the reconstruction of the mews building at the rear in Cross Keys Close (No. 11).⁵⁸

The fronts of these New Cavendish Street buildings have the profusion of bay windows and general opulence typical of the Portland-Howard de Walden estate in the 1900s. At Nos 32-34 (1901-2) the plots were shallower and the elevation, prepared to comply with the estate surveyor's requirements, proved uneconomically expensive, so that among other

alterations the intended outer bay windows were abandoned (Ill. 16.17). The architects were Lee & Farr of Slough.⁵⁹

On the north side of Great Marylebone Street, the Marquis of Granby on the corner of (Little) Marylebone Street was closed down and rebuilt in 1893 as shops and flats. The building, now **No. 7**, was designed by George Low.⁶⁰ At the time it no doubt seemed a great improvement, but ten years later must have cut a rather poor figure alongside the new blocks rising near by.

Nos 9–27. Though the brick and metal exterior is of the early 1970s, when the name Kingsley Lodge was adopted (Ill. 16.18), the core of the building dates from 1904–6 when it was erected for Samuel James Beale, solicitor. Designed by Robert J. Worley and built by F. Minter in two adjoining blocks, the flats and shops were faced in red brick and Doulton's terracotta, with bay windows, a corner oriel and mansard floor.⁶¹

Covering many small sites, the proposed development had passed through various hands before ending up a single project under Beale. A consequence of the involved process was that the adjoining house, now **No. 29**, was rebuilt as part of the scheme although structurally and architecturally separate. Tom Foakes, the hairdresser lessee of No. 29, had nevertheless to roof in and otherwise complete this building. His architect was W. D. Carøe, who emphasized that his own work 'of course has nothing to do with the walls of the structure which were erected by the adjoining owners' – perhaps a barbed remark, for there were problems with the facing of Worley's block from the start, including settlement and extensive cracking, variously blamed on expansion or contraction of steelwork and concrete.⁶²

By the late 1950s the blocks were known collectively as Remus Court, after a sub-lessee, Remus Developments Ltd. In the 1960s Remus Court was sold to Lytham St Anne's Property Company Ltd, a subsidiary of Amalgamated Investment & Property Co. Ltd, following which latent defects, especially rusting of steelwork, came to light and a dangerous structure notice

was issued. Plans for complete rebuilding were drawn up for Lytham St Anne's, but ruled out because of the Howard de Walden Estate's disinclination to grant a new long lease, having in mind future redevelopment of the entire New Cavendish Street block between Marylebone and Westmoreland Streets. In 1969 the street fronts and roof were taken down, and for a while Remus Court threatened to become a scandal, as conditions became intolerable and all the occupants but one family left. Exterior rebuilding, internal remodelling and modernization, and the construction of four penthouse flats were carried out in 1971-3 to the designs of Hildebrand & Glicker.⁶³

Nos 31 and **33** were built in 1908 for separate lessees, whose architects Alfred J. Hopkins and Arthur J. Wade collaborated on the unified elevation (Ill. 16.19). The former Duke of York public house, **No. 35**, is a rebuilding of 1893-4 for H. H. Finch; the architect was A. E. Hughes.⁶⁴