

Upper Regent Street

North of Oxford Circus, Regent Street runs for just three full blocks. Beyond this short section, sometimes known informally as Upper Regent Street, the 'New Street' laid out by John Nash for the Crown from 1813 twists westward as Langham Place, connecting with the earlier Portland Place, thence to Park Crescent and Regent's Park, where Nash's great planning vision for London resumes at a fresh pitch of grandeur and invention.

These 250 yards at the top of the street were unique only in having the rotunda and steeple of All Souls, Langham Place, as their beguiling northern focus. In their earliest years they were less commercial than the central run of Regent Street between the circuses, but that was already changing by 1840. Today this stretch conforms in the main with the rest of the street. Incessant traffic, teeming pavements and a miscellany of shops (though no big stores like those further south) and nondescript places of refreshment are the norm, framed by the staid stone-clad blocks bequeathed by the rebuilding of the street between 1910 and 1925. The one exceptional note is struck by the former Regent Street Polytechnic, now part of the University of Westminster and dealt with in Chapter 32.

The Nash years

Nash's original layout of 1811 set out this stretch of the New Street as a straight southward continuation of Portland Place, with a kink at Oxford

Circus to resolve the line onwards towards Piccadilly Circus.¹ Various obstacles made that impracticable, among them the threat to the grand houses along the east side of Cavendish Square, which would have lost their gardens. So when the Bill for the New Street came before Parliament in 1813, Nash substituted the sharp twist through the Foley House site below Portland Place which became Langham Place, and aligned the section next southward more exactly with the central run of the street below the circus, overlaying Bolsover Street and most of Edward Street (page ###). The north-west quadrant of the proposed Oxford Circus now blocked off the south end of (John) Prince's Street, whose tenants petitioned their freeholder, the 4th Duke of Portland, to object to the new line. For that or other reasons a slight further eastward shift and realignment took place in the layout sanctioned by Parliament later that year, sharpening the Langham Place turn and making the revised line almost parallel with Edward Street (see Ill. ### - cross ref). There was no further change, though the Duke joined a later petition against the adopted scheme, presumably on his tenants' behalf.²

All along the street, the main activity between 1813 and 1820 was that of valuing and buying up property. In this Nash, often condemned as slapdash, showed himself not only decisive but a master of detail, dealing with intricacies of ownership and valuation in countless letters written in his own hand, mostly to Alexander Milne, secretary to the New Street Commissioners. He was clearly under pressure to minimize the amount of land to be acquired, as the shallow plots along Regent Street to this day reveal.

North of Oxford Circus, besides many leaseholders and tenants in and around Bolsover and Edward Streets the commissioners had to deal with the freehold interests of the Duke of Portland, represented by his surveyor, the scrupulous Samuel Ware. Nash and Ware had a preliminary exchange in the summer of 1814, taking a selection of plans to see if they could agree a mode of valuation, but Nash complained that Ware asked for too much

compensation on the rental value of the houses as opposed to the ground rents. 'The perishable nature of Building Materials', he argued, was 'repugnant to the notion of perpetuity, for though they may be from time to time repaired, they will wear out and ultimately perish and be annihilated, most of the Houses in question have been repaired almost as long as they are susceptible of repair'. Having consulted James Burton, Thomas Hardwick and William Porden, the two surveyors met and locked horns later that year, after which Nash treated Milne and the commissioners to long disquisitions on the principles at stake. Eventually a price of £86,191 9s 2d was agreed for the Portland freeholds required for the new street; with interest the total came to over £100,000, paid in tranches from 1816. After subsequent dealings with Ware, Nash fell out with him, complaining in 1824 of his 'cavilling and litigious disposition'.³

Regent Street is thought of as a shopping street. While that was always true of the long central stretch it was not originally so at the lower and upper ends. These were conceived as domestic, and so never meant to have the colonnades which Nash at first planned for the full length between the circuses. Oxford Circus, at the crossing with intensely commercial Oxford Street, naturally had shops, and shops were to run northwards from there up to the first cross street, Great Castle Street. Here a single pub, the Castle, was rebuilt at the south-west corner. Beyond that came private houses with basement areas and railings. Tallis's street guide of the late 1830s (Ill. 18.1) shows small traders encroaching behind the façades up to Mortimer Street, mostly from the dress trades - milliners, hosiers and the like. Nevertheless many of the new houses north of the circus were then privately occupied, and stayed so for years.

Building in this sector of the New Street began with Oxford Circus. Nash with his sense of tactics saw the circus as a key to the great enterprise's success and defended it doughtily when the Treasury tried to omit it at the start of 1816. Begun before the end of that year, it was all but complete by

1820. Its undertaker was Samuel Baxter of Carmarthen (now University) Street, Tottenham Court Road, first used by Nash in connection with houses of 1814–15 in Langham Place. Baxter became a large builder in the New Street, contributing over a hundred houses including all those from Oxford Circus up to Mortimer Street on the east side and Margaret Street on the west. All these went up between about 1817 and 1823. Nash's letters express frequent reservations about Baxter. By 1821 he was frustrated by the builder's failure to put up shopfronts in some few remaining houses in the circus and the section of the street up to Great Castle Street (presumably tenants were proving hard to find), complaining that 'the whole has a neglected appearance highly detrimental to the undertaking', and advising the Commissioners not to let further ground to Baxter until he righted these defects. During the subsequent depression Baxter got into difficulties, culminating in bankruptcy and death in 1829, and auctions of his widely scattered properties.⁴

The procedures for the design and building of these blocks are tolerably clear. Nash set out their overall size, number and dimensions, perhaps sketching out a preliminary design; then, after Baxter had submitted plans, the architect made final elevations to suit them. For one of the last blocks started, between Great Castle Street and Margaret Street, Nash responded in 1822 to charges of delay by saying 'these designs would have been made much sooner but that Mr Baxter has from time to time sent plans for my inspection which were too mean to be approved'.⁵ Up to Margaret Street the fronts were the same on both sides of the street, starting with a continuation of the Oxford Circus design up to Great Castle Street at 274–286 Regent Street on the east and 259–271 on the west. Here giant Corinthian pilasters ran through the two main storeys above the shopfronts. Beyond these came a symmetrical pair of ranges between Great Castle Street and Margaret Street, Nos 288–300 on the east, Nos 273–287 on the west, with pedimented and bayed ends for accent and variety (Ills 18.1, 18.3, 18.6). All these buildings, like the rest of Regent Street, were stuccoed in oil mastic (the

experimental material Nash favoured) or Roman cement, keyed and coloured to look like Bath stone.

Between Margaret Street and Mortimer Street the symmetry broke down. The east side here, part of Baxter's take, consisted of two blocks, Nos 302–312 and 314–328, with Little Portland Street between. They were treated as a kind of double range with full attics at the ends (302–306 and 322–328) and balustrades and garrets in the middle (306–312 and 314–320). One of these houses (No. 326 at or next to the Mortimer Street corner) is attributed by Elmes to Nash's partner James Morgan, who maybe contributed the fronts for these workaday blocks. ⁶Opposite at Nos 289–319, behind the eastern range of Cavendish Square, Nash had very limited scope. The gardens of the bigwigs in the square had been saved by the shifted alignment of the street, but their service buildings at the back, along the old west side of Edward Street, needed at least to be refronted if they were not to be a blot on the New Street. Nash contemplated the issue in 1821, then came back to it two years later when he sent Milne a design for a low 'ornamental screen' along the centre to hide the stabling, plus higher houses at the ends next to Margaret and Mortimer Streets, symmetrically arranged like wings. The southern group (Nos 289–293) was allotted to the surveyor-builder John Woodward, its northern counterpart (Nos 313–319) to James Burton. It was Burton who built the intermediate screen in 1824, but with variations 'which in the absence of Mr Nash, I have ventured to suggest'.⁷ It was a clumsy thing, consisting of a blank arcade with coarse three-quarter columns, flattish arches and a wall above pierced with oculi lighting the stables (Ill. 18.2). Its integrity was soon breached, and by Tallis's time a brash tall building had obtruded in the shape of the first Polytechnic at No. 309 (Ill. 18.1). It was only at the ends of this block (Nos 289–293 and 313–319) that the Crown obtained freehold ownership, the rest remaining with the Portland–Howard de Walden Estate, so it was under Portland auspices that the Polytechnic and its immediate

neighbours were developed. The ends were eventually sold back to the Estate in 1911.

At the northern end of this range Nash's improvisational methods visited misfortune on one hapless widow, Elizabeth Alice Jennings. He kept tinkering with the corner groups, ending up with a pair of clunky blocks with recessed and pedimented centres and little oculi, echoing those over the stables. Woodward and Burton received a revised design for these groups in August 1824, when the former was advanced with building. Both refused to add the figures and tablet Nash then suggested, and Woodward at least fell back on a design previously agreed.⁸ Burton assigned most of his group to his son-in-law, the banker Edmund Hopkinson (active also elsewhere in Regent Street), but subcontracted the northern corner house to John Jennings, who completed the work only to receive a letter saying that 'the elevation was not approved of' and must be taken down and rebuilt to a new design that would be sent. Jennings pulled it down but then died, leaving his widow, the mother of young children, to take on the rebuilding, with the extra expense and loss of anticipated rent it entailed. Appealed to, Nash offered a small abatement in ground rent, but when Mrs Jennings pursued the matter, she was told the reduction could only be given to Burton, who would have to pass it on. Soon in arrears, she encountered a succession of mishaps with the property, which she divided, and was still seeking compensation many years later. 'These two houses', she complained in 1844, 'are situated in the worst position in the whole street, and on its worst side'; one recent tenant had been bankrupted and another had died in debtors' prison. Her difficulties in letting she ascribed 'to the very great difference in character between the upper and lower portions of the street, and, of late years, to the immense number of omnibuses plying along Oxford Street, and being permitted to stop in all places for passengers, thereby cutting off the continuous communication necessary to the publicity, and consequent advantage, of the upper portion of the street. Trade, from these reasons, has been much diminished. Losses and

failures, general and individual, have been occasioned, sinking the property very greatly in value'. The houses (Nos 317 and 319) were finally sold by direction of her mortgagees in 1847.⁹

From 1830 to 1910

Mrs Jennings' jeremiad shows how far Upper Regent Street had lurched towards trade by the 1840s. Increasingly the Crown's officers were confronted by applications to turn ground storeys into shopfronts. Next to the Jennings houses, someone had already put in such a window at No. 313 by 1830, causing a neighbouring shopkeeper to ask if he could follow suit, and Nash to lament the destruction of the block's painfully contrived symmetry. Once Nash was gone, his successors, the Crown surveyors Chawner and Pennethorne, failed to hold the line. When J. Sparkes Hall, bootmaker, asked for a shopfront at No. 308 next to Little Portland Street in 1841, his private neighbour Sir Benjamin Smith at No. 312 objected, so the surveyors timidly suggested that Hall merely 'assimilate with the windows of No. 306 314 or 316 which have been latterly enlarged for show of Millinery and other tasteful articles'. That policy could not last; by 1845 Pennethorne was conceding Eliza Nunn, straw-hat maker, an 'entire shop front' at No. 316, because of 'the certainty of all these private houses being eventually converted into shops'.¹⁰

The age of the individual fancy shopfront ensued from about 1850. But tradesmen were not alone in their incursions. The Polytechnic, opened in 1838 at No. 309, introduced the combination of showmanship and instruction to Upper Regent Street. Competitors in due course emerged, such as the short-lived Polyorama next door at No. 307 (c.1850-4). Opposite, the straw-hat shop at No. 316 gave way from 1849 to the Portland Gallery, created by a body most commonly called the National Institution for the Exhibition of the Fine Arts, one of several attempts to break the grip of the Royal Academy. Under

the direction of Frederick Tyerman, architect, a little portico sprang up in front, while at the back a hall was added or adapted out of existing premises along Little Portland Street. Springtime art exhibitions alternated with popular shows, such as ‘a grand moving diorama of the Ganges with Calcutta and Juggernaut’, painted around 1849 by T. C. Dibdin from travel sketches by James Fergusson of Langham Place, just northwards (Dibdin had previously illustrated Fergusson’s *The Rock Cut Temples of India*). Here too in 1852 one of the early annual Architectural Exhibitions took place, while in 1854 the gallery displayed a complete model of St Petersburg.¹¹

The gallery’s conductor, John Bell Smith, was bankrupted in 1863. Later the premises became a second-rate club. Under Charles Henry Russell’s direction it went through various fleeting incarnations – the Corinthian (1870–2), ‘opened professedly with the view of affording the luxury and comforts of a club to the north-west of London’, recalled Edward Walford; the Regent (1872); the Civil and Military (1872–5); the Civil and United Service (1875–8); the mixed-sex Russell (1878–80); and the Lotos (1881–3), again mixed-sex, with a theatrical slant cribbed from the New York club of the same name. Sundry alterations took place or were suggested over these years, inside and out. In 1880 Russell proposed to paint Nos 314–320 ‘in the fashionable color, viz Japanese Blue and Pompeian Red ... I think it will make a miserable Block look decent’. That nuisance was averted, but the ‘musical and terpsichorean entertainments’ from the Lotos elicited neighbourly complaints about noise, relayed the Crown surveyor Arthur Cates in 1882. Next year Russell in his turn fell bankrupt.¹²

In its next vicissitude, No. 316 was turned into the West End branch of the Young Women’s Christian Association. The annexe behind became the first of the Morley Halls created by the YWCA in memory of their benefactor, Samuel Morley, and hosted religious and social meetings from the late 1880s, with the welfare of local shopgirls especially in mind.¹³ After the YWCA shifted to Hanover Square, the premises were sublet in 1896 by the

Polytechnic to the London County Council's Technical Education Board and became the first home of the celebrated Central School of Arts and Crafts. Here under the guidance of W. R. Lethaby leading figures of the budding Arts and Crafts Movement taught a range of skills in workshops and classrooms. The school was quickly successful and expanded into portions of No. 314. According to the calligrapher Edward Johnston's daughter, 'the building was a kind of improvisation of two houses joined together by a dilapidated conservatory, full of odd corners, creaking wooden staircases and small rooms packed as full as they could hold with eager students'.¹⁴

The Crown authorities only heard of these activities when they were well established, but once assured that the training was not for the direct purposes of trade let the school continue. The venue was only meant to be temporary, as there were hopes of purchasing Oxford Mansion, Market Place, close by as a permanent home. In the event the school stayed in Regent Street until it transferred to the new building erected for it by the LCC in Southampton Row, opened in 1907. The Polytechnic then briefly took the vacated premises (ill. RSt 7). In 1911 the architects Joseph & Smith fronted a proposal to build a cinema, while next year a mysterious Baron O. E. von Ernsthausen brought forward a project to rebuild the annexe as a small concert hall to Frank Verity's designs. Neither idea proceeded.¹⁵

Throughout the Victorian years the Crown insisted on keeping at least the Nash façades, apart from the shopfronts. When the Castle Tavern at No. 271, for instance, was reconstructed in 1866 by Bird & Walters, architects, the Great Castle Street return was allowed to be new but the upper storeys along Regent Street remained as before. The same respect did not obtain on the block behind Cavendish Square, mostly in Portland Estate ownership (Nos 289-319). Here Nash's screen and the buildings it shielded were replaced piecemeal. First came the Polytechnic, originally at No. 309 with a high stucco front (1838), expanded southwards in 1847 in a way that changed the scale of the whole block; No. 307, the southward extension, also housed the

Cavendish Club from 1854 until about 1881, when it was replaced by the Marlborough Rooms, available for lectures, balls, and recitals.¹⁶ These buildings are fully discussed on pages ###-###.

To the north of the Polytechnic, No. 311 had been added in standard Italian style around 1840 by the veterinary practice already on the site (Ill. 18.5). After negotiations of 1860 with the Portland Estate, this became the headquarters of the stained-glass artists Clayton & Bell. A passage led through at ground level into a yard behind, formerly the site of William Wilton's papier mâché factory. A replacement for the old stables at the back of this yard became the main works, accessible also from Cavendish Place. A decidedly Gothic building for that back site is intimated in an undated sketch, but may just have been what Clayton & Bell hoped for, as the Portland surveyor told the firm that the Duke's tenants objected to 'the turrets and chimney towards Mortimer Street [Cavendish Place]'. In 1877 the front building at No. 311 was heightened and the yard blocked off from Regent Street. There was still a furnace on the premises, but by then the main production of the firm, at its peak said to employ over 300, probably took place elsewhere. For a spell in the early 1880s the mosaic firms of Salviati & Co. and Burke & Co. also had addresses at No. 311A. In 1884 the Polytechnic took over the back site, leaving Clayton & Bell with only a Regent Street showroom, which remained until rebuilding in 1910.¹⁷

To the Polytechnic's south, in 1874 Boosey & Co. moved their expanding music publishing and instrument-making business from Holles Street into a five-storey 'gallery' at No. 295, fronted in a strident Franco-Italian style (Ill. 18.4). When the inter-war reconstruction took place, the amalgamated firm of Boosey & Hawkes rebuilt on the same site in 1935, continuing there till 2005.¹⁸

Most of the other Victorian firms in Upper Regent Street dealt with clothing or other adornments of the body (wigmakers, perfumiers etc.), but in a similar line of trade to Clayton & Bell were the ecclesiastical gold and

silversmiths Barkentin & Krall (at first Barkentin & Slater), present for many years from 1862 at 289–291 Regent Street. In 1908 the surviving partner, Carl Krall, took over portions of Nos 310 and 312 opposite and built a workshop behind at 14 Little Portland Street (south side), to designs by Tucker & Huntley. The German-born Krall had some difficulties with his neighbours during the First World War; after his death in 1923 and the rebuilding of Regent Street the firm shifted to smaller premises at 37 and 38 Margaret Street.¹⁹

Around 1900, Upper Regent Street together with Langham Place could boast a variety and vitality that has since been lost. The blocks nearest the circus were firmly devoted to shopping. In the stretch next north, the galleries, dioramas, minor clubs and rooms for hire had come and gone, but the presence of the reformed Polytechnic with its infant cinema and the Central School of Arts and Crafts opposite one another offered a fresh style of animation. Beyond these came two popular venues for entertainment, the raffish St George's Hall and the higher-minded Queen's Hall, before the staid attractions of the Langham Hotel and All Souls were reached. A handy cab rank down the centre of the street catered for all and sundry.

Since 1920

A glance at Regent Street today suggests that a systematic process of rebuilding took place in quick order after the First World War, when the original leases ran out. The reality is more involved. As commercial pressures mounted, a reconstruction of the street, piecemeal or otherwise, had long been anticipated. 'The simple fact is', explained *The Architect* in 1881, 'that the land is sacrificed to the inadequate houses which encumber it; and none but the occupants of those houses know how very inadequate they are.' A few replacements having already taken place by then, Arthur Cates noted that

there was 'no desire' on the Crown's part to retain the Nash ensemble.²⁰ The supplanting of one of the street's best buildings, the Hanover Chapel just south of Oxford Circus, by Regent House in the 1890s confirmed that policy.

Cates set out a consistent rebuilding strategy for Regent Street in a paper of 1898 which began to be realized from 1904 under his successor as Crown surveyor, John Murray.²¹ The bruising Edwardian battles that ensued over the design of the Regent Street Quadrant had only faint resonance north of Oxford Circus. Yet certain principles emerged which were meant to apply to the whole street. One, observed since the 1880s in most Crown rebuildings along major West End thoroughfares, was that façades were to be in Portland stone. Another, insisted on by the LCC, was that blocks should have splayed or rounded corners. A third stipulated that shopfronts should be contained within piers carrying round arches embracing a mezzanine, as in Norman Shaw's approved design for the Quadrant, but that had to be given up after vehement opposition from shopkeepers. All blocks were set back to a new building line and had to conform to LCC height regulations; that in effect meant 80ft to the principal cornice, above which usually came one or two extra storeys in a visible roof. The upshot was a succession of weighty blocks of four plus two storeys, as opposed to Nash's altogether lighter, more intimate three plus one. Champions of the old Regent Street, sparse before the 1920s but vociferous thereafter, deplored this change the most.

The first scheme put forward for rebuilding north of Oxford Circus was a proposal of 1909 fronted by the architect E. Keynes Purchase for reconstructing the north-west quadrant of the circus together with the block to its north up to Great Castle Street (255–271 Regent Street). He offered elevations in two versions, one following the arch-and-mezzanine principle (Ill. 18.8), the other trabeated, with pilasters running through the upper storeys.²² The scheme was not taken up, probably because the Crown officers had yet to agree a policy for Oxford Circus, whose quadrants with their flanking blocks obviously had to be rebuilt to a uniform design, as under

Nash. In 1910 the Crown promoted a limited competition for these façades, won by Henry Tanner junior. His French-style design substituted a high ground storey offering the shopkeepers more space and light than Shaw's arches and mezzanine, with attached giant columns or pilasters running through the upper storeys, as in Nash's circus. It was first implemented from 1911 in the south-west and south-east quadrants, but its north-west and north-east counterparts had to await the interlude of the First World War before they could be tackled in 1920-3. The north-east quadrant (272-286 Regent Street) had long been in the hands of Peter Robinsons, the drapers (Ill. 18.6). The north-west side (Nos 255-271) was undertaken in two phases, starting with the circus and then working north. Its architects were Mewès & Davis working to Tanner's elevation, the shop which occupied the prestigious circus site from May 1922 being Magasins du Louvre, an affiliate of the Grands Magasins du Louvre, Paris.²³ Both these buildings will be covered more fully in the Survey's Oxford Street volume.

The one major rebuilding north of the circus before the First World War was that of the Polytechnic, as part of the plans for the odd block out, Nos 289-319, owned entirely by the Howard de Walden Estate from 1911. Here the architect chosen by the Estate to design the whole frontage was Frank Verity, but only the central Polytechnic portion (Nos 307-311) could then be realized (1910-11).²⁴ How the Crown and Howard de Walden Estates co-ordinated their policies for rebuilding in Upper Regent Street has not transpired. There must have been liaison as to storey heights and materials, but the Polytechnic fronts are more forthright and enriched than those that followed after the war (see Ill. ### - cross ref).

The climax of the rebuilding came in 1923 (Ill. 18.9), when one newspaper likened Regent Street to 'Sackville-street, Dublin, after the Easter Rebellion'.²⁵ The procedures were similar for each block. Murray began by looking among the tenants for possible takers of the whole block, but these were seldom to be found. Many of the small shopkeepers, after a short period

of cheap accommodation on a yearly rent in tired-out premises following the expiry of the old lease, wanted to renew their tenancies under the new lessee, only to be priced out by higher rents. Some blocks had more than one lessee, as at Nos 302–312, between Margaret Street and Little Portland Street. Here Murray wanted to lease the whole block to Sparkes Hall & Co., the old-established bootmakers at No. 308, but had to yield to the equal claims of Swan & Co., music publishers at No. 312, and Webster & Waddington, a theatre ticket agency at Nos 302–304. The bootmakers and the agency teamed up in 1922 to employ Trehearne & Norman, while Swan & Co. applied to Thomas Darbyshire (the choice of architects was probably from a list supplied by the Crown). Both made a design for the full block on which Murray then adjudicated, preferring Darbyshire's effort because it fitted better with the rest of the street in scale and storey-heights. The overall design of the block therefore fell to Darbyshire, to whose elevation Trehearne & Norman had to adjust their plan.²⁶ In all cases the architects had to submit surveys of the buildings to be demolished as well as new plans for approval, so creating a valuable record.

The result north of Oxford Circus was a set of muted variations on the theme of the sub-classical stone-fronted block of shops with flats or offices over and high mansard roofs covered by Westmorland slates (Ills 18.10, 18.11). There is more animation on the west side than the east, because of the separate history of the long block containing the Polytechnic (Nos 289–319), and because a corbelled balustrade at first-floor level and suavely treated urns and swags at the corners enliven its southern neighbour, Roxburghe House (Nos 273–287, by Claude Ferrier). One difference from the blocks further south was the lack of any mezzanine for the relatively small shops anticipated here. The current rash of chain 'eateries' in these premises can be traced back to the first tenants, with J. Lyons & Co. and the Aerated Bread Company (ABC) opening corner cafeterias at Nos 300 and 324–326 respectively. Such

use seems to have been forbidden in the main shopping stretch of Regent Street south of Oxford Circus.

Summary of buildings north of Great Castle Street

West side:

Nos 273–287 (Roxburghe House). 1926–8. Elevations by Claude Ferrier; plans by Trehearne & Norman ²⁷

Nos 289–293 (Marcol House). C. T. Armstrong, 1924–6, for Walter J. Fryer, developer ²⁸

No. 295 (formerly Boosey & Hawkes). E. Howard & Partners, 1934–5. The showrooms included frescoes by Anna Zinkeisen, destroyed by fire in 1990 ²⁹

Nos 307–311 (the Polytechnic), see page ###

Nos 313–319 (Canberra House). Robert Angell & Curtis, 1923–5 ³⁰

East side:

Nos 288–300 (Walmar House). Fronts by C. T. Armstrong with Henry Tanner junior, 1921–3, slightly emending a 1915 design by Armstrong; plans by Walter J. Fryer, engineer and developer ³¹

Nos 302–312 (Langham House). Front by T. S. Darbyshire, plans partly by Trehearne & Norman, 1922–3 (see above)

Nos 314–326 (Morley House). Built in two phases with fronts by Messrs Henry Tanner. Nos 324 & 326 for the Aerated Bread Company, builders Rice & Son, 1923–4; Nos 314–322, plans by Walter J. Fryer, engineer, 1925–6 ³²