

## CHAPTER 21

## Hallam Street

Hallam Street was laid out in the 1770s – the portion south of New Cavendish Street as Duke Street and the remainder as Charlotte Street, honouring either George III's Queen or the 3rd Duke of Portland's mother-in-law Charlotte Boyle, Baroness Clifford. They were united in 1905 under the present name, commemorating the historian Henry Hallam, who lived in Wimpole Street. Of secondary status, Hallam Street has a number of buildings that belong to the more prestigious streets crossing or in parallel, and ends in a cul-de-sac. Its most significant early building was at the north end, where the art dealer Noel Desenfans lived with the painter Sir Francis Bourgeois and where Desenfans was entombed in a private chapel designed by Sir John Soane, the prototype for the Bourgeois–Desenfans mausoleum at Dulwich Picture Gallery. Neither this nor anything else of the original development of Duke Street or Charlotte Street is left, and Hallam Street today is largely defined by twentieth-century buildings, predominantly blocks of service flats.

The Adam brothers were the principal head lessees in the wake of their development of Portland Place (see Ill. 17/3), along Duke Street from 1772 and Charlotte Street from 1775. Either Joseph Rose or his nephew of the same name developed the corner opposite the Portland Chapel at the south end of Duke Street – Rose the elder, styled Esquire, lived across the road at what became 20 Langham Street, a large house with a central open-well staircase and a full-width rear canted bay. Joseph Rose junior, two doors away at what became 24 Langham Street, occupied a seemingly even better house with a bow front looking up Duke Street. John Novosielski, possibly related to the

architect Michael, was paying rates on a house at the south end of Duke Street in 1775. Further up and into Charlotte Street, George Mercer and William Ward were involved in development on both sides. At the north end, David Williams, painter and glazier, took the west side (Bridford Mews was originally Williams Mews), and John White the east side (see page ###). All the frontages were built up by 1780, though not yet fully occupied at the north end.<sup>1</sup>

Duke Street's twenty-four houses included two pubs, the Stag's Head on the south-east corner with New Cavendish Street (page ##), and the Devonshire Arms by the entrance to Chapel Mews (later 7 Hallam Street). Rebuilt in 1887 to designs by Charles Worley, the Devonshire Arms was lost to bombing in 1941. Charlotte Street had 82 four-storey houses in plain flat terraces (Ill. 21/1). Three pubs stood on its east side, the Turk's Head and the Prince of Wales on the sites of Nos 52 and 64 respectively, both displaced early in the twentieth century, and the Masons Arms facing Devonshire Street (page ##). Further south on the east side (at Nos 38–48) there were builders' yards, pertaining originally to James Hastie, then William Richardson, Samuel Josiah Stephens and finally Watson Brothers into the twentieth century, after the redevelopment of Nos 36–42 for the Central Synagogue (page ##).<sup>2</sup>

Otherwise early occupancy was largely genteel, with some trade presence. Besides Bourgeois, there were a number of artists in Charlotte Street, including the eminent watercolour painters John Sell Cotman in 1806, Francis Nicholson in the 1810s and 20s, and William Callow in the 40s and 50s. Three generations of Booths, booksellers, occupied premises in Duke Street from the 1790s until 1877: first Lionel Booth, whose son John took over the business in 1799, and after John's death his nephew Lionel. John Booth's activities extended to work on Edmond Malone's edition of Shakespeare, and the editing of the 'Near Observer's' account of Waterloo which he published in 1815.<sup>3</sup> The architect E. B. Lamb was based there (26 Charlotte Street, on the site of Weymouth House) from 1844 until his marriage in 1855. There were

also some doctors and dispensaries, with the North London Eye Infirmary at the north-east Devonshire Street corner around mid century.

The small house at 38 Charlotte Street (later 110 Hallam Street) was taken in 1826 by Gabriele Rossetti, the writer and political refugee who had arrived in London in 1824 and married Frances Polidori. Their children Maria Francesca, Dante Gabriel, William Michael and Christina were all born here, and in 1836 the family moved to 50 Charlotte Street (on the site of Goodwood Court, south of Weymouth Street). In 1906 the LCC erected a blue plaque at No. 110 to commemorate D. G. Rossetti's birth. This soon had to be taken down as the entire site at 205–207 Great Portland Street and 106–110 Hallam Street was cleared for redevelopment in 1914–15.<sup>4</sup>

With a few ordinary shops by 1800, commerce gradually spread and lodging houses were coming in by the 1830s. In 1860 John Weeds was charged with keeping a common bawdy house next door to the eye infirmary. St Mark's Chapel (later Hall) spikily filled what had been an empty site at the north end of Charlotte Street in the 1860s. Reflecting relatively low status, there was little lease-end rebuilding in the 1870s, but the terraces did get the inevitable ground-floor stucco treatment and raised attics. By the 1890s most houses were divided as apartments, a number being workplaces for dressmakers and milliners. Status continued to decline.<sup>5</sup>

Much redevelopment took place between the union of the two streets and the start of the First World War. Tenancies covered by the Rent Restriction Act were the principal obstacle to further rebuilding in the 1920s, but the 30s saw much more activity and new buildings. This central but quiet street became an enclave of service flats – compact, often single-bedroom apartments, without kitchens but with basement restaurants and in-house servants. The majority of the service-flat blocks were developed by C. E. Peczenik, who had begun working on the Howard de Walden estate in 1905 when still in his twenties and in 1911 inherited a large estate (including a home at 53 Portland Place) from Leon Peczenik. Describing himself variously

as a civil engineer or an architect he was strictly neither, but had studied in Paris under the architect René Sergent, and French Beaux-Arts influence in his buildings is evident. Whether or not he had much direct involvement in design, as he claimed, he employed numerous architects, including Frank T. Verity, who introduced Neo-Grec apartment blocks to London from Paris. Peczenik also had his own architects' department at 169 Great Portland Street, headed by Robert W. Barton. Busy with commercial speculations in Great Portland Street and elsewhere, he had a 'private estate office' on New Cavendish Street and specialized in the building of 'superior' flats, some of them owned through the Alliance Property Company which he formed in 1933.<sup>6</sup>

There has been little change in Hallam Street since the last redevelopments in the 1960s, though trees were planted in 2009.

*The house and mausoleum of Noel Desenfans (demolished)*

The house at the top of Charlotte Street, No. 39, was built in 1783–5 for the art dealer Noel Joseph Desenfans, who moved there from a house at the bottom of Portland Road (on the site of 153 Great Portland Street) with his wife Margaret and his protégé and business partner the painter (Sir) Peter Francis Bourgeois. Gabled at either end, with a central-staircase layout (see Ill. 22/?? – Cy Court plan), it took up the full combined depth of the back-to-back houses adjoining in Charlotte Street and Portland Road. There was a 'Skylight room', which may have served as a picture gallery – though the house as a whole was crammed with pictures, including 14 Poussins in the dining room. On the north elevation four bays of windows looked across a garden to the New Road. The entrance front on Charlotte Street had a columned portico with decoration in relief, but was otherwise plain (as was the corresponding Portland Road side). A wall continuing further north fronted a service and

stable wing, and may have been the location of a relief panel depicting the Sacrifice of Bacchus, which J. T. Smith somewhat obscurely describes as having been made for 'the back front of the house of Mr. Desenfans, in Portland-road'. Measuring 14ft by 6ft and 'very tastefully modelled' in 'Adams's composition' (Liardet's cement), this was said by Smith to have been commissioned by Robert Adam from Giuseppe Ceracchi, who had premises on Margaret Street, and sold to the Coade factory after Desenfans died. If the relief was installed at this house, the story cannot be quite as Smith tells it, since Ceracchi left London in 1780, well before it was built; but it seems unlikely that it can have been made for the obscurely placed back of Desenfans' earlier house in Portland Road.<sup>7</sup> The adjoining house to 39 Charlotte Street, at 10 Portland Road, which had no 'back front' (page ###), was acquired by Desenfans in 1789-90.

Desenfans' property here is now chiefly of interest on account of the chapel-cum-mausoleum created shortly after he died. Designed by Soane, a friend of the trio, it prefigured the grander mausoleum of 1812-13 at Dulwich, forming part of the gallery built to display the collection amassed by Desenfans and some works by Bourgeois himself.

The core of the collection was bought by Desenfans on behalf of King Stanislaus II of Poland (the source of Bourgeois' knighthood), but the partition of Poland and the king's abdication left it in his hands. He attempted to sell the pictures, but came to realize that he was effectively saddled with them, and in 1796 'at length resolved to retain all that he possesses for his own gratification. In consequence he has arranged them in his very elegant house'. Even so, a further attempt to sell the paintings was made in 1802, and in 1799 Desenfans had proposed the creation of an English national gallery incorporating the collection; though this found no favour the creation of Dulwich picture gallery after his death was a major development in the display of art for the general public's benefit.<sup>8</sup> There the ensemble of gallery and mausoleum has permanently bonded the collection and the

commemoration of the founder in architectural form, comparable to what Soane did with his house in Lincoln's Inn Fields.

According to Bourgeois, Desenfans had 'a sort of prejudice' against underground burial, which was behind the direction in his will that he 'be laid in a leaden coffin and kept in my own house till the executor ... shall have prepared a vault where I may be removed' – Bourgeois being the executor. There was presumably already some idea for a tomb outside the ordinary, but no preparations had been made when Desenfans had a stroke in June 1807. It was then reported that he was retiring to the country on the advice of physicians, and that his picture collection was to be sold.<sup>9</sup> A few weeks later in July he was dead, no sale took place and his collection was inherited by Bourgeois, along with a half share in the Charlotte Street and Portland Road houses. (A third house adjoining, 38 Charlotte Street, had been acquired by Bourgeois in 1800 or 1801). It was only then that the mausoleum project took shape. Not surprisingly with his Polish connections, some of Bourgeois's own paintings displayed a Roman Catholic bent sympathetic to such a building (subjects including a Carthusian funeral and a solitary cell). By mid August plans were in progress at Soane's office, construction taking place during September to November. Bourgeois recalled the cost as some £580, slightly below estimate. The design evolved from a barrel-vaulted space of roughly basilican plan with an apse at the end to a more sophisticated arrangement comprising a circular domed 'nave' and a raised, top-lit rectangular 'sanctuary', containing sarcophagi for Desenfans, Mrs Desenfans, and Bourgeois (Ill. 21/2). All this was created within the shell of a coach-house in an ancillary wing of the main house alongside Charlotte Street, with a sharply skewed north end where it abutted the boundary of the Portland Estate with Crown land. It was entered from the garden on the east side.<sup>10</sup>

The plan was that of a chapel, and both Bourgeois and Mrs Desenfans referred to the place as their 'private chapel', not a mausoleum, a term Bourgeois applied specifically to the sanctuary. Services of some sort were

held – Bourgeois’s friend the Rev. Robert Corry of Dulwich College officiating – and his will refers to Corry’s position as chaplain there. In her will, Mrs Desenfans specified that a set of chairs and stools in the chapel, and a press in which they were kept, were to be reinstalled in the Dulwich mausoleum. When the house was advertised after her death in 1813 it was described as having ‘a large garden, walled round, in which is a beautiful small private chapel, with a circular dome ceiling, supported by Tuscan columns, the sanctuary illuminated by a sky-light of coloured glass’. The chapel was probably demolished or reconverted for use as stabling after removal of the bodies to Dulwich in March 1815, nearly two years after Mrs Desenfans died.<sup>11</sup>

Bourgeois’ will of 1810 directs the interment of his body in ‘the Private Chapel’ at Charlotte Street, pending Mrs Desenfans’ death, when the three bodies were to be reinterred in Dulwich College chapel, ‘in a Tomb or Sarcophagus which I hereby direct my Executors to prepare’. In his ‘last testament’ recorded by Lancelot Allen, then Warden of Dulwich College, Bourgeois referred to the proposed location as ‘some little nook of the chapel, to be set apart’, but nothing explicit was said about a full-blown mausoleum. Soane’s early schemes show the mausoleum as an adjunct to the chapel, and the eventual idea of integrating it structurally with the picture gallery instead was clearly his. Its interior relates closely to that of the Charlotte Street chapel, with the major difference that the main space is rectangular, not circular. A close relationship between gallery and mausoleum was however always implicit. Bourgeois himself had planned to acquire the freehold of 39 Charlotte Street and make a permanent gallery there (whether in the house or a new building was not specified). He abandoned the scheme in 1810 when the Duke of Portland ‘made some difficulties’, and left the collection to Dulwich College instead.<sup>12</sup>

*West side*

The site of 1–15 Hallam Street was redeveloped for the BBC as part of Broadcasting House (see page ###) after earlier buildings on a site that included Chapel Mews were flattened by bombing in 1941. The losses included Sydney Tatchell's **Wyndham Court** at Nos 1–5, built in 1910–11 as 'chambers' (service flats) for the developer C. E. Peczenik (Ill. 21/3). The BBC had occupied almost all this block by the late 1930s.<sup>13</sup>

Peczenik followed Wyndham Court in 1911–12 with more service flats, at **1 Duchess Street** (with 17–19 Hallam Street and 1A and 2 Duchess Street), this time employing Frank T. Verity as his architect. Behind the Neo-Grec stone-faced entrance front to Duchess Street there was a common kitchen in the basement, alongside accommodation for servants who were also housed on the top floor. The building was requisitioned for use by American forces as a club in 1945 and thereafter taken by the BBC as a staff hostel.<sup>14</sup>

To the rear, much of the west side of **Cavendish Mews South** was redeveloped as flats in 2010 for the Howard de Walden Estate, to plans by Corrigan Soundy Kilaiditi, architects. This includes a new elevation at No. 6, and a retained brick front, perhaps of 1873, at No. 5.<sup>15</sup>

For Nos 21–31, see page ###

**No. 49** (formerly Nos 33–51). In 1919 the Howard de Walden Estate granted a 999-year lease of 29–51 Hallam Street to Charles Lee, but it proved impossible to get vacant possession and redevelop as intended. Meanwhile, Lee claimed, the continued existence of this 'slum' prevented the letting of new flats elsewhere in Hallam Street. In 1930–1 W. S. Huxley, architect, who had a building agreement from Lee, proposed a nursing home on the site, but decided to sell up in response to a scheme by the Beverley Trust for flats at 46–48 Portland Place, sleek and contentiously tall, extending back to this site

(Ill. 21/4). Designed by Sir John Burnet, Tait and Lorne, the flats scheme failed for financial reasons, and in 1932 a new scheme was put forward by C. E. Peczenik, based on designs by R. W. Barton with contributions by others, including V. Royle Gould of the Howard de Walden Estate. Initially one-room service flats without kitchens were proposed, but in the end a more conventional plan of mainly two to four room flats was adopted. The brick and stone-faced block was built in 1934–6 by Prestige & Co. Ltd, with a steel frame by Sanders & Forster Ltd of Barking (Ills 21/5, 21/6). The stonework was contracted to Nailsworth Quarries and Stone Co., but the Estate's Col. Blount wanted Portland, as well as greater rotundity to the 'lunettes' flanking the main entrance, and he also suggested an architectural treatment of the rear or west elevation, prominent from the backs of houses on Portland Place. Strangely floating giant Ionic Orders resulted (Ill. 21/7). There was a large basement restaurant, run as a club to permit the serving of wine. The lease was sold to the Iron Trades Employers Insurance Association in 1959 and on to a tenants' association in 1978. Early residents included Stefan Zweig, Henry Wood, and Marmaduke T. Tudsbery, the BBC's in-house civil engineer.<sup>16</sup>

The rest of **Hallam Mews** is engagingly heterogeneous (Ill. 21/8). Along its west side from the north, No. 4 is a plain-fronted building of 1925 that had a pilastered elevation facing 56 Portland Place. It was built for Lady Algernon Gordon-Lennox, to plans by Forsyth & Maule. The Howard de Walden Estate rebuilt No. 5 in 2014–15, with Andrew Lett Architects, for flats behind offices at 54 Portland Place. The tall building at No. 6, Tudoresque with faux half-timbering, was erected in 1931 for the developer Henry Brandon as garages and flats; the architect was Alfred Burr. No. 7 may survive from 1873. On **Cavendish Mews North**, D. W. Morris rebuilt No. 6 in 1936–7 to plans by Minoprio and Spencely, architects.<sup>17</sup>

For Nos 53–73, see page ###

**No. 77** (Hallam Court, formerly Nos 75–89). As on the block further south, redevelopment was intended here in the 1920s, the London and West End Property Development Corporation Ltd taking a 99-year lease of a larger site up to Devonshire Street in 1923 for a block of ‘superior’ flats. The company at that time involved Lord Waring, C. E. Peczenik (in place of Harry Gordon Selfridge), the builder F. D. Huntington, and A. E. Leonard as managing director. The clearing out of tenants was slow and expensive, and the Devonshire Street part of the site was separated off in 1931 and built on first (page ###). Plans for the Hallam Street front were prepared in 1937 by Peczenik’s architects, led by R. W. Barton. Some reduction in scale and other revisions were demanded by the Howard De Walden Estate, to give a more domestic character and more imposing entrance. In 1938 Peczenik brought in Adolf Wollenberg, a Jewish refugee architect from Berlin, who had worked with him in Wimbledon. Work to Wollenberg’s plans began in 1939, Kier & Co. supplying structural designs; the builders were Rice & Son. Sculpture had been an important aspect of Wollenberg’s mansion blocks in Berlin, and here he incorporated a figural bas-relief over the entrance. The building, with distinctive shallow bows and incorporating an air-raid shelter, was almost complete in 1941 when it was requisitioned by the RAF (Ill. 21/9). There were independent kitchens, but with a basement restaurant and bar also intended, and private garages to the rear in Bridford Mews. Since 1984 the basement has housed medical consulting rooms and offices.<sup>18</sup>

Nos 91–99, see page ###

**Nos 105 and 1A** (formerly Nos 101–113, including 2–5 Devonshire Row Mews). In 1923 the London and West End Property Development Corporation Ltd, led by A. E. Leonard, took a lease of this site along with that of No. 114 (see below), intending ‘middle-class’ flats, but it was some years before vacant possession could be obtained. Redevelopment with one-room

service-flats went ahead in 1933–4, together with a house (numbered 1A, although at the other end of the street from No. 1). C. E. Peczenik employed Johnson’s Reinforced Concrete Engineering Co. Ltd and T. H. F. Burditt, architect, to prepare plans and to take responsibility for erecting the block, while maintaining that ‘all designs are prepared by me’ with R. W. Barton working them up. Ward & Paterson Ltd were the builders. The building is concrete framed and clad in sand-faced brick and Girling’s artificial stone. There was a basement restaurant, converted to flats in the 1960s, and a garage. The actress Jeanne de Casalis was among early residents (Ills 21/10, 21/11).<sup>19</sup>

*East side*

For Nos 2–6, see page ###

**Nos 8–14** are four houses of 1903–5, a speculation by the builders Matthews, Rogers & Co. Slightly antedating the turn to French-influenced apartment blocks, they mix plain stone around neo-Georgian doorcases below red brick extending into Domestic Revival gables. By 1921 Nos 8–10 had been absorbed by the adjacent Portland Hotel (see page ###). There were conversions to flats in 1933–6 and to offices from 1952, except at No. 12 which became the Hallam Chambers Hotel.<sup>20</sup>

**Nos 16–20** (Astor Court Hotel). This austere classical block was built for Peczenik in 1929–30 to designs by F. P. M. Woodhouse, architect. The Anglo-Scottish Construction Co. Ltd and Ward & Paterson Ltd were the builders. Two shops at the north end were converted to flats in 1933. Known as Astor Court by 1970, the building had become a hotel by the 1990s.<sup>21</sup>

For Nos 26–42, see pages ###, ###

**Nos 44–50.** The southern part of this building (formerly Nos 44–48, now No. 44) was erected in 1915 to house the General Medical Council, formally the General Council of Medical Education & Registration of the United Kingdom (Ill. 21/12). The Council had begun to investigate a move to larger premises from its offices at 299 Oxford Street in 1903, during the presidency of Sir William Turner. The initiative was taken forward a decade later by Sir Donald MacAlister, the Council's President from 1904 to 1931 and a physician and administrator of great intellect and probity, who 'ruled the GMC with a rod of iron'.<sup>22</sup> In 1912 a committee was formed to oversee the move. MacAlister was joined by Dr (Sir) Norman Moore, representing the Royal College of Physicians; (Sir) Charles Sissmore Tomes, the Council's treasurer and chairman of its dental committee; Sir Henry Morris, a recent President of the Royal Society of Medicine; and Sir Francis Champneys, an eminent obstetrician. An enquiry to the Howard de Walden Estate in 1914 elicited the offer of a development site at 44–48 Hallam Street. The northern part of the building (formerly Nos 48–54, now Nos 46–50), always intended, was not added until 1922–3. The Dentists Act of 1921, seen through by the Liberal politician Francis Dyke Acland, had established the Dental Board of the United Kingdom to take on the GMC's oversight of dentists and to deal with the scourge of unqualified dentistry. To maintain good communications with the Council, the new Board, chaired by Acland, built the interconnected premises next door.

The architect at both stages was Eustace C. Frere, of South African origins and Beaux-Arts trained, and the builders Chinchin & Co., of Kensal Green. Robert Angell had prepared plans in 1914 but Frere was preferred, probably because of family connections. The building stands out in Hallam Street for its clean Portland stone elevation – Frere was able to steer the Council away from a cheaper brick alternative by saving money in other areas. It is more widely unusual for its synthesis of neo-Georgian form and proportion with Neo-Grec ornament, 'subtly deployed to emphasise

institutional character', as the list description has it. Above the original entrance in what was at first an otherwise symmetrical front elevation, a once fine but now weather-worn lintel bas-relief by Frederick Lessor follows the suggestions of Dr Richard Caton, a member of the council, in depicting the cult of Asklepios and his extended family whose members represent aspects of medicine (Ill. 21/14a). This 'frieze' has a Greek-fret continuation across a full-height bow above more relief sculpture by Lessor and his assistants. Diminutive caryatids grace the tops of mullions, symbolising the Council's functions (Ill. 21/14b), and the bowl of Hygieia is at the centre of the bow between the upper storeys where a council room was placed under a dining room, between separate staircases for members and the public and in front of committee rooms (Ill. 21/13). The extension has similar external detailing, its tall windows lighting a board room. A second entrance was formed in its south bay around 1960 when the Medical Protection Society took the building's northern parts. Since 2010 No. 44 has been a conference centre, Nos 46-50 three duplex apartments.<sup>23</sup>

**Nos 56-60** (Hallam House) was built as a nursing home in 1922-3 for Miss Elizabeth Fulcher, to designs by E. Howard & Partners. It was converted to offices in 1958-9.<sup>24</sup>

**2 Weymouth Street** (Hampden House, incorporating 64-82 Hallam Street). Redevelopment up to Devonshire Street followed on from C. E. Peczenik's reshaping of the adjacent Great Portland Street frontages in 1911-13, where Robert Angell was his architect (see page ###). In June 1913 Angell put forward a scheme for 'residential chambers' at Nos 64-82 on Peczenik's behalf. But before the year was out the architect Paul Hoffmann had prepared new drawings for what was to be called Weymouth Mansions, duly erected in 1914-17 for Peczenik's West End Mansions Ltd, by Fred Pitcher & Co. This shallow block comprised mostly one-bedroom service flats, with servants'

accommodation in the basement. The building is faced in Portland stone to Weymouth Street, red-brick and brown-limestone to Hallam Street. After periods as offices and a hostel, it is again occupied as service flats.<sup>25</sup>

**Nos 84–94 (Weymouth House).** First plans for what was to be Block B of Weymouth Mansions were prepared for Peczenik by Angell and Hoffmann in 1914 (see 2 Weymouth Street, above). Work started but had not risen above the basement when war stopped progress. New plans, first for flats then for offices and workshops, were drawn up for Peczenik by H. W. Wills and W. Kaula in 1919–20, but these too came to nothing. In 1926 yet another architect, F. C. Mitchell of Burdwood & Mitchell, stepped forward with a project for flats. These were to have been similar to Weymouth Mansions, but the eventual building, erected in 1927–8 by Frank L. Griggs, builder, who took Peczenik’s lease, was a block faced in Portland stone and brown brick, for two and three-bedroom flats. Edward R. Murrow, the American broadcast journalist, lived on the second floor in Flat 5 in 1938–46, as is marked by an English Heritage blue plaque of 2006. While living here, Murrow gained fame for his war-time ‘This is London’ transmissions from Broadcasting House for CBS.<sup>26</sup>

**2 Devonshire Street (and 98–104 Hallam Street).** Planning for flats here began in 1914, E. Frazer Tomlins, architect, preparing a scheme for George Paxton at the same time as they were rebuilding on Great Portland Street (page ###). But nothing happened and in 1924 Tomlins had another stab for Paxton’s executors, who made a building agreement with C. E. Peczenik’s St Martin’s Estates. After further difficulties the site was sold to Peczenik in 1929 and he had Wills & Kaula draw up a new scheme for one-bedroom service flats, built by Ward & Paterson in 1930–1.<sup>27</sup>

For Nos 106–110, see page ###

For No. 112, see page ###

**No. 114.** At the north end of Hallam Street, St Mark's Hall was ceded to the Howard de Walden Estate in 1916. The London & West End Property Development Corporation Ltd took it with Nos 101-113 in 1923, only to hive off the site for separate development after Stanley H. Burdwood, architect, took an interest in it in 1924. Burdwood prepared plans for two private houses, the main south-facing and double-fronted one for himself, the other on the site of the present No. 1A; A. E. Leonard pushed these forward to the Estate in 1929. After difficulties with the obstructive Col. Blount a revised scheme for a single house on the larger site was agreed, and it was built in 1930-1, No. 1A following a couple of years later in conjunction with C. E. Peczenik's new flats at No. 105 (see above and Ill. 21/10). By 1946 No. 114 was being used as a dress-making workshop, but Michael Mortimer Wheeler QC (son of the archaeologist Sir Mortimer Wheeler) lived here for many years from 1947, with his wife Dr Sheila Wheeler, who practised from the house as an orthoptist. In 2012 a mansard was formed on what remains a private house.<sup>28</sup>