

CHAPTER 23

Great Titchfield Street

The half-mile extent of Great Titchfield Street makes it second only in length to nearby Great Portland Street in this part of Marylebone, but the two are in other respects very different. Whereas Great Portland Street is a definite and divisive thoroughfare, Great Titchfield Street, no traffic artery, conflicts in neither scale nor purpose with the cross-streets. Its busy and commercial south end, lined with warehouses built for the garment trade, echoes the hubbub of Oxford Street. A calmer stretch follows as the size of its buildings and shops diminishes, giving a 'village' focus to the area north of Mortimer Street. Its most homogeneous section comes south of New Cavendish Street, where shops fall away and late Victorian flats and commercial premises take over. Beyond New Cavendish Street overscaled post-war rebuilding renders the north end anticlimactic, petering out between the flanks of a hotel and a housing estate.

Lacking busy through traffic, Great Titchfield Street was used by street traders from about 1850, and by the 1890s food was being sold there from stalls and barrows to a poor population of some 20,000. Despite local opposition and prosecution of costermongers for obstruction, the market, centred on the Foley Street junction, survived well into the twentieth century.¹

Titchfield refers to the Titchfield estate in Hampshire, which came to the Dukes of Portland (from 1716 also Marquesses of Titchfield) through the first duke's marriage in 1704. The first part of the street to be developed, between Oxford Market and Mortimer Street, was originally plain Titchfield Street. 'Great' is first recorded in 1739, after the street was taken further north

and Little Titchfield Street had been laid out.² The stretch north of New Cavendish Street was Upper Titchfield Street until around 1820, when it became Cirencester Place, and it remained separately numbered until 1872, when it was amalgamated with Great Titchfield Street and the whole street was renumbered. The south end of the road, between Market Place and Oxford Street, hitherto called Market Street, was merged with Great Titchfield Street in 1906.

The chapter proceeds in sections from south to north, concluding with an inventory of existing buildings. Present-day street numbers are used throughout.

Market Place to Mortimer Street

The southern end of Great Titchfield Street was one of the strongholds of the garment industry, which colonized the streets north of Oxford Street after 1910. Some of its most commanding buildings are here, notably Elsley House and Court at Nos 20–30 (see Ill. 23/3).

North of Market Place, the west side up to Mortimer Street was being built up in the 1730s under Cavendish–Harley head leases to Walter Lee (Market Place to Margaret Street), George Mercer (Margaret Street to Little Portland Street) and William Wilton (Little Portland Street to Mortimer Street). The east side followed later, in part because of the deadlock between the Cavendish–Harley interests and William Long, who held a lease of the land here at least up to Margaret Street. No development could take place here until that had been resolved in 1738 (page ###). The head leases for the original east-side houses therefore date from between then and as late as 1758.³

There are clues to good private occupancy in the early years at this end of the street. George Richardson, the Adam brothers' draughtsman and

publisher of ceiling designs, lived at intervals between 1764 and 1793 at No. 29. Opposite, a house 'facing Little Portland Street' was sold in 1767 with the attraction of 'several fine historical paintings ... fixed in compartments in the saloon room'. But shops and manufacturing were always strong and soon became predominant. When the Marylebone Vestry was seeking a site for an extra church in 1822, this portion of Great Titchfield Street was among the locations considered but rejected on the grounds that the intensive trade use would make the property too costly.⁴

Many such concerns were high-class. At No. 18, for instance, the Scheemakers family of sculptors had their address between 1772 and 1804. Their premises stood at the head of a yard stretching back behind Margaret Street most of the way to Wells Street. Here a severe fire broke out on 21 June 1825, destroying many timber-built works and sheds occupied by crafts firms in the centre of the block between Margaret Street, Mortimer Street and Wells Street, though not apparently any houses along the frontages. A shed containing mahogany became 'one mass of brilliantly-ignited charcoal'. Among those affected was the picture framer, carver and gilder Joseph Crouzet at No. 32, who lost a 'great number of the beautiful carvings and works of art, intended for Belvoir Castle'. Nevertheless Crouzet carried on at this site; he had taken over from another notable carver and framemaker, Benjamin Charpentier (here 1791–1818), and bequeathed the premises to Eugene Nicolas who continued the business till the 1870s. The fire also deprived the painter John Varley, Crouzet's neighbour at Nos 28–30 from about 1818 to 1830, of some pictures in his 'gallery'. Varley's house was where, in 1819–25, his friend William Blake made the series of drawings of 'Visionary Heads', including the initial sketch of the head for 'The Ghost of a Flea'.⁵

On the east side of the street, running back alongside All Saints' Church, wine stores were erected in 1860–1 for the wine importers and distillers W. & A. Gilbey, whose business was expanding in response to

Gladstone's recent introduction of off-licences and drastic reduction of duty on French wine. Described as 'cellars above ground', these consisted of at least two floors of vaults for barrels, connected by a ramp, taking up three sides of a glass-roofed courtyard, with heating and ventilation systems ensuring optimum temperature was maintained from season to season. Wine was bottled on site and dispatched to all parts of the country, at the rate of 300 dozen bottles a day in 1861. The architect was Thomas Harris, who designed offices and tasting-rooms for Gilbeys in Oxford Street at the same time, the two premises being linked by telegraph. Though more extensive stores were soon needed, Gilbeys retained the vaults until the 1880s or 90s.⁶

Gilbeys' warehouse no longer exists, and the oldest building in this sector of the street is Nos 8–10, the manufacturing and warehouse portion of a development once also covering 69–71 Margaret Street, designed by Augustus E. Hughes in 1877 for W. F. Howard of Titterton & Howard, wholesale brush makers. Its shopfront has been completely replaced. It was probably fairly typical of the industrial buildings then supplanting old houses hereabouts. The largest such concern belonged to Thomas Elsley, manufacturing ironmonger (1838–1926), who came to Marylebone around 1869, setting up in Great Portland Street, where he eventually rebuilt Nos 32–34. By 1881 he was employing sixty hands. He also accumulated premises in Great Titchfield Street, rebuilding Nos 20–22 in 1894 and 24–26 in 1902. Around 1897, when Elsley converted the firm into a limited company, he consolidated his Portland Metal Works at Great Titchfield Street alone, eventually taking in Nos 20–30. At this juncture Elsleys were making fireplaces and other art metalwork for leading architects, as well as structural and security features like skylights, ventilators and locks. Geared to the last period when large-scale metal manufacturing in the West End was commonplace, the firm and its Great Titchfield Street premises did not long outlive its founder.⁷

Most of the surviving buildings in these blocks are connected with the clothing trade and date from between 1912 and 1937. Earliest and not least

endearing is Golderbrock House of 1912–13 at Nos 15–19, designed by Martin S. Briggs for the existing lessee, with seventeenth-century touches and a tier of bay windows over the central doorway (Ills 23/1a–b). The upper floors were fitted out for Charles Wilson, blouse manufacturer of Manchester and Macclesfield, comprising a first-floor showroom with columns, bowed ends and changing space for a mannequin, and rooms above for cutting, finishing and dispatch.⁸

Between the wars the scale and pace of these garment buildings increased. H. Courtenay Constantine designed two: Nos 32–34 of 1924 for H. A. Francis Ltd, blouse manufacturers (Ill. 23/4); and No. 21 opposite, of 1935–6, on a slim site at the south angle with Little Portland Street, called Circus House from its cinematic rotunda (Ill. 23/2). They are outshone in scale if not subtlety by Nos 20–30, Elsley House and Elsley Court of 1936–7, built to replace the ironmonger's premises. This, the chef d'oeuvre of the speculating architect-surveyors Waite & Waite, packs accommodation on to its deep site in order to maximize well-lit open floor-space for letting to small garment firms. The staircase tower, left of centre but not without angular panache, rescues the seven-bay Art Deco front from lumpiness (Ill. 23/3).⁹

Mortimer Street to New Cavendish Street

As Rocque's map shows, by the mid 1740s, as further south, development had gone faster on the west side, with blocks of houses up to Little Titchfield Street, little having been built on the east. A pond still occupied the site of Nos 43–51, beyond which came fields and the footpath known as Marylebone Place or Passage.

On the west side the dates of the original Portland head leases are 1740 for the short blocks north and south of Little Titchfield Street (Nos 37–41 and 43–51), along with both sides of Little Titchfield Street itself (George Collings,

lessee); and then 1757–9 for the next block north (Nos 53–69) up to present-day Langham Street (John Middleton and others, lessees); and 1762 for Nos 71–101 up to New Cavendish Street (George Mercer, lessee). Opposite, Nos 42–68 between Mortimer and Riding House Streets followed a master lease of 1751 to Thomas Huddle. Nos 70–84 up to Foley Street were of sundry dates between 1757 and 1778, and Nos 86–122 between 1761 and 1766 (these two last blocks with various lessees). The houses were sometimes built well after the leases were granted. Huddle, one of the biggest Marylebone developers, was subletting part of his take at Nos 42–68 only in 1758–9, seven years after his head lease. The original King’s Arms, for instance, now No. 68 at the Riding House Street corner, was leased to Richard Keemp, bricklayer, for completion by Michaelmas 1758, and houses in this block running back to Wells Street were being auctioned at the pub in 1765. The present No. 64 may be a vestigial survivor here, but the King’s Arms, strategically sited with stuccoed fronts also towards Riding House and Wells Streets, looks to have been rebuilt around 1860, when a new Portland lease was granted (Ill. 23/5). The small dome at the Wells Street corner may date from alterations in 1900. Like the next block south, much of Nos 42–68 was given over from early on to shops and crafts. A mangle and napkin press warehouse is reported at what became No. 62 in 1783, and a decade later a large furnishing shop selling tables, glasses and Hogarth prints at No. 54.¹⁰

The good surviving group on the west side at Nos 93–101 belongs to a block of land between Langham Street and New Cavendish Street leased as a whole to the Marylebone developer-builder George Mercer in 1762. All are three windows wide, as probably were most of the other houses in this block, therefore broader and better than the average in Great Titchfield Street. Nos 95–101 range uniform, and No. 101 preserves its original door hood, very like another surviving hood at 16 Gosfield Street just behind, also part of Mercer’s take. No. 93 is a taller house of some pretension, boasting a solid stone cantilevered staircase with plain iron balusters, typical of Mercer, and a

generous fanlight (Ill. 23/6). All these houses show signs of Victorian modification, in the form of stuccoing up to the first floor, extra storeys above the modillion cornices and, at Nos 93, 95 and 101, frames and consoles to the main windows. The inscription 'Portland Chambers' on No. 93 dates back to before 1838 when the house was already divided into three flats, one occupied by the rising young composer and pianist William Sterndale Bennett. In the late 1840s Portland Chambers was briefly the home of a lesser composer and serial bigamist, Frederick Crouch, who numbered the courtesan Cora Pearl among his sixteen children; he left for America in 1849 to avoid a prosecution. No. 95 seems in these years still to have been a private house, but No. 97 was occupied at least in part by a surgeon and a chemist, No. 99 by an upholsterer and No. 101 again by a surgeon.¹¹

Among the residents of the original houses in this particular block, only a few of which survive, were artists of note including: Gaetano Bartolozzi of F. Bartolozzi & Co., musician and printseller, No. 81, c.1774–91; Joseph Bonomi, architect, No. 91, c.1787–1808 (the painter James Barry died here after being taken in by Bonomi); Thomas Shotter Boys, painter, No. 81, c.1847–8; William Byrne, engraver, No. 85, c.1785–1805; Alfred and John James Chalon, painters, No. 116, c.1809–11, and No. 101, 1811–16; P. J. de Loutherbourg, painter, No. 120, 1774–82; Willey Reveley, architect, No. 93, c.1792–3; John Francis Rigaud, painter, No. 118, c.1778–89, and (with Stephen Francis Rigaud, painter) No. 101, c.1790–1804; Thomas Ryder, engraver, No. 116, c.1789–94; George Townly Stubbs, engraver, No. 88, 1775–6; Richard Wilson, painter, No. 73, c.1779. Alexander Dalrymple the hydrographer lived at the surviving No. 99, c.1782–9.¹²

Central Great Titchfield Street was solidly commercial by the early Victorian years. But there were few total rebuildings, suggesting that the scope of local trades and professions was modest. An exception is the east-side range immediately north of Riding House Street at Nos 70–74 – a short, standard run of shops, designed by Frederick Tyerman and built by J. M.

Macey in 1858. The journalist who picked up this project noted that behind one of the houses was a slaughterhouse 'of very superior construction', adding that many of the neighbouring houses were dilapidated, soot-stained and uneven in height and architecture – in other words ripe for redevelopment.¹³

That did not happen till the 1880s, when the Portland Estate organized leases to fall in together. The consequent rebuildings were typically shared between local small shopkeepers, builders and speculators, seldom with an overall plan for each block. The most coherent group is Nos 53–67 of 1888 on the west side between Riding House and Langham Streets, an unassuming row of shops topped by just two red-brick storeys and then garrets (Ill. 23/7). The presiding minds were the speculator J. A. Michell and his architect Walter J. Miller, who had already collaborated further down the street; here they worked with two builders (W. Oldrey at Nos 53–55 and 63–65, J. Stevens at Nos 57–61) and an assortment of shopkeeper-lessees. A collapse at No. 53 on the Riding House Street corner in November 1888, when the roof was newly on, killed six of Oldrey's workmen and injured many others. The inquest failed to shed much light on the calamity. The contract period was just seventeen weeks, showing how hastily such buildings were run up. Miller said he had been visiting the site two or three times a week, but much of the supervision had been undertaken by a clerk.¹⁴

Though Miller was reprimanded, he went on to tackle further Great Titchfield Street rebuildings, presumably on the Portland Estate's say-so. These included three of the four corner blocks at the next junction north: No. 71 at the north-west corner, a baker's shop of 1890 with a wheatsheaf plaque on the angle; Nos 60–62 of 1890–1; 82–84 (with 28 & 29 Foley Street) at the south-east corner, of 1893; opposite at the north-east corner No. 86, the beefy Crown and Sceptre (Ill. 23/9), and Nos 88–94 of 1898–9. These all differ stylistically, yet unite in showing that block-size and height in this street

increased around 1890, as more formal flats began to be built over shops or on their own.¹⁵

The two frontages between Langham and Foley Streets and New Cavendish Street represent the climax of this rebuilding campaign. The eastern side (Nos 86–122) consists mostly of flats of 1897–9, slightly superior to those in Hanson Street behind, of similar date; a few are later, notably Nos 106–110 of 1908. Close to New Cavendish Street is a run whose architects are known: Nos 118–120 by W. Henry White, 1905; No. 122 by A. J. Hopkins, also 1905; then at the corner, Nos 124–126 with 128–130 New Cavendish Street, a demure neo-Georgian block seemingly by H. V. Lanchester and looking later than its reported date, 1899. Rebuildings along the western side (Nos 71–91) are more or less contemporary (Nos 79 and 81 of 1898; Nos 73–77, a later insertion of 1909). The district surveyor's returns give Beresford Pite's name as examining plans in connection with Matthews Brothers' No. 79, but apart from perhaps detailing the front door it is hard to believe Pite had much to do with this nondescript house. In the centre comes this block's most spirited architectural moment, Nos 85–89 of 1894, built by W. Scrivener & Co. to designs by the little-known architect Arthur Whitcombe (or his son Charles F. Whitcombe) for John Bale & Sons, printers previously present on this site. Judging from the building's fierce red colour, shallow bows, stilted shop-arches and overriding central gable (Ill. 23/8), the Whitcombes may have been looking at recent work by W. D. Caröe. Bales were not alone on this side as commercial tenants, several neighbouring houses having shop fronts, and Nos 83 and 91 (dates unknown but probably Edwardian) displaying the wide upper windows that betray trade use above ground level.¹⁶

Further south, Nos 46–54, now Balfour House, is a raw-looking building with added shopfronts and altered windows, lifted by an elegant entrance. Created as a 'church home' for All Souls' parish in 1895 to designs by Beresford Pite (builder, A. A. Webber), it replaced lesser facilities previously available in Nassau Street, offering a coffee bar, 'invalid kitchen',

hall, classrooms and flats for mission women. Pite's designs went back to 1891 but had been revised several times (Ill. 23/10). Even though Lady Howard de Walden contributed half the cost, the final version was pared right down. Pite himself therefore paid for the entrance, which features angels carved by Farmer & Brindley, now caked with paint. The clumsy conversion of the home into shops and workrooms took place in 1927 to designs by Hendry & Schooling.¹⁷

Of later buildings in this sector of Great Titchfield Street only Nos 43–51 require mention, covering the short west-side block between Little Titchfield and Riding House Streets. This had been largely rebuilt like the next block north in 1887, W. J. Miller being again involved (at Nos 43 and 45). The site was long earmarked for an extension of the Regent Street Polytechnic building to its west (page ###). Once that scheme had been dropped, the Audley Trust, the then freeholders, could redevelop the site with plain five-storey offices of 1963–4, designed by Sir John Burnet, Tait & Partners for Manningtree Estates Ltd. The first substantial occupant was the Canadian Broadcasting Corporation.¹⁸

New Cavendish Street to Greenwell Street

The northern third of Great Titchfield Street has little appeal today. The east side consists entirely of flanks of large modern buildings that belong mainly to the cross streets (Collingwood House, Holcroft Court and Fitzrovia Court), while on the west side the plots are shallow and back on to bigger buildings in Bolsover Street. The general and early history of this sector is therefore dealt with in Chapter 24. Just two extant buildings and one that has been lost, all on the west side, are highlighted here.

The existing and neighbouring Nos 111–113 and 115–123 are indicative of the changes under way locally around 1900. Nos 115–123 (Selworthy,

Porlock and Lynton Houses) are artisan flats of 1898–1900 of the kind then being built all over this part of Marylebone, but in a livelier manner than usual, with shallow bay windows and plentiful Queen Anne gables and baubles (Ill. 23/11). Matthews Brothers were the developers and builders, but the architect is not known. Nos 111–113 was built to designs by William Pywell of Hanwell in 1904. The amplitude of its windows and the evidence of directories suggest that it was meant for garment use, by the Edwardian years starting to challenge residential rebuildings even this far from Oxford Street.¹⁹

The lost building most worth remark was the former West London School of Art, established in 1879 at Nos 153–155. This short-lived school had started out in Wells Street in 1862 as the Marylebone and West London School of Art under the patronage of such luminaries as Beresford Hope and George Godwin, with the aim of boosting local crafts skills. It swiftly transferred to 204 Great Portland Street and 73 Bolsover Street (page ###). The second headmaster, George A. Stewart, managed to get its numbers up to 581 in 1880, when it was claimed as the largest of the ten metropolitan schools of art, and ‘of infinite service in the cause of art-teaching in the important commercial neighbourhood in which it is situated, many of the principal firms of upholsterers, decorators, etc., being represented on the committee and subscribing to the working funds of the school’. That was at the opening of the new Great Titchfield Street premises, designed in a School Board idiom of two-tone brick architecture by R. W. Edis and built by the local Watson Brothers, with large men’s and women’s classrooms on separate floors, and a sculpture gallery on top (Ill. 23/12). J. D. Crace was then the school’s secretary.²⁰

Like other such institutions under the niggardly funding of the South Kensington art-training system, the West London School probably relied for its survival on middle-class young ladies. It must be the school disguised as the Central London School of Art ‘on a dreary by-street near Portland Road’, where the impoverished heroine of Ella Hepworth Dixon’s *The Story of a*

Modern Woman (1894) goes to improve her drawing in forlorn hope of promotion to the Royal Academy schools. But already in 1889 it had been absorbed into the broader and solider Regent Street Polytechnic.²¹

Technical training revived when the Carpenters' Company took over the Great Titchfield Street premises in 1893 as its Trades' Training Schools. The initiative came largely from Banister Fletcher, professor of architecture at King's College, London, recently the company's master, and a proselyte for crafts as well as architectural education. With Fletcher senior as chairman, his younger son H. Phillips Fletcher as secretary and then director, and a strong committee on which Crace, for instance, was retained, the school flourished. In 1897 there were 378 students on the books and a wide variety of crafts were being taught at the bench, with minimal paperwork or exams. Only bona fide craftsmen could attend: 'no social entertainments or relaxations are permitted, as is the case in other Training Schools', affirmed the annual report. After Phillips Fletcher's death in the First World War, his brother Sir Banister Fletcher took over as director. In 1935–6 an average of 93 students still attended each evening. The premises incurred damage in both world wars. The Building Crafts Training School or College, to use its later name, was eventually rebuilt in 1969–70 by J. T. Luton & Sons to designs by H. A. J. Darlow and Martin Platt of Daniel Watney, Eiloart, Inman & Nunn in austere concrete-panelled style. Five storeys above ground were intended, the upper ones being intended for letting, but only the lowest two were built, giving the building proportions unsuited to its storey-height cladding.²² The college subsequently moved to Stratford, and the premises have since 2003 been the educational branch of Christies the art dealers.

Gazetteer of existing buildings²³

West side

- 1**, with 4 Market Place. Rebuilt by Joseph Morris, builder, 1889. Formerly the Masons Arms
- 3**. Rebuilt in 1871 for William Ives
- 5–7**, with 66 Margaret Street. Augustus E. Hughes & Son, architects, Hall Beddall & Co., builders, for executors of W. F. Thomas, 1936–7²⁴
- 9–13**, with 13–14 Margaret Street. Waite & Waite, architects; Prestige & Co., builders, 1934
- 15–19** (Golderbrock House). Martin S. Briggs, architect, F. G. Minter, builder, for R. B. S. Mousley, 1912–13²⁵
- 21**, with 26 Little Portland Street (Circus House). H. Courtenay Constantine, architect, Courtney & Fairbairn, builders, for Meyer Misener, 1935–6²⁶
- 23–31** (Moray House). Augustus E. Hughes & Son, architects, Prestige & Co., builders, for Sir Duncan Watson, 1936
- 33–35**, with 63–65 Mortimer Street, see page ###
- 37–41**, with 13–14 Mortimer Street (Ames House), see page ###
- 43–51**. Offices for Manningtree Estates Ltd, 1963–4; Sir John Burnet, Tait & Partners, architects, Thomas & Edge, builders²⁷
- 53–67**, with 31–33 Little Titchfield Street. Shops and flats by Walter J. Miller, architect, W. Oldrey and J. Stevens, builders, for J. A. Michell, 1888
- 69**, with 50–52 Langham Street. J. MacIntosh, builder and developer, 1900–2
- 71**. Walter Miller, architect, J. Stevens, builder, 1890²⁸
- 73–77**. Lionel Barrett, architect, J. Chessum & Sons, builders, for James Boyton, 1909
- 79**. Matthews Brothers, builders, 1898
- 81**. Barber & Son, builders, for James Boyton, 1898
- 83**. W. Hargreaves Raffles, architect, James Carmichael, builder, for John Bale & Sons, printers, 1898²⁹
- 85–89**. Arthur Whitcombe, architect, Scrivener & Sons, builders, for John Bale & Sons, printers, 1894³⁰

- 91.** Rebuilt for John Bale & Sons, printers, 1903
- 93–101.** Houses on ground leased to George Mercer, 1762
- 109.** Rebuilding of 1898 for H. H. Finch; Augustus E. Hughes, architect, J. W. Fawkner & Son, builders
- 111–113.** William Pywell, architect, 1904 ³¹
- 115–121** (Selworthy, Porlock & Lynton Houses). Matthews Brothers, builders, 1898–1900
- 125,** with 7 Clipstone Street. Rottenberg Associates, architects, 1972–3 ³²
- 127–129.** see 40–44 Clipstone Street (page ###)
- 131–151.** Offices of 1936–7, by Waite & Waite, architects and surveyors, for D. G. Somerville, MP; first occupied by the Polytechnic Institute, later as an employment exchange³³
- 153.** Former Building Crafts Training School. Daniel Watney, Eiloart, Inman & Nunn, architects, J. T. Luton & Sons, builders, 1969–70 ³⁴

East side

- 6** (with 40–42 Great Titchfield Street). Offices by T. Mortimer Burrows & Partners, architects, 1959
- 8–10.** Augustus Hughes, architect, Bayes Brothers & Allen, builders, for Titterton & Howard, brush makers, 1877 ³⁵
- 12,** with 9–12 Margaret Street (Audley House). Simpson & Ayrton, architects, W. S. Shepherd, builder, for Max Lindlar, 1907 ³⁶
- 14–18** (Great Titchfield House). Slater & Moberly, architects, Mullen & Lumsden, builders, for Meyer Misener, 1925
- 20–30** (Elsley House and Elsley Court). Waite & Waite, architects, for Elsley House Ltd, 1936–7
- 32–34.** Constantine & Vernon, architects, for H. A. Francis Ltd, 1924
- 36–38,** see Nos 57–61 Mortimer Street, page ###
- 42–44.** F. L. Pither, architect, for E. E. Pither, 1894–5 ³⁷

- 46–54.** Former All Souls Church Home. Beresford Pite, architect, A. A. Webber, builder, 1895; much altered 1927 ³⁸
- 56.** J. Stevens, builder, 1890
- 58.** Rebuilt as a bakery, 1871
- 60 & 62.** J. Stevens, builder, 1891
- 64.** Perhaps of the 1750s, much altered
- 66.** Wilson, builder, 1881
- 68** (King's Arms). Of c.1860, altered 1900 ³⁹
- 70–74.** Frederick Tyerman, architect, J. M. Macey, builder, 1858 ⁴⁰
- 76.** Albert E. Pridmore, architect, Herbert King, builder, for Joshua Thompson, 1897 ⁴¹
- 78.** Rebuilding of early 1870s
- 80.** W. Antill & Co., builders, 1899
- 82–84.** with 28–29 Foley Street. Walter J. Miller, architect, 1893 ⁴²
- 86** (Crown & Sceptre). Walter J. Miller, architect, A. A. Webber, builder, 1896
- 88–94.** Walter J. Miller, architect, A. A. Webber, builder, for H. S. Schwartz, 1897–8 ⁴³
- 96.** A. Barber & Son, builders, 1895–6
- 98.** A. Hessell Tiltman, architect, C. W. Bovis, builder, 1898–9
- 100.** J. Stevens, builder, 1894
- 102–104.** A. Barber & Son, builders, 1899
- 106–110.** T. H. Kingerlee & Sons, builders, 1908–10
- 112.** Matthews Brothers, builders, 1898
- 114–116** (Dean House). A. A. Webber, builder, for G. D. Goss, 1898
- 118–120.** W. H. White, architect, G. R. Shaw, builder, 1905
- 122.** A. J. Hopkins, architect, Matthews Brothers, builders, 1905
- 124–126,** with 128 New Cavendish Street. H. V. Lanchester, architect, Perkins & Co., builders, 1899
- 184–188,** with 21–24 Carburton Street and 1–8 Greenwell Street. Housing built by Westminster City Council, 1982–5 ⁴⁴