

CHAPTER 24

Bolsover Street to Cleveland Street

The sense of backwater permeating the district between Great Portland Street and Cleveland Street is strongest north of New Cavendish Street. This area, a rough triangle truncated at the north end where it meets Euston Road, is the subject of this chapter. There are two major excisions: existing buildings in the northern part of Great Titchfield Street are dealt together with the rest of the street in Chapter 23, while the north side of New Cavendish Street east of Great Portland Street is covered in Chapter 25, except for the University of Westminster buildings, which are described in Chapter 32.

The buildings hereabouts are thoroughly mixed in scale, genre and social level, and also in age, the few remnants of the original Georgian development being mainly confined to Cleveland Street, where they include a terrace of the 1790s at Nos 139–151. They range from workshops to offices, hotels and educational establishments; among housing types are examples of the artisan flats which replaced terrace houses in this sector of the Portland–Howard de Walden estate after 1890, some hostels or halls of residence, notably in Bolsover Street; and the remarkable Holcroft Court of 1968–71, south-east Marylebone’s sole public housing estate. Holcroft Court takes up a complete street block, as do some other of its neighbours of similar date, notably the Holiday Inn facing Carburton Street, and Collingwood House between New Cavendish Street and Clipstone Street (page ###).

Lacking any firm topographical identity, streets in this district were formerly associated for the purposes of address typically with Portland Road or Great Portland Street; or else with Fitzroy Square, beyond the Marylebone

boundary along Cleveland Street in St Pancras. This boundary, today the demarcation between the City of Westminster and the London Borough of Camden, was never a meaningful barrier, despite changes of landownership and a shift in axis of the street grid at that point. Similar developments have occurred at similar dates on both sides of the line. The term 'Fitzrovia', recorded as early as 1940 and widespread today, originated with literary and artistic bohemians. It derived not from the square but from the Fitzroy Tavern in Charlotte Street (not to be confused with the Fitzroy Arms, another pub formerly in Clipstone Street) and was at first applied to a knot of streets and pubs close by, all in St Pancras.¹ Later, losing its ironical flavour, it got rolled thin and eked out by estate agents and community groups from about 1970 to take in the whole area between Great Portland Street (and even further west), Euston Road, Tottenham Court Road and Oxford Street, regardless of borough boundaries. Today the area described in this chapter may fairly be thought of as north-western Fitzrovia.

Of the several streets covered in this chapter, only Cleveland Street calls for detailed separate consideration, and is described after more general accounts of the area's development and redevelopment. Apart from a short frontage at the south end, only the west side of Cleveland Street falls within the parish of Marylebone and thus within the scope of the present study.

First development

The outline of the street pattern was probably arrived at in the 1760s, when building on Portland-owned land began creeping east from Great Portland Street and north from Upper Marylebone Street, as this end of New Cavendish Street was known. Its eastern limit was set by a strip of Berners property along the west side of Wrastling or Green Lane, the future Cleveland

Street, and its northern edge by the New (Marylebone–Euston) Road, newly laid out in the 1750s. The one established building was the Farthing Pye House, shown on Rocque’s map at the corner of Wrastling Lane and the track which preceded the New Road. This hostelry, with a walled garden, was the ancestor of the present Green Man at 383 Euston Road, and was frequented in mid-Georgian times by ‘many opulent freeholders’.² In the 1690s the area around was known as the Farthing Pye-house field(s), but an allusion in Defoe’s *Colonel Jack* (1722) suggests that the name was not very old.

The street grid was probably devised by Richard Norris, an industrious architect-builder who is named as the Duke of Portland’s surveyor in deeds of 1778 for houses in Norton (now Bolsover) Street and Upper Charlton Street, a lost street which ran west of present-day Clipstone Mews. It must have been guided by the existing alignments south of New Cavendish Street. As in the heartland of the estate west of Portland Place, most of the plots were laid out on north–south streets and so faced east and west (Ill. 24/1). The close spacing of these streets, less than a hundred yards apart without intervening mews, suggests that ambitions for the area were limited. Courts and alleys were as far as possible avoided but there were some, causing later problems, for instance to the south of Clipstone Street. Left-over backlands filled up with workshops, stabling and the like.³

Though some building on the southern and western fringes began in the 1760s, the main thrust of development took place after 1775. Leases were issued in quantity between 1776 and 1779; after a dip, things picked up again in 1790–3. According to Thomas Smith, the outbreak of war in 1793 led to ‘a long delay in the completion of the neighbourhood’.⁴ Those few plots still empty at the time of Horwood’s map of 1799 had been filled by the time of its second edition in 1813. As usual, the system was for larger developers to agree for a chunk of land, subcontracting some plots to smaller builders and subletting others to craftsmen who had helped them as they went along. Thus James and Hepburn Hastie, Scottish-born brothers and co-partners of

standing based in Great Portland Street, took a set of plots on the north side of Clipstone Street with returns to Great Titchfield Street and Upper Charlton Street. Of some two dozen houses built here, the brothers took leases of less than half, which they promptly mortgaged in 1778. In Upper Charlton Street they became parties to leases made out to Mayor Slingsby and William Doncom of St Pancras, masons, and William King, painter; and in Great Titchfield Street, which took until 1792 to finish, to another prolific local builder, William Woolcott, and James Moore, probably a lawyer. Another developer on a smaller scale was the mason John Bastard, who moved from his previous base in nearby Suffolk (now Nassau) Street to build a couple of houses on the north side of Upper Marylebone (now New Cavendish) Street along with the Fitzroy Arms in Clipstone Street behind, all leased to him in 1776, two years before his death. The houses thus built were largely of standard mid-Georgian type, brick-fronted, two windows wide in front and rising to only three main storeys above ground; the higher full attic and stuccoed ground storey shown in photographs appear invariably to be the result of changes insisted on by Portland lease renewals in Victorian times.⁵

Smartest of these streets socially up to about 1820 was Norton Street, named after the village of Norton on the Duke of Portland's Welbeck Abbey estate in Nottinghamshire. It was renamed Bolsover Street in 1858. The best houses occupied the west side and had gardens running back to Portland Road, now part of Great Portland Street but originally belonging to the new Road turnpike trustees who barred any building development along its frontages (see page ###). Some took advantage of their site with bow windows at the back. One such was the former No. 56, double-fronted and under lease from 1850 to Samuel Ware, probably the retired Portland Estate surveyor of that name. The one surviving pre-Victorian house, No. 53, originally occupied the northernmost position in the street and had a bow looking across the New Road. Now jammed into a much-reduced site, it is likely to be a recasting of the original house built for Richard Maile, mason, in

the 1770s. Around the Carburton Street junction the ground was developed under the Hasties and the stonemason John Devall the younger. Sometimes divided into Upper Norton Street above Carburton Street and plain Norton Street below it, but always numbered together, the street attracted a few minor fashionables, some exiles from revolutionary France, and a medley of artists, sculptors and craftsmen. Here Sir William Chambers spent his last years between 1790 and 1796 at No. 75 (later 76). The house was subsequently occupied by a Mrs Flowers who left in 1799, then by J. M. W. Turner and his mistress Sarah Danby until 1803 or 1804. The sculptor James Smith II lived at No. 57, where in 1813 he produced after several sittings a full-sized bust of Sarah Siddons.⁶

The upper section of Great Titchfield Street, next eastwards, also drew artists and craftsmen; it was a stronghold of the engraving trade and the home of John Pye, champion of the engravers' fight for recognition by the artistic establishment.⁷ This stretch was usually known as Upper Titchfield Street until about 1820, when it acquired the name of Cirencester Place, abolished in 1872 when it was merged into Great Titchfield Street and the whole road renumbered. East again lay Charlton Street and Upper Charlton Street, the former now the northern leg of Hanson Street, the latter obliterated by Holcroft Court in the 1960s.

Along the cross-axis ran Clipstone and Carburton Streets, which have kept their original names deriving from Portland-owned villages, and above them the short Buckingham (since 1937 Greenwell) Street. Clipstone Street has earned a footnote in art history as home of one of the earliest artists' clubs, often referred to as the Clipstone Street Artists' Society or Academy, begun in Gray's Inn Lane in 1830 by John Prescott Knight and others as the 'Rustic Society', and later renamed the Artists' Society for the Study of Historical, Poetical and Rustic Figures. An evening sketching club was started in 1838. The meeting-place was 'a shed or series of sheds' in a former stonemason's yard or timber-yard behind the Fitzroy Arms on the street's south side near

its eastern end; Ford Madox Brown had a studio here in 1847–9, in an old workshop. In late 1854 the Artists' Society and the associated sketching club transferred to purpose-built rooms at Langham Chambers in Langham Street (see page ###), while their old premises became the studio of one of the members, the illustrator Charles Keene. The site is now covered by the University of Westminster's New Cavendish Street buildings.⁸

A long-standing occupant of Clipstone Street until 1858 was the sculptor and consultant on building stone Charles Harriott Smith.⁹

Carburton Street triangle

The last substantial block of Georgian houses in this area to survive was the so-called Carburton Street triangle, bounded by Greenwell, Great Titchfield, Carburton and Cleveland Streets. This trapezoidal block, which included the former home of the sculptor John Flaxman at 7 Greenwell Street, became the field of a conservation battle royal when Westminster City Council elected to redevelop it in the 1970s. Photographs of the doomed houses show Georgian speculative building at its hardest-edged, with plain brick elevations and minimal arches or hoods to the doors and fanlights (Ills 24/2-3, 5).

The block in question comprised twenty houses on Portland land, at 5–7 Greenwell Street, 184–200 Great Titchfield Street, 19–27 Carburton Street, and 127–151 Cleveland Street. These last, culminating at the north end in the George and Dragon, belonged to the Berners estate strip along the west side of Cleveland Street, and have alone survived. The perimeter was largely built up in the early 1790s. The Portland section belonged to a larger piece of land first agreed for by James and Hepburn Hastie, who in 1786 asked to be released from their undertaking. Under fresh arrangements brokered by the new estate surveyor, John White, others shared the block, mostly receiving their leases in 1791: James, John and Archibald Reid (25–27 Carburton Street

and 184–190 Great Titchfield Street); Thomas Piper (192 and 194 Great Titchfield Street); and William Doncom (196–200 Great Titchfield Street and 5–7 Greenwell Street). Completion of the Carburton Street frontage was delayed, probably because of John Reid’s death, Nos 19–24 being added by the Great Portland Street builder William Richardson around 1810 with a stable yard behind, later Blackhorse Yard.¹⁰

In Cleveland Street the main element was the terrace now numbered 139–151, originally Buckingham Place (Ill. 24/4). This had been built around 1792–3, involving Doncom and another builder, Thomas Parting, lessee and doubtless developer of the Rose and Crown in Clipstone Street. Nos 139 and 141 are unusually well documented. Parting agreed to fit up No. 139 as a bakery for James Gifford, building him an oven with a ‘compleat iron door’ and a floor of ‘Chalfont tiles’ and fitting up the back kitchen with shelves, a flap to bring flour up from the basement. An inventory of 1800 mentions a bow-fronted shop front and a staircase ‘skirted and papered’ up to the second floor but no higher. Next door at No. 141, a blue plaque commemorates the residence in 1812–15 at what was then 8 Buckingham Place of the future American inventor Samuel Morse; he shared lodgings here with C. R. Leslie, when both were budding artists taking lessons from Benjamin West in Newman Street.¹¹

The George and Dragon at the north end of this terrace, No. 151, is festively stuccoed, an embellishment that may date from alterations in 1861 or 1879. It retains its original Georgian height, its neighbours having probably all been raised a storey in the later nineteenth century. At that time the George and Dragon changed hands frequently, often for large sums, as was then common for pubs: £5,600 was paid for an 18-year term in 1872, while figures of around £15,000 were exchanged in 1897–8, when it had the asset of a new Berners lease. At the southern end of this terrace, a block of Berners estate artisan flats dating from 1891 at 127–133 Cleveland Street and 17–18

Carburton Street had replaced what was probably similar housing to Nos 139–151 on these sites.¹²

A passage between 139 and 141 Cleveland Street originally led to a back-court of thirteen pokey cottages on Portland land, created around 1793–4 by the surveyor-builder Thomas Piper of Howland Street, and known as Cambridge Place. From 1852 these two rows of cottages were replaced by schools for the parish of Holy Trinity, Marylebone Road, described below.¹³

Particular interest naturally attaches to the Flaxman house (Ill. 24/5). John Flaxman and his wife Ann moved into 7 Buckingham Street (one of Doncom's houses) in 1795, shortly after their return from Rome; they were not the first occupants. Flaxman was already a celebrated illustrator, modeller and sculptor, but not yet an academician. His half-sister, the painter and modeller Mary Ann Flaxman, had joined the intensely domestic ménage by 1807. ¹⁴Flaxman needed the yard behind the house for his monumental commissions, which were executed mainly by assistants, he himself opting to model at half-scale or smaller. To this end he built shops and studios, recorded Allan Cunningham, who met the sculptor at home in 1825, the year before his death:

He received me with his hat in his hand, and conducted me into his little studio among models and sketches. There was but one chair, and a small barrel, which held coals, with a board laid over it – on the former he seated me, and occupied the latter himself, after having removed a favourite black cat, who seemed to consider the act ungracious. Our talk was all concerning poetry and poets.¹⁵

After Flaxman died, the Buckingham Street business was carried on by his brother-in-law and assistant Thomas Denman till about 1840. Around 1870 No. 7 received one of the earliest Society of Arts commemorative plaques. It was rescued when the house was demolished and refixed in an obscure corner on the successor building.¹⁶

Residents

Notable residents in this area before 1850 include the following:¹⁷

Norton Street (numbering as revised c.1800). David Wilkie, painter, *No. 11, c.1806*; Frederick Lee, painter, *No. 16, c.1822–41*; James Malton, architect and topographical artist, *No. 17, c.1794–1803*; Richard Wilson, painter, *No. 21, c.1775–8*; G. F. Watts, painter, *No. 33, c.1837*; Charlotte, Fanny, and Ramsay Reinagle, artists, *No. 52, c.1799–1808*; Peter Mathias Vangelder, mason and sculptor, *No. 53, c.1795–1809*; *No. 57*, James Smith II, sculptor, *c.1813*; George Robert Lewis, painter and engraver, *No. 61, c.1835–45*; Richard, Michael and Matthias Crake, masons and sculptors, *No. 64, c.1795–1830*; Thomas Hardwick, architect, *No. 67, c.1800–5*; Thomas Greatorex, conductor and organist, *No. 70, c.1810–31*; J. M. W. Turner, painter, *No. 75, 1799–1803*; Ignaz Moscheles, pianist, *No. 77, c.1825–30*; Henry Rouw and Peter Rouw I & II, sculptors and modellers, *No. 80, c.1792–1841*; the self-styled Baron Charles Antoine de Thierry, *No. 83, c.1805*; William Franklin, son of Benjamin Franklin, former colonial governor and loyalist, *No. 88, c.1790–1813*; William Say, engraver, *No. 92, c.1805–25*; Peter DeWint, painter, *No. 93, c.1807–8*; Francis Barrett, writer on magic, *No. 99, c.1801*. *No. 49* was the childhood home of Robert Willis, the architectural scholar.

Buckingham Street. John Flaxman, sculptor and artist, *No. 7, 1795–1826*; William Hyde Wollaston, chemist and physiologist, *No. 14, c.1801–25* (an unofficial plaque was erected in 1933); Vincent Bellman and successors, scagliola makers, *No. 14, 1832–77*.

Carburton Street. T. J. Wooler, radical journalist, died at *No. 10, 1853*.

Clipstone Street; Thomas Holcroft, writer and radical, *No. 30, 1807–9*.

Upper Titchfield Street or Cirencester Place (old numbering). Ebenezer Sibly, alchemist and astrologer, *No. 1, c.1795*; William Riviere, illustrator and teacher, *No. 1, c.1826–7*; John Linnell, painter, *No. 6, c.1818–27*; David Valentine Riviere, drawing master, *No. 8, c.1806–42*; James Holmes, miniaturist, *No. 9, c.1815–28*; John Taylor ('Old Taylor'), portraitist, *No. 12, 1807–38*; John Pye, engraver, *No. 42, c.1820–42*;

Anne Byrne, flower painter and engraver, lived in Cirencester Place from c.1830 to her death in 1837-7.

Changes from c.1850

After about 1825 this area sank into decline, to the point that Norton and Upper Norton Streets with Cirencester Place became the local focus of a wider outcry against prostitution that hit the London headlines in 1857. The panic seems to have been instigated by a rash of unexplained murders, plus a growing incidence of street-walkers on Portland Place, 'one-half Frenchwomen of the worst description'.¹⁸ Thomas Garnier, rector of Holy Trinity, investigating on behalf of local churches and a 'Marylebone Representative Council', came up with the statistic that there were 130 to 140 brothels in these particular streets, involving 900 to 1,000 women or one in twelve of the population. The figure, ridiculed by some, gained credence. A flurry of prosecutions and name change to Bolsover Street – unusually, on the petition of Norton Street residents – followed in 1858 before things died down.¹⁹

There is no reason to suppose that all this made any long-term difference to the character of the area. In 1860 the Bishop of London inaugurated an iron church in Clipstone Street, for the benefit of the 'negligent population thickly inhabiting that neighbourhood', but it was short-lived. In the 1870s the district from the top of Bolsover Street down to Foley Street remained rife with poverty and vice, described by Michael Sadleir in his historical novel *Forlorn Sunset*.²⁰

Till the 1870s and 80s most of the premises hereabouts remained in domestic use. Shortish lease renewals offered by the Portland Estate merely required tenants to refurbish and add a storey, but some rebuilding did take

place, particularly along the west side of Bolsover Street, as the former Portland Road back gardens were allowed to be redeveloped. From about 1890 there was a change of policy, houses being generally replaced on sites not assigned to trade by small, symmetrical blocks of flats, of a type commoner further south (see page ###).

In Gissing's *New Grub Street* (1891), the home of the impoverished writer Harold Biffen was a lodging house garret in squalid 1880s Clipstone Street, from which he manages to rescue the manuscript of his novel *Mr Bailey, Grocer* as the building burns.

Once-artistic Bolsover Street was dismissed by an Edwardian commentator as 'now a dull macadamised street in whose houses upholstering, steel-cutting, etc., are carried on'.²¹ Much of the west side became back premises of addresses in Great Portland Street, notably the massive Portland Court of 1905–11 between Clipstone and Carburton Street (pages ###), while the east side was restored to some dignity and respectability in the early years of George V's reign by a group of neo-Georgian hostels for working women, Bentinck House, Chadwickham (Ills 24/6–7) and St Clement's House (see Select Gazetteer below). In Patrick Hamilton's pre-war novel of pubs and prostitution, *The Midnight Bell*, Bolsover Street is still a place of multi-occupation, poverty, 'evil and deliberate stagnation'. It 'starts off with tall and newly erected buildings, but soon dwindles down into the drab and decayed slum which actually it is'.²²

Unified property management in this district collapsed once the Howard de Walden Estate sold off its easternmost holdings piecemeal in 1922–3. It fell to St Marylebone Borough Council and the LCC to concert a post-war strategy for clearance and renewal, given years of stagnation and an above-average level of bomb damage, particularly heavy along Greenwell Street and the eastern side of Great Titchfield Street. The LCC's planning policy, supported by the borough, was to allow office and workshop development up to Clipstone Street but to zone the district further north for

rehousing the dwindling population. On those grounds one commercial application for planning consent was refused in 1949.²³ Redevelopment, much of it for the Holcroft Court housing scheme, transformed the area in the 1960s and thereafter.

Former Trinity District Schools, Greenwell Street

In 1852 the two rows of cottages called Cambridge Place off Cleveland Street were replaced by schools for the parish of Holy Trinity, Marylebone Road. They were reached from the north via the yard beside Flaxman's old house at 7 Buckingham (now Greenwell) Street, which was bought by the rector of Holy Trinity and became the school's official address. The original boys' school, a dour building on the south side of Cambridge Place with a semi-open 'cloister' below and three 'shops' above, was soon supplemented with a girls' and infants' school northwards. Trinity District Schools claimed 630 children for its register on this tiny site in 1871, though only 215 were recorded as attending; just a year or two later in the course of an appeal to the Duke of Portland to donate the freehold, different figures were claimed – a capacity of 970 and a roll of 700. When they shut in 1914, the buildings became a parish clubhouse. In 1958, after Trinity Church became redundant, it was taken over and renovated as All Souls' Clubhouse, and the passage from Cleveland Street blocked. The buildings were not implicated in the redevelopment of the Carburton Street triangle and survive, much altered.²⁴

Clipstone School (demolished)

No board school was ever built in eastern Marylebone, as the Victorian children of the district were deemed to be well enough supplied by the

various church schools or the Portland British Schools, Little Titchfield Street (page ###). In 1909 the London County Council tried to close the Portland school on the grounds of its inadequacies and transfer its pupils to Barrett Street much further west. After failing to win support for this move, the authority had to rethink school accommodation against the background of a falling local population. Its response was to plan a new school closer to the St Pancras border, shut the Portland School and convert Barrett Street into a trade school. A site between Clipstone Street and Upper Marylebone (now New Cavendish) Street, occupied mainly by the Fitzroy Works (furniture workshops), was duly earmarked in 1911 for a three-storey elementary school plus handicraft centre, for 768 children.²⁵

Erected by Henry Lovatt Ltd and opened in August 1914, the school took in children from the Portland, Barrett Street and Trinity Church of England schools, all of which closed for elementary teaching. Some forty per cent of the intake were said to have been of Jewish origin from the outset. The building was a routine performance by the LCC's school architects, set end on between the two streets, with the top storey alone roughcast under high hipped roofs with an overhang. When Upper Marylebone Street changed name in 1936, it became Clipstone School. It suffered war damage and closed as an elementary school after the war. Adapted as an extension to the Barrett Street trades college and then briefly as part of the Sidney Webb Training College, it made way in the early 1960s for the science and engineering buildings of what is now the University of Westminster (page ###).²⁶

Holcroft Court and 87-123 Cleveland Street

As often in the post-war years, progress on new housing was slow. By 1951 the St Marylebone Planning Committee had identified two blocks north of Clipstone Street – the sites of the future Holcroft Court and 87-123 Cleveland

Street – as the place to make a start and approved ‘tentative proposals’. Flesh was put on these bones in 1954, in the guise of a scheme to be built in six stages, housing some 750 people in 250 flats consisting of eight eight-storey blocks at 200 persons per acre; the site was to be unified by shutting the north end of Hanson Street, formerly Upper Charlton Street. In 1960–1 the project took firmer shape, with the Marylebone officers recommending a shopping terrace along Cleveland Street and arguing for commercial elements to be included, notably the reinstatement of a garage on the north side of Clipstone Street. The borough now selected Armstrong & MacManus as architects from a list of five suggested by the RIBA. Their first scheme, accepted in December 1962 and granted planning permission a little over a year later, was probably the one published early in 1966. It showed a 26-storey tower in the centre with four-storey blocks lining the rest of the perimeter except towards Great Titchfield Street. No intermediate roadway separated the Cleveland Street shops from the housing.²⁷

Meanwhile St Marylebone Borough Council had been merged into Westminster City Council. While compulsory purchase powers were at last bringing the scheme within reach, local frustration was rising. Far from regretting the loss of old houses, the East Marylebone Tenants Association complained only about the delay and the inclusion of commercial premises:

For 50 years, people have been driven from the area, while dozens of huge offices have been built ... new show-rooms are lying empty, while families living next door to the proposed site are living in gas-lit slums without piped water.²⁸

Early in 1967 the design changed completely. New recruits from the Architectural Association had penetrated Frederick MacManus & Partners, as the architects now were. Such was the press of housing work in the office that the young comrades, affably known as the Grunt Group, were given their

heads. Clipstone Street fell to Michael Gold, who redesigned the main housing as a continuous six-storey perimeter block, picking up on fresh ideas about the economy and humanity of high-density perimeter housing emanating from the Centre for Land Use and Built Form at Cambridge. Within this enclave came a large open landscape, conceived as a public space accessible from all four sides and linked at the ends to trees planted at the Clipstone and Carburton Street entrances. A sunken nursery school in the centre gave this space focus, while below came an underground car park shared between tenants and commercial users. The shops and workshops facing Cleveland Street were divided from this main block by a new street, Clipstone Mews, and now terminated at the north end in a prow-like point, earmarked for a relocated pub, the Lord Nelson. The architectural language of the whole was a restrained Corbusianism, with painted concrete surfaces (Ills 24/8, 8a, 9).

William Moss & Sons built the scheme thus revised on the cleared site in 1968–71. The main block was christened Holcroft Court, after the playwright and radical Thomas Holcroft, who died in Clipstone Street. It consists of a roughly equal proportion of flats and maisonettes with inward-facing balconies, all originally accessible from both stairs and a continuous internal corridor, since blocked. The first 800 or so of Westminster's tenants included an influx from Paddington, giving a boost to the depleted district. The top-lit workshops behind the Cleveland Street shops were intended mainly for garment workers, but that trade was already receding so far north.²⁹

Holcroft Court may be claimed as the first example of complete perimeter planning in British post-war urban housing, respectful of the street grid and human in scale despite its size. It remains in fair condition but has suffered from the neglect and lowered status that have attended all council housing. The original windows and carefully chosen details like the door handles have been replaced. Access to the garden from the ends has been

blocked by permanently locked gates, turning what was intended as a public amenity into a fortress. In Cleveland Street distinguishably local shops and workshops have largely been replaced by small electronics firms, and the pub in the prow has gone. Gold remains proud of the design, but says that he soon came to the view that similar numbers could as well have been housed in refurbished or new terraced housing.

Redevelopment of the Carburton Street triangle

With Holcroft Court complete, Westminster's planners turned to the next block north, bounded by Greenwell, Great Titchfield, Carburton and Cleveland Streets. This was the so-called Carburton Street triangle, whose early history is described above. In 1974 the City Council saw it as a swathe of insanitary, multi-occupied property which would best be dealt with by demolition and replacement.

Preliminary ideas for rebuilding this whole block went back to at least 1965, when John Stott, rector of All Souls, Langham Place, discussed with the Inner London Education Authority a plan to move All Souls School, increasingly throttled in Foley Street by the Middlesex Hospital's expansion, to join the parish clubhouse in a new complex close beside the long-promised Holcroft Court. But after 1970 the development climate started to change, and plans had to take into account the listing of Flaxman's Greenwell Street house (then occupied by clubhouse tenants) and 139 and 141 Cleveland Street. In 1974 the Greater London Council's Historic Buildings Division was advising ILEA that these houses should be retained, making the remaining site too small for the school. So the Westminster planners subtracted Cleveland Street and the clubhouse from their plans and opted to redevelop the then still unprotected remainder of the site as housing.³⁰

The East Marylebone Tenants Association were the first to question this policy, claiming that more than half the 65 families present wanted to stay. Nevertheless Westminster pressed on, coming up in 1975 with a scheme designed by its own architects which spared the clubhouse but included the demolition of 7 Greenwell Street. That year the majority of the remaining houses on the site were listed. A head of steam now built up in anticipation of a public enquiry scheduled for May 1977, at which the Greater London Council's Historic Buildings Division was expected to defend the whole block on the basis of historical evidence amassed by Anne Riches. But at the eleventh hour the GLC withdrew, allegedly at the behest of H. H. Sandford, the Westminster councillor just appointed chairman of the GLC's Central Area Planning Committee following that month's Conservative victory in the GLC election.³¹ As a result the evidence presented in the buildings' defence was scrappy. On the significance of the Flaxman house, for instance, the inspector who presided over the enquiry felt obliged to state: 'Whether this interest is a special interest is a matter of opinion about which there was no evidence to help me'.³²

Though permission to demolish the triangle was duly granted, a fresh wave of objection from local groups and conservationists broke in 1978. New attempts were made to prove that the dwellings could well be rehabilitated, and an exhibition about Flaxman at the Royal Academy prompted extra protests from the great and good to save his house. But Westminster remained obdurate, grinding forward against all comers with its 'traditionally derived scheme'.³³ A possession order to evict squatters from the remaining houses was obtained in 1980, and demolition started the following year. The replacements, consisting of plain brick-faced maisonettes and a sheltered housing block, were built in 1982-5. The contract overran by 44 weeks and ended in a successful claim by the contractors, Elliotts, against Westminster Council, whose chief architect left halfway through the job as his department

was being wound down. So ended an ignominious saga in London's conservation history.³⁴

Royal National Orthopaedic Hospital

The National (now Royal National) Orthopaedic Hospital grew out of 'The Society for the Treatment, at their own homes, of Poor Persons afflicted with Diseases and Distortions of the Spine, Chest, Hip, etc'. Started in 1836, this was the brainchild of Dr Charles Verral, inventor of the 'prone couch' for the relief of spinal deformity cases, and carried into effect largely through the efforts of Mrs Henry Ogle of Eastbourne. An asylum for in-patients was opened in 1838. With Verral's death in 1843, the society was renamed the Verral Charitable Society, but several years of unproductive in-fighting slowed its progress, resolved in 1850 when Verral's son returned to England from studying orthopaedics on the Continent, and was appointed joint surgeon. On his proposal, the institution was renamed the Verral Spinal Hospital.³⁵

The hospital was based at 84 Norton Street by 1846, but moved north in 1853 to premises at 56 Norton Street and 16 Portland Road. From 1856 it was known as the Spinal Hospital for the Cure of Deformities, and in 1862 merged with the Great Northern (later Royal Northern) Hospital as its Orthopaedic Department. The Great Northern had been obliged to give up its home in York Road for railway development, and its patients were transferred temporarily to the Spinal Hospital. In January 1864, however, the department re-emerged as an institution in its own right, the National Orthopaedic Hospital, independent of the Great Northern.³⁶

Plans for rebuilding the old house at No. 56 were approved and tenders sought in 1881, but it was not until 1890 that sufficient funds had been raised for the first phase to go ahead. This comprised a new wing at 234 Great

Portland Street, formerly 16 Portland Road and in fact the back garden of 56 Bolsover Street. Designed by George Vigers in what was described as French Renaissance style, this provided 39 children's beds in two wards, plus kitchens, nurses' dining room, gymnasium, consulting and other rooms (Ill., from Builder). A memorial stone was laid in April 1891 and the building was completed in 1894.³⁷

Amalgamation of the three London orthopaedic hospitals was proposed by the King's Fund in 1903, and in 1905 the National and Royal Orthopaedic Hospitals merged as the Royal National, to be joined later by the City Orthopaedic. Plans for rebuilding the Royal in Bloomsbury were abandoned in favour of rebuilding on the Bolsover Street site and a country branch. In 1906 Rowland Plumbe was appointed architect and drew up plans for rebuilding on an enlarged site, adjoining properties in Bolsover Street and Great Portland Street having been acquired. Houses on the east side of Bolsover Street (Nos 49-51) were bought in 1907 for redevelopment as an outpatient department and nurses' home. Work on either side of the road went on in parallel, the outpatient department and nurses' home being the first part completed. It was opened by Princess Alexandra of Teck in April 1909.³⁸

This building, comprising six floors and basement, was constructed on the fireproof Hennebique system, faced in Portland stone and red brick in a subdued Queen Anne style. There were six consulting rooms, plus X-ray, electrical and massage rooms and a gymnasium on the lower floors, while the upper part was given over to nurses' accommodation. Patients entered via a passageway from Euston Road, surgical staff and nurses from separate entrances in Bolsover Street - the staff entrance grander than that to the nurses' home, under a baroque pediment. The main hospital, to which it was connected by a subway, was similarly constructed, and comprised a large T-shaped block with its main entrance and stone-faced show front on Great Portland Street (Ill. 24/10). The broader Bolsover Street elevation was quieter,

and carried out in brick and stone to match the outpatient building opposite. On Great Portland Street the ground floor frontage was occupied by shops. Behind were offices, a board room, rooms for the matron and surgeon, and the nurses' dining room. Wards occupied the first to fourth floors, where there were balconies over the street for open-air treatment, the urban atmosphere notwithstanding. On the fifth floor were staff accommodation (in the Bolsover Street wing), and an operating theatre, laboratory and museum. Kitchens and ancillary services were in the basement, with an electric lift to convey food to the wards.³⁹

More houses in Bolsover Street were acquired in 1913 for an extension on the south side of the outpatient department, to contain varied accommodation including private patient wards, consulting rooms and workshops. Plumbe prepared plans, but the building had not been started when he died in 1919. New plans were drawn up by H. F. Murrell and R. M. Pigott, and under pressure from first the Howard de Walden Estate, and then its successor as freeholder the Audley Trust, the project was carried out in 1927. The extension more than doubled the building's footprint, and the work included extensive remodelling of the original part. A new entrance for outpatients replaced the passage from Euston Road, with a columned portico and a window above flanked by sculpted figures of a boy and girl in contemporary dress, the work of Benjamin Clemens. The most prominent new room was a waiting hall, 75ft by 32ft, well filled with natural light from a clerestory of Diocletian windows. On either side were the doctors' clinics or examination rooms, behind veneered flush doors with porthole windows. The hall was decorated with murals painted by Katharine Anne (Nan) West, daughter of the chairman of the hospital trustees. These comprised twelve canvas panels, representing the months of the year, and a frieze of garlands, with a large panel at one end of a *fête champêtre* representing summer, and depicting Dover Castle in the distance.⁴⁰

In 1948 the hospital became part of the National Health Service. Lack of funds put paid to successive schemes for expansion in Bolsover Street in the 1950s–60s, and in the 1970s–80s NHS reorganization saw the abolition of the board of governors and the hospital's transfer to the Bloomsbury District Health Authority. Its continued presence in Marylebone was affected by the Department of Health and Social Security's refusal to pay the level of rent required by the freeholder, the Water Board Pensions Fund, and the inpatient building was accordingly closed on expiry of the lease in 1984; the patients were transferred temporarily to specially allocated wards at the Middlesex Hospital. The outpatient department, with the X-ray and physiotherapy departments and the nurses' home were able to remain. The boot and instrument department was moved to the hospital's 'country' branch at Stanmore, the basement it had occupied being adapted as a library, seminar room, photographic department and X-ray museum.⁴¹

Plans were set in train in 2002 for the hospital to co-occupy the Royal London Homeopathic Hospital's building in Great Ormond Street, when this had been refurbished, and while the work went on the homeopathic hospital was accommodated in temporary buildings on the RNOH car park. The RNOH's move to Great Ormond Street subsequently fell through, and in 2006 the Bolsover Street site was sold by the hospital and its co-owner All Souls' College, Oxford, to Ridgford Properties. Redevelopment plans were prepared by HOK International Ltd. The scheme comprised a new RNOH outpatient department at the south end, high-class flats at 50 Bolsover Street (Fitzrovia Apartments, co-developed with the Manhattan Loft Corporation) and social housing at Nos 4 and 8 Greenwell Street (Flower Court and Whitson Court). The waiting hall and its murals (listed in 1998) were preserved, though the clinics on either side were lost and the hall itself was converted for letting as office space. The new London Outpatient Assessment Centre opened in December 2009 (Ill. 24/11), and work on the redevelopment was completed in 2012. The Benjamin Clemens figures from the 1927 building

are mounted over the Greenwell Street entrance to the new outpatient building, together with a plaque bearing the hospital seal designed by Nan West.⁴²

Cleveland Street

Cleveland Street perpetuates an old track marking the former parish border, now the boundary between Westminster and Camden. Today it is a street of sudden breaks and contrasts in which large, sometimes brutish institutional buildings alternate with low flats and shops of sundry dates. Interspersed between these, three corner pubs of engagingly different character – from south to north, the King and Queen (numbered in Foley Street), the Tower Tavern and the George and Dragon – help to enliven the west side. Its oldest name, recorded by 1632, was Wrestling Lane. That is how it is regularly termed in early deeds for the Berners family, which came into possession of a strip all down the lane from the Farthing Pye House at the north end (on the site of the present Green Man, 383 Euston Road) along with Newlands Close in 1653. On Rocque's map it is labelled The Green Lane and shown as of some breadth at the north end, tapering towards the south. Two drawings by Samuel Grimm depict the southern end of the lane near Middlesex Hospital in 1772, when it was in a scruffy but still semi-rural state. The name Cleveland Street comes from one of the titles of the Fitzroy family, who began developing their Southampton estate on the St Pancras side towards the top of the lane from the 1770s, not long after the creation of the New Road eased access to this end. Around the same time, under an agreement with William Gowing, carpenter, building began on a short frontage of Bedford property next south. Southwards again lay land owned by the Goodges where development was well advanced, e.g. in the surviving Goodge Place,

developed in the late 1760s under Jacob Leroux. The most substantial early building on the St Pancras side of the road was the still surviving workhouse of St Paul's, Covent Garden (1775–7), later the Strand Union Workhouse.⁴³

The name Cleveland Street applied originally only to the north end, sometimes known as Upper Cleveland Street. When the Berners Estate got round to developing its frontage along the Marylebone side from the late 1780s, this stretch was initially referred to as Upper Newman Street. But the name never took hold at the north end; in the early nineteenth century the west-side houses here above Carburton Street were known as Buckingham Place, Cleveland Street, borrowing the original name of the northernmost side street, Buckingham (now Greenwell) Street.

The name Upper Newman Street was also applied at first to the stretch south of Carburton Street, but very soon, around 1800, that name was discarded. All the addresses to the north of Union (now Riding House) Street were then added to Cleveland Street, while below that line both sides of the street were designated Norfolk Street. Along this southernmost quarter of the street the Berners family owned property on both sides; the Marylebone–St Pancras parish boundary ran in a tapering line behind the houses on the east, but was adjusted in 1900 to bring that frontage into what is now Camden. The whole line of the road was consolidated as Cleveland Street and renumbered in 1867.

Development of the Berners strip

A gap for a new street on the line of Wrastling Lane, between the Middlesex Hospital and the parish boundary, had been left when the north side of Charles (now Mortimer) Street was built up in 1766. No further progress was then made for twenty years on the Berners land running northwards, no doubt because this strip was hardly eligible for development until the

adjoining ground was built up, which took place gradually in the 1760s–90s. Over that time agreements must be presumed between the Portland and the Berners representatives, allowing the various new east–west Portland streets – Union (Riding House) Street, Queen Anne Street East (Foley Street), Upper Marylebone Street (New Cavendish Street), Clipstone Street, Carburton Street, and Buckingham (now Greenwell) Street – to open into the lane. The effect was to snip the western frontage of the future street into seven shallow blocks, backing on to Portland land.

In about 1786–7 agreement to develop most of these blocks, as well as the equally shallow eastern (Berners) frontage between Goodge Street and Tottenham Street, seems to have been made between Charles Berners and the building firm of John Johnson junior, Joseph Andrews and William Horsfall. Behind that deal doubtless lay the relationship between the Berners family and the architect-builder John Johnson senior, who had successfully developed at the top of Berners and Newman Streets and rebuilt Woolverstone Hall for Charles’s father William Berners in the 1770s. Johnson senior had largely retired from building in the 1780s to go into banking, passing the management of the business to his son and partners, all usually described as carpenters or builders. But he was still actively involved, and personally took the northernmost plot at the top of Cleveland Street, with a bow-fronted house and 78ft garden looking north to the New Road, leased to him in 1790. Later numbered 379 Euston Road, it was demolished about 1911.⁴⁴

Under the agreed arrangements, leases for terrace houses along ‘Upper Newman Street’ were granted between about 1788 and 1791 to Johnson junior, Andrews and Horsfall or their nominees, built along the whole west side from Mortimer Street to Clipstone Street, and much of the east side from Goodge Street to Tottenham Street. Then with development well forward, the partners divided their remaining interests in 1794, Johnson junior taking half, Horsfall and Andrews splitting the other half. Johnson junior sold his

interests in 1803, just after his father's banking firm failed and he had been declared bankrupt, but Horsfall (who had been Johnson senior's chief foreman) held on. He died at a house in Norfolk Street, as the street was called by this time, in 1823. By then he had become a substantial developer in the King's Cross district, where he created Battlebridge Basin on the Regent's Canal.⁴⁵

North of Clipstone Street, except for Johnson senior's house at the top of Cleveland Street, the partnership's writ seems not to have run. The block from Clipstone Street to Carburton Street was developed by Joseph Martin, carpenter, in 1789–91, and the Carburton Street to Greenwell Street block soon after by William Doncom and Thomas Parting.⁴⁶

Most of these houses have gone. On the west side, Nos 51–55 are part of a group leased to Johnson junior, Andrews and Horsfall in 1789. Further north, Nos 139–151 are also in the main original houses of c.1792–3 (see Ill. 24/4); their history is bound up with that of the Carburton Street triangle, discussed on pages ###. On the east side of Cleveland Street (now therefore in Camden) four shallow houses from the Johnson, Andrews and Horsfall development also survive at Nos 16–22. Interest attaches to them because of No. 22's connection with Charles Dickens, but they are hard to date exactly. The partners were developing the houses to the south, now all gone, between about 1788 and 1791, leasing some of the plots to John Hakewill, painter, and Richard Perry, carpenter. Horwood's map of 1792 shows the next sites northwards still vacant, tapering ground unattractive to develop. In the 1794 division of property Andrews acquired the lease of 32ft of this frontage, Horsfall the next 80ft north, most of the latter too narrow to build on. It is likely that Nos 16–22 were built about then. Three of the four houses retain gently bowed windows and fanlights to the ground-floor shops, in varying states of repair (Ill. 24/12). The northernmost, No. 22, formerly 10 Norfolk Street, was Charles Dickens's boyhood home in 1815–16 and again in 1828–31, the Dickens family living there over the grocer's shop of John Dodd. It

acquired a plaque in 2013 after Ruth Richardson demonstrated its identity. In 1843–4 this was the address of Francis Danby, the landscapist, by then experiencing hard times.⁴⁷

Character and later history

Cleveland Street was always a street of small shops and trades. Among the sprinkling of artists like Danby who lived on the Marylebone side, the most interesting was the landscapist and engraver William Daniell, occupant of a demolished house south of New Cavendish Street between at least 1802 and 1825.⁴⁸ Generally the south end of the street was low. Seven of the 35 Marylebone prostitutes in *Harris's List of Covent-Garden Ladies* for 1793 have addresses in Upper Newman Street – the next greatest number, six, residing in Newman Street. That same year an auction notice for the effects of ‘a lady, deceased’ at one of the addresses thus listed, No. 6 on the east side, itemized two mahogany four-post bedsteads and a host of trappings, ‘worth the attention of those who mean to furnish elegant’.⁴⁹ Later, in 1889, No. 19 was the locus of the Cleveland Street scandal, as the male brothel to which high-class clients were lured by means of misleading cards handed out in club-land streets, and then compromised. The Duke of Grafton’s son Lord Euston was the major prey thus caught, but the scandal also touched Queen Victoria’s grandson Eddy (Prince Albert Victor).⁵⁰

In a such a densely populated district, pubs flourished. Besides the surviving examples along Cleveland Street was the City of Hereford, opposite the Middlesex Hospital on the corner of Riding House Street, ‘doing a large trade at extremely liberal profits’ by the late 1840s. Done up ‘at enormous expense’ at that time, it had been rebuilt or remodelled when photographed in the 1880s (Ill. 24/13). The site was redeveloped in the 1920s for the hospital’s new biochemistry institute (page ###).⁵¹

Many of the first-generation houses were replaced by late Victorian artisans' dwellings (Nos 4-14, 45-49, 57-63, 127-133, 153-157, 161-171). Cleveland Residences (Nos 4-14, of 1886) certainly and Regent's Residences (Nos 57-63, of 1888) most likely were designed by E. C. Robins during his stint as Berners estate surveyor. The girls' hostel and restaurant built at Nos 45-49 in 1910 for the colliery owner and philanthropist Emerson Bainbridge was designed by his regular architect, Percy B. Houfton of Chesterfield, and built by J. Allen & Sons. Featuring granite piers between the shop fronts, stripy brick elevations and balconies nestling between the two ends, it may well be the excellent Houfton's only work in London (see Ill. 25/##).⁵²

Most later incursions have failed to respect Cleveland Street's scale and continuity. At the southern end, the expansion of the Middlesex Hospital eventually put paid to the small houses to its east (including the notorious No. 19). North of New Cavendish Street, the flank of the Science and Engineering block of the Regent Street Polytechnic (now University of Westminster) barges gracelessly against the street, but does retain a pub, the separate, white-tiled Tower Tavern, at the Clipstone Street corner. Next north, low-rise shops at Nos 87-123 try harder to be contextual. They belong to the development of Holcroft Court (page ###), the other main interloper of the 1960s.

At the top end of the street the building at Nos 173-175 is a remnant of the original development of the early 1790s, built as two houses (24 and 25 Buckingham Place) and brought together and perhaps raised in height c.1869, when both addresses were occupied by Henry Thomas Smith, printer. The statuary John Bell, whose home and main base was in Kensington, previously occupied 25 Buckingham Place from the 1840s, and as the wide window openings appear original, the houses were presumably designed for craft use. The firm of Henry Thomas Smith & Sons continued here into the twentieth century, after which the building was taken over by the Norwich-based engineers and motor traders Mann, Egerton & Co. Ltd as part of their Euston

Road premises, in connection with the electrical contracting branch of their business.⁵³

Mann Egerton's main building occupied the site of three old houses, Nos 177 Cleveland Street and 379 and 381 Euston Road. Of these much the largest was No. 379, originally occupied by the architect John Johnson, and later by his grandson Matthew Warton Johnson, the sculptor and stone mason, and Matthew's son Matthew Hawkins Johnson, who carried on the business there. Bow-fronted, the house had the large front garden characteristic of the original development all along the New Road, attractive to many masons and sculptors for stone yards. No. 379 latterly had a separate well-lit showroom fronting the road. Mann Egerton's building was a grand affair, built for the developer J. A. Michell in 1911 by T. H. Kingerlee & Sons; the architect was probably Michell's associate F. M. Elgood, who had earlier planned a warehouse for him on this site. When photographed for Mann Egerton in 1921 the ground floor was a motor-showroom (Ill. 24/14).⁵⁴

Only a few years later Mann Egerton gave up the building and were succeeded by James Grose Ltd, old-established cycle, motor-cycle and sporting goods manufacturers and dealers, who remained until 1970. Grose's claimed to be the largest sports goods store in Britain; the motor-cycle department was on the ground floor, football, cricket and like equipment upstairs. It was demolished for the present building, erected in the early 1970s to designs by Sarson & Greenway, architects, and first occupied by the London & County Securities Group, the banking, investment and financial services empire built up by Gerald Caplan and heavily involved with property development during the Heath government's 'dash for growth'. The bank's head office opened here in March 1973, but within months the group collapsed, leading to a 7-year fraud investigation and the prosecution of senior officials. Since 1975 the building has been known as Grafton House and occupied by the BBC for radio training and other purposes.⁵⁵

Select Gazetteer

BOLSOVER STREET

No. 2. Flats of 1898, built by J. W. Falkner & Sons for H. H. Finch, wine merchant turned speculator; the architect was probably Augustus E. Hughes. (see Ill. 25/20).⁵⁶

Nos 3–8 (Bentinck House or Court). Built in 1912 as a women's hostel, or 'residential club for ladies', for James Boyton. The architect was W. Henry White and the contractor T. H. Kinglerlee & Sons.⁵⁷

Nos 13–19 (Chadwickham). Built 1914–16 as a staff dormitory for John Lewis & Company (see Ills 24/6–7). Designed by R. Frank Atkinson, and built by F. G. Minter, it was named after Edwin Chadwick, one of John Lewis senior's heroes. The building contained a kitchen, common dining room and bathrooms in the basement, a club room and lounge at ground level, and small bedrooms each for two girls. Later it was used as offices of various kinds by the John Lewis Partnership.⁵⁸

Nos 20–28 (Fitzrovia Hotel). Built in 1911 as a women's hostel, called St Clement's House. The architect was R. Stephen Ayling, a specialist in this new genre, and the builder F. G. Minter.⁵⁹

No. 103 (Yalding House), see 152–156 Great Portland Street, page ###

Nos 104–108. Office building of c.1965, remodelled on the original reinforced-concrete frame in 2007–8 as a hostel for the Youth Hostel Association by T. P. Bennett, architects. The building was for many years occupied by the Students' Union at the Polytechnic of Central London/University of Westminster.⁶⁰

Nos 109–110, see 140–142 Great Portland Street, page ###

CARBURTON STREET

Holiday Inn. Planning permission for thirteen-storey flats on the ‘largely derelict’ island site between Bolsover and Great Titchfield Streets had already been granted when Westminster Council was approached in 1969 with a scheme by the Londonderry House Group for a 256-bedroom hotel, doubtless prompted by that year’s Development of Tourism Act, which subsidised hotel-building. The architects were announced as David Stern & Partners, but in the event the project was taken over by Centre Hotels Ltd and the designers of the ‘Regent Centre Hotel’ became Raymond Spratley & Partners. The exterior rises to seven main storeys, of which the five upper ones are clad with concrete panels. The main front is set back towards Carburton Street, allowing a vehicle entrance covered by an independent canopy. The foyer as originally completed featured red-brick ‘water sculptures’ by William Mitchell evincing Minoan influence, and a ‘plush, music filled atmosphere’.⁶¹

Nos 3–8. Built for the Londonderry House Group in 1972–4 as Prince Regent House, originally comprising offices and commercial premises and 15 luxury flats. For many years it housed the London bureau of the American television broadcaster ABC News; the journalist Charles Glass recalled the newsroom as cramped and low-ceilinged, looking ‘like it was built for crooked accountants’. Refurbished, the building is now run as serviced offices under the name The Media Centre.⁶²

CLEVELAND STREET

East side (Goodge Street to Tottenham Street only)

Nos 4–14 (Cleveland Residences). Flats of 1886. E. C. Robins, architect; Shaw of Page Street, builder.⁶³

Nos 16–22. Houses of c.1795 built by Joseph Andrews, William Horsfall or their nominees.

West side

Former **Courtauld Institute of Biochemistry**. Alner Hall, architect, 1927–8 (see page ###).

Nos 45–49. Hostel, 1910; Percy B. Houfton, architect.

Nos 51–55. Leased to John Johnson, jun., Joseph Andrews and William Horsfall, 1789.⁶⁴

Nos 57–63, with 168 New Cavendish Street (Regent's Residences). Probably by E. C. Robins, architect, with J. Conway, builder, 1888–9.⁶⁵

Nos 87–123. Shops, flats and workshops; part of the Holcroft Court scheme, 1968–71.

127–137, with 16–18 Carburton Street (Carburton, Carlton and Clifton Houses). Flats of 1891, built by D. Charteris and J. Conway.⁶⁶

Nos 139–149. Houses built by William Doncom, Thomas Parting and others, c.1792–3.

No. 151 (George and Dragon). Public house of c.1792–3, with stucco and ornamented façades perhaps of 1861 or 1879.⁶⁷

Nos 153–171. Offices (Fitzrovia House) and flats (Howard House) built by the Paddington Churches Housing Association, 1977 etc.⁶⁸

Nos 173–5. Former print works, probably mid-Victorian conversion of old houses.

CLIPSTONE STREET

Nos 5–6 (Bolsover House). Late 1930s commercial building.⁶⁹

Yalding House (1–4 Clipstone Street, 103 Bolsover Street and 152–156 Great Portland Street), see page ###

Threeways House (40–44 Clipstone Street, 127–129 Great Titchfield Street, and 11–12 Bolsover Street). Offices/workshops of 1930–2; designed by Waite & Waite, architects and surveyors, for D. G. Somerville & Co.⁷⁰

EUSTON ROAD

No. 379 (Grafton House). Early 1970s office building, first occupied 1973 as banking group headquarters.

No. 383 (Green Man). Spacious pub with flats over, built in 1938–9 to designs by Watneys' in-house architect Alfred W. Blomfield; may incorporate vestiges of the Georgian building of the same name, successor to the Farthing Pye House (Ills 24/15–16). Its neighbour, **Nos 385–387**, with a return at 52–52A Bolsover Street, was built in 1927 as a car showroom with offices for Henlys Ltd; the architects were Constantine & Vernon.⁷¹

HANSON STREET (NORTH END)

Nos 44–48, Latimer House, enveloped today by the University of Westminster's New Cavendish Street site and now in National Health Service use, is an austere brick dormitory built in 1938 to designs by Seth-Smith, Monro & Matthew. It was intended for boys who, previously taken from disadvantaged London homes to board at Kingham Hill School, Oxfordshire, were brought back to learn trades but continued to be housed during the process. It replaced a smaller hostel in Fitzroy Square employed for the same purposes by Kingham Hill's founder, C. E. Baring Young, from 1894. It did not long continue in its original use.⁷²