

## CHAPTER 26

## Mortimer Street

In its original form, as shown on John Prince's 1719 plan for the Cavendish-Harley estate, Mortimer Street extended from Cavendish Square to Wells Street. Taking its name from the Earl of Oxford's second title Earl Mortimer, the street was built up from the mid 1730s, following the demolition of the Boarded House, which stood close to its path near the junction with Wells Street (see page ###). The smarter Cavendish Square end, cut off by the creation of Regent Street, was renamed Cavendish Place in 1859 and is separately discussed on page ###. Beyond Wells Street, the eastern portion of present-day Mortimer Street was originally developed as Charles Street, part of the Berners estate, and named after the landowner William Berners's son and heir. The Middlesex Hospital was built there in 1755-7, house-building following on from 1759. This somewhat lowly street was almost entirely merged with Mortimer Street in 1879 - a very short section east of Cleveland Street, in St Pancras parish, became part of Goodge Street at the same time. Besides shifting Mortimer Street's identity, these changes of name involved general renumbering of the houses, so that confusion over nineteenth-century addresses easily arises.

The short side-street Nassau Street, also described in this chapter, was laid out in the 1760s as part of the Berners estate development, under the name Suffolk Street.

Development of the central section of Mortimer Street was mostly undertaken by three individuals responsible for much building in south-east Marylebone - the digger and brickmaker Thomas Huddle, carpenter John

Lane, and plasterer William Wilton. Both sides of the new street between Great Portland Street and Edward Street (on the line of the future Regent Street) were built up by Lane from 1735. Several of his houses were very substantial, reflecting westward-looking aspirations for this end of the street – although later references to the stretch east of Edward Street as ‘Little Mortimer Street’ suggest its actual inferiority.<sup>1</sup>

Further east, the first plot built up on the south side was at the corner with Wells Street, taken by Huddle in 1736, where he built what became the Bear and Rummer. There the development evidently stalled. The pub remained in isolation for a decade, after which the ground attached to it was carved into plots but these were not fully developed until 1757. Between Great Portland and Great Titchfield Streets, the ground on the north side was taken by George Collings, that on the south by Wilton, both of whom developed some plots themselves and assigned others. Building went on from the late 1730s. Collings, a carpenter who had a yard near by in Little Portland Street and had been building in Margaret Street since 1735, went bankrupt in 1742. The block on the north side between Wells and Great Titchfield Streets remained empty until taken by Huddle in 1754, building there still going on into the 1760s.<sup>2</sup>

In Charles Street, house-building began on the north side, west of the Middlesex Hospital, where the carver James Lovell had his yard on the site of the present 24 Mortimer Street. Lovell built the adjoining house (site of No. 22), selling it on in 1759. The plots next east (at 12–20) were leased in 1760 to Thomas Vincent, mason, but not built up until 1764 or later, following his bankruptcy, when William Goldwin took over the lease. On the south side, the stretch between Berners Street and Wells Street was developed between about 1759 and 1764, the western part being taken by Joseph Booth, carpenter, whose name survives in Booth’s Place at the top of Wells Street. The eastern part was developed by or under Daniel Stackhouse, with James Miller, carver.

Further east, facing the Middlesex Hospital, the frontage mostly belonged to John Johnson's large Berners Street take, and was built up c.1770-1.<sup>3</sup>

The street was referred to as New Charles Street until 1774, after which it was known as Charles Street, Middlesex Hospital, or, more aspiringly, Charles Street, Cavendish Square. Something of Berners Street's fashionable early character reached into it, with at least some superior houses, hardly anything of which is left. John Hobcraft, a high-class carpenter who had worked with the Adam brothers, was active hereabouts in association with Lovell.<sup>4</sup> In the 1920s the antiquary Herbert Cescinsky illustrated the handsome door surround and chimneypiece of his home at 25 Mortimer Street (formerly 23 Charles Street, now demolished) in his book *Early English Furniture and Woodwork*; 18 Mortimer Street (formerly 12 Charles Street) still has a door surround of some quality.

Commercial and professional activity was soon established in both Mortimer and Charles Streets, with house furnishers such as Mrs Fisher's Eider Down Warehouse at the corner of Great Titchfield Street in 1770, and various medical or quasi-medical businesses, mostly but not exclusively near the hospital – in 1762 Mr Brown, opposite the Bear and Rummer, was offering a cure for 'the most inveterate scurvy, leprosy, pimples and old, obstinate swellings'. Artists were in some evidence from early on, notably the equine painter William Shaw, who died in 1773 at Mortimer Street, where he had built 'a large painting room, with conveniences to receive the animals, from which he painted'.<sup>5</sup> The sculptor Joseph Nollekens was resident at the corner of Great Titchfield Street for fifty years. Throughout the nineteenth century Mortimer Street continued to attract artists, especially in the 1840s and especially at the Charles Street end. Daniel Maclise was briefly at No. 22 (then 14 Charles Street) in 1829. Among many other, mostly obscure, figures were the portrait and landscape painter brothers James and John Bridges, at 37 Mortimer Street (18 Charles Street) in 1840s, and at No. 35 (19 Charles Street) the genre painter Alfred Elmore (1840s) and the illustrator Edward

Henry Wehnert (1850s). Another illustrator, John Green Waller, at No. 33 (20 Charles Street) in the mid 1840s, was followed briefly around 1855 by Raffaele Pinti, artist and picture restorer. Two painter brothers, James and Andrew Edgar Jeffray were at No. 36 (then 6) Mortimer Street in the mid 1840s. Frederick Cruickshank, briefly at 18 Mortimer Street in about 1841, was followed in the same house by the artists Myra and Rosa Drummond. Solomon Hart, later Professor of Painting at the Royal Academy, was at No. 29 (then 22 Charles Street) briefly in the mid 1840s, along with a topographical painter, James H. Savage. At No. 25 (24 Charles Street) in the early 1840s was the Anglo-Irish artist, novelist and composer Samuel Lover, succeeded there by the orientalist painter Willis Maddox and later the watercolourist Kirkman J. Finlay. The builder, developer and architect John Johnson was based at 27 Charles Street in 1786–92, and the architect John Tarring was at 27 Mortimer Street (23 Charles Street) for around 20 years till his death in 1875, sharing the premises briefly in the mid 1840s with the portrait painter Henry Room.<sup>6</sup>

The presence of timber yards and associated trades gave rise to several fires on the south side of the street, notably one which in 1825 consumed much of the block between Wells and Great Titchfield Streets, down to Margaret Street, where occupants included a cabinet-maker and a sofa and chair maker, the latter burned out again in 1830. Fire also destroyed a swathe of premises at the back of Nos 13–17, between Wells Mews and Berners Street, in 1858.<sup>7</sup>

If there was a general trend through the nineteenth century it was the gradual increase in clothing trades, particularly tailoring, dressmaking and millinery, and a concomitant reduction in artisan furniture and building trades, such as upholstery, painting and glazing, cabinet-making, carving and gilding. Other crafts with a showing in the street during the century included the making of pianos and other musical instruments. By the twentieth century there were sundry motor car-related businesses spilling over from Great Portland Street, and film-related industries also made a modest showing.

There were various stove and heater manufacturers, the best-known and longest-lasting presence being that of E. E. Pither's Radiant stoves, and several wallpaper showrooms – Pither himself was a wallpaper and artistic interiors specialist before concentrating on stoves. But the garment trade was the dominant twentieth-century business. In 1910, 36 of the 122 Mortimer Street businesses listed in the *Post Office Directory* were concerned with making or selling clothing, mostly women's; by 1980 that figure had risen to 55 out of 114.<sup>8</sup>

Body and soul were well catered for in Victorian Mortimer Street, especially those of women and girls. A small-scale early initiative, emanating from All Saints, Margaret Street, was the All Saints Home for widows and orphans at No. 59, set up in 1851 by Harriet Byron, founder of the All Saints Sisterhood. After this transferred to Margaret Street in 1856, the house became St Elizabeth's Home, for the relief of incurable women rejected by the London hospitals. The home soon expanded into an adjoining house (later No. 57), and the two were rebuilt in 1886. Expansion into No. 61 was followed in 1895 by another rebuilding. By the time the home transferred to London Colney in 1914 there were 54 patients.<sup>9</sup>

In the 1880s and 90s the sisters ran St Gabriel's Home at No. 34 for Anglican shopgirls, aiming to save them from the slack arrangements in department store hostels with their 'mixed company' and lack of private space. Expanding soon into the upper parts of No. 36, it had 21 beds, with screens, a sitting room and a room for private prayer.<sup>10</sup> Another Christian venture was a YWCA hostel and associated restaurant opened at No. 101 in 1884, later re-established in the purpose-built Ames House (Nos 42–44).

In 1858 an industrial school with a kitchen department attached was training young women to be cooks, the pupils trying out their efforts on the choristers of St Andrew's choir school. Later, Mortimer Street was home to several enterprises of progressive flavour, exclusively or primarily for women. In 1881 the newly formed Rational Dress Society displayed a model

costume at Hamilton & Co.'s, a women's shirt- and dress-making co-operative, at 27 Mortimer Street; by 1888 it had a depot at No. 23 from which it launched the *Rational Dress Gazette*.<sup>11</sup> That year the first of several Dorothy Restaurants (for 'those who hate to have men about the place') opened at No. 81, part of Mortimer Mansions. Run by the Ladies' Restaurant Association, founded by Isabel Cooper-Oakley, the 'Girton-girl milliner' and theosophist, it had cream-coloured walls with 'aesthetic crimson dados' and was 'gay with Japanese fans and umbrellas'. The Central National Society for Women's Suffrage held a meeting there in 1890. In the same progressive spirit, 1890 also saw the opening of the East Marylebone branch library of the Free Library Association at No. 25.<sup>12</sup>

At No. 21, from 1881 to 1883, resided the Somerville Club, regarded as the first proper women's club. Set up to provide a meeting place for women interested in social and political questions, it early on claimed 1,300 members. There were a waiting room and 'discussion' room on the ground floor, a drawing room and reading room on the first floor. The club then moved on to Oxford Street.<sup>13</sup>

In terms of street architecture the early twentieth century proved Mortimer Street's heyday, with several commercial or institutional buildings of merit, and two buildings of outstanding interest in Beresford Pite's Michelangelesque No. 82 and F. L. Pither's masterpiece Radiant House (Nos 34-38).

The first half of the century saw changes in freehold ownership. The Howard de Walden Estate sold Nos 70-82 to the Crown in 1905 in exchange for properties in Portland Place, and disposed of the rest of its Mortimer Street property to the Audley Trust in 1923-5.<sup>14</sup> The Berners-Allsopp Estate, too, gradually divested itself of most of its Mortimer Street holdings, though not before starting the post-war switch to office developments in the 1960s at Nos 13-17 and 23-25.

The east end of the street, under the continued influence of the Middlesex Hospital, retained its medical tang into the later twentieth century, medical charities and pressure groups gradually replacing truss-makers and the like. Closure of the hospital in 2005 opened up an outstanding site for redevelopment which, when it eventually got under way, helped accelerate the gentrification of this once less-favoured end of the street, a process already evident in the opening of smart interiors shops in the 1990s. The new development's name Fitzroy Place, tying it to ill-defined 'Fitzrovia', acknowledges the contemporary perception that 'Marylebone' is not hereabouts, but belongs to an area much further west.

## Middlesex Hospital

As one of the chief London teaching hospitals, the Middlesex established an important place in medical history during two and a half centuries of existence.<sup>15</sup> Architecturally, a succession of additions, alterations and rebuilding created a sprawling complex on the main Mortimer Street site, almost nothing of which remains apart from the chapel, unsurpassed amongst British hospital chapels for its richness of decoration. Several ancillary buildings erected or adapted for use by the hospital can be found in neighbouring streets, few of more than passing interest. The Middlesex merged with University College Hospital in 1994, closing in 2005 with the opening of the new UCH on Euston Road, designed to replace both existing hospitals. The Mortimer Street site was sold for redevelopment the following year and largely cleared in 2008.

Founded in 1745 as the 'Tottenham-Court Infirmary', the hospital at first occupied two small houses in Windmill Street, off Tottenham Court Road. Intended for treating the sick and lame poor, it was the fifth London hospital (along with Westminster, Guy's, St George's and the London) set up in the first half of the eighteenth century to augment the two ancient foundations, St Bartholomew's and St Thomas's. It was being referred to as the Middlesex Hospital by 1748.<sup>16</sup>

The Middlesex was a voluntary hospital funded by private subscriptions, annual payment of at least three guineas or a one-off donation of thirty securing the status of governor and with it the right to nominate patients for admission. The early years, though poorly documented, were evidently not easy. Surviving records show division amongst governors and staff, some favouring concentration on 'lying-in' or maternity patients, others advocating a mix of cases. In 1747 ten beds were reserved for lying-in of married women, ten for the general sick and four for casualties, but two years later a renewed campaign by the maternity-only faction was resisted, and most of its proponents resigned, including the hospital's president, the Duke of Portland, who had been appointed in 1747 at the invitation of the man-midwife Dr Sandys.

Under the presidency of the Earl of Northumberland thoughts turned to finding new premises. A committee for this purpose was appointed in 1751, and negotiations with William Berners opened in 1753. Berners offered ground fronting the as-yet undeveloped Charles Street, then still a track through Marylebone Fields, a 360ft deep plot with a frontage of 411ft. The terms were 2s rent per foot frontage for a 999-year lease, with the choice of taking just half at first with a three-year option on the rest.

The lease was agreed in 1754 and the building committee, undecided on how to proceed with regard to a design, sought advice from Northumberland. The upshot was the appointment of his architect, the Palladian James Paine, whose plans were approved in 1755. 'Mr' – probably



Edward – Gray was contracted to build the hospital for £2,250, and Paine was granted £50 for a clerk of works. The foundation stone was laid in May 1755. Furnishing was under consideration late in 1756, but the first patients only transferred from Windmill Street in September 1757.<sup>17</sup>

The new building had 64 beds, and included separate lying-in accommodation. Described as ‘neat, plain and not inelegant’, its appearance was ‘decent’ rather than ostentatious, and the governors took satisfaction in not having wasted money on useless decoration – implied criticism of the enormously expensive St Bartholomew’s Hospital, Gibbs’s grand design for which was still incomplete, and where the boardroom and staircase were lavishly decorated. In this there was a political agenda, Bart’s being primarily supported by Tories, the Middlesex, like St Thomas’s, by Whigs. Ideological or not, financial constraints helped to produce a dynamic composition in the Palladian manner of Paine’s country houses (Ill. 26/01). This was only his second public building, following tardily on the much more decoratively treated Doncaster Mansion House (1745–8).<sup>18</sup>

At first only the central portion was built, and Paine’s involvement continued over the next twenty years. The west wing followed in 1766–8, William Gray, bricklayer, and John Bastard, mason, doing most of the work at cost while Samuel Goodman undertook the glazing at his own expense. Patients moved in from 1770, as funds permitted furnishing and fitting up. The east wing, for which Paine produced plans in 1775, was completed in 1780.

A description of the completed Middlesex Hospital given in Jacques Tenon’s survey of English hospitals (1787) tallies well with Rowlandson and Pugin’s later illustration in the *Microcosm of London* (Ill. 26/02). Wards held from eight to 27 beds. The 22-bed female surgical ward on the ground floor of the east wing had two fireplaces, and was lit by six windows on one side, three on the other and one at one end, each having a hinged section at the top; vents at ceiling level gave additional ventilation. Beds were wooden, with a

wool mattress and feather bolster, and separated by open-top wooden alcoves or frames, hung with green serge curtains. Each had a board recording patient's name, illness, admission date, sponsoring governor and surgeon. Patients washed every Saturday, and the floor was sprinkled with sand twice weekly. The washroom (containing a pump and wooden trough) and toilets (*à l'anglaise*, with lead bowl) were outside the ward at one end. Kitchen, laboratory, apothecary's shop, hot and cold baths, and laundry were all in the basement. Water (from the New River) was pumped throughout the building from tanks.<sup>19</sup>

A year after Tenon's survey was published, the prison reformer John Howard visited; his brief but damning report noted a pervading air of poverty, the rooms close and dirty.<sup>20</sup>

The Middlesex was one of the first general hospitals in England to take cancer patients, an endowment by Samuel Whitbread (though anonymous at the time), funding a dedicated ward opened in 1792. He seems to have chosen the Middlesex because it was less well supported than other London hospitals, with several unoccupied wards. The aim was not just to relieve suffering, but to study and investigate the disease, to which end a journal was kept initially, recording all cases.

Significant additions were made under the direction of George Basevi, architect to the hospital in 1832-9. The side wings were extended towards Mortimer Street, and a medical school was built to the north in 1834 (see below). In 1838 a new operating theatre was added beside the south-west wing, replacing one in the upper part of the hospital. A room had first been set aside for operations in 1761 – it was quite common to have top-floor theatres, often north-facing to secure the best light, but there were obvious problems of access for patients.

Basevi's successor T. H. Wyatt oversaw further alterations from c.1840, notably the addition of a fourth storey, a central entrance porch, and in 1844 single-storey additions to the side wings (Ill. 26/03).

In the late 1860s the hospital began to expand eastwards, acquiring houses in Cleveland Street for a training school and nurses' accommodation. By 1887 all but three of the houses on the west side of Cleveland Street between Mortimer and Union (Riding House) Streets had been bought. In their stead were built a Nurses' Institute, a 'Residential College' for medical students, and an extension to the medical school. These marked the beginnings of a long association with the architect Keith Young and his practice Young & Hall.<sup>21</sup>

Westward expansion began in 1897-9 with a new cancer wing built fronting Nassau Street. Designed by Young, it could function largely independently of the main hospital, barring the lack of its own laundry and mortuary. A bicycle park was provided in the basement, accessed by steps with a sloping track alongside them from the pavement. The wing was extended in 1910-12 by the addition of the five-storey Bernato-Joel cancer wing to its south, funded by a bequest from Henry Bernato, in memory of his brother Barnett and nephew Wool Joel. A separate research institute was provided in a block at the rear, fronting Suffolk Mews.<sup>22</sup>

In 1912 plans took shape for the reconstruction of the hospital entrance and its ornamentation with mural paintings, for which funds were provided by a governor, the mining financier and art collector Edmund Davis. Keith Young drew up plans, and a competition was announced for the murals. The new entrance hall was to be top-lit, with space for four panels, each 5ft 8in high by 10ft 11in, to be set in moulded wooden frames against a dark wooden dado and a plain wall surface of white or light-coloured plaster. The subject matter might be symbolical - 'such as "The Good Samaritan" or ... cheerful scenes of convalescence, in the country or by the sea, or of ordinary life at different times of the year'. Each competitor was limited to one design but cooperation between several designers was encouraged. Designs were to be approved by Davis, who offered £100 for each painting executed, and £50 for an approved design not acceptable to the hospital. Donald MacLaren was

awarded £50 and subsequently Davis commissioned Frederick Cayley Robinson to produce all four canvases (Ill. 26/04). Entitled 'Acts of Mercy', they comprise two pairs, 'Orphans' (1915) and 'The Doctor' (1916 and 1920). The 'Orphans' are interiors, and originally hung next to each other to form a continuous scene, while 'The Doctor' pair, both exteriors, were mounted opposite each other. Preserved when the hospital was rebuilt a few years later, they were acquired by the Wellcome Trust after the Middlesex closed.<sup>23</sup>

### *Rebuilding, 1927–35*

Keith Young retired in 1922 and was succeeded as the hospital's architect by his younger partner, Alner W. Hall. In 1923 a large fall of plaster revealed unsuspected defects. Hall found that the east and west wings were dangerously insecure, their foundations almost non-existent. It was a difficult time to finance major works, and the grant-giving King's Fund requested a second survey. Hall's report was upheld – the Middlesex really was falling down. The governors favoured total reconstruction and an appeal was launched to which the King's Fund contributed substantially.<sup>24</sup>

The wings were demolished and rebuilt one at a time. The more recent peripheral buildings were retained, while further properties were acquired for future expansion. To accommodate staff and patients temporarily an annexe was established on the east side of Cleveland Street (outside Marylebone parish) in the former St Pancras Union workhouse and ancillary buildings, acquired in 1926.<sup>25</sup>

Hall's plans were drawn up in consultation with the structural engineer Oscar Faber. For the main building, the original H-plan was repeated, but on a bigger scale, achieved by demolishing the outpatients' department and Cleveland Street nurses' home (see Ill from *AJ*, 18 Sept 1929, p. 413 -?reproduce). It was broadly symmetrical, with the main entrance at the

centre, lifts and stairs at either end of an east–west corridor, and wards in the wings. The hospital chapel became free-standing.

Construction was phased, the west wing (built by Holland & Hannen and Cubitts) going up first in 1927–9. The remainder of the old hospital was pulled down in 1931–2, and the new central and east wings (built by Higgs and Hill) were officially opened in 1935.<sup>26</sup> The steel-framed building was faced in Portland stone on the ground and first floors, with red brick and stone dressings above (Ills 26/05, 06). Its scale, height, mode of construction and neoclassical style struck a transatlantic note, but in planning the new building adhered firmly to an English hospital tradition.

On the first to fourth floors were surgical wards (west wing) and medical wards (east); the fifth floor was a specialist women’s department for gynaecology and maternity cases. Theatres occupied the central section of the top floor, and there was a children’s unit in the west wing. The main children’s ward was decorated with tile pictures of nursery-rhyme subjects or others of ‘juvenile appeal’, made by Carters of Poole to designs by Hadyn Jensen. Carter’s supplied all the tiling for the hospital, their biggest contract to that date. Cayley Robinson’s murals (see above) were mounted in the marbled-floored entrance hall, set against veneered teak panels. Other relics of the old building reportedly included pine panelling from the old board room, used in its successor on the north side of the entrance hall.<sup>27</sup>

By the time of the rebuilding, fee-paying accommodation had become common in general hospitals, catering to patients neither poor enough to warrant admission on the old system nor sufficiently well-off to afford private nursing homes. It was to meet this demand that a private patients’ wing was built around 1929, alongside the main hospital.<sup>28</sup>

In addition to the new buildings on the main site, this period also saw the erection of an extensive nurses’ home in Foley Street (John Astor House, page ###).

*Development of the Medical School*

Students at the Middlesex were allowed on to wards as early as 1746 but were few in number until the new building opened in 1757. Surgeons led the way, taking pupils on five-year apprenticeships; physicians followed suit from about the mid 1760s and both began to give lectures to the trainees. At that time, anatomy and physiology were principally taught in private schools, and most pupils at the Middlesex attended the Hunterian School of Medicine in Great Windmill Street, run after William Hunter's death by lecturers connected with the Middlesex and St George's Hospital – it was part-owned for many years by Sir Charles Bell, surgeon at the Middlesex from 1814. The establishment of University College London (1828) and King's College (1829), with their own medical schools, brought about its demise.<sup>29</sup>

When UCL opened in Gower Street it approached the Middlesex with a view to collaboration in the teaching of medicine. Lord Brougham, a prime mover in the foundation of UCL, was a friend of Bell and poached him for the University as Professor of Clinical Surgery, along with the Middlesex's head physician, Thomas Watson, who became Professor of Medicine. The acquisition of Bell and Watson, who dominated teaching at the Middlesex, gave strong inducement for the hospital to accept a formal institutional link, but ultimately the proposed union foundered. Prejudice against the university in its early years was too widespread, and even if the hospital governors could stomach the connection, subscribers might not have done. Rebuffed, the university built its own hospital in 1834, after which few of the College's medical students continued to attend the Middlesex.<sup>30</sup>

Facing a decline in new pupils, consequently in their own income, staff including Watson and Bell (who had resigned from UCL in 1830) successfully put the case for an in-house medical school in 1835. The school was built that same year in the garden behind the hospital. Designed by George Basevi, it

provided a circular lecture theatre, dissecting rooms, chemical laboratory, library and anatomical museum.

In the later nineteenth century the school building was altered and enlarged. Besides the students' Residential College fronting Cleveland Street, in 1899 a new building was erected on Union Street as a physiology department and the old medical school buildings were largely rebuilt. This followed administrative changes amalgamating the school more fully with the hospital. In 1900 the University of London was reconstituted and the Medical School of the Middlesex became a School of the University.

In 1914 the Bland-Sutton Institute of Pathology was built on the site of the museum, providing laboratories and a galleried pathological museum. This was followed in 1928 by a new six-storey block north of the main site, fronting Cleveland Street, comprising the Courtauld Institute of Biochemistry; Alner Hall was its architect. The sub-basement held the central boiler and engineering plant for the entire hospital; the basement had corridors and subways connecting it with various parts of the complex, while a concrete bridge over Riding House Street linked the building to the Bland-Sutton Institute.<sup>31</sup>

Further improvements to the medical school were put in hand after completion of the main hospital rebuilding in 1935. The work, finished in 1939, involved rebuilding on the garden site, with the demolition of the round lecture theatre.

Alongside the Medical School were related schools providing specialist tuition: Midwifery (1908); Physiotherapy (1918); Radiography (1935); Radiotherapy (1949, formerly part of the Radiography school). The School of Physiotherapy was set up to train students for the exams held by the Chartered Society of Massage and Medical Gymnastics (later Chartered Society of Physiotherapy). By 1926 it had expanded to include Electrotherapy. For the nurses, a Preliminary Training School was opened in 1927.

*The War and after*

At the outbreak of war in 1939, the majority of inpatients were discharged or evacuated to the Royal Berkshire Hospital in Reading. The upper floors were emptied and the operating theatres moved to the second and fourth, with an emergency theatre set up in the sub-basement. During the Blitz the fourth, fifth and sixth floors were completely closed. Windows on all floors had their glass replaced with fabric, and those on the second floor were bricked up. Overall the hospital sustained little war damage, due in large measure to the vigilance of rooftop fire-watchers, but part of the Radiotherapy Wing was destroyed by a bomb in 1940, and in the east wing the upper wards were severely damaged in 1941.<sup>32</sup>

Meanwhile, the preclinical students and staff at the medical school had been evacuated to Bristol in 1939 to join the university and medical school there but, as the expected air-raids failed to take place, returned in the spring of 1940. The start of the Blitz that September prompted a second evacuation, this time to Leeds, where they remained for the next two years.

After the war, the administrative changes brought about by the establishment in 1948 of the National Health Service were broadly welcomed – it was apparent that state aid in some form was necessary for the hospital's continuance. One major change was the hiving off of the medical school as a legally separate institution, resulting in an apportioning of buildings between state and school, and some changes in status for staff. Physicians and surgeons who had been honorary staff became salaried consultants, while conversely medical school staff who dealt with patients were given contracts with the hospital governors and made honorary staff.<sup>33</sup>

York House in Berners Street had been acquired in 1946 for additional staff accommodation, and expansion continued in the 1950s and 60s, particularly of the medical school. An Institute of Clinical Research was opened in 1953 in Latimer House, Hanson Street, purchased in 1951 by the



governors with endowment funds. Next to the nurses' home in Ogle Street a school of nursing was built in 1959, named after Mrs Macdonald-Buchanan, daughter of Lord Woolavington, who gave a substantial amount of the cost. In 1967 a four-storey building in the block between Riding House and Foley Streets was acquired for the Schools of Radiography and Radiotherapy, providing libraries, classrooms, offices and some social facilities. A warehouse in Riding House Street was also purchased and converted into laboratories for the pathology school, with a tunnel to the main site, opening in 1971. Opposite the school entrance, Doran House in Riding House Street was acquired for engineering services, and there was considerable expansion east of Cleveland Street: the Windeyer Building of 1955–63, part of the Medical School; Astor College in Charlotte Street, a students' hostel; and Arthur Stanley House, Tottenham Street, 1965, a centre for the treatment of rheumatoid diseases.<sup>34</sup>

On the main site further infill took place. In 1968 the Institute of Nuclear Medicine was inserted between the hospital's west wing and the school building, and the Sir Jules Thorn Institute of Clinical Science was squeezed in behind the Cancer Wing – it was extended in 1974, and the upper floor later occupied by the Institute of Clinical Research.

Reviews of medical education and the health service led to a major reorganization in 1974 that widened the administrative gap between school and hospital, and between the hospital staff and its own management. Boards of governors, which were largely constituted by those closely connected with the hospital, were abolished and management vested in area and regional health authorities. Criticism of the reorganization resulted in further restructuring in 1982. Some rebuilding also took place in the late 1970s and early 80s, including the range to the west of the Bland-Sutton Institute, rebuilt in 1977–9 as the Wolfson Building.

Calculations during this period to determine the hospital requirements for London as a whole were based on a declining Inner London population,

and with rising costs, particularly in medicine, various schemes were devised for rationalizing London medical services and education. In 1980 the Flowers Report on medical education proposed to combine the Middlesex Medical School with the Medical and Clinical Faculties of University College, a recommendation well received on both sides. Additional pressure to reform was brought to bear with the government's announcement that fees charged to overseas students were to be increased and the grant to universities severely cut. In 1982 the joint school came into being, initially with a degree of autonomy on either side. Continuing cuts made further collaboration a necessity and a move towards creating a single school within University College was set in train.<sup>35</sup>

In 1987 this single School of Medicine opened within UCL. When the Middlesex became part of the new UCL Hospitals NHS Trust in 1994 plans to replace both historic hospitals with a new building took shape. The first phase of the new UCH opened in 2005, and the main Middlesex site was sold the following year.<sup>36</sup>

### *The Chapel*

The Middlesex was late in acquiring a purpose-built chapel, with services being held in the board room for well over a century. But it made up for this tardiness by the exceptional quality of the eventual chapel's decoration (Ills 26/07-09). J. L. Pearson, one of the leading church architects of the day and based locally in Mansfield Street, was first approached for designs in the 1880s. It was not until 1890 that construction began. A diminutive building, the chapel was externally plain, of red brick with Portland stone dressings. Though begun in 1891, the marble and mosaic interior decoration devised by Pearson was not fully completed until the 1930s.

The chapel was built as a memorial to Major A. H. Ross, MP, chairman of the board of governors in 1867–88, and the decorative scheme was requested by his family who gave funds for the purpose. Further donations, enabling the decorations to be completed, were made by two eminent surgeons: Alfred (later Lord) Webb-Johnson, dean of the medical school in 1919–25; and Sir John Bland-Sutton, founder of the pathology school.

Structurally complete by 1891, the chapel occupied the site of the mortuary and post-mortem room between the west wing and Suffolk Mews. Thus restricted it was oriented north–south, and originally comprised a simple nave with an apsidal end, and a small ante-chapel or narthex at the south (ritual west) end. Lighting was compromised on the east side where it abutted the hospital, which may have influenced the choice of light-reflecting materials to adorn the walls. Pearson produced two schemes: one with an open timber roof and walls lined in marble, alabaster and a little mosaic; the second, more expensive, had a groined roof, marble lower walls and £4,000-worth of mosaic. The eventual design had elements of each: the chancel roof was groined and decorated in mosaic to the chancel arch, and the nave had an open oak roof, and walls lined with marble to a dado 12ft high, above which they were to be lined with marble or alabaster as funds became available. The general building contractors were Bunning & Son, and the marble and mosaic work was by Robert Davison of Marylebone Road.<sup>37</sup>

Decoration of the sanctuary, finished in 1897–8, included an elaborately inlaid marble floor. In the apse, the three lancet windows were filled with stained glass on the theme of Christ the consoler, made by Clayton & Bell. The rest of the chancel decoration, including medallions of the Apostles on the chancel arch soffit, was finished in 1898–9. By that time Pearson had died, and all the remaining works were supervised by his son Frank. The ante-chapel was completed with its marble memorial tablets and inscriptions, and by 1901 the nave walls had also been done. Later additions included the altar, designed by Frank Pearson (1904–5); an alabaster piscina (1911), set on a

Cosmati-type column; and behind the altar a figure of Christ (1957), made by John Skelton, nephew and pupil of Eric Gill.<sup>38</sup>

When the hospital was rebuilt a narrow space was left between the new west wing and the chapel, allowing windows to be made and a semi-circular transept to be built off the ante-chapel, as a baptistery. The font, of deep green marble and bearing the symbols of the evangelists, had been carved in 1909 to Frank Pearson's design. It is inscribed with a Greek palindrome copied from the font in Hagia Sophia. A corresponding west transept was added in the early 1930s. A final alteration was the replacement of the oak roof by vaulting to match the chancel, the structural brickwork being completed by 1936, the mosaic decoration some while later.<sup>39</sup>

The chapel's outstanding character ensured its survival when the hospital was demolished in 2008, and it has been incorporated into the Fitzroy Place development scheme, described below.

## Other buildings

### *North side*

The original houses between Cleveland Street and Nassau Street, flanking the Middlesex Hospital, were built in the 1760s and mostly demolished for the hospital's expansion in the late nineteenth century. That immediately west of the hospital, one of a row of four built c.1763–4 by John Middleton, incorporated access to Suffolk Mews. It became a pub, the Spread Eagle. The adjoining house No. 6 (originally 7 Charles Street), was the home in the 1760s–80s of Saunders Welch, grocer, sometime high constable of Holborn, friend of Henry Fielding, and father-in-law of Joseph Nollekens. No. 8 was by

1911 a dormitory for Bourne and Hollingsworth's drapery assistants.<sup>40</sup> Shortly after this the houses were demolished for the Barnato-Joel extension to the hospital's cancer wing.<sup>41</sup>

**No. 10**, whose façade is incorporated into the Fitzroy Place development, was built in 1897–8 to austere Tudor designs by W. T. Walker as showrooms and workshops for Bratt, Colbran & Co., stove and range makers. The firm continued here until about 1960, after which the building was taken over by the hospital.<sup>42</sup>

The entire site stretching back to Riding House Street, occupied by the defunct hospital, was bought in 2006 by a consortium led by the Icelandic bank Kaupthing and the developers Candy and Candy. The first design, for two residential buildings and one office block, was by Make Architects (Ill. 26/10). This envisaged near-identical, sheer street frontages of ten storeys, faced in pink sandstone, with glass and bright primary-coloured rear elevations enclosing a courtyard on curvilinear, 'organic' lines. The scheme gave an impression of garish ostentation, and its name, Noho Square (alluding to 'North Soho'), was widely derided.<sup>43</sup>

The old buildings were demolished in 2008, leaving just the hospital chapel standing, plus three façades considered of architectural value: those of 10 Mortimer Street, the hospital's Nassau Street cancer wing, from the same period, and its extension. With the site cleared and the economy in recession as a result of the 2008 international banking crisis, Kaupthing went into administration. Its share and that of the Candys was acquired by Aviva Investments and Exemplar Properties in 2010. The change in ownership also saw a change of name for the development, to Fitzroy Place, and of architects to Lifschutz Davison Sandilands and Sheppard Robson. Planning permission was secured in 2012, and the first flats were soon being sold off-plan in Hong Kong.<sup>44</sup>

The new design, while still over-scale in relation to the surrounding streets, is more conventional and rectilinear than the first, but with a greater diversity in the buildings and their treatment (Ill. 26/11). Fronting Mortimer Street are two shop and office buildings of nine and eight storeys, 1 and 2 Fitzroy Place (respectively by Sheppard Robson and Lifschutz Davison Sandilands), between which is the main pedestrian access to Pearson Square, a much larger courtyard than in the Make design, allowing a more spacious setting for the chapel. North of 1 Fitzroy Place is an eleven-storey residential block on Cleveland Street, also by Sheppard Robson. Beyond, separated by pedestrian access to the square and running along Riding House Street, a nine-storey block contains social housing, a health centre and accommodation for All Souls primary school. Set back behind the preserved Nassau Street frontage, which has a new mansard roof, is another eight-storey building. These blocks were both designed by Lifschutz Davison Sandilands.

Street-side facings are of light stone for the offices, red brick for the residential parts, while a greater variety of materials is used fronting the square, with metal and glass screens and balconies breaking up the bulk. The courtyard is to be grassed and paved, with red brick pergolas and, alluding to the site's medical history, a physic garden. At the time of writing (2015) the development is nearing completion; the main contractor was Robert McAlpine.

**Nos 12-14** (with 26 Nassau Street). Built in 1973, this small office block with ground-floor showroom (Riley & Glanfield, architects) is the third generation of building on the site. The dark-brown vitrified brick and brown-framed windows match the slightly earlier No. 16. The first houses, developed by William Goldwin, wheelwright, in 1764, were replaced in 1899 by shops and flats called Brandon House, designed by the Berners Estate surveyor John Slater.<sup>45</sup>

**No. 16**, faced in brown brick and smoked glass, was designed in 1972–3 by Lush and Lester, architects, for the W. H. Smith book club. The house it replaced was occupied intermittently in the 1770s and 1790s by Miles Partington, apothecary and ‘professor of electricity’, then briefly by the Earl of Cassilis, and from 1796 till his return to France in 1801 by the exiled painter Henri-Pierre Danloux, who sold prints of his work from the house.<sup>46</sup> Later it was in commercial use, notably from the late 1850s till 1899 as Charles Kelly & Co.’s piano bazaar. The firm also manufactured harmoniums, and after Kelly’s death in 1873 his son diversified into dealing in other musical instruments. The music publishers Ascherberg, Hopwood & Crew Ltd were occupiers from around 1910 until the time of rebuilding.<sup>47</sup>

**No. 18**, though re-fronted, is the one survivor from the original 1760s development of Charles Street, with remnants of good Georgian joinery on the first floor surviving in the 1980s. The sporting and animal painter Philip Reinagle lived here briefly in 1790, followed in 1800–4 by General William Edmeston, ‘loyalist hero of the French and Indian wars’, and from 1814 by John Wilson, dermatologist. From the 1830s to the 1920s it was a corn-dealer’s shop, the business expanding in the late nineteenth century into Union Mews behind (now Bourlet Close), where the old stabling has been converted into smart mews houses. It remained a corn dealer’s into the mid 1920s. From about 1935 to 1995 the house was a showroom and offices for the wallpaper manufacturers Cole & Son, who were responsible in 1949 for the neo-Georgian refronting and matching shopfront (by Nowell Parr & Son, architects).<sup>48</sup>

**Nos 20 and 22.** This block of shops and workshops was built in 1923–4 for Percy Hill, future mayor of Holborn, and first named Grenville House. The front is in cement-rendered brick, made bleak-looking by the loss of the original small-paned glazing and panelled doors. The first tenants were the

camera and microscope manufacturers E. Leitz, who had occupied the old No. 20 from around 1910 and remained here until the 1960s, when they moved to larger premises at No. 30–32 (Richard House) and were replaced at 20–22 by their rivals Carl Zeiss.<sup>49</sup>

**No. 24** (formerly Earl Russell p.h.). The original premises seem likely to have belonged to James Lovell, carver and statuary, who had his stone yard here, a large irregular plot which he took on long lease from William Berners in 1759. Lovell – a protégé of Horace Walpole who did work at Stowe for Lord Temple – went bankrupt in 1768. From at least 1809 there was a refreshment house here of varying description, by the 1830s the Royal Standard Coffee Rooms. In 1848 the Society of Free-Inquirers kept its library and held its meetings there. In the 1860s it became the Earl Russell, and in 1897 was rebuilt to designs by the prolific pub architect W. M. Brutton (Ill. 26/12). It closed around 1970.<sup>50</sup>

**No. 26** (the White House). The appearance of this building reflects piecemeal evolution. In 1932 the architect George Vernon pulled together the front building and some old stables behind, for use by garment industry wholesalers and agencies. The front portion hides the carcass of a 1760s house built by or under Thomas Huddle. From the 1820s to 1932 it was partly in use as a pawnbroker's. In 1887 Thomas Alfred Robinson raised it and rebuilt the tapering back addition as a warehouse. The upper floors have now been converted to flats.<sup>51</sup>

**No. 28.** Built in 1914 by F. & H. Higgs for the architect A. Edward Hughes, sometime mayor of Marylebone, to his own designs, No. 28 replaced the original Thomas Huddle-built house from which his father and latterly partner, Augustus E. Hughes, had run his architectural practice from 1880 to his death in 1907. Somewhat old-fashioned for its date, the front is essentially Tudoresque with a canted bay rising through first and second floors and



some chequerboard work in Cotswold stone against the red brick (Ill. 26/13). A single leaded glass window once filled the front from ground to basement. After Hughes's retirement around 1946 the practice passed to another father-and-son architect team, Ernest W. and Geoffrey W. Banfield, who continued here into the early 1960s as Banfield and Booth, alongside agents for the garment trade.<sup>52</sup>

**Nos 30–32 (Informa House).** Offices, built in 1958 as Richard House for Louis J. Mintz Ltd, specialist in outsize dresses (Carl Fischer, architect); re-cased in 2000–1 with curtain-wall glass, aluminium louvres and limestone facing (by Koski Solomon Ruthven, architects, for Richard Mintz).<sup>53</sup>

At the previous No. 30, Agnes B. Marshall, reputed inventor of the ice-cream cornet, began a cookery school in 1884, having taken over a similar business at 67 Mortimer Street, run since about 1870 by Mary Ann Lavenne and later her daughter. Marshall's School of Cookery soon expanded into No. 32, opened a cooks' employment agency and allegedly trained 10,000 cooks a year. Mrs Marshall became something of a celebrity, giving cookery demonstrations around the country, publishing several books and, from 1886, a journal, *The Table*. She also patented freezing and ice-cream machines. In 1892 she built a warehouse at the back to make or store bakery and cookery ingredients plus the patent freezing machinery.<sup>54</sup>

**Nos 34–38 (Radiant House).** With its bright facing of turquoise glazed brick and white faience, Radiant House might seem so-called in celebration of light, but is in fact named after a brand of anthracite-burning radiant stove, made by the firm of E. E. Pither. It was designed by E. E. Pither's architect brother F. L. Pither, who died shortly before construction took place in 1914–15. An unusual and accomplished building, it has affinity with the work and ideas of Halsey Ricardo, the brothers' exact contemporary (Ill. 26/14).

Ernest Eugène Pither, a shopkeeper's son, set up his 'art studio' at 38 Mortimer Street in about 1881, having previously been in business as agent and commission merchant in Newgate Street, specializing in a range of British and foreign 'artistic' architectural and furnishing products, including stained glass, tiles, blinds, ironmongery and embossed leathers. For the new premises his brother Francis Léon designed what was described as 'one of the exceptionally good business fronts in London', ornamented with a 'judicious and eminently successful combination of stained glass' – seen to great effect when the shop was lit up. The glass was made by the Gateshead Stained Glass Company, for which Ernest Pither was London agent. 'E. E. Pither & Co.' was soon describing itself as 'decorative art studio, picture dealers, manufacturers and designers of stained glass, art pottery, tiles, tapestries, embossed leather papers, embossed brass & wrought iron work', but agency and dealing were perhaps the chief basis of the business, not actual design or manufacture. Still-extant early commissions from Mortimer Street include the tilework at Warwick Farm Dairy in Shirland Road (for the royal dairymen John Welford & Sons), and memorial windows to Sarah Bateman in Holy Trinity Church, Aldershot (made by the Gateshead company). Pither became a Fellow of the Royal Society of Arts, where his interest in ancient coloured ceramics is recorded. He also ventured into publishing, with portraits of Henry Irving and Squire Bancroft by the cartoonist Ape (who lived nearby).<sup>55</sup>

By 1890 Pither had expanded into 36 Mortimer Street, where Francis was also briefly in occupation. The firm was now known for wallpapers, cretonnes and carpets, made to 'private patterns'. No. 38 remained the art studio, but by 1895 No. 36 had become the Radiant Stove Depot. In 1898 Pither bought up the patents, patterns and stock in trade of the Smokeless Fire Company Ltd, and the supply of stoves seems gradually to have supplanted the original business of artistic interiors.<sup>56</sup>

When F. L. Pither died in December 1913 it was reported that he had been completing the working drawings for a building in Mortimer Street for

his brother, the front of which, to have been faced in faience , ‘gave promise of unusual interest’. An inscription on the building confirms that it was designed by F. L. Pither, and built by E. E. Pither as a memorial to Sophia Pither (their mother). The work was evidently done under the supervision of F. M. Elgood, who was named as the architect at the time and is credited as such on another inscription, but whether any changes were made to F. L. Pither’s elevation, perhaps at the request of the Howard de Walden Estate, is not known. The general contractors were J. W. Falkner & Sons of Camberwell.<sup>57</sup> As completed, the building comprised two premises, one for E. E. Pither & Sons, as the firm now was (Nos 36–38), the other for a firm of coat manufacturers, W. O. Peake Ltd (No. 34, Ill. 26/15), and both firms’ names are incorporated into the off-white faience work (Doulton’s Carraraware).

Little is known of F. L. Pither’s oeuvre. Educated at the South Kensington and Royal Academy schools in the 1860s–70s, he trained as an architect under Henry Jones Lanchester, and was later assistant to R. Phené Spiers, among others. He was the architect of an artist’s studio house at 1 Challoner Street, West Kensington (1887), but much of his work seems to have been humdrum.<sup>58</sup> Radiant House is a remarkably successful design, restrained in use of colour and ornament, the broadly Romanesque style and top-floor open loggia suggestive of a small Venetian palazzo.

Peakes moved away in the 1930s but Pithers remained at the building until the mid 1970s, latterly at No. 34 as the National Heating Centre, run jointly with the London Warming Company.<sup>59</sup>

**No. 40.** A Georgian-style building, erected in 1924–5 for the developer W. S. Hoare of the Cavendish Mortgage Co. Ltd., to the designs of W. A. Lewis. With only a shallow site and consequently well lit, the building proved suitable for gown manufacturers and wholesalers. It replaced a house of 1864–5 designed by John Tarring, occupied by glass-shade makers and china dealers.<sup>60</sup>

**Nos 42–44** (with 37–41 Great Titchfield Street). Opened in 1905 as Ames House and Welbeck Restaurant, this was the culmination of a series of hostels and restaurants run by the Young Women’s Christian Association that had begun in Upper Charlotte Street in 1857, moving into progressively larger premises and reaching Welbeck Street by 1870.<sup>61</sup> In 1884 a hostel for 60 young women with a ‘Welbeck restaurant’ opened at 101 Mortimer Street. Further rooms for boarders were taken at Nos 30–32 above Marshall’s School of Cookery, but by 1903 more accommodation was sought, in response to the growing number of girls employed near Oxford Circus and overcrowding at the restaurant, where 30,000 meals a year were being taken. A donation from Alfred Ames, a member of the wealthy Unitarian merchant family of Bristol, made a purpose-built hostel and restaurant possible. The result was Ames House, built in 1903–4 by A. A. Webber to the designs of Beresford Pite.<sup>62</sup> Against the building’s spare outline, shallow planes and subtle stripes and diapers in red and brown brickwork, the sharp-cut stone of the Mortimer Street entrance rises and merges into an imposing canted stone bay window, which in turn fades into two more floors of canted bay (Ill. 26/16). The elevation to Great Titchfield Street sports more canted brick bays; at the corners they meet to form octagonal tourelles, against shallow round-headed arcading rising to gables carrying panelled chimneys. The steep roof, with two rows of dormers, combines aesthetic conceit with a device for squeezing in another floor.

The upper floors were shallow and U-shaped in plan but the ground floor occupied the whole footprint, with shops towards the street fronts. The restaurant (intended for non-residents) had tiled walls and a self-service counter supplied from a basement kitchen. On the first floor were a reading room and parlour, small office, sitting room and dining room. As usual for such hostels, the accommodation otherwise consisted of cubicles off a corridor, each with electric light and a window, available at 4s per week. In 1933, when the number of residents was down to 70, Ames House was

described as ‘a comfortable hostel for students and young business girls’. It closed soon afterwards and was converted to flats.<sup>63</sup>

The site stretched back to Little Titchfield Street, with a full Mortimer Street frontage nearly 40ft long. This was originally occupied by a single house, built in 1740 by George Collings, which from 1763 was the home and studio of the ‘frivolous and pettish’ portrait painter Francis Milner Newton. From 1770 Newton sublet it to the sculptor Joseph Nollekens, whose life here is commemorated in J. T. Smith’s *Nollekens and his Times*. The studio, about 40ft square, was north-facing with a frontage to Little Titchfield Street, and separated from the house by a stone-yard entered from Great Titchfield Street. After Nollekens died in 1823 the lease was sold to a coachmaker; the house was subdivided and eventually shops were built on the Great Titchfield Street frontage.<sup>64</sup>

**No. 46.** Built by George Collings c.1740; refronted in yellow and red brick, probably on lease-renewal in 1886 but seems to have resisted wholesale rebuilding. Along with **Nos 48–50**, a double-fronted red-brick and stone commercial property of 1911–12, designed by F. M. Elgood, it was converted in 2007–8 for Great Portland Estates as part of their office redevelopment of Knighton House, a 1960s block at **Nos 52–66** and 60 Great Portland Street (see page ###).<sup>65</sup>

**Nos 70 and 72–74.** Devised as a symmetrical pair, this specimen of somewhat top-heavy Edwardian Baroque was built by W. S. Shepherd in 1906 to designs by Treadwell & Martin. The client was Meyrick Milton, a sometime actor, playwright and impresario, who arranged programmes for several years at the neighbouring St George’s Hall. The new premises, shops with open floors above, were let largely to the garment trade. In 2005–6 the upper floors were converted to flats by the Crown Estate as part of a quid pro quo planning deal for office redevelopment under its Regent Street regeneration scheme.<sup>66</sup>

The three old houses pulled down for the 1906 rebuilding, shown in Ill. 26/17, originated as two houses erected by John Lane on part of the ground taken by him in 1736. These were let in 1828 and 1831 to Thomas Fairs, a successful decorator and furnisher, and later 'Painter to Her Majesty'. Fairs, who was also the patentee of a sliding glass 'transparent ventilator', moved his business to Hanover Street in 1843 but retained the Mortimer Street houses. They were still owned by his widow when the larger house was split into two around 1852.<sup>67</sup> The fronts were done up with stucco, No. 70 (then 22½ or 22A) in an ornate, Tudorbethan manner. This last was evidently done for Walter Rodd, whose monogram the stuccowork incorporated. A picture restorer, and author of a pamphlet on the cleaning of paintings in the National Gallery, Rodd was the son of the picture dealer Horatio Rodd, and nephew of the bookseller and bibliographer Thomas Rodd the younger. He occupied the building only briefly, and from the mid 1850s it housed a succession of photographers, beginning with William Augustus Parris, son of the Marylebone painter and architect Edmund Thomas Parris. Samuel Haydon, sculptor, medallist and painter, an early practitioner of photography, was there in the early 1860s, by which time it was known as the Gothic House.<sup>68</sup> Julia Margaret Cameron's son, the portrait photographer H. H. Hay Cameron, had his studio there from the mid 1880s, described by a journalist as spectacularly fitted up with sixteenth-century oak – presumably installed by Rodd or possibly Fairs. Used to the papier mâché fakery of such studios, the writer was astonished to find it

not merely genuine work of good design in almost perfect preservation, as fine as anything the old City halls could show, but ... so long fixed in its present place that no clue existed whence it came, or who put it there. The gorgeous mantelpieces reaching to the ceiling in two of the rooms, and the screen which partially separates them, bear superb emblazonments in gold and colours.<sup>69</sup>

**Nos 76–78** were built in 1911–12 by Godson & Sons of Kilburn, favourite builders of the architect, J. J. Joass, of Belcher & Joass.<sup>70</sup> A first design of 1910 incorporated a separate bay at the west end with an entrance to St George's Hall behind, a hall-keeper's flat over, and residual pavilions in the roof. As built there was a single wide ground-floor showroom and offices above. The front, which at first glance might pass for 1990s postmodern, is in fact a stripped-back version of the manner Joass used at the offices of the Zoological Society, Regent's Park, and at the Royal Society of Medicine, Wimpole Street. Like the Zoological Society it mixes brick and Portland stone, the latter concentrated in geometrical motifs, distantly Classically in derivation, rising above the cornice as piers between the dormer windows. For some years from 1967 the building was used by the Regent Street Polytechnic, latterly Polytechnic of Central London. It has been a language school since 1989.<sup>71</sup>

Like other houses on John Lane's Mortimer Street take, the two originally built here had wide frontages. Around 1830, following the building of Regent Street, one was refronted and a large workshop built to the rear by Matthew Wyatt. Latterly occupied by an antique dealer, with a photographic gallery at the top, this fell victim to the fire which destroyed the neighbouring Portland Bazaar in 1863. Rebuilt, the premises were taken in 1868 by Henry Wylde as a separate entrance to St George's Hall (page ###) and accommodation for his London Academy of Music.<sup>72</sup>

**No. 80**, with a workaday Queen Anne front of red brick, was put up in 1892 by Manley & Son, builders, for Robert Perkins of Great Titchfield Street. It was occupied for many years as a furrier's and subsequently by a succession of clothing manufacturers, wholesalers and agents. The house formerly on the site dated from around 1747 and was part of John Lane's large Riding House take. In 1801–10 it was occupied by the gunsmith William Jover, active at various West End addresses from 1775. Along with No. 82 it was sold to the Crown in 1817 and bought back by the Portland Estate in 1833.<sup>73</sup>

**No. 82** is among the earliest of the many works in Marylebone by that learned experimentalist among architects, Arthur Beresford Pite. It was built in 1893–6 for Dudley Buxton, consultant anaesthetist, sometime chairman of the council of the Selborne Society and founder member of the National Trust.<sup>74</sup>

With Dr Buxton's house, Pite 'brought Michelangelo to the streets of London' (Ill. 26/18).<sup>75</sup> Yet while the life-size figures on the front derive from Michelangelo's Medici tombs at Florence, they are not a simple borrowing but transformed in pose and purpose. That purpose is somewhat enigmatic. The seated figures beneath the crowning pediment, arms upraised about the head, appear at first glance in the supporting roles of atlas and caryatid – but in fact carry nothing; while the torpid postures suggest if anything a mental rather than physical burden (Ill. 26/19). It has been speculated that they represent sleeping and waking, states crucial to Buxton's profession.<sup>76</sup> Pite had already deployed sculptured figures on his new building for Marylebone Dispensary (page ###), there unequivocally atlantes. At Mortimer Street he was more extravagantly Mannerist, producing an ensemble which, if over-scale for the building, is certainly powerful. The figures seem to have been conceived in collaboration between Pite, who made a drawing for the female figure, the modeller John Attwood Slater and the sculptor Thomas Tyrell. The ground floor originally had a canted oriel in Portland stone to the centre bay (recessed so as not to break the building line), flanked by sea-green tiled pilasters topped by stone brackets.

Not the least interesting aspect of the house was the division of the internal space on a plot just 18ft 6in wide (Ill. 26/20). Split levels and an unconventional staircase plan separated private and professional areas. The entrance hall led to short flights of steps on the right, one going up to the dining room occupying the ground-floor front, the other down to a lobby giving access to the top-lit consulting room. From this lobby the staircase rose past a mezzanine study and then shifted into the north-west corner to arrive at a drawing room and ante-room taking up the whole first floor, continuing



up to second-floor bedrooms. From here the staircase switched to the middle of the house, serving the upper bedrooms and nurseries.<sup>77</sup>

This arrangement resisted easy adaptation once Buxton left in 1921. Since then the house has undergone two interior reconstructions with new staircases, the first time perhaps under Constantine & Vernon, architects, who had their offices here in the 1920s and 30s. Further drastic alterations took place in 1971. In 2010 the Crown Estate oversaw another remodelling, in conjunction with the conversion to flats of Nos 80 and 82, where the staircase and later accretions inside the latter were taken out. A plate-glass shopfront installed in the 1920s was replaced by green-tiled pilasters and a wooden oriel window, approximating to the original stone oriel. The shop now occupies the whole ground floor.<sup>78</sup>

This site was originally part of John Lane's 1736 Riding House take, but not built upon till around 1747. The two houses were sold to the Crown in 1817 for the Regent Street development but not needed, and were bought back by the Portland estate in 1833 and rebuilt on a new lease granted to Francis Smith in 1834. No. 82 was let mainly to medics and dentists, Dr Buxton arriving about 1890.<sup>79</sup>

### *South side*

**Nos 1-3.** The remnant of extensive warehousing erected in 1866 for T. H. Filmer and Sons, to the designs of the architect John Tarring, based a few doors away. Filmers were prominent in the early-to-mid Victorian period as high-class upholsterers, furniture makers and decorators, their related activities including storage and estate agency. The bulk of the range was behind, in Berners Mews and at 31-32 Berners Street, where the firm had long had its premises. The surviving portion, straddling the entrance to the mews, was used as a factory, while Berners Street housed showrooms and galleries.<sup>80</sup>

Following the firm's liquidation in 1881–2, Nos 1–3 were taken over by Edward Penton & Son, leather merchants and bootmakers. Pentons expanded rapidly, taking over and rebuilding Nos 5–11 and acquiring further premises in Newman Street. At the outbreak of the First World War Edward Penton senior came out of retirement to run the business while his son Edward superintended the Royal Army Clothing Department's boot section, developing and coordinating army boot production nationally, for which he was knighted in 1918.<sup>81</sup> After the war the firm retracted, and had retreated to Newman Street by 1929, when Richardson and Gill, architects, adapted Nos 1–3 with a new staircase and lift as offices for London and Northern Estates. In about 1990–1 Nick Burwell of ORMS architects reconfigured this 'ramshackle mess' for Fleetway Properties, opening up the building with a well to light the basement offices and exposing the original iron columns within. ORMS's postmodern Tuscan piers on the frontage were replaced in 2006 with a steel beam and plate glass.<sup>82</sup>

**Nos 5–11** (Network House). This grand, old-fashioned building, round-arched with touches of Gothic detail, was built by Holloway Brothers in 1896 as shops and showrooms for Edward Penton & Son at Nos 1–3 (Ill. 26.21).<sup>83</sup> The architect is not known. By 1923 Pentons had given up the building, which has since been used mainly as offices (including that of the literary agent Deborah Rogers), and housed a branch of Midland Bank for many years. The eagles on the parapet are a recent decoration.

**Nos 13–17** (with 37–40 Berners Street, Newlands House). Offices of 1963–5, designed by Slater & Uren, the Berners Estate architects, replacing a building of 1894. The original tile spandrel strips beneath the continuous windows along most of the Mortimer Street frontage were replaced by Rolfe Judd for Berners Allsopp in 2006 with painted render. At that date a bar-restaurant

had been established on the ground floor, with four floors of offices above and flats on the top two floors (separately entered from Mortimer Street).<sup>84</sup>

**Nos 19–21**, its design harking back to pre-war ‘moderne’, was built in 1958 for Raigmore Properties Ltd, who had taken over a wartime building agreement with the Berners Estate from the previous lessees, Bourne and Hollingsworth (Ill. 26/22). The architects were Edward Neville Bomer and Colin W. Ransom of Bomer & Gibbs. Once completed, it was let to The Wall Paper Manufacturers Ltd as offices and showrooms: one for the general public, displaying the ‘Crown’ range, the other for architects and their clients. This doubtless had something to do with the presence of Sandersons close by in Berners Street, and after Ivan Sanderson’s appointment as chairman of Wall Paper Manufacturers in 1960 (page ###), ‘Crown House’ was soon disposed of. After a year or two in the occupation of precision engineers, Allied Insurance Brokers took the building with the aim of centralizing operations there.<sup>85</sup>

**Nos 23–25**. Office building of 1965–8 by Slater & Uren, architects to the Berners Estate, remodelled externally in 1996–7 when the upper floors were converted to flats.<sup>86</sup>

**Nos 27–35**. Redevelopment of this site began in 1899 with the building of Nos 27–33 for Frank Debenham, under the architect Alfred James Hopkins. In 1901 Debenham built a six-storey extension across the back and in 1906 rebuilt No. 35, in keeping with Hopkins’ façade, the style a curious Arts and Crafts–Wrenaissance hybrid (Ill. 26/23). The building was originally known as St Andrew’s House, presumably because of its proximity to St Andrew’s, Wells Street. Close to the Middlesex Hospital, it was occupied by various medical organizations and charities. From 1906, No. 31 was the West End showroom of Jeffrey & Co., wallpaper makers.

The whole of No. 35 and much of the rear of the block succumbed to the air-raid of 17 May 1941 that also seriously damaged Mortimer House (see Nos 37–41, below). It was subsequently rebuilt in replica, with a new building behind. The Family Planning Association took the offices as their national headquarters in 1968, renaming it Margaret Pyke House and remaining there till 1989. In yet another reconstruction of 1996, Great Portland Estates extended the building up to Booth's Place.<sup>87</sup>

**Nos 37–41** (with 39–41A Wells Street, Mortimer House). Showroom and office building of 1929–30, steel-framed with metal windows and cream faience cladding (Ill. 26/23). The architects were Bomer & Gibbs. The first showroom tenants were the camera and binocular manufacturers Carl Zeiss, while upstairs were mainly agents for various iron founders and stove manufacturers.<sup>88</sup>

On the obtuse corner of Wells Street, **No. 45** comprises part of a large-scale development of 2005 by Great Portland Estates, involving the replacement of a building of 1982, plus the rebuilding behind retained facades of 51–55 Mortimer Street and 20–30 Great Titchfield Street. The demolished block, taking in the sites of 43–49 Mortimer Street and 55–58 Wells Street, was designed by the Elsom Pack Roberts partnership for the same developer. It was faced in red brick. The new building, glossily stone-clad with metal-framed windows, is built on a single floorplate, with retail use in the ground floor and basement, offices above.<sup>89</sup>

Among the buildings demolished for the 1982 development was the former Bear and Rummer, a mid-Victorian successor to the public house of that name built on part of Thomas Huddle's take of 1736. An old carved panel of a bear hugging a 'large goblet-shaped drinking-glass' (or rummer) was recorded on the Wells Street front around the time the pub was altered and enlarged in 1896 (by Eedle & Meyers) but was removed then or during the

next few years. For some years the original Bear and Rummer occupied its corner site in isolation, the ground to the west then becoming filled up with small houses built in connection with timber yards and workshops in the block behind. One (on the site latterly numbered 45) was occupied for many years until the early 1840s by the radical cabinet-maker William Kensett. Also in the 1840s, the publisher Thomas Cautley Newby occupied the adjoining house (later No. 49), which survived until 1982.<sup>90</sup>

**Nos 51–55** was formerly Cavendish House, built in 1912 to the designs of Herbert A. Haase, of F. Taperell and Haase. It was a joint development by David Smallwood, a City builder, and Edward Humphrey. The Portland stone frontage is flanked by canted bays from first to third floor rising to vaguely Germanic shaped gables either side of a dentil cornice. That is all the decoration apart from a few cartouches and garlands. All but this façade disappeared when the upper floors were converted in 2005 to residential use as part of the Great Portland Estates redevelopment of Nos 43–49.<sup>91</sup>

Humphrey's involvement with the site went back to the early 1860s, when he took over part of the pianoforte works of Charles Scotcher at No. 51. Formerly known as Blagrove's concert rooms (also by the late 1850s as the Cavendish Rooms), this property was used by the extended Blagrove family for music publishing as well as for concerts of mixed violin, piano and singing. Humphrey ran the establishment chiefly as a dance school and practice rooms. The newly formed College of Organists operated from the building in the 1860s, and exhibitions were held there, including one in 1882 by the National Health Society, displaying 'ladies dresses and hygienic wearing apparel, including specimens of Greek costumes, divided skirts, aesthetic, sanitary boots and shoes'. By 1880 Humphrey had expanded into No. 53 and later also took over No. 55. One of his tenants at No. 53 was Carlo Pellegrini, the cartoonist Ape, who died there in 1889.<sup>92</sup>

Humphrey attained some celebrity as a dancing master, and in 1894 began publishing and editing the *Dancing Times*.<sup>93</sup> Performances were public dances in all but name, their tone conveyed in an LCC inspector's report of 1890:

In visiting this place I fortunately took the precaution to go in evening dress. Otherwise from what I could learn it is doubtful whether, being a stranger, I should have been admitted. I met inside a young lady with whom I am acquainted, who ... was present with two fellow employees from a large drapery establishment. From her I learnt that the majority of those present were known to her as being in similar employment. The place is conducted on very strict principles, no woman who is suspected of being a prostitute being allowed to enter.<sup>94</sup>

Humphrey's redevelopment with Smallwood was initially for a hotel with shops and halls behind for music and dancing, to the designs of Withers and Meredith, but this scheme was abandoned in 1912. The revised scheme by Haase was a conventional one for shops with showrooms and offices over.<sup>95</sup>

**Nos 57-61** (with 36-38 Great Titchfield Street, Gilmoora House). This imposing, well-lit building was described a few years after its completion as 'one of the largest, if not the largest in the kingdom entirely devoted to advertising service'. It was built in 1922 by Bovis for the advertising firm Samson Clark & Co. Ltd to the designs of Constantine & Vernon; the extension at 36-38 Great Titchfield Street followed in 1924-5 (Ill. 26/24). Samson Clark, a grocer's son, was a protégé of Quintin Hogg at the Regent Street Polytechnic, and founded his agency in 1896, after finding that selling advertising in the *Polytechnic Magazine* earned him more than editing it. Starting in Great Portland Street in 1899, he took on various additional premises before uniting his staff on this corner.

The exterior is clad in cream faience, supplied by Gibbs and Canning, with bronze panels between floors; the original glazing has been replaced but survives in the extension. Decorative features include fasces below the cornice, flaming urns above, and lion heads on the panels. At the corner, where the building is crowned by an octagonal cupola, the entrance hall was originally fitted up in oak panelling with attached fluted columns. Heavy printing equipment was installed in the basement. The ground floor comprised offices, the first floor an open-press copy room, typing and duplicating rooms, the second floor artists' studios and photography, the fourth a staff dining room, general office and counting house, and the fifth was devoted to process block-making for illustrations. The smartest rooms were on the third floor, where the boardroom and directors' offices had mahogany dadoes and a lecture room decorated in the Queen Anne style with deep moulded enrichments. Little remains of the original interior. Clarks remained in occupation until restructured as Davidson Pearce Berry and Tuck in 1965; the building's current name dates from garment industry use in 1969.<sup>96</sup>

**Nos 63–65** (with 33–35 Great Titchfield Street). This 1960s curtain-walled block occupies the sites of the Sun and Horseshoe (No. 63), rebuilt in 1892, and a house of 1905 (No. 65), built for Max Lindlar, sometime manager of Bechstein Hall. The original Sun and Horseshoe, part of William Wilton's development, was occupied by 1745. J. T. Smith recorded how the landlord and landlady made fun of Nollekens, seen dancing in his house opposite. Its replacement, designed by W. J. Miller, marked the street corner with a tower and cupola, destroyed in the Second World War. Lindlar's house, of red brick with terracotta dressings, was the work of Walter Cave, then engaged in rebuilding the frontage to Bechstein Hall at 36–38 Wigmore Street (page ###).<sup>97</sup>

**Nos 67–81** (Mortimer Mansions). Block of shops and flats in Queen Anne style, built in 1885–6 by Durrans & Son for Richard L. Cripps, to the design of Augustus E. Hughes. It was known originally as Mortimer Mansion.<sup>98</sup>

Apart from one house built here c.1740 by William Wilton, the site was undeveloped until about 1815, having been part of the masons' yard belonging to the John Devalls, father and son, which ran north from Little Portland Street. Six modest houses were built fronting Mortimer Street, while most of the yard was taken over as Erard's harp factory in 1815. A resident at No. 75 (then 59) in the 1840s–50s was Theodosius Purland, surgeon-dentist, founder of the Mesmeric Hospital in Weymouth Street, who made the house into a museum of Egyptology, numismatics, mesmerism (as an alternative anaesthesia), criminality and London history.<sup>99</sup> In the garden he created 'an Antiquarian Village Aviary', a top-lit room of 18ft by 19ft to be viewed from his veranda. This was:

painted with landscapes, and the floor hidden by imitative rocks, hills, forests, and paddocks, intersected by a mimic river, in which were living fish. Interspersed were models of celebrated houses, castles, and ruins, windmills in activity, soldiers, country-people, with cows and sheep, crossing bridges, and other automata; all to be enjoyed with the songs of the lark, robin, siskin, linnet, redpole, bulfinch, greenfinch, thrush, &c.<sup>100</sup>

**Nos 83–87**. Shops of 1893–4, built by A. A. Webber to the designs of W. J. Miller. No. 87 is now absorbed into the corner bank building at Nos 52–56 Great Portland Street (page ###).<sup>101</sup>

**No. 91** is part of an unpretending corner block that includes 51 and 53 Great Portland Street, all rebuilt in 1873 for W. F. Thomas by Ilbert J. May, to the designs of Augustus E. Hughes.<sup>102</sup>



**No. 93, and 43 Great Portland Street.** The present stone-faced neoclassical buildings at these addresses date from around 1910 and comprise a single L-shaped development. The property was united in the 1880s and for convenience the whole history of the two original sites is brought together here.

The first house at 93 Mortimer Street, a good one of 38ft 6in frontage, had an exact counterpart at No. 101, the two acting as end pavilions to the block between Great Portland Street and the former Edward Street. It was occupied in the 1790s–1820s by Sir Robert Bateson Harvey, of Langley Park, Sussex, then by a succession of medical men. In 1861, its front done up with stucco ornament, it was opened as the London Galvanic Hospital by Harry Lobb, an inventor of ‘electric garments for medical purposes’. With a resident galvanist, the hospital offered treatment to ‘helpless, abandoned and incurable cases’, principally those with nervous disorders. Regarded with suspicion by the medical establishment, it closed in 1869.<sup>103</sup>

Thereafter No. 93 became the first home of the German Athenaeum (Deutscher Verein für Kunst und Wissenschaft), a club or ‘sort of sublime public house’ for German artists, musicians and businessmen. Exhibitions of painting and sculpture were held from 1875, and musical performances featured large in the club’s programme, sometimes held at nearby St George’s Hall. Their success led to the acquisition of the adjoining premises at 43 Great Portland Street, which included a well-known public lecture hall.<sup>104</sup>

The first house at 43 Great Portland Street was probably rebuilt around 1828 by James Huson, a glass and Staffordshire warehouseman. He and his descendants were present from c.1790 to 1850, and had substantial showrooms and a china warehouse. In 1854–5 the Great Synagogue of Duke’s Place, Aldgate, took the premises for a new West End branch synagogue, built within the shell of the warehouse by Clever & Stanger of Hackney Road to designs by the little-known Isaac Clarke. The interior, oriented north–south, was galleried on three sides and had seating for 356. There was ‘a large

enriched dome, rising from four Corinthian columns, with groined and coved ceilings on each side'.<sup>105</sup>

In 1870 the congregation moved out and the building was adapted for lectures as Langham Hall. Here the Rev. Charles Voysey (father of the architect C. F. A. Voysey), who had been expelled from the Church of England for heterodoxy and had begun to preach theism from St George's Hall in 1871, was a regular speaker for a decade from 1875; other users of the hall included the London Dialectical Society, set up in 1869 to investigate spiritualist phenomena. The German Athenaeum obtained a lease and the hall was linked to 93 Mortimer Street by means of a new top-lit smoking room.<sup>106</sup>

In 1905, with the lease nearing expiry, the architect Walter Cave, then working on Bechstein Hall for one of the club's trustees, Max Lindlar, sought a new site on the other side of Mortimer Street.<sup>107</sup> Instead the Athenaeum moved to 19 Stratford Place (page ###), and a rebuilding lease of the old premises was issued to Harry Tatton Haig Sykes (d. 1924), of a family of successful ladies outfitters and corsetières, based in Regent Street and Great Castle Street. The present building was designed for him by the architects William and Edward Hunt. Too grand for this part of Mortimer Street, it is in a crisp French-inflected neo-Grec style, faced in Portland stone, with an oversized rusticated arcade to the lower storeys surmounted by giant-order Ionic columns (Ill. 26/26). At 43 Great Portland Street the treatment is more rectilinear and in better proportion to the street, though much condensed owing to the narrowness of the frontage. From Mortimer Street a central door led between what were originally showrooms to a new hall with full-height, pilastered panelling, a shallow barrel vault with circular rooflights, and a second hall below. Expensive finishes included oak joinery, Pentelic marble floors and stairs, a bronze and steel balustrade to the staircase and plasterwork by the Birmingham Guild. H. & E. Lea were the main contractors.<sup>108</sup>

The new venue assumed a progressive character in July 1913 when it was taken over as the Arts Centre, which developed from the Arts and Dramatic Club, previously in Clavier Hall, Princes Street, Hanover Square, under the proprietorship of Harry St John Joyner. This provided a stage for plays, concerts, lectures and conferences, with a leaning towards the left-wing, suffragist or experimental. Dramatic performances included *A Midsummer Night's Dream* by a newly formed childrens' repertory company, and an evening of Shaw and Yeats organized by the Irish Literary Society and Gaelic League of London. Music included a concert series by the composer Josef Holbrooke. It was also home to the Institute of String Players, offering tuition in stringed instruments, harmony and accompaniment.<sup>109</sup>

The Arts Centre seems to have come to an end with Joyner's bankruptcy in 1914. 'Mortimer Halls', as it then became known, continued to function for lectures and meetings into the 1920s, including those of the Theosophical Society, whose publishing house was at 43 Great Portland Street - indicative of continuity in occupation and character, for Annie Besant, the society's president, was a Voysey disciple.<sup>110</sup> Among inter-war occupants of the offices and showrooms were the International New Thought Society and the Women's League of Health and Beauty. After the war the buildings were occupied by garment manufacturers, and the halls used for auction sales.<sup>111</sup>

In 1989 the German hair products firm Wella took the premises as their UK headquarters. The main upper hall, known as 'the theatre', is used for presentations and demonstrations. The lower hall is a teaching studio, with a café in the basement at the front of the building. A steel mezzanine gallery reached by a spiral staircase has been inserted, extending the balcony at one end of the main hall with further teaching studios within.<sup>112</sup>

**Nos 95 and 97**, though an identical pair, were built ten years apart in 1895 and 1885, to the designs of W. J. Miller, architect, for A. J. Manning. The style is a tentative Queen Anne, in red brick. Both were planned as apartments. The

writer Saki (H. H. Munro) lived sporadically at No. 97 between 1896 and 1916. Office usage asserted itself after the First World War. Later Basil and Howard Samuel had their offices here in the 1950s before forming Great Portland Estates.<sup>113</sup>

Prior to rebuilding, No. 97 was a private house until around 1850. From 1814 to 1819 it was occupied on and off by Guy Henry Marie, Marquis de Bonneval, an exile from the Revolution, who appears to have taken it as a bolthole following Napoleon's escape from Elba.<sup>114</sup>

**No. 99.** This dignified little building of 1899–1900 owes its remarkable state of preservation to its occupancy since the 1940s by J. P. Guivier, stringed instrument dealers. It was built by Antill & Co. for Charles Kempton, tailor, probably to the designs of the architect A. J. Hopkins, who dealt with the Portland Estate on Kempton's behalf. The frontage is dominated by a Bath-stone oriel with curved sides (Ill. 26/27). The shopfront has a corresponding curved edge, and there is a mosaic floor (bearing the date 1900) in the recessed porch. J. P. Guivier & Co. Ltd took part of the building around 1947 and have slowly expanded into all floors. Joseph Prosper Guivier, son of Jean Prospere Guivier, an exponent of the ophicleide, had begun his career in London in 1863, importing violin strings. The shop and first-floor front room are showrooms for stringed instruments and accessories, the back extension and upper floors offices and repair shops (Ill. 26/28).<sup>115</sup>

**Nos 101–101A.** This Portland stone-faced building was erected in 1908–9 by John Greenwood Ltd for the Aerated Bread Company, to designs by George Edwards, whose post at ABC combined the roles of managing director and architect. The circumstances of the rebuilding contributed substantially to allegations of mismanagement within the company, investigated in 1910. ABC had a tea-shop adjoining at 326 Regent Street which it wished to enlarge, but an 'extremely favourable' offer of a lease of the floor above was turned down.

Instead, Edwards himself acquired a short lease of the old house on the Mortimer Street site, previously occupied by the Polytechnic Institution as a technical school and labour bureau, which he sold to the company. A few weeks later the house was unexpectedly condemned by the district surveyor and had to be expensively rebuilt on a new long lease from the Crown. This followed an equally controversial deal involving a Regent Street lease taken out by Edwards and sold to ABC, and other concerns about the running of the company. ABC continued at No. 326 after its rebuilding in the 1920s, when openings between the two buildings were made on all floors.<sup>116</sup>

The old house pulled down in 1908 had been sold by the Portland Estate to the Crown for Nash's New Street in 1816. It appears to have been developed in the 1750s by William Wilton, possibly on a site previously let to Thomas Savill, who had gone bankrupt. Five windows wide, it was planned similarly to Wilton's own house at 94 Great Portland Street, with a square entrance hall to one side containing an open-well staircase. A shallow, full-width bow was added at the back as part of improvements made in 1791–2 by Henry Walker to convert the house into auction rooms and a furniture repository.<sup>117</sup> Walker fell bankrupt in 1797, but the house continued in the same trade till the late 1850s. Previous occupants included, in 1780–91, Colonel (later General) Hugh Debbieg, who had fought alongside Wolfe at Quebec. During the 1850s the front was modernized with cement-rendered quoins and porticoes either side, one to a new door into the great room. The bow at the back was later swallowed up in a sheer windowless extension incorporating bathrooms, perhaps in 1884 when the house became the YWCA's Welbeck Home, a hostel for 60 young women, and associated restaurant.<sup>118</sup>

## Nassau Street

Connecting what were then Charles Street and Union Street (now subsumed into Mortimer and Riding House Streets), Nassau Street was laid out in the 1760s following two simultaneous agreements made between William Berners and the bricklayer John Middleton in 1763. Originally called Suffolk Street, after the Berners' county of residence, it was renamed in 1814, and was often referred to as Nassau Street, Middlesex Hospital, to distinguish it from Nassau Street in Soho.

Its alignment allowed space for mews behind the houses on both sides. Suffolk Mews ran in parallel behind the east side up against the boundary of the hospital, with access at both ends, while most of the west side had access to the shorter cul-de-sac Union Mews (Bourlet Close since 1937). The east side was originally the better, with good back yards or gardens, but it has gone completely, swallowed up as the hospital expanded. Leases of the houses here (Nos 1–14) were all to Middleton or his nominees and granted between 1765 and 1768. Middleton also undertook most of the west side (Nos 15–23) but the southernmost houses (Nos 24–27) together with others along the north side of Charles Street fell to a group of craftsmen co-ordinated by William Goldwin, wheelwright, and John Bosworth, glazier, under an agreement of 1764. Their coadjutors included John Corsar, bricklayer, and John Bastard, mason, who described himself as of Suffolk Street in a deed of 1767. Here Nos 20, 23 and 26 survive; No. 20 has a front-compartment staircase, while No. 23 retains its handsome carpenter's Doric doorcase (Ills 26/29, 30).<sup>119</sup>

A balance of private residents and trade was established early on. The violinist and concert promoter J. P. Salomon lived at No. 18 in 1801, before moving to Newman Street. Other musicians and a piano maker were in occupation in the early nineteenth century, alongside lowlier shops. On the east side No. 3 housed the enlightened veterinary practice of D. P. Blaine and his successor William Youatt, dog and horse specialists, for many years from

about 1810.<sup>120</sup> Next door at No. 2 near the Mortimer Street corner the business of John Rawlings, ginger beer maker, took shape from about 1830. Under H. D. Rawlings the firm came to specialize in mineral water, widely distributed in earthenware bottles. The Rawlings 'warehouse' covered three addresses and was rebuilt in 1877. In 1898 Charles Booth's investigator found the Suffolk Mews works 'clean looking in contrast to the majority of mineral water factories we have passed'.<sup>121</sup>

Opposite, the back areas behind Nassau Street's west side had so far declined for a ragged school to be set up in Union Mews around 1843. The premier enterprise here in the latter part of the century was the frame-making firm of James Bourlet, which moved to 17 Nassau Street and Union Mews from Foley Street in 1864, expanding into No. 18 when the two houses were rebuilt in 1893. The name Titian House on the front of No. 18 probably dates from after 1908, when David Blackley took over the bankrupt James Bourlet & Sons and started to promote 'Titian gilt frames'. The firm survived under the old name at these addresses until 1974.<sup>122</sup>

The police constable accompanying Booth's investigator in 1898 thought Nassau Street had recently 'highered as to the circumstantial standing of its occupants'. By then redevelopment of the east side and Suffolk Mews by the hospital was under way (see page ###), so that his remarks applied only to the west side, where a spate of rebuildings in 1890-7 saw most of the Georgian houses give way to small blocks of flats (e.g. Nos 15-16, 21-22, 24-25). Some, if not all, were designed by John Slater as surveyor to the Berners Estate, including Nos 21-22 (of 1892-3), with its Waterhouse-Gothic red terracotta porch.<sup>123</sup>