

CHAPTER 28

Wells Street

Wells Street today starts as an unprepossessing offshoot from Oxford Street, but gains character as it goes northwards. Beyond Mortimer Street it is unexpectedly peaceful. It is an old route, marking the boundary between former freeholds: the Cavendish-Harley, later Portland and then Howard de Walden estate to the west, and the smaller Berners estate to the east. The name comes from George Wells (d. 1667), a brickmaker, who occupied the fields east of the lane, called Newlands, when they were bought by Josias Berners in 1654, and where he erected some long-vanished buildings. Wells ('Welses') Lane is first recorded in 1692, when James Long, the Covent Garden inn-keeper and brewer interested in the lands to its west, got permission to create a short route from Oxford Street to join up with the bottom of the lane, which evidently had hitherto gone no further south than Marylebone Passage, the old path that once ran north-west from Oxford Street to Marylebone High Street but is preserved today only in the short stretch linking Wells and Margaret Streets. Wells Street became the usual form as development crept up both its sides. Rocque calls it Marybone Place on his map of 1745 – probably in error. But he usefully depicts its character at that date: a fair-sized roadway at the point it emerges from Oxford Street, veering a little westward north of Eastcastle Street, falling off to a track beyond Mortimer Street and degenerating into a footpath at the top, beyond the present line of Riding House Street.¹

On its east side Rocque shows little apart from an enclosed garden and a sizeable building just north of the end of Margaret Street, perhaps George

Wells's former house and/or the successor to the bowling green and house mentioned on page ### in relation to the early history of the Berners estate. The west side he shows scrappily developed up to Mortimer Street but no further, mainly as returns to the intersecting streets. Head leases along this western, Cavendish-Harley frontage were being granted at dates from 1723 (nearest Oxford Street) to 1735 (nearest Mortimer Street), except for the short stretch between Margaret Street and Marylebone Passage, leased as late as 1769. North of Mortimer Street, the west frontage was leased to the ubiquitous Thomas Huddle in 1751.²

This 'back end' feeling of Wells Street's west side must have affected building opposite, once development started on Berners property from about 1759. Plots here were generally less than 20ft wide and many were shallow, intersecting with yards and mews behind. At the northern end near Union (Riding House) Street, where the sculptor James Lovell operated with the bricklayer John Middleton, a narrow passage known for a time as Rebecca Court and then as Wells Buildings led to Union Mews (now Bourlet Close). South of Charles Street (now the east end of Mortimer Street), building was mainly organized by Joseph Booth, carpenter, whose name survives in Booth's Place, which then as now linked in to the top of the long Wells Mews. South of Wells Street's second or southern point of connection with this mews, the first 88ft were undertaken from 1764 by William Donn, surveyor, while most of the rest of the east side down to the back of Thomas Huddle's earlier developments along Oxford Street fell to Jacob Leroux, architect.³

On one plot south of Eastcastle Street, later enveloped in Bourne & Hollingsworth's department store, Leroux agreed to build a 'chapel or place of oratory'. In 1768 this became a Scotch Chapel, home of a secessionist or 'Burgher Meeting' congregation led by two ministers of note, Archibald Hall (d. 1778) and Alexander Waugh (1782–1827). The chapel was respectfully patronized, for instance by John and James Broadwood, the harpsichord and piano makers, and the builders James and Hepburn Hastie. In 1800 the

congregation amalgamated with that of Miles Lane in the City. Shortly after that the chapel was rebuilt. It continued in Wells Street till the 1870s, when the congregation united with the Oxendon Chapel and moved to Haverstock Hill. No picture of the building seems to remain.⁴

Early nineteenth-century maps of the Portland estate's eastern fringe show that Wells Street's west side continued ragged and amorphous. At the top, between Mortimer and Riding House Streets, came a strip of broad shallow premises with workshops behind. South of the short mews now called Bywell Place, the frontage belonged to houses on the north side of Mortimer Street. The next stretch southwards was more regular, but again densely packed with workshops within the block. Here probably was the Wells Street site rejected for a church by the Vestry in 1822 because it was surrounded on three sides by carpenters', wheelwrights' and coachmakers' shops as well as a 'combustible manufactory'.⁵ And indeed many of the back premises hereabouts were destroyed or damaged by fires, either the extensive blaze of 1825 (page ###), or a more restricted one at the north end of this block in 1830. Among the premises damaged in 1825 was No. 55 close to Mortimer Street, base from about 1805 until his death in 1845 of Andrew Pears senior, originator of Pears soap. The directories list him first as 'rouge and carmine maker', later as a 'wholesale and retail perfumer'. Some years after he died the works were moved to Isleworth.⁶ Below No. 63 the frontage was broken up by a series of passages leading to further works and yards. Henry Maudslay the machine-tool maker had his first independent premises at No. 64 between 1797 and 1802, then moved round the corner to Margaret Street. His workshops were probably those down an alleyway marked on a map of about 1820 as belonging to Messrs Comptesse and Dubois' gold refinery.⁷

At the Oxford Street end, many of the old Wells Street houses were shops, several of them occupied by tailors. One mystery is the whereabouts of a small theatre erected in 1780 to designs by the young William Capon 'in the

court adjoining Wells-street, Oxford-street'.⁸ Maps give no clue to its location but it was most likely close to the main road. It was presumably the venue admired as a theatrical 'sapling' in a complimentary notice of *The Merchant of Venice* in 1781, the reviewer observing that 'the Ladies and Gentlemen play for their own amusement, and the house is supported by subscription ... Let them but advertise for a subscription, and I am very well assured, Wells-street would soon become the first private theatre in the kingdom'.⁹ Yet no more is heard of it.

A drawing master advertised in 1772 from the sign of the Golden Head in Wells Street near Oxford Street, while it was also from this stretch that Richard Brown, author of *The Principles of Practical Perspective or Scenographic Projection* and other books, ran a small architectural academy around 1810. Later, the first brief home of the West London School of Art was somewhere in Wells Street (1862), and in the decade before the First World War the upper storeys of No. 79, on the Bourne & Hollingsworth site, accommodated the London Sketch Club, a break-away group from the Langham Sketching Club.¹⁰ The Cox-Johnson list of Marylebone artists has plenty of entries for Wells Street, few of them notable. Perhaps the best-known were the painters Charles Hayter and his sons George and John, recorded at No. 60 in the 1810s. A briefer resident was the architectural artist J. M. Gandy, at No. 84, the last house on the west side next to Oxford Street, between about 1804 and 1807. The watercolourist Copley Fielding lodged in Wells Street when he came to London in 1809, later buying a house in Newman Street. A later Wells Street painter of note was the portraitist Samuel Laurence, whose home was No. 6, where he died in 1884.¹¹

Wells Street pubs in 1841 included the Tiger at No. 24 beside Wells Mews, and the Boot at No. 47, beside Rebecca Court.¹² On the west side, the Northumberland Arms at No. 77 was the ancestor of the present-day Adam and Eve. Wells Street's other extant pub is The Champion at the Eastcastle Street junction (Nos 12–13), apparently a new foundation and building of

about 1865 (Ills 28/1, 28/2). At the end of the nineteenth century The Champion had four separate bars, each with its street door, but these were later reduced to two. The *Architectural Review* trumpeted a fresh arrangement of 1954–5 by John and Sylvia Reid as ‘the first example of creative refitting of an existing pub’, following that magazine’s pub competition. Victorian in spirit but not detail, this make-over reopened one of the entrances in order to introduce a ‘cosy’; the decorative work cleverly mixed traditional and new fittings, with bench seating round the walls, a display of barrels and bottles over the bar, a geometrical wall paper by John Aldridge on the ceiling, and etched windows.¹³ Little of this scheme survives. The main feature today is a wrap-around panorama of pictorial stained glass, recent in date, depicting champions in sundry walks of life, mainly sporting, but including David Livingstone and the 6th Earl of Mayo.

Adjoining the Northumberland Arms, at No. 76, a fire station of the London Fire Engine Establishment was in operation between 1833 and 1865.¹⁴

The outstanding Victorian building in Wells Street was St Andrew’s Church, raised in 1845–7 on a tight site given by Archdeacon Henry Berners, later extended slightly northwards and equipped with a vicarage at the Booth’s Place corner (site of Nos 32–38). Though demolished in 1934, it merits full discussion below. St Andrew’s was never an estate church or initiative, but it started the process of raising the street’s tone. St Andrew’s School followed opposite in 1869 at Nos 70–71 on the southern corner with Margaret Street. Later came two sets of model dwellings, St Andrew’s Chambers at Nos 25–30 beside the church (Ill. 28/2a), a speculation by the contractor Truman Stevens (1896–7), and Furnival Mansions at Nos 42–46, built for Lewis Sinclair, MP (1900–1).¹⁵

Wells Street followed the local pattern of attracting mid-sized industrial users to new workshop or warehouse buildings after 1900. Nos 5–6 Bywell Place were built c.1904 as an additional warehouse for the expanding ‘food specialist’ firm and cookery school of Agnes B. Marshall at 30–32

Mortimer Street (page ###). Further south at Nos 59–65 in 1910 was another food firm, the egg importers Nurdin & Peacock. A surer pointer to the future was the fate of Nos 55–58, rebuilt to ugly designs in 1907–8 by the architect M. E. Collins as a speculative workshop development for Godfrey Durlacher, from the upholstering and art-dealing family of that name. Here the floors were promptly divided between clothing concerns.¹⁶

After the First World War, rebuilding for the garment trade became the norm. At the south end, Bourne & Hollingsworth began swallowing up Wells Street's eastern frontage between Eastcastle and Oxford Streets in 1922. Immediately opposite, in part of a large new warehouse-workshop development at Nos 75–79, the Howard de Walden Estate gave permission in 1924 for 24 ordinary electric-powered sewing machines on the northern half of the sixth floor (Messrs Smale); eight of the same on the southern half of the fourth floor (Messrs Sallows & Co.); and 15 light hand sewing machines plus 12 power sewing machines and a motor on the northern half of the fifth floor (Messrs Mercia & Co.). In the stretch next north, the Tiger at No. 24 was rebuilt in 1927–8 with the pub confined to ground level, a flat immediately above and then space for garment workshops on the upper floors, all behind a slick faience front (Ill. 28/3).¹⁷ Next door Nos 19–23, planned by Albert Richardson as part of a grand reconstruction for Sandersons the wallpaper firm in Berners Street, had to be let when finished in 1931 to clothing firms because of the Depression. This, today Wells Street's handsomest building (Ills 28/4, 30/??), is discussed on page ###.

Speculative offices rather than distinctive garment buildings became the new norm after the Second World War, as at Nos 32–38 and 59–65 opposite, both of 1959–60. The former development, on the long-vacant site of St Andrew's, caused a political stir. In 1960 St Marylebone Borough Council introduced its first parking restrictions by means of a meter scheme. It had earmarked this location for a multi-storey garage to help answer the resulting demand for off-street parking, but was pipped at the post by Celus Properties,

who bought the site and quickly embarked on their building. Nevertheless the Borough was able after a public enquiry to secure compulsory purchase powers from the Ministry of Transport, then bent on tackling the problems of parking in central London. It now threatened either to pull down Nos 32–38 or convert it into a garage, claiming that alternative sites could not be found, so that Celus could not let their completed building. The impasse continued until 1962, with growing adverse publicity for the Borough. Even the normally sedate *Estates Gazette* weighed in on ‘the notorious Wells Street case’ under the headline ‘Tory Dictation in St Marylebone’, claiming that the Housing Minister had only allowed the compulsory purchase ‘because it was plain as a pikestaff that he had been got at by the boys from the Ministry of Transport’. Eventually Tory grandeses poured oil on troubled waters behind the scenes, and the Borough withdrew its application for loan sanction to build the garage, transferring its hopes to a planned car park beneath Cavendish Square. Nos 32–38 was finally leased to the Regent Street Polytechnic’s Department of Management Studies, while Nos 59–65 became the Wells Street Magistrates Court, which remained here till 2014.¹⁸

A better piece of architecture than either of the above was a block of 1966–8 by the Building Design Partnership (main job architect William Jack) at the eastern corner with Riding House Street. Built for Cramas Properties Ltd as a speculation and first known as Mormay House, it consisted of a curtain-walled tower rising to ten storeys with a lower range along Riding House Street and a flank to Bourlet Close. In 1968–9 a five-storey addition was made (as had always been intended) along Wells Street, at which point the building was taken by Independent Television News and became known as ITN House.¹⁹ As that organization grew it proved too small, and in 1990 ITN moved to Grays Inn Road. The building was subsequently pulled down in favour of the flats of West One House (1997–8). These too incorporate a tower at the corner, but otherwise the street’s scale has been broadly maintained at four or five storeys.

St Andrew's Church and Schools (mostly demolished)

St Andrew's (Ills 28/5–28/11) has an unusual history for a Victorian church. It was built to the designs of Samuel Daukes in 1845–7 and demolished in 1934. In its High-Church heyday it was as famous as its neighbour, All Saints, Margaret Street, though at first more for its liturgy and music than for its architecture. From the 1860s its interior was impressively embellished. When the church became redundant, it was deemed of such value that it was taken down and faithfully rebuilt in the Middlesex suburbs as St Andrew's, Kingsbury, where its fittings and proportions may still be admired.

The origins of St Andrew's go back to debates of the 1820s about where a new church for the easternmost sector of St Marylebone parish might be built. In 1822 nine separate sites east of Great Portland Street were considered by the Church Building Commissioners. John Soane, the chosen architect, preferred a plot at the corner of Mortimer and Great Titchfield Streets. But Lord Kenyon, the Commissioner chiefly involved, thought all the sites were too expensive. So in due course Soane's Holy Trinity was fixed further north, opposite the top of Great Portland Street (then Portland Road). That disgruntled the traders of Oxford Street, who had petitioned for a church near them.²⁰

The issue was rejoined in 1842, when a committee of All Souls district resolved to erect and endow a daughter church in this eastern area. The impetus now came from the Very Rev. George Chandler, rector of All Souls, and his High-Church curates, notably the Rev. T. M. Fallow. A site in Charles (now Mortimer) Street proved unobtainable, but by 1844 Chandler and Fallow had secured the freehold of an enclosed plot fronting the east side of Wells Street, given by Archdeacon Henry Berners on behalf of the Berners Estate. The leasehold interests were purchased by means of grants. The proposed district, bounded by Mortimer Street, Wells Street, Oxford Street and to the east by the parish boundary, contained about 5,000 people,

'manufacturers and tradesmen of every description ... professional men, artists, and ... gentlemen of moderate fortune, together, of course, with a large number of poor'. For this, the first of the so-called Peel districts created under the Church Building Act of 1845, the dedication of St Andrew, first of the apostles, was duly chosen.²¹

There may have been some form of limited competition for the church's design, as H. R. Abraham was discussing the cost of his design with a potential builder in June 1845.²² The architect chosen was Samuel Daukes, then working in Gloucester with John R. Hamilton; St Andrew's became his passport to London and a wider practice. The project was closely watched by the Ecclesiological Society, as the Cambridge Camden Society renamed itself in 1845. Daukes was capable in Gothic but no undeviating supporter of the society's dogmas. So although *The Ecclesiologist* protested 'most vehemently', he chose an 'Early Perpendicular' style rather than Decorated Gothic, perhaps to maximize the light on the enclosed site.²³ Otherwise the tenets of Pugin were largely followed, Pugin's favourite builder George Myers took the contract, and Pugin himself was brought in to help with the fittings, as in another church Daukes built simultaneously, St Saviour's, Tetbury.

The exterior (Ill. 28/6) was faced in Whitby stone with Bath stone dressings. Daukes showed skill with the west front, which met the street at an angle and was set back in stages. At the north end, where the steepled tower projected, an arch piercing a buttress cleverly created an entrance to the main porch. Inside, the church had aisles but ran only four and half bays deep, making the plan almost square. To sandwich in the 1,200 seats required, galleries were permitted on three sides, their fronts kept well behind the line of the arcade. The plan was that all the seating should be free, dedicated to the local parishioners, but unallotted. Fear of pickpockets caused that class-mixing arrangement to break down quickly in favour of seats allotted for short periods.²⁴

Among the up-to-date features were the open oak roofs, the encaustic floor tiles, low open pews, stone pulpit and octagonal font at the west end – not the position originally chosen by Daukes. This last was among the fixtures, extending to the chancel stalls, parclose screens and sedilia, said to have been designed by ‘Mr. Pugin and others’. Perhaps the only ‘other’ was William Butterfield, who contributed a brass lectern paid for by Alexander Beresford Hope. The altar (which *The Ecclesiologist* criticized) was certainly Pugin’s. Later hints suggest that he may also have sketched out the original reredos and font.²⁵

At the time of consecration it was announced that the east window was to be filled with glass ‘designed and executed by Mr. Pugin, without regard to expense’.²⁶ The design took time to perfect – Pugin allegedly poked his umbrella through the lights that failed to please him in the Hardman workshop – and was installed in 1850. When Francis Bumpus saw it in the 1880s it had suffered decay and he thought it less good than Clayton & Bell’s counterpart at the west end.²⁷ The window was removed to Kingsbury in 1934 but lost following war damage.

Thomas Fallow, the first incumbent at St Andrew’s, married, was instituted and died within seven months during 1847. Under his successor James Murray, another curate from All Souls’, the church became notorious for ritualism. If, alleged one Protestant pamphlet, Holy Trinity, Brompton, represented Popery in the germ and Christ Church, Albany Street, Popery in the blade, St Andrew’s, Wells Street, stood for ‘Popery in the full ear’.²⁸ Some of the parishioners memorialized Bishop Blomfield, who agreed that St Andrew’s ‘did not answer the purpose for which it was built’. He duly remonstrated with Murray, requiring him to follow his direction on seven points of ritual, but was defied. The case was raised by Sir Benjamin Hall in Parliament, when much tittle-tattle about Murray was relayed, but to no effect. At the Dedication Festival in 1851, the choir and clergy as they

processed into the church were ‘treated with violence’ by Protestants, who allegedly let small birds dressed like cardinals fly into the building.²⁹

Alexander Beresford Hope, the chief instigator of All Saints, Margaret Street, spoke as Murray’s apologist and friend in Parliament. He transferred his loyalties to St Andrew’s entirely after quarrelling with the vicar of All Saints. In 1861 he negotiated a transfer whereby Murray was to exchange livings with another friend and ally, Benjamin Webb, secretary of the Ecclesiological Society and editor of the formidable *Ecclesiologist*. Murray died at Beresford Hope’s house in Kent before that could take place, earning a splendid wall monument at St Andrew’s by William Burges, with recumbent effigy within an arched niche (Ill. 28/10).³⁰

Benjamin Webb, vicar from 1862, raised St Andrew’s to its apogee. Under Murray the congregation was already allegedly ‘composed of fine ladies and gentlemen who came from a distance’. Webb so far accentuated the trend that it was soon said that ‘the regular congregation have to attend half an hour beforehand to obtain places’. A ticket system for seats was introduced, and Bumpus commented that ‘it is no unusual thing to see a string of carriages waiting outside the doors while their owners crowd to suffocation the dim, light-tapered space within’.³¹ This éclat stemmed from parallel revolutions in church music and decoration. Fallow and Murray had cultivated early music, notably Gregorian chant, developing a first-rate choir. But Joseph Barnby, appointed organist by the music-loving Webb in 1863, presided over a shift to modern composers, including Haydn, Mozart, Beethoven, Schubert, Gounod (who visited the church in 1870) and Sullivan, as well as Barnby himself. *The Church Choirmaster and Organist* thought in 1867 that St Andrew’s boasted the music of ‘perhaps the greatest interest to the professional musician, not even excepting the cathedrals, because it sanctifies contemporary talent to the service of the Church ... Mr Barnby has driven his fist through the prejudice which would forbid the use of any instrument in

church but the organ'. St Andrew's 'belongs, in some sense, to London, rather than to a particular district', added the journal later.³²

This tinge of ceremonial worldliness drew a spate of society weddings to St Andrew's. Different in tone was Sarah Bernhardt's hugger-mugger marriage there in 1882 to a fellow-actor, Aristides Damala; Bernhardt, described by the *Pall Mall Gazette* as 'a Dutch Jewess by birth, a French actress by profession, in religion ... a "quasi-Catholic"', arrived after a sixty-hour journey from Naples, and left for Spain on the evening of the ceremony; the union did not last.³³

To embellish the drab-looking church Webb procured, mainly through the gift of worshippers, 'specimens of the work of all the chief older architects of the Gothic Revival, except Sir Gilbert Scott'.³⁴ G. E. Street was the architect most consistently called upon from 1863 onwards, designing a new reredos, a low metal chancel screen and pulpit, a fresh font, and a case to the rebuilt organ (Ills 28/11, 28/9). Burges contributed a litany desk (now in the Victoria and Albert Museum), besides the Murray monument mentioned above, while he, Slater & Carpenter, J. P. Seddon and G. H. Birch also added to the movable items such as crosses, chalices, books and frontals. Later, Bodley decorated the sacristy. Clayton & Bell made stained glass for the west end and many other windows, painted a series of frescoes, notably along the gallery fronts, and decorated the roof. Details of the fittings that survive at Kingsbury are given below. Much the grandest was the Street reredos. Conceived in 1866 and erected in stages, it filled the width of the chancel and rose in four tiers to the springing of the east window. Its composition, of stone niches filled with alabaster figures and sacred scenes in high relief, was inspired by the choir screen in Amiens Cathedral, but influenced too by Street's studies of Spanish architecture. The sculptor was James Redfern, a protégé of Webb, who had found him as a boy carving figures in a Staffordshire village and sent him to train under Clayton & Bell. The initial portion was given in memory of Webb's brother.

The first ancillary building was the three-storey, Tudor-style school, built across the road at 70–71 Wells Street by William Higgs in 1869–70 to designs by the parishioner and architect James Deason. The school always lacked the amenity of a playground, and so was closed in 1920 (when about 170 children were on the roll). It was then briefly used as a day continuation school and converted to workshops in 1925. It is now the one surviving building connected with St Andrew's.³⁵

Immediately north of the church itself, the addition in 1874–5 of a new choir school, clergy house and vestries entered from Booth's Place relieved the tightness of the site. The architect was the Berners estate surveyor E. C. Robins, and the builder Bangs & Company of Bow. On top came the schoolroom, with accommodation for the clergy on the first floor and vestries at ground level communicating with the sacristy; in the basement was a choir-practice hall, divided down the centre by stone columns.³⁶ The creation of this building allowed extra windows to be added on the church's north side to improve the light.

St Andrew's retained its excellent choir and therefore its allure for fashionable weddings after Benjamin Webb's death in 1885. Among a few further additions made to the furnishings were sedilia flanking the reredos, and a cover and railings for the font, all designed by Pearson. Webb's successor, W. F. Houldsworth, managed to add a vicarage at the corner of Wells Street and Booth's Place (John Slater, architect; Holland & Hannen, builders, 1894–5). At this stage there were still five clergy. 'Extremes are shunned', according to Charles Booth's investigator, 'and a large and wealthy congregation, coming from a wide area, enjoy a beautiful musical service'. But the parish's population had slipped below 4,000.³⁷

All Saints, absurdly close, managed to keep its glamour after the First World War as St Andrew's could not. In late-Victorian days the vicar of the former had felt that 'everything at St Andrew's was twice the size of the corresponding work at All Saints'. But it had become more linked to local

parochial work, and eventually dropped the trained choir which had drawn congregations from afar. By 1921 with a further marked fall in population there was talk of closure. Some rearrangement of the seating was undertaken under Louis Ambler, architect, around this time. A commission of enquiry recommended in 1929 that the district should be reunited with All Souls, and proposed the unusual solution of taking the church down and re-erecting it elsewhere. Kingsbury having been identified as the best site, through the mediation of the Bishop of London this 'unique casket of architectural jewels and decorative treasures' was removed in 1933–4 and rebuilt in remarkably faithful form. W. A. Forsyth was the architect and Holland & Hannen and Cubitts were the builders for both ends of the operation. The Wells Street site remained empty till 1959–60.³⁸

Fixtures, fittings and decorations from St Andrew's extant at Kingsbury are listed below.³⁹

Reredos. Designed by Street, 1866, erected in stages, 1868–72. James Redfern, sculptor

Altar table. By Pugin, 1847

Sedilia (and arches over on both sides). By Pearson, 1887⁴⁰

Chancel pavement. Of marble, 1906

Choir stalls. Of 1881, perhaps by Street⁴¹

Chancel and side screens. Low, of iron, designed by Street and made by John Hardman, 1865; gates added when iron pulpit was also inserted by Street, 1871⁴²

Murray memorial, south wall. Canopied tomb under fluted arch, with recumbent figure and painted figures of Christ in glory with attendant angels. William Burges, designer, Thomas Nicholls, sculptor, Frederick Smallfield and Harland & Fisher, painters, 1862–3⁴³

Roof decorations. By Clayton & Bell, completed 1871

West window. By Clayton & Bell, 1866⁴⁴

Font. Of red and white marble, made by Farmer & Brindley to Street's designs, 1878; cover added by Pearson, 1887⁴⁵

Mural, baptistery. Christ's Baptism; by Clayton & Bell, 1878⁴⁶

Roof vault, baptistery. Designed by Street, 1881⁴⁷

Paintings. On western gallery fronts and on sacristy wall. By Alfred Bell, of Clayton & Bell

Organ. Originally by Hill, 1846; much enlarged with oak case of the 1870s designed by Street and made by Rattee of Cambridge

Sacristy. Decorated by Bodley & Garner, 1881

Windows, choir vestry. Two unusual windows, the one on north wall probably designed by Bodley & Garner and made c.1881 by George Porter⁴⁸

Gazetteer of extant buildings⁴⁹

East side

1-11. Subsumed in the former Bourne & Hollingsworth building on Oxford Street; of various dates between 1922 and 1960

12-13 (The Champion). Pub of c.1865

14-17 (St George's House). G. D. Martin, architect, Mears & Wright, builders, 1896-7

18. Small office building of 1964 for Safin Investment Ltd

19-23 (formerly St Margaret's House). Richardson & Gill, architects, Bovis Ltd, builders, 1930-1. See page ###

24 (formerly incorporating the Tiger pub). William Stewart, architect, for Mann, Crossman & Paulin, brewers, 1927-8

25-30 (St Andrew's Chambers). Flats. Truman Stevens of J. Stevens, owner and builder, 1896-7⁵⁰

32-38. Speculative offices and showrooms by Newman, Levinson & Partners, architects, 1959-60⁵¹

42–46 (Furnival Mansions). Flats by J. Smith & Sons, builders, for Lewis Sinclair, MP, 1900–1

48 (West One House), with 28–34 Riding House Street. Flats for Berkeley Homes Ltd by William Nimmo & Partners, architects, 1997–9⁵²

West side

50–51. Warehouse or workshops designed by Augustus E. Hughes & Son, architects, for James Boyton, 1905–6⁵³

52. Warehouse or workshops built by A. J. Manning of Little Portland Street, 1892

53. Block of four flats. Rebuilding of c.1904 for food specialists A. B. Marshall & Co., in conjunction with new warehouse adjoining at 5 & 6 Bywell Place

54. Industrial premises built 1958 as part of Richard House, 30–32 Mortimer Street; see page ###

55–58, see 45–49 Mortimer Street, page ###

59–65. Speculative offices designed by Thomas & Peter H. Braddock, architects, for G. E. Wallis & Sons, builders, 1959–60. Long used as a magistrates' court

66–67 (Welbeck House). No. 66 of uncertain date, No. 67 of 1883, amalgamated and part-refronted by Constantine & Vernon, architects, for United Property Investment Co. Ltd, 1929; further alterations, 2011

68. Three-storey house, probably rebuilt in or shortly after 1853

69 (with 1 Margaret Street). Edwin Bull, architect, 1865⁵⁴

70–71 (with 86 Margaret Street). Former St Andrew's Schools. James Deason, architect, William Higgs, builder, 1869–70; converted to workshops 1925⁵⁵

72–74. Houses and shops probably by James Deason, architect, with Cooper & Cullum, builders, 1869, for J. D. Field, blindmaker⁵⁶

75–77 (with 61–62 Eastcastle Street, formerly Castle House). Northern survivor of two warehouse/workshop blocks. Bomer & Gibbs, architects, for Edward Bomer and David Isaacs, 1923–5. Incorporates Adam & Eve (formerly Holyrood) pub

79 (Wells Point). Part of 134–140 Oxford Street