

The Berners Estate: Berners and Newman Streets

This chapter gives an account of the former Berners estate, a freehold of some twenty-five acres, and the two high-class streets which constituted its heartland, Berners and Newman Streets. Running north from a lucrative Oxford Street frontage, these streets are a visual disappointment today, retaining little that is more than 130 years old. But their history is a rich one, and in their heyday they boasted excellent houses, built chiefly in the 1760s.

The limits of the main part of the estate were Oxford Street on the south, Wells Street on the west and Riding House Street on the north, the eastern boundary running between Newman Street and Rathbone Place. The old Middlesex Hospital site was alienated from it before development had advanced far. To the north, a narrow strip along the whole west side of Cleveland Street also formed part of the estate, representing an old line of access to the original fields or closes. The Berners–Allsopp Estate today owns only a scatter of properties in Berners and Newman Streets.

The following pages comprise an overall history of the Berners estate and of Berners and Newman Streets, divided into two chronological sections. Those streets which fronted only partly on the estate – Cleveland, Eastcastle, Mortimer, Riding House and Wells Streets, and Nassau Street, are discussed in other chapters. The Oxford Street frontage of the estate and its shops will be covered in a future volume of the Survey.

The estate up to 1890

In late medieval times the land which became the Berners estate was called Newlands. Together with the access track from the north, 'le Lane' (Wrastling or Wrestling Lane in later documents, 'The Green Lane' on Rocque's map of c.1745), it was an outlying Marylebone fraction of lands belonging to the leper hospital of St Giles, otherwise in that parish. After the Dissolution the close was sold to John Dudley, Viscount Lisle, and by him to (Sir) Wymond Carew. Its ownership can then be traced in extant deeds via the Downes family (1563–72) to John Graunge senior and junior (1572–1610) and hence via John and Robert Lloyd (1610–31) and further brief owners in 1637 to Sir Francis Williamson of Isleworth, serjeant at arms, who issued a long lease to Clement Billingsley in 1646.¹

In 1654 Josias Berners bought the close from Williamson along with Billingsley's interest. Berners squeezes into the *Dictionary of National Biography* as a resident of Clerkenwell with legal training, a connection with the New River Company (retained by later generations of his family), and republican loyalties which he exercised in vain support of the Commonwealth just before the Restoration. Maybe he saw his acquisition of Newlands as a good family investment: so it turned out. At the time of the purchase, the land was described as occupied by two messuages, but seven further messuages had recently been built there, 'now or late in the occupation of George Wells or tenants'.² They probably lay off the existing track later known as Wells Street, which takes its name from the Wells family not from local springs, as has been sometimes assumed.

Josias Berners was dead by 1663. A little development took place during the lifetimes of his son James and grandson William, both of Moor Place, Much Hadham, Hertfordshire. It included the leasing in 1685 of two acres to the New River Company for a pond enclosed by a brick wall, one of several ponds in the fields between Tottenham Court Road and Edgware

Road supplying the new West End houses in the late seventeenth and early eighteenth centuries. Four years later one Bullamore undertook to add a three-storey house over a cistern, and a 12-horse stable. The company bought the two acres in 1710, and also acquired Marchant's Waterworks, which had a reservoir at the north end of Rathbone Place; it sold the land back to the Bernerses in 1737. By 1713 the enclosure was known as the Bowling Green, late Bullamore's, and was tenanted by James Horsely or Worsley, victualler, so presumably a place of public resort.³ Like the cottages mentioned above, it was reached from Wells Lane or Street. The house and stable appear to be the large L-shaped block shown – without a hint of water – on Rocque's map (which marks Wells Lane as Marybone Place).

The first William Berners died aged 32 or 33 in 1712. By the time his son William (1710–83), came of age in the early 1730s, the opposite Soho frontage of Oxford Street had been built up, along with the smaller Rathbone property just east of Newlands. Westwards, development on the Cavendish–Harley estate was in full swing and creeping along the west side of Wells Street. Building on Newlands might have started before, were it not for William Berners junior's minority. As it was, the value of his Marylebone property leapt over his lifetime, allowing him to buy the Woolverstone estate overlooking the Orwell near Ipswich, after some years as tenant, and build a house there to designs by John Johnson, of whom more later.

On the eve of development, Newlands consisted of two main closes of about twelve acres each: the northern one reached from Wrastling Lane or the top of Wells Lane, the southern one facing Oxford Street (or Tyburn Road), and bisected by a footpath running through it from south-east to north-west towards Marylebone village, known as Marylebone Passage, a short stretch of which survives west of Wells Street (Ill. 30/1). The northern close, described as garden ground, had been taken in 1716 on a short lease by Edward Huddle, gardener. In 1732 Thomas Huddle, gardener, presumably Edward's son, renewed the lease of this field for thirty years, with liberty to dig for brick

earth, gravel and sand. This may mark the start of the younger Huddle's career as a brickmaker and developer, lasting till his death in 1768. Huddle was brother-in-law to Francis Goodge, who with his brother William owned and developed the neighbouring land around Goodge Street in St Pancras parish.⁴

Early development, 1738–57

In 1738 Thomas Huddle entered into agreement with William Berners for developing the southern close, where he had a garden and cowyard. This related to the entire 655ft frontage towards Oxford Street and the ground behind, to a depth of 100ft, and provided for the building of a sewer along Oxford Street and the creation of three north–south streets (Ill. 30/2).⁵ These were to become Newman, Berners and Wells Streets, respectively 50ft, 60ft and 25ft wide. Though the existence of Wells Lane dictated the line of Wells Street, their exact position was left to Huddle, who sensibly aligned them with the existing Great Chapel, Wardour and Berwick Streets on the south side of Oxford Street. The name Newman derives from Newman (now Quendon) Hall, Essex, where William Berners was living when development began.

Huddle had already started on four houses at the Newman Street corner of Oxford Street when the agreement was signed. To judge from the ensuing 99-year leases, he and his coadjutors had covered most of the main road frontage by September 1740, as agreed.⁶ These would have been ordinary brick houses on tight frontages, of the grade to be expected along what was already a commercial thoroughfare; an inkling of their scale can be gleaned from Tallis's views of Oxford Street a century later. Up the new streets however, no progress northwards was made beyond Huddle's 100ft

line, or beyond Marylebone Passage. The rest of his land was still largely given over to diggings for bricks.

In 1747 Huddle took extra ground on the east side of Newman Street just north of Marylebone Passage, but may not have developed it immediately. In due course Huddle's Passage, later Perry's Place, was built on back land here.⁷ A hiatus followed, broken only when the Middlesex Hospital negotiated a 999-year lease for their future site, taking a hunk out of the northern end of the estate. The hospital was planned on axis with the top of Berners Street, yet to be laid out, so doubtless there was a clear line in mind. It could be reached at first only via the Goodges' land in St Pancras to the east.

Concerted development on the Berners estate kicked off in 1758-9, with fresh agreements both for the south end of Newman Street, some again involving Huddle, and for the north-west sector, where Mortimer Street on the Cavendish-Harley estate was extended east to Goodge Street, under the name Charles Street - doubtless after William Berners's son and heir Charles (1740-1815). Around this time an overall plan for the rest of the estate must have been made. The only wholly new street envisaged was Suffolk (now Nassau) Street, plotted northwards out of Charles Street west of the Middlesex Hospital to meet Union (now Riding House) Street, the estate's northern boundary. Otherwise the plan protracted existing alignments, as with another east-west line on Cavendish-Harley property, Castle Street, which was driven through from Wells Street to Newman Street as Castle Street East (now Eastcastle Street). Mews were allowed for behind all the north-south streets, notably the long and regular Berners Mews, equidistant between Berners and Newman Streets (Ill. 30/2).

Systematic development, 1758–72

Between 1758 and 1772 William Berners signed a series of building agreements covering the whole of his property apart from the future Cleveland Street.⁸ In these years one must imagine building in continuous progress. Preponderantly the undertakers were craftsmen of the usual mid-Georgian genre – mainly carpenters, masons and bricklayers, many of whom also worked on the neighbouring Cavendish–Harley property. Though four architect-surveyors – William Chambers, William Donn, John Johnson and Jacob Leroux – also agreed for ground, a role in the estate’s layout or management can hardly be assigned to any of them. The configuration of the plots embodied many irregularities, suggesting an ad hoc approach to layout. The controlling mind, if there was one, is likely to have been William Martyn (d. 1768), Berners’ conveyancing lawyer. A man of some culture, Martyn had East Anglian connections like the Bernerses, and was intimate with Sir Edward Walpole, a younger son of the prime minister. He was aided and then succeeded by a son of the same name.⁹

The building agreements were standardized, irrespective of the contracting parties. On the main streets they stipulated flat-faced houses of grey brick, without bows or any red brick round the windows. Garret windows along the fronts were to be upright: in other words the top storey (the third on the main streets) was to be treated as part of the elevation. Areas were to be at least 4ft wide, and materials for paving and street-making were specified. In just one case (houses at the west corner of Suffolk Street and Charles Street) a minimum height of 9ft 6in. for ground-floor parlours and dining rooms was laid down. A non-standard provision concerned renewals of the 99-year leases, whereby Berners undertook after a given number of years (usually 21), to extend the leases by the same number; that indeed was often done from the 1790s on. The clause, absent from the early agreements with Huddle, followed the practice of the City Corporation’s leases on its

Conduit Mead estate. Though it may have encouraged take-up in the original building and leasing, it reduced the freeholder's ability to replan the estate in the 1860s, as the leases did not fall in together.

From over two hundred mid-Georgian houses on the estate only nine survive (six in Newman Street, three in Nassau Street), so with some exceptions a brief résumé of their builders must suffice. The largest number of plots was agreed for by two carpenters, William Gowing and John Mandell, who operated on both sides of Berners and Newman Streets between 1765 and 1771, sometimes together, sometimes apart. They both also worked in Charles Street, but the north and west sectors of the estate were on the whole distinctly assigned.¹⁰ Among early agreements, one of 1759 for plots on the south side of Union (now Riding House) Street was made with James Lovell, a minor sculptor linked with Horace Walpole, who had a yard in Charles Street but failed in 1768. Much of Wells Street's east side fell to Joseph Booth, carpenter, from whom the surviving Booth's Place gets its name. Both sides of Suffolk (Nassau) Street were the province of John Middelton, bricklayer, under agreements of 1763.¹¹

Among the four architect-developers mentioned, the smallest operator was Capability Brown's assistant William Donn, described as of Maddox Street, surveyor. Donn's take of 1765 was for a 125ft frontage stretching westwards from Berners Street, but in the event he seems to have confined his operations to the Wells Street side of this block. Next south, the prolific speculator-architect Jacob Leroux took ground in 1764 on both sides of Castle Street East (Eastcastle Street), stretching from Berners Street to Wells Street.¹²

John Johnson was perhaps introduced to the Berners estate by Leroux, with whom he had already worked elsewhere in Marylebone and some of whose Berners leases he witnessed, suggesting continued collaboration.¹³ In 1766–8 Johnson took plots at the north end of Berners Street (east side, Nos 32–36) and Newman Street (west side, Nos 49–66), with the return between them on the south side of Charles Street. The yard behind, at the top of

Berners Mews, contained Johnson's workshops. Generally described in the relevant deeds as a carpenter, Johnson moved into 32 Berners Street in about 1766. Having amassed enough savings to join a banking partnership, Johnson seems to have left the house around 1790, the year in which he handed over the business along with many of his leaseholds to his eldest son, John Johnson junior, 'of Berners Street, architect and builder'. Johnson junior was at that point running the family firm in partnership with two of his father's associates, Joseph Andrews and William Horsfall, and developing much of Cleveland Street for Charles Berners (page ###). The Johnsons' close relationship with the Berners family is confirmed by William Berners' choice of Johnson senior as architect-builder for his seat at Woolverstone, where he made an excellent job of rebuilding the house in the Adam style around 1775-7. But the relationship ended in tears, for in 1804 the bank in which Johnson was one of five partners along with William Berners junior failed, bringing a sober and otherwise canny career to a sad conclusion.¹⁴

The case of William Chambers is of exceptional interest, and it is much to be regretted that all the Berners Street houses associated with him have gone.¹⁵ Chambers was well established as an architect and living near by in Poland Street, Soho, when he and a close associate and friend, the plasterer Thomas Collins, nephew of the sculptor Joseph Wilton, agreed in 1764 to take two areas in the centre of Berners Street. Collins chose the site of four west-side houses, Nos 43-46, while opposite on the east side Chambers took plots for another four, Nos 13-16. Here Chambers built his own house, No. 13, moving in next year, while Collins settled at No. 44 opposite. Not long after Chambers probably agreed for three further west-side plots (Nos 47-49) which were leased in due course to building craftsmen. Then in 1767 Chambers and Collins jointly agreed for four further east-side plots on a slightly narrower frontage, 100ft as opposed to 110ft; these became Nos 17-20. Finally, the partners took over the best part of a take on the west side between Berners and Wells Streets which William Donn had agreed to build on in 1764

but failed to fill. Here in about 1770–1 they built seven further houses, Nos 50–56, some of which were leased directly to purchasers.¹⁶ These twenty-two houses, fourteen on the west side and eight on the east, can all plausibly be attributed to Chambers, Collins and their band of craftsmen, working together.

Information on these houses is very fragmentary (Ill. 30/7). They were far from standardized in plot, plan or detail, but the theme of a good stone staircase with bespoke iron railings and restrained plasterwork on the ceiling and over chimneypieces and doors seems to have been shared. A basement plan for Nos 19 and 20 shows they were a mirrored pair, with bays at the back and service rooms beneath the garden. Some had ebullient, rusticated stone doorcases, as at No. 20 (presumably also once No. 19) and No. 56, whose bomb-damaged surround survives re-erected by the LASSCO salvage company at their Milton Common depot in Oxfordshire. Very few photographs survive to suggest these houses' original condition, but an album of drawings in the RIBA's possession emanating from Collins shows 32 attractive details; some certainly for these houses (Ill. 30/9). The only drawing actually inscribed as for Berners Street is dated 1770 and was for one of the east-side houses at Nos 17–20.¹⁷ Fleeting remarks in Chambers's correspondence also allude to the houses, notably No. 56, for which he was treating with Robert Gregory of Chigwell Park in 1771, first asking a price of £2,700 and later suggesting colours: 'my intention is to finish the whole of a fine stone colour ... excepting the Eating Parlour which I propose to finish pea green with white mouldings & ornaments'.¹⁸

As for the craftsmen over and above Collins who participated in building these houses, four received leases, in fairly clinching evidence for their wider involvement. These were Benoni Thacker, carpenter-joiner and lessee of No. 14 before his death in 1770; Edward Gray, bricklayer (No. 47); John Westcott, slater (No. 48); and George Mercer junior, mason (No. 49). If the drawings in the Collins album are largely for Berners Street, to these may

be added the names of Sefferin Alken, carver, and Edward Stevens, an architect who had been trained by Chambers and is named as his clerk on one of the deeds (though he also worked independently), and lived for a time in Charles Street.¹⁹ All were regular associates of Chambers.

Chambers's own house at No. 13 was simply planned, with a central staircase and communication behind it between front and back rooms. The rear elevation was flat-faced. An early Victorian book on papier mâché describes 'the back of the house' as modelled in that material and 'fanciful' (which John Harris interprets to suggest the Chinese taste). Whether this refers to the exterior is doubtful, as Chambers's other uses of papier mâché seem to have been just for internal features. There was a drawing office at the back of the garden, probably over a stable as in Benjamin West's house in Newman Street. Chambers lived there until 1792, then moved away for the last years of his life. The plan survived in recognizable form till the 1880s (Ill. 30/7a) but had been entirely changed by 1914.²⁰ A Victorian article states in error that Chambers lived at No. 53, giving rise to later confusion; that house was originally leased to Philip Stephens, first secretary to the Admiralty. Two features from No. 53 survive in the care of the Royal Society of Medicine: a fine chimneypiece, and a medallion of Aeneas escaping from Troy by John Bacon, who often worked for Chambers, dated 1769 (pages ###, ###). Thomas Collins lived on at No. 44 till his death aged 94 in 1830 after a respectable and prosperous life, enhanced by other building speculations in Marylebone and property at Finchley. Collins has been claimed, along with Chambers, as on the fringes of Dr Johnson's circle, and he was foreman of the jury at the trial of Lord George Gordon after the riots of 1780.²¹

The houses thus built on the Berners estate ran through the gamut of larger mid-Georgian terrace house types (Ills 30/7, 30/8).²² Nearly all were of 20–30ft frontage and had entrances to one side, embellished on the carpenters' houses with fetching timber doorcases, extant at 29 and 33 Newman Street and 23 Nassau Street (Ills 30/3, 30/5). Inside, a majority had a conventional

plan with a staircase to one side at the back; this was almost universal in the minor streets where houses were narrower. Most of the better houses probably had stone staircases; in a fair number the stair was planned centrally between rooms and occasionally (as at 8, 41, 47, 51 and 66 Berners Street, and 7 Newman Street) in the front compartment. Dedicated back stairs for servants were rare. Bay windows looking out on to the garden were frequent, and many houses had short closet wings, occasionally with side bay windows.

The best houses came mostly in the middle of the long terrace runs. Nearer the cross streets they tended to be smaller, and were sometimes shops or pubs. Generally, Berners Street boasted the wealthiest residents by virtue of its width and deep plots serviced by mews. Newman Street was slightly less favoured, the east side in particular suffering from the confinement and irregularity of the ground behind. Parts of Charles Street and Suffolk Street were also well inhabited in the early years.

Occupations in Berners and Newman Streets, 1760–1890

These streets enjoyed some fifty years as fashionable addresses, attracting no dukes or marquesses but a sprinkling of peers and baronets, two bishops, fair numbers of the untitled landed classes and parliamentarians and, above all, the Marylebone staple of high-ranking military men, colonial administrators, East India merchants and investors, upper civil servants, City bankers, placemen, lawyers, doctors and their families. William Berners and his descendants were shrewd enough, however, to avoid ever living on their property. Typical among early occupants of the better houses was James Alexander, later Earl of Caledon, a wealthy Irishman with India trade interests. Alexander was the first occupant of 25 Berners Street (1773–6), furnishing it with the help of the fashionable firm of Mayhew & Ince.²³

There was nevertheless always a fair spread of classes and occupations in both streets. From the start they attracted artists. Among the earliest residents were the sculptor John Moore at 69 Berners Street from 1765 and John Smart the miniaturist at No. 68. After them came craftsmen, musicians (including instrument makers), booksellers and shopkeepers, creeping northwards from Soho as the rich families shifted further west. One of the Newman Street houses was in use as a dissenters' place of worship as early as 1772 on the application of Richard Caddick, very likely the scholar of that name who attracted notice as a Hebraist and preacher.²⁴

As there were always workshops like John Johnson's in the mews, the commercialization of the estate was not a simple process. Some tokens can be given as to its encroachment along the main streets. Banking, for instance, appeared at 6 Berners Street in 1792 with the firm of De Vismes, Cuthbert, Marsh, Creed & Co., later Marsh, Sibbald & Co. The bank notoriously failed when the most active partner, Henry Fauntleroy (then living at No. 7) was hanged for forgery in 1824. Among professionals, doctors and surgeons were naturally common because of the proximity of the Middlesex Hospital. Dr Clough, physician accoucheur to the St Marylebone General Dispensary, was giving midwifery lectures in Berners Street in 1815, perhaps at No. 19, home of Dr Robert Gooch, a distinguished obstetrician.²⁵

Architects were liberally represented in Berners Street, following the lead of Chambers, some of whose assistants and pupils lodged with him at No. 13, among them Thomas Hardwick, who came back to reside at No. 55 from 1805. Chambers's house was later occupied by the painter Henry Fuseli and then the two Robert Smirkes, the painter father and his architect son. Also in the street were William Porden, comforted in his old age by his daughter the poet Eleanor, and, briefly, the fly-by-night C. A. Busby, who in 1813–14 advertised his services from the so-called Architectural Gallery at No. 33. Another major painter in Berners Street was John Opie, at No. 8. From a so-called 'great room' at No. 2, close to Oxford Street, the art dealer Noel

Desenfans tried in 1802 to sell the paintings he had gathered for the hapless King of Poland, later the core of the Dulwich Art Gallery collection. The space cannot truly have been large, as much of the collection had to be hung in a gloomy corridor. The gallery was then taken over by the marine painter J. T. Serres and others as the 'British School of Art' and advertised as a 'perpetual exhibition' of contemporary artists, but the project was ill-managed and fizzled out.²⁶

From the musical world, J. C. Bach lived briefly in Newman Street around 1773, the violinist and impresario Salomon in the same street and the composer William Shield in Berners Street later and for longer (see below). Musical instrument making in Berners Street can be traced back to 1790, when a bad fire occurred at Mr Piether the harpsichord maker's, perhaps No. 9. Jacob Erat, one of the finest British harp-makers, established himself at No. 23 shortly before his death in 1821. The firm survived him, and was joined by two other harp-makers, J. F. Brown at No. 12 and Edward Dodd & Son (who made other instruments too) at No. 3. Henry Smart's short-lived piano factory at No. 27 (1820-4) had sundry successors in the same trade at other addresses. A late but enduring addition to this cluster were the flute-makers and publishers Rudall, Carte & Co., at No. 23 from 1872 to 1955. Almost all these instrument-makers colonized the street's east side, and so for work space could avail themselves of Berners Mews or Newman Mews, the shorter equivalent south of Castle Street.²⁷

From the 1820s private residences in Berners Street began to be outweighed by lodging houses or quieter trades, such as the Italian bookshop of Pietro Rolandi, long a haven for literary and political exiles at No. 20 from 1826. The Berners Hotel first appeared in the same year, taking over Fauntleroy's house and the premises of his discredited bank at Nos 6 and 7. The West Middlesex Waterworks Company had its offices at No. 51 from 1812 to 1832, while between 1835 and 1889 the prestigious Royal Medical and

Chirurgical Society of London shared No. 53 with various bodies, adding a small reading room to designs by R. W. Edis in 1871.²⁸

So far had this shift gone that in a sketch of 1835 about a dancing academy Dickens lumped Berners and Newman Streets among those ‘which have been devoted time out of mind to professional people, dispensaries, and boarding-houses’.²⁹ The imaginary academy of that story was in fact elsewhere, but in *Bleak House* (1852–3) Dickens went on to set squarely in Newman Street the *déclassé* dancing school of the affected Mr Turveydrop, who pines for the days and deportment of the Regency. A short story by Dickens’ contemporary John Timbs likewise appraises Berners Street as holding:

about the same station in gentility as it does in situation. There are a few shops in Berners-street, but they do not look natural. They know they are in better society than they ought to be, and so they do not push out a bold bow-window at one, but strive to appear as much like private houses, with the two dining-room windows punched into one, as they can.³⁰

By 1842 only 16 of the 72 houses in Berners Street are indicated in the directories as wholly private. Commercialism asserted itself blatantly near Oxford Street where the premises of Novello, Ewer & Co., music publishers, opened at No. 1 in 1867 to supplement their Soho headquarters, had its front painted with composers’ portraits. Plans show backs of houses now extended with showrooms and workshops. On the west side, No. 51 was taken over by the mineral water firm J. Schweppe & Co. in 1832, previously based nearby in Margaret Street and with manufacturing behind in Wells Mews; No. 54 was in 1863–82 the second premises of the tiny St Peter’s Hospital for Stone, with an operating theatre on the ground floor behind a board room and consulting room, and fifteen beds upstairs; while No. 58, the shop of the leading corsetière Roxey Ann Caplin, included a small ‘museum’ with orthopaedic

and anatomical displays. Patent applications from Berners Street firms between 1859 and 1895 testify to the local diversity of trades. Wholesalers of small metal goods are strongly represented, like Henry McEvoy of Birmingham, a specialist in hooks and fasteners (at No. 30), or L. Oudry & Co. of Paris, a maker of ornamental household dishes, jugs and other objects in metal (at No. 67). Beds, carpets, lacework and even a top-hat brim feature among the applications. Proximity to the retail emporia of Oxford Street was an evident consideration in locating here.³¹

Furnishing firms were represented on the east side of Berners Street from at least 1820, when Charles Hindley, specializing in carpets, took on No. 32, the former premises of John Johnson's building firm. An upholsterer, T. H. Filmer, arrived at No. 38 in about 1835, moved in due course to No. 28, and then in 1866 displaced Hindley at Nos 31 and 32, reconstructing to designs by John Tarring.³² This very extensive rebuilding was perhaps the first in the street, stretching through to Charles (now Mortimer) Street, where the front survives at Nos 1-3 (page ###). Other Berners Street upholsterers and decorators of note included Howard & Son, at No. 22 and contiguous addresses from at least 1847, with nearby cabinet works on the east side of Cleveland Street; and the wallpaper importers Sandersons, first at No. 52 from 1865. Specialist instrument makers and music publishers continued alongside these firms in the later Victorian period, and the clothing trades proliferated. Vanheems & Wheeler, grandest of clerical outfitters, were at No. 47 by 1888 and like Sandersons eventually needed larger premises. Both are mentioned in more detail below. In the early twentieth century the clothing industry was still expanding in both Berners and Newman Streets, with representatives at one in three Berners Street addresses by 1938.³³

Artists in Newman Street

Newman Street became Marylebone's street par excellence of working artists, with studios and workshops on the land behind. The pioneers were the sculptor John Bacon and the American-born painter Benjamin West, future PRA, who both arrived in 1774, acquiring Nos 17 and 14 respectively. Bacon, previously in Wardour Street, leased a house built and probably occupied by the carpenter William Southall some twelve years before as part of his large take on the street's east side. According to J. T. Smith these 'very extensive premises' were bought for Bacon as a favour by John Johnson without promise of repayment. They included an octagonal modelling room and a large 'marble yard' extending behind his neighbours at Nos 18 and 19, reached via Newman Passage. When he died in 1799 the business passed to his son John Bacon junior, who negotiated a new long lease and in 1808 entered into partnership with Charles Manning (d. 1812) and then Manning's brother Samuel, becoming essentially a sleeping partner in the business.³⁴ Part of the back premises was sublet in 1817 to their neighbour, the glass-painter Joseph Backler, who from time to time opened part of his premises at No. 18 as a stained-glass gallery, attracting royalty there to admire his pictorial church windows, often derived from Benjamin West's paintings. In 1819 Samuel Manning moved into No. 17, to be briefly succeeded after his death in 1842 by his son, also Samuel, who soon moved across the road to No. 75.³⁵

The workshops were taken over in 1848 by another well-known sculptor, E. H. Baily, who continued there till 1855 but did not occupy the entire premises himself. Ford Madox Brown had his 'painting rooms' there in 1851-2, including the octagon room, which may have been the 'vast studio' recalled by Arthur Hughes where Brown worked on his enormous canvas *Chaucer at the Court of Edward III*. These were shared with D. G. Rossetti, who was the model for Chaucer. Rossetti had been sharing for some months with Walter Deverell in Red Lion Square but had earlier rented a studio of his own

at 72 Newman Street, taken on in November 1849. He would sometimes go on painting all night, keeping Brown (who stayed at Newman Street three nights a week) talking far into the morning, 'making the whole place miserable and filthy, translating sonnets at breakfast'. With *Chaucer* finished, the studio was no longer needed. In the late 1850s the main premises had become the British and Foreign Marble Galleries of Edwardes, Edwardes & Co., boasting the largest stock in Europe of marble sculpture, and by 1865 were the workshops of W. H. Burke & Co., at first sculptors and importers of marble and bronze before becoming one of the pioneering firms of the Victorian mosaic revival.³⁶

Benjamin West's garden and studio at No. 14 were happily recorded twice by the artist, in a charming early sketch and a finished painting of 1808–9.³⁷ The house itself, perhaps also one of Southall's, had been adapted for its first owner, Samuel More, a merchant with musical connections, so it already boasted 'an extensive green-house and pinery' and a high-ceilinged music room at the bottom of the garden. It was put up for auction after More dropped dead in the street in 1769.³⁸ West, already well established in England by 1774, bought the house from an intermediate owner. Always publicity-conscious, he proceeded to make considerable alterations. The main one, probably dating from his early years of occupation, was the addition of a two-storey gallery in front of the former music room, running the full breadth of the garden, where the plot widened out to over 40ft. The sketch (Ill. 30/11) shows it best, as a chic Palladian composition (perhaps West's own) with high windows and gently projecting ends to the upper-floor studio, which stood over an open arcade continuing a similar run of arches to the walkway along the side of the garden. According to an American student-visitor, William Dunlap, this more public studio was filled with paintings and sketches; in 'the more retired atelier' beyond (an adaptation of More's music room), West might be found painting in a white woollen gown, surrounded by some of his larger compositions. The lighting arrangements for the studio were altered at some point on a suggestion by John White junior. The description of the

garden itself by West's great-nephew Leigh Hunt as 'very small but elegant, with a grass-plot in the middle and busts upon stands under an arcade' is corroborated by the painting. Garden, arcade and studio were approached by a long straight passage from the front door, lined with objects from West's extensive collections, thus serving as a supplementary gallery.³⁹

After West's death in 1820 his sons decided with John Nash's help to 'build him a memorial gallery of unstinted amplitude'; it has been hazarded, without proof, that West envisaged this before he died.⁴⁰ It took the form of a single-storey room covering most of the remainder of the garden. Nash undertook the contract himself, using some of his usual craftsmen. Here those of West's pictures not sold in the auctions after his death were on intermittent display from 1821. An engraving and a painting by John Pasmore show the large top-lit gallery, its span supported on iron columns supplied by May & Morrith of Oxford Street, with big religious and historical paintings backed by copious draperies. Further concealed and slanting toplights behind the columns shed good light on the pictures (Ill. 30/12). Though 95,000 visitors came in the first year, attendances fell off fast; Nash thought the rooms 'too far out of the way to be visited as might be wished', while Sir Thomas Lawrence found them 'totally neglected and deserted'. The West sons got into difficulties, and after attempts to sell the collection to the National Gallery and the American government, house, gallery and contents were sold in 1829. Only then was Nash paid most of the £3,000 he was owed.⁴¹

The sequel was curious. In 1832 West's gallery was purchased by the followers of Edward Irving, then in the twilight of his career as a charismatic minister, and converted into the first Catholic Apostolic Church.⁴² Here Irving, by then an outcast from the Presbyterian kirk, was somewhat reluctantly installed:

Instead of a pulpit there was a raised platform, on the front of which are seven seats; the middle seat is that of the angel {Irving}; the three on each side

are elders. Below them are seven other seats belonging to the prophets ... still lower, in a parallel line, are seven other seats appropriated to the deacons.⁴³

Irving and his family lived briefly in West's old house. But his health was failing and he soon moved away to Bayswater, dying in 1834. Under a new 'angel', the Rev. Christopher Heath, services became ritualistic, so adaptations were made to the chapel. In 1853 the congregation moved to its grand new church in Gordon Square. Thereafter the Newman Street premises were used as a hall for sundry secular and ecclesiastical purposes, first as the Cambridge Hall and from 1880 as St Andrew's Hall; the second name derived from its use by another renegade clergyman, Archdeacon Dunbar, who had been ousted from St Andrew's, Tavistock Place. Between at least 1868 and 1892 the leasehold of the hall and several adjoining premises were owned by an experimental physician, Dr Edmund A. Kirby, who set up a laboratory at No. 14 to manufacture drugs ready-made for prescription in order to bypass pharmacists. The hall's carcass survived in 1925, but by then the house at the front had been thrown together with No. 13 and probably rebuilt.⁴⁴

For a mid-Georgian artist, a house in this fashionable quarter was neither easy to find nor cheap to run. Returning from a long Italian sojourn in 1777, Ozias Humphry the miniaturist took temporary lodgings in Rathbone Place but found himself:

distress'd and perplex'd to the utmost ... to procure a lodging to establish myself in London, hunted up and down the Town to no purpose some Weeks till at length I found a House in newman Street Oxford road a little above Mr West the painter.

The rent of the house, No. 25, was £120 a year. Humphry then had to furnish it 'in order to open my shop as a portrait painter in oyl (w^{ch} will ruin me almost)'. Having met with indifferent success and hoping for better things, he

left for India at the end of 1784, when the contents – including a set of mezzotints after Reynolds and an urn and four vases ‘of Wedgewood’s manufactory, beautifully formed’ – were auctioned.⁴⁵ There are indications that Humphry painted in the back extension; as yet most artists did not have special studios. Three doors further north, another painter, Thomas Stothard, newly elected RA, thought the £1,000 he paid in 1794 for 28 Newman Street plus furniture ‘very modest’. Stothard’s painting room, not now identifiable, was ‘tolerably large’, with ‘the very necessary advantage of an excellent light, and was so filled with pictures, drawings, portfolios, books, prints, and all the *et cetera* of a studio, that there was not, literally, a vacant chair for a visitor’. This house carries an early LCC plaque to Stothard, first erected in 1911 before it was refronted.⁴⁶

Ann Cox-Johnson’s handlist of artists with Marylebone addresses records them in almost every house in Newman Street at one time or another; at No. 23, altogether 45 names are listed between the 1820s and the 1870s, many overlapping in date, implying multiple or shared occupation. As the author says, ‘by the time a Newman Street address had become a step on the road to fame, the really famous had moved out’, giving way to lesser talents or to craftsmen like the stained-glass artist T. J. Grylls of Burlison & Grylls, a long-term tenant of No. 23 from 1868; or the decorative painters Campbell, Smith & Co., at No. 75 from about 1884.⁴⁷ Many artists combined teaching with their studio work; the young Ruskin, for instance, was taught watercolour technique in the mid 1830s by Copley Fielding at No. 26, one of the few surviving houses.

An account of a fire at 22 Newman Street in 1887 shows how despite the presence of artists the street had by then lost all glamour. The house was described as ‘undoubtedly a mansion’ in former years, with a wide stone-paved hall and a winding stone stair rising to the second storey. But it was occupied by eleven different families or tenants, with a polishing powder manufacturer on the lower floors, a dancing academy on the first floor, six

different artists in separate rooms and, at the very top, a shoemaker's family, three of whom perished in the blaze.⁴⁸

The Heatherley School of Fine Art, now in Chelsea, was housed in 'dreary Newman Street' for over three-quarters of a century.⁴⁹ It was started in Maddox Street in 1845 by expelled or disgruntled students of the Government School of Design (now Royal College of Art), who in particular wanted to draw from life. Under the headship of William Etty's pupil James Mathews Leigh, it reopened in January 1848 at the 'New Gallery', 79 Newman Street, offering classes in the morning for women and in the evening for men. Leigh died in 1860, after which it was run by Thomas J. Heatherley with his wife Kate, and from 1888 by his nephew John Crompton. The name Leigh's School of Art lasted well into Heatherley's reign. Cheaper than Cary's, the Bloomsbury school founded by Henry Sass, it was also far more liberal, being run on Parisian atelier lines, and under Heatherley mixed classes were introduced. The rival schools appear in *The Newcomes* as Gandish's and Barker's. Besides life drawing, Heatherley's offered the study of anatomy and antique sculpture, and weekly sketching meetings were held. The list of famous students from the Newman Street years is long, and includes Burne-Jones, Philip Calderon, Walter Crane, Kate Greenaway, Holman Hunt, Leighton, Edwin Long, Millais, Poynter, Rossetti, Frederick Walker and David Wilkie Wynfield. The writers Baroness Orczy and Samuel Butler trained there, Butler emphasizing the fustier elements of the school in his 1873-4 painting 'Mr Heatherley's Holiday', which shows Heatherley repairing the studio skeleton against a backdrop of classical casts.⁵⁰

Kate Heatherley was an early feminist, proponent of birth control and women's suffrage. In 1868 she was secretary to a pioneering Women's Club and Institute, also known as 'The Berners', based in Newman Street, and was behind the later Langham Club for women at 24 Langham Street, behind Langham Chambers.⁵¹

In 1907 Crompton retired and the school moved to new premises which he had had built a few doors away at 75 Newman Street, reopening under the management of Henry G. Massey and his wife Gertrude, a talented miniaturist. Who designed the new building, which was shared with business tenants, is not known. The street elevation, part Georgian, part Classical, is bold but mechanical, suggestive of commerce rather than the fine arts. Massey was joined as vice-principal in 1919 by the wood-engraver and painter Iain Macnab, a partnership which lasted until 1925, and in 1927 Massey took the school to larger premises off Baker Street, at 11–13 George Street.⁵²

SOME NOTABLE RESIDENTS ⁵³

Berners Street

Francis Arundale, painter. *No. 11*, 1840–5

James Bartleman, singer. *No. 45*, 1810–21

Henry Bone and family, miniature painters. *No. 15*, 1802–32

(Sir) William Boxall, painter. *No. 13*, 1836–42

Robert Bowyer, painter and publisher. *No. 68*, 1785–1802

C. A. Busby, architect. *No. 33*, 1813–16

General Alan Cameron, soldier. *No. 23*, 1815–19

Roxey Ann Caplin, corsetiere. *No. 58*, 1880s

Thomas Carrick, miniature painter. *No. 44*, 1841–2

George Cattermole, painter. *No. 25*, 1844–5

Alfred Chalon, painter. *No. 19*, c.1830–1

Sir William Chambers, architect. *No. 13*, 1765–92

S. T. Coleridge, poet and essayist. *No. 71*, 1812–13 ⁵⁴

(Sir) Eyre Coote, commander in chief, Indian army. *No. 24*, 1771–3

Sir James Henry Craig, Bt, army officer, governor of British North America. *No. 26*, 1803–12

John Crosdill, cellist. *No. 45, 1822–5*
Arthur William Devis, painter. *No. 16, 1811–16*
Thomas Dimsdale, physician and Russian baron. *No. 55, 1777–82*
Francis Douce, antiquary. *No. 20, 1820–1*
Henry Earle, surgeon. *No. 10, 1813–20*
Henry Fauntleroy, banker and forger. *No. 7, 1803–24*
Henry Fuseli, painter. *No. 13, c.1802–4*
Andrew Geddes, painter. *No. 15, 1833–44*
Dr Robert Gooch, obstetrician. *No. 19, 1817–30*
Samuel Goodenough, Bishop of Carlisle. *No. 14, 1809–27*
Robert Gregory, East India Company director. *No. 56, 1771–1810*
Thomas and Philip Hardwick, architects. *No. 55, 1805–29*
John Hayes, painter. *No. 51A, 1851–66*
J. R. Herbert, painter. *No. 13, 1830s*
John Hollins, painter. *No. 47, 1829–55*
Richard Paul Jodrell, playwright. *No. 47, 1774–1805*
John Johnson, architect. *No. 32, 1767–92*
Tilly Kettle, painter. *No. 8, 1778–9*
George Law, Bishop of Chester. *No. 18, 1812–18*
Henry Littleton, music publisher. *No. 1, 1880s*
James Lonsdale, painter. *No. 8, 1807–39*
William Henry Lyttelton (Lord Westcote), diplomat and colonial governor. *No. 48, 1775–82*
Catharine Macaulay, historian and polemicist. *No. 47, 1769–70*
Dr John Mayo, physician. *No. 16, 1795–1808*
J. F. Moore, sculptor. *No. 69, 1765–92*
John Opie, painter, and Amelia Opie, novelist. *No. 8, 1791–1807*
(Sir) Hyde Parker, naval officer. *No. 34, 1771*
William Porden, architect, and Eleanor Porden, poet. *No. 59, 1796–1823*
Andrew Robertson, miniature painter. *No. 19, 1831–42*
Pietro Rolandi, bookseller. *No. 20, 1825–63*
Thomas Seddon, painter. *No. 14, c.1855*

William Shield, composer. *No. 31, 1797–1829*
Henry Smart, piano maker. *No. 27, 1820–4*
John Smart, miniature painter. *No. 68, 1767–84*
Robert Smirke, painter, and Sir Robert Smirke, architect. *No. 13, 1805–14*
Joachim Smith, sculptor, and James Smith, modeller. *No. 34, 1774–89*
3rd Earl Stanhope, politician and inventor. *No. 49, 1809–16*
Sir George Staunton, physician and diplomat. *No. 64, 1790–1*
(Sir) Philip Stephens, Admiralty official. *No. 53, 1770–80*
Frank Stone, painter. *No. 53, 1836–44*
Ellen and Maria Ternan, actresses. *No. 31, 1858–60*
Benjamin Wheatley, bibliographer. *No. 53, 1880s*
Count Woronzow. *No. 26, c.1813–20*⁵⁵
Sir James Wright, Governor of Georgia. *No. 48, 1772–3*

Newman Street

Jacques-Laurent Agasse, animal painter. *No. 4, 1810–33; died at No. 83, 1849*
Agostino Aglio, painter and lithographer. *No. 36, 1829–34*
J. C. Bach, composer. *No. 80, c.1773–5*⁵⁶
Joseph Backler, stained glass artist. *No. 18, c.1806–30*
John Bacon senior and junior, sculptors. *No. 17, 1774–c.1845*
Thomas Banks, sculptor. *No. 5, 1780–1805*
John Boaden, painter. *No. 58, 1828–39*
John Linnell Bond, architect. *No. 87, 1801–37*
Ford Madox Brown, painter. *No. 17, 1851–2*
R. H. Cromek, engraver. *No. 64, 1807–12*
E. S. Dallas, journalist. *No. 88, c.1879*
George and J. C. D. Engleheart, miniature painters. *No. 88, 1807–20*
Timothy and Margaret Essex, composers. *No. 2, c.1793–7*
Richard Evans, painter. *No. 86, 1818–25; No. 15, 1826–49*
B. R. Faulkner, painter. *No. 23, 1834–48*
Copley Fielding and family, painters. *No. 26, 1817–40*

- John Foldstone or Foulstone, painter. *No. 91, 1781–3*
- J. M. Gandy, architect. *No. 15, 1808–9*
- Valentine Green, engraver and publisher. *No. 29, 1779–93*
- John Thomas Groves, architect. *No. 88, 1787–90*
- Moses Haughton junior, miniature painter. *No. 86, 1819–21*
- Thomas Holcroft, playwright and radical. *No. 87, 1789–98*
- Ozias Humphry, painter. *No. 25, 1777–84*
- Rev. Edward Irving, charismatic. *No. 14, 1832–3*
- John Jackson, painter. *No. 7, 1811–30*
- Samuel Joseph, sculptor. *No. 68, 1815–23*
- Charles and Maria Theresa Kemble, actors. *No. 22, 1808–9*
- Richard Kirwan, chemist. *No. 11, c.1780–7*
- John Larpent, inspector of plays, and Anna Margareta Larpent, diarist. *No. 25, 1786–99*
- Jacob Leroux, architect. *No. 36, 1771–3*
- Charles and Samuel Manning, sculptors. *No. 17, 1774–c.1845*
- Robert Mitchell, architect. *No. 72, 1777–1810*
- James Parkinson, land agent, and Joseph Parkinson, architect. *No. 3, 1808–20s*
- Frederick Reynolds, playwright. *No. 62, 1803–9*
- John Russell, painter and astronomer. *No. 22, 1790–1806*
- J. P. Salomon, violinist and impresario. *No. 67, c.1784; No. 70, 1809–15*⁵⁷
- Thomas Stothard, painter and illustrator. *No. 28, 1793–1834*
- Peter Turnerelli, sculptor. *No. 67, 1815–25; No. 62, 1833–8*
- James Ward, painter. *No. 6, 1800–47*
- Benjamin West, painter. *No. 14, 1774–1820*
- James Wyatt, architect. *No. 36, 1774–8*
- Admiral James Young. *No. 23, 1782–8*
- John Young, engraver. *No. 28, 1784–8*
- Sir William Young, 1st Bt, governor of Dominica. *No. 21, 1783–6*

The estate after 1890

The Slater firm

Like many smaller estate owners, the Berners family appears to have employed no regular surveyor until the late nineteenth century. The prolific architect E. C. Robins acted for the Estate from at least 1874. Most of his jobs were small, but he did design some extant artisans' blocks in Cleveland Street (page ###). When in 1887–8, towards the end of his surveyorship, he put up Newman Mansions at 70–88 Oxford Street, other rebuildings were expected to follow. Now demolished, this block, with a deep return along the east side of Newman Street, was for Samuel Chick, a lace merchant active locally in property speculation.⁵⁸

After Robins retired in 1890, the surveyorship was put up for sale and bought by John Slater (1847–1924), who took over Robins's lease of 46 Berners Street. He and his son J. Alan Slater (1885–1963) were to be dominant influences on the Berners Estate for the next three generations. Both were interesting men, if not in the top flight of architects. Slater senior was reputed for his clarity and purposefulness, active and admired in the counsels of the RIBA and in demand as a professional arbitrator. A good technician, he built several of London's early electricity generating stations. On the Berners estate, Slater himself designed a high proportion of the new premises erected in rebuildings. For the more ambitious projects after 1900 he was supplemented by partners of more aesthetic bent, first J. Melville Keith and then A. H. Moberly.⁵⁹

The Slaters' status and efficiency reaped a large quota of design jobs for the firm. These set a more overtly commercial tone and scale, masked after about 1905 in Berners and Newman Streets at least with a veil of neo-Georgian gentility. Between the wars came a lucrative line in department

stores. Slater had designed the original Oxford Street range where the Bourne & Hollingsworth department store started out, and, as that business matured, built it two enlightened staff hostels around Gower Street. The 1920s saw Slater & Moberly embark on the complete rebuilding of Bourne & Hollingsworth. That led to Alan Slater's long relationship with John Spedan Lewis, first in connection with the celebrated rebuilding of Peter Jones at Sloane Square, later over John Lewis, Oxford Street. Here again the Slaters had various architectural partners and coadjutors, notably Reginald Uren within the firm and the unbiddable William Crabtree on the outside. Their role in these prestigious jobs has been belittled, but Alan Slater's gumption and tenacity were always in evidence. He struck up a friendship with the mercurial Spedan Lewis, fishing with him and trying to interest him in the Commonwealth Movement (one of Slater's enthusiasms; Crabtree found him 'surprisingly far to the left').⁶⁰

In post-war rebuildings the firm was again dominant, but to no happy effect except at Sandersons where, as at John Lewis, Uren was in charge and the client wanted a landmark building. After Alan Slater's death the firm, latterly Slater & Hodnett, declined, but they kept on with their Berners work to the end.⁶¹ It may also be mentioned that the Slaters both performed valuable services of record, the father by writing up the history of the estate with economy and accuracy in 1922, the son by publishing a chronicle of the Slater firm when he retired.⁶²

Rebuildings after 1890

With John Slater in charge the incidence of rebuildings rose sharply after 1890. His earliest work, as at 18 Newman Street of 1890, was in a Tudor-ish style, but he soon moved on to the debased commercial Queen Anne popular in that decade, conspicuous in the blocks along the north side of Eastcastle

Street and their returns to Berners and Newman Streets (Ill. 30/13).⁶³ Always in red brick but less lumpen are some small flats Slater designed for Nassau Street (e.g. Nos 21–22). Greater elaboration, with François Premier touches and terracotta cladding, attended the long-demolished 116–128 Oxford Street of 1898–1901; here Bourne & Hollingsworth were to build up their drapery business. When other architects got a chance on the estate in the 1890s, their style was seldom markedly different.

A candidly commercial look asserted itself in Newman Street after 1900. At the top end Nos 50–57, built in phases for the Mortimer Street boot factors Edward Penton & Son, belong to the functional workshop idiom with maximum windows and narrow buttresses. Opposite, Nos 40–44 of 1905 exemplify the same type with an extra storey and lashings of terracotta ornament, erected for Samuel Chick.⁶⁴ Some flats were also built in Newman Street, notably the late Arts and Crafts Tudor-style Lancaster Court at Nos 36–39 (George Vernon, architect, 1910, Ill. 30/15). Among rebuildings on individual plots the outstanding example is the opulently stone-fronted No. 17. This was erected in 1904 as the front to the London showroom of Argyll Motors of Glasgow, in a development involving the South Molton Street builder Truman Stevens: the architect seems unrecorded. Behind the smart front (Ill. 30/16) stretched an irregular showroom, accessible also from Newman Passage, and behind that a garage, added slightly later, facing Rathbone Street. Argylls made fine cars but soon overstretched themselves and were in liquidation by 1908, after which No. 17 passed to a dental equipment firm.⁶⁵

In Berners Street, Slater & Keith began to design in a broader manner, respectful of the estate's fugitive Georgian ambience in style but not scale. The front of the Berners Hotel (1908–10), discussed below, led the way. There followed in 1916–19 the short-lived Berners House at Nos 47–48, rebuilt for Vanheems the clerical outfitters with a pompous five-storey pillared front, central entrance and suitably subfusc showroom. *The Architectural Review*

congratulated its designers on having shunned the plate-glass shopfronts now elsewhere disfiguring 'a street with which the name of Sir William Chambers is closely connected'.⁶⁶ Vanheems was destroyed in the Second World War, but it ushered in the rebuilding of Berners Street on a larger, less personal scale. The whole of the western range south of Eastcastle Street was gobbled up in the early 1920s by the expanding Bourne & Hollingsworth. In the next decade Nos 17 and 18 (rebuilt again after war damage), 25–27 (Maidstone House, later British Music House) and 41–42 were all replaced with showrooms or offices in the anaemic brickwork with sash windows then typical of the West End, the latter two both developments by the Maidstone builders G. E. Wallis & Sons, with the architects Robert Angell & Curtis.

An equally conventional blanket of commercial modernism descended on Berners and Newman Streets in the post-war years. One by one the remaining Georgian houses were picked off, mostly so beaten about that the LCC's Historic Buildings Division found it impossible to defend them. In Newman Street, a few fragments were salvaged and record drawings were made: that was all.⁶⁷ The chief exception to the disappointing architecture of this phase is the rebuilt Sandersons of 1957–60, dominant along the west side of Berners Street and also separately discussed below. This was much the best of the blocks by Slater & Uren, whose other efforts were only just better than those of the prolific T. Mortimer Burrows & Partners. Opposite, Copyright House (Nos 29–33), with a lively roof canopy, attracted interest in recent years as an early office building by Richard Seifert, but attempts to get it listed in 2014 failed and it has now been demolished (Ill. 30/19).

Occupancy of these new blocks was dominated by textile, knitwear or furnishing firms that needed to be near the stores of Oxford Street. There has also been some long-term institutional occupation. The new building at 29–33 Berners Street was occupied for more than half a century from 1959 by the Performing Right Society as Copyright House, the name long used for its old Margaret Street home. From 1965 the new British Copyright Council, under

its chairman A. P. Herbert (vice-president of the PRS) was also based here. A few doors down, the International Coffee Organization, set up to stabilize the coffee market through export quotas, has occupied No. 22 since its formation in 1963. At Newlands House (Nos 37–40), International Computers & Tabulators was followed in the 1980s–90s by the London Rent Assessment Panel. In general Newman Street, narrower than Berners Street and with a twist at the top, has retained the greater animation in architecture and occupancy. Besides fashion industry and media concerns, two well-known engineering firms have their offices here, Price & Myers at No. 30, Buro Happold at No. 17, which for a few fleeting years in the 1970s was the surprising host to the Football Hall of Fame.⁶⁸

The inter-war years proved difficult for the Berners Estate, as for other London landlords. Under John Anstruther Berners, head of the family from 1919 to 1934, small pieces of the estate were sold in 1920, and in 1923 the whole eastern end, comprising the east side of Newman Street and the adjoining properties between Oxford Street and Goodge Street, was put up for sale. Only a few lots including the Oxford Street frontage (Nos 70–86) failed to sell. After John Berners' death, his son Geoffrey Hugh Berners (1893–1972) was advised to further realize assets. Sales promptly began, leaving the estate concentrated in the two blocks between Wells and Newman Streets. Berners Street, the most valuable remaining asset, was badly holed by bombing, further reducing its coherence. A drip of subsequent sales meant that with the valuable exception of Bourne & Hollingsworth, by 1966 almost all the properties still in Berners ownership were clustered north of Eastcastle Street and west of Newman Street. Today the Berners interests are known as the Berners-Allsopp Estate, Geoffrey Berners's only daughter Patricia Ann having married Michael Allsopp. The family's scatter of Marylebone properties is managed in tandem with farms at Little Coxwell, Berkshire, which the family bought after Geoffrey Berners sold Woolverstone Park in 1937.⁶⁹

At the time of writing (2016), redevelopment seems likely before long to transform or replace much inter-war and post-war fabric. The Copyright Building, now in course of construction by Skanska, replaces Copyright House at Nos 25–27, and No. 28, a routine rebuilding of 1957 by Newman, Levinson & Partners. Designed by Piercy & Co. for Derwent London, the new office building is to have restaurants and a gallery at street level and roof-gardens on two levels. Pale travertine and bronze panels will face the street elevation, brick the mews front behind.⁷⁰

Berners and York Hotels

The Berners Hotel is a rare instance of continuity in this area. Though the current building dates only from 1905–11, the hotel can be traced back to 1826. In October the following year *The Times* recorded that the ‘fine double house’ at 6–7 Berners Street occupied by the forger Henry Fauntleroy and his bank (see above) had been converted into the Berners Hotel, and the massive strongroom at the back, built of some 50–60 tons of stone intermixed with iron, was being dismantled in favour of extra accommodation. For years this hotel was conducted by the Ashton family as a quiet West End establishment, mixing a modicum of fashionable comers and goers with longer-term residents.⁷¹

By 1880 ownership and management had passed to Richard Kershaw who sold it to the first Berners Hotel Company, along with all the fittings except for Miss Kershaw’s piano ‘and so many cases of stuffed birds as without taking the piano into account should not exceed in value twenty-five pounds’. In 1890 it was sold again through Thomas Ward, of the London Music Publishing Company, to a second Berners Hotel Ltd among whose subscribers journalists (Henry Sutherland Edwards and George Augustus Sala) and minor musicians were strong.⁷² The hotel was renovated, and

shamelessly puffed by the new management for its association with Fauntleroy and its 'interesting woodwork, carvings, painted ceilings, &c'. Appropriately, in 1895 Ward, its managing director, was charged with the Fauntleroy-like offence of forging bills of exchange to do with the supply of beer and spirits to the establishment.⁷³

Around 1898 the separate York Hotel was opened in a new John Slater building near by at 80 Newman Street, with a flank along the north side of Eastcastle Street as far as Berners Mews. Three years later this hotel was extended into the block west of the mews, up to the Berners Street corner. Its manager was Emmeline Lawrence, known as Mrs Mary Clark, a Welshwoman then in her 40s who seems to have come to London a few years before. She herself lived in a flat at 15–16 Newman Street. She was by then also running the Berners Hotel, still essentially its old, two-house size, and making alterations. Backed by a fresh company, the Hotel York Ltd, she determined to rebuild the Berners Hotel on a much-enlarged site taking in the south side of Eastcastle Street right through to Newman Street.⁷⁴ Under Slater & Keith's superintendence this was done in stages in 1905–11. The first part completed was at the back, at 82–83 Newman Street and 73–75 Eastcastle Street, wrapping round the Blue Posts at the corner. The second, much larger western phase hit a snag when two Eastcastle Street houses, scheduled for demolition but still occupied, collapsed in 1908, killing eight men, all Austrian, German, Italian or Swiss employees of the hotel. The management, perhaps egged on by Slater, also fought but lost a long legal battle with the LCC against fire doors or screens in the hotel corridors. Once the rebuilding of the Berners Hotel had been completed in 1910, it was connected to the York Hotel by a subway under Eastcastle Street.⁷⁵

The two hotels thus linked both had their main ground-floor public spaces facing west towards Berners Street, where spacious coffee rooms, lounges and main stairs were to be found. But they looked quite different. The York with its two corner tourelles belonged to the late Queen Anne manner

affected by Slater in the 1890s, whereas the later and bigger block of the Berners, perhaps attributable to his partner Keith, is an altogether more pompous Edwardian production, neo-Georgian in style touched by Frenchness, with plenty of Portland stone and carving to set off the red brick, a pedimented entrance, and two storeys in the mansard roof. The lounge and coffee room were both double-height spaces, caked in opulent Edwardian plasterwork (Ills 30/20–22a).

In 1912–13 Mary Clark tried to expand her hotel empire with an even larger scheme for the Princess's Theatre site on Oxford Street near by, and in 1914–15 she ventured on a further new building at 74 Newman Street housing garages for her clients' cars on two levels underneath five floors of open dormitories for maids. This landed her in financial trouble and she had to go. Under her successor, Henry L. Clark (no relation), the two hotels prospered. In the late 1920s hot and cold water, electric fires and phones were installed in every room; at this time the hotels claimed to be able to sleep 500–600 per night. The smaller York Hotel or Hotel York survived Government requisitioning in 1918 to acquire an extension designed by Slater & Moberly facing Newman Street (Nos 78–79) in 1932. But after it was requisitioned again during the Second World War it was not reopened, becoming a nurses' home for the Middlesex Hospital in 1946, and then in 1997 a block of flats. The Hotel York Ltd maintained its independent management of the Berners Hotel till 1957.⁷⁶

In 1972 the hotel was under threat, but following the intercession of John Betjeman ('I don't know who the architect was but he was somebody pretty good') it was listed and survived.⁷⁷ A long period of closure ended in 2013 when the Berners Hotel reopened as the London Edition, fully restored at the behest of Ian Schrager (as at the Sandersons Hotel), here working with ISC Design Studio and Marriott International. The main spaces have been generously restored but, as the management is keen to insist, 'The London

EDITION is no period piece ... It is a potpourri of styles that only a sure hand could pull off'.⁷⁸

Sandersons

Arthur Sanderson started business in 1860 as an importer and wholesaler of wallpapers. After spells in Islington and Soho Square he moved the business to 52 Berners Street in 1865, living over the shop with his family until 1872. Before his death in 1882, the firm had become Arthur Sanderson & Sons and started block-printing from a small factory at Chiswick, subsequently much expanded. Of the three brothers who inherited the business, John travelled and bought, Harold ran the factory, and Arthur Bengough Sanderson, the middle brother, oversaw the warehouse and showrooms at Berners Street.⁷⁹

Sandersons prospered from the late nineteenth-century boom in aesthetic wallpaper, expanding their Berners Street premises and quadrupling their staff from about 20 to 80. In 1894 they colonized parts of No. 53. After the firm became a limited company in 1900, they obtained leases of the whole run, Nos 51–55, though portions were sublet (Ill. 30/23a). In 1906 Nos 54–55 were entirely rebuilt (by Holloway Brothers), followed in 1913 by the back portions of Nos 51–52 (by John Garlick Ltd), while No. 53 was also modified, all to designs by Louis A. Hayes. The stolid new neo-Georgian frontage of Nos 54–55 reached five storeys to the cornice with two more in the roof; at ground level it was drawn together with No. 53 by means of shop windows with entrances and fascias in outmoded terracotta. Internally, concrete and steel construction secured modern workrooms and showrooms, the latter dressed up as backdrops for papers, fabrics and furniture. Piecemeal expansion continued southwards, until by 1921 Sandersons occupied most of Nos 51–58.⁸⁰

Since 1899 Sandersons' productive output had belonged to the Wall Paper Manufacturers Ltd cartel. The Berners Street showrooms stayed independent, but the marketing rights for various firms within the cartel were assigned to Sandersons, so that from 1926, for instance, No. 53 was devoted to showing the range of Jeffrey & Co. Soon enough the rabbit-warren of rooms prompted a complete rebuilding scheme. Accordingly in 1928 the well-known architects Richardson & Gill dreamt up a grandiose statement for 51–57 Berners Street, with an exotically classical central entrance, flanked by giant-order columns and leading through to double stairs (Ill. 30/24). At the back the new building was to be linked by a bridge over Wells Mews to a second block at 19–23 Wells Street. There followed a destructive fire at the Chiswick factory that October, the full takeover of the Sandersons business early in 1929 by the Wall Paper Manufacturers, and the stock market crash. For some or all of these reasons the Richardson & Gill scheme shrank to shops and offices on the Wells Street site alone. At first Sandersons intended to occupy most of the top floors, and the bridge remained part of the project. In the event the whole building was devoted to lettable space except for the top floor, which became one of Sanderson's design studios.⁸¹

Bovis Ltd erected St Margaret's House, as this venture was named, in 1930–1.⁸² Balancing sturdiness with refinement and surprise, it belongs to Albert Richardson's inter-war shift 'from classical compromise towards direct statement' (Summerson's words).⁸³ The Wells Street front, seven bays and some 105ft long, is flat and symmetrical (Ill. 30/25a). Above the ground-floor piers, chamfered and clad in polished grey marble, runs a stone fascia, formerly embellished with Sanderson's badge of royal appointment (carved by P. G. Bentham) and the name St Margaret's House in a relief panel over the entrance (which at first stood next to the mews). The three main upper storeys are faced in buff two-inch bricks and cut into crisply by tiers of bronze windows whose top range turns into subtly recessed bays. Then above a palmette cornice the front sets back, allowing independent expression to the

studio. The whole is crowned by a curving copper roof and a top light, invisible from the street. The Wells Mews front (Ill. 30/25), blatantly different and clad from top to toe in white glazed bricks, is an exercise in pragmatics, as if Richardson wanted to show that when freed from street-facing formality he could do Austrian modernism better than the next man. Windows come where and in whatever shape they are wanted, and the staircase corner describes a bold, expressionistic curve. The drawings suggest that this was a late revision to the scheme.⁸⁴ Inside, most attention was paid to the main stair and lift, originally lined in chrome and leather.

By 1934, when Ivan Sanderson from the next generation of the family took over the chairmanship, some 400 staff worked in Berners and Wells Streets. In 1940 Sandersons took over Morris & Company together with the rights and stock of the famous firm's wallpapers (which it had been printing since the access of Jeffreys). For the time being little use could be made of this coup. Bomb damage badly affected the front premises (No. 51 a total loss) making reconstruction a priority. Though the company quickly asked the Berners Estate for rebuilding terms, the exigencies of post-war construction caused long delays.⁸⁵

When the scheme eventually took shape, its design fell to the Estate's architects, Slater & Uren. Unlike that firm's other office blocks along Berners Street, it was conceived with high ambition, as an exemplar of modern showrooms and offices previously lacking in London, spatially generous and replete with rich materials and works of art to set off the merchandise on display. The flavour of the rebuilding, under Ivan Sanderson's close direction, was collaborative. The architectural partner in overall charge was Reginald Uren, with Geoffrey Holroyd as principal assistant. Beverley Pick Associates designed most of the original fittings and displays, while Philip Hicks created a garden court, Jupp Dernbach-Mayen added sculptural and mosaic enrichment, and a powerful glass mural designed by John Piper and made by

Patrick Reyntiens became the backdrop to the main staircase. Holloway Brothers built the project between 1957 and 1960.⁸⁶

Ivan Sanderson had seen and been taken by a new genre of American store, combining a drive-in entrance with a courtyard garden. This became a determining factor for the new Sandersons, along with the requirement to maximize daylight for display purposes. Hence the *parti* of a long, shallow main block in front, limited to six storeys so as to respect the street scale, raised on pilotis and perforated in the centre at ground level, allowing access by car to the open court at the centre and so to a basement garage (Ill. 30/26). A second block attached at right-angles behind rose to ten storeys, while a lower link closed the back of the court. For lighting purposes the block depth was limited to 45ft, giving rise to a modular dimension of 9ft throughout the project. Outwardly the buildings adopted the cool curtain-walling then in vogue, clothing a concrete frame devised by W. A. Mitchell, engineer. The Berners Street front was described at the time as ‘the most sophisticated aluminium curtain wall in London’ (Ill. 30/27).⁸⁷ Mullions run at slightly varying centres from the first floor to the sixth, giving vertical rhythm to the orderly monotony. Muted colour is afforded by the spandrel panels, sea-blue above the overhang, mauve-grey higher up. The ground storey sets deeply back, revealing piers clad in blue-grey Kellymount marble, while a square canopy barges out almost to the kerb over the off-centre pedestrian entrance. The rear blocks facing Wells Mews, less coherent, are clad in brick or blue faience tiles where not fenestrated.

At the heart of the building lay the ample open court, 86ft by 90ft, ringed by the service road and centred on Hicks’s Japanese-style garden, with two weeping beech trees, a marble pool and fountain, random pebbles and planting, and a polished basalt block carved smooth by Dernbach-Mayen on a raised base. To the left were the marble-lined lobby and lift enclosures, wrapped in rugged abstract mosaics (again by Dernbach-Mayen). Beyond these came the main staircase, lit from the courtyard on one side but

dominated by the vast Piper-Reyntiens window. Claimed at the time as Britain's largest secular stained-glass commission, it depicts stylized plant forms against planes of primary colours (Ill. 30/29). The stair itself, engineered by R. M. Hobin as a flying steel structure, has a light aluminium rail and timber treads without risers. In the angle of the staircase was displayed the bronze bust of Ivan Sanderson by Sir Jacob Epstein. The upper floors opened up from the staircase to offer a wealth of spaces and views round the court, notably from a suspended bridge crossing the low block at the back. Generally the showrooms in the front block were planned as open and flexible except on the ground floor, where practical space was limited to a fabric trade showroom and a trade counter at the two ends (Ill. 20/28).

Summing up the project, *Interbuild* commented: 'The interior is lavish with fabrics, plants, murals and dazzling permutations of lighting but the building would retain its elegance if the goods on show were obsolete mouse traps'.⁸⁸

The opening of the new Sandersons in the company's centenary year confirmed its position as the world's largest exporter of wallpaper, with subsidiaries throughout the old Commonwealth. That year Ivan Sanderson became chairman of the Wall Paper Manufacturers, which accordingly moved its London office to Berners Street. But the building's prestige was out of tune with the harshening commercial climate. After the Wall Paper Manufacturers were taken over by the Reed Paper Group in 1965, Sanderson lost the chairmanship, dying three years later. Sandersons continued as one of the group's divisions, but with diminishing status and flexibility to meet changing tastes. For all its clean lines and 'hushed, sedate atmosphere', in certain quarters the building became known as a 'Mecca of cabbage-rose strewn fabrics'.⁸⁹

By 1990 the firm was ready to retrench, withdraw from retailing and relinquish Berners Street. A post-modern scheme by Fitzroy Robinson & Partners to redevelop the whole site was scuppered when the building was listed Grade II*. Sandersons finally left at the end of 1992 when their lease

expired, moving operations to Uxbridge (then later after changes of ownership to Denham), though a small London showroom has been maintained. Following a long interval, their building was converted in 1999–2000 into the Sanderson Hotel by the American hotelier and nightclub owner Ian Schrager. Concept sketches for the renovation were made by Philippe Starck and carried through by the architects Denton Corker Marshall. The changes saw the service road abolished and replaced by bar space, which now surrounds the replanted courtyard garden. The original modest entrance hall was subsumed into a long hotel lobby, furnished at the time of writing with sumptuous vulgarity. Most of the artworks have been retained but made inconspicuous, presumably because they are deemed incongruous with the hotel's luxury style. The staircase with its Piper glass, for instance, is tucked away behind curtains, little used or enjoyed.⁹⁰

Mews and yards

Back premises in this area must always have blended domestic stabling with manufacturing and commerce, with the latter quickly predominating nearer to Oxford Street. The longest and most orderly of the mews has always been Berners Mews, running between Berners and Newman Streets north of Eastcastle Street. Its southward continuation is now Berners Place, formerly Newman Mews. Neither retains much character. West of Berners Street, Wells Mews is less regular in shape and enlivened by the back of Albert Richardson's St Margaret's House in Wells Street for Sandersons on one side and, further north and opposite, contiguous blocks at Nos 12–13 and 14–17 designed by Slater & Keith and built by G. E. Wallis & Sons in 1920–1 as a four-storey garage and five-storey factory respectively for Bourne & Hollingsworth.⁹¹ Originally the south end of Wells Mews was separated from

another small mews known as Castle Court north of Eastcastle Street. South of that street came Castle Mews, entirely obliterated by the 1920s.

Newman Passage. The backland between Newman Street and Rathbone Street was laid out with several yards and mews, of which only Newman Passage and Perry's Place off Oxford Street are left. Despite the name, Newman Passage is a full-scale mews, an irregularly shaped cul-de-sac leading south off the main entrance passage at 26 Newman Street. This Berners Estate development of the 1760s–70s is connected to Rathbone Street by a narrow pedestrian alley through the adjoining freehold, passing under the Newman Arms at No. 23 and aligned with Percy Passage on the east side of the road (Ill. 30/18). Horwood's map, while not giving the name, shows the cul-de-sac as a stable yard, but by the 1820s its horsey character was diminished and 'Newman-passage and Mews' were chiefly occupied as dwellings and workshops by cabinet-makers, carpenters and the like, trades which continued there for well over a century. The largest premises belonged to the adjoining houses in Newman Street, and were often used as workshops or studios by the artists and craftsmen there; at the dead end of the mews was the yard of the sculptor John Bacon's house, 17 Newman Street. A fire in 1862 wrecked the three-storey premises at No. 3 of Myrthil Brunswick, cabinet-maker and buhl and marquetry specialist; this was not the present No. 3 on the east side of Newman Passage, but the back of Brunswick's house, 26 Newman Street. Several small shops including a marine store, greengrocer's and newsagent's were established later in Victorian times at the north end, and in the 1850s the fumes from a tallow-melting works drew strong local protest. This works was probably at the back of the future Newman Arms, which was occupied by the 1820s as a tallow chandlery. Later commercial occupants of Newman Passage include, in the 1920s, the old-established silversmiths Charles Boyton & Son Ltd at Nos 10–11 on the Newman Street side.⁹²

Following the collapse of the Paris Commune of 1871, an attic kitchen was set up as a co-operative venture by Communard refugees in a building at the top of Newman Passage. A contemporary account describes the room as having an enormous fire-place and meat hanging from the roof beams, the dish of the day consisting essentially of meat, consumed with beer fetched from the Newman Arms. Those patronizing this restaurant-cum-talking shop were 'not the vulgar herd' but impoverished survivors of the Commune's elite.⁹³

Newman Passage, or at least the alley at the top, has long been appreciated as an atmospheric survival, exploited to effect in the opening sequence of Michael Powell's *Peeping Tom* (1959). A century earlier the crime-fiction pioneer William Russell made it the location for theft and murder, with an old miser pushed to his death from the loft of his 'roomy, tumbledown house'.⁹⁴

The present-day buildings, industrial-commercial in type, are of various dates from the mid nineteenth century onwards, mostly belonging to the premises in Newman and Rathbone Streets. The most characterful are on the north side, where **Nos 1-2** were built in 1896-7 to the design of Arthur Whitcombe, architect. These began as premises for J. Pitcher & Co., wholesale stationers, incorporating a shop and dwelling, but were soon multi-occupied by craftsmen including a wood carver, an architectural modeller, a marquetry cutter and a silver chaser. **Nos 5-6**, built in 1899 (S. W. Cranfield, architect), were converted to offices together with 19 Rathbone Street in 1969-70.⁹⁵

Gazetteer of existing buildings ⁹⁶

BERNERS STREET

East side

1 and 2. No. 1 by Runtz & Ford, architects, Chessum & Sons, builders, 1907–8; extended after 1916 to cover No. 2 ⁹⁷

3 and 4. Frank M. Elgood, architect, G. E. Wallis & Sons, builders, 1915–16; No. 3 for London Association for the Protection of Trade ⁹⁸

5. Pilditch, Chadwick & Co., architects, for Bailey, Shaw & Gillett, solicitors, 1929

6–9. Berners Hotel, see above

10–12 (York House). John Slater, probable architect, *c.*1898; originally part of York Hotel

13. F. Taperell & Haase, architects, for A. & S. Wheater, 1915

14–15. T. Mortimer Burrows, Hallam & Partners, architects, 1963–4; refurbished and refenestrated, 1987–8 ⁹⁹

16–18 (Orwell House). Slater & Moberly, architects, for Henry Hope & Sons, 1957, replacing bombed building by same architects for same firm, 1936

19–20 (Bischheim House, formerly Semtex House). T. Mortimer Burrows & Partners, architects. Completed 1958, and first occupied from 1959 by the flooring manufacturers Semtex, part of the Dunlop Group ¹⁰⁰

21. Hallam, Begbey & Associates, architects (successors to T. Mortimer Burrows, Hallam & Partners), 1972–4 ¹⁰¹

22–24. T. Mortimer Burrows, Hallam & Partners, architects, 1961–2. ¹⁰²

25–33. The Copyright Building, see above

34–36 (with 11 Mortimer Street). Shops with flats (Berners Mansion), G. D. Martin, architect, F. Britton, builder, 1897

West side

- 37-40.** Newlands House (with 13-17 Mortimer Street). Slater & Uren, architects, 1963-5
- 41-42.** Robert Angell & Curtis, architects, G. E. Wallis & Sons, builders, 1938-9
- 43-44.** Slater, Hodnett & Partners, architects, 1981-2
- 45-46** (Michelle House). Slater & Uren, architects, c.1952-3
- 47-48** (Berners House). Slater, Uren & Pike, architects, 1953-5 ¹⁰³
- 49-57.** Sandersons Hotel, see above
- 58-60.** T. Mortimer Burrows & Partners, architects for Nos 58-59, 1955-6; No. 60 added by T. Mortimer Burrows, Hallam & Partners, 1964 ¹⁰⁴
- 61-62** (with 11-15 Eastcastle Street). John Slater, probable architect, Gould & Brand, builders, 1894. Largely rebuilt behind facades, c.1988 (14-15 Eastcastle Street wholly rebuilt ¹⁰⁵
- South of Eastcastle Street is the former Bourne & Hollingsworth store, now part of the Plaza development, to be covered in the Survey's forthcoming Oxford Street volume

NEWMAN STREET

East side

- 1-14.** Undergoing redevelopment (2016) as part of Great Portland Estates' Rathbone Square (page ###)
- 15 and 16.** F. W. Porter & Hill architects, for Dr E. A. Kirby. No. 16 of 1892, No. 15 added 1900 ¹⁰⁶
- 17.** Rebuilt in 1904 for Argylls Ltd, motor manufacturers, by Truman Stevens, builder. The front passed to the Dental Manufacturing Co. Ltd and was altered by Augustus E. Hughes & Son, architects, 1910 ¹⁰⁷

18. D. Charteris, builder, John Slater probable architect, 1890
- 19–21. J. Stevens, builder, 1901. Nos 20–21 remodelled with 15–16 Newman Passage in 1999–2001 for the television production company Talkback, as studio, editing and rehearsal rooms, the intervening space being rebuilt as a ‘cloister garden’ on several levels, accessed by bridges (Henley Halebrown Rorrison, architects).¹⁰⁸
22. W. King & Son, builders for E. S. Theobald, wallpaper merchant, 1907
- 23–24. Originally offices designed by Michael Newberry, architect, 1972, reworked as flats for Great Portland Estates by Emrys Architects, 2010–11 ¹⁰⁹
25. Rebuilt 1886, George & William Watson, builders
- 26–27. Old houses: No. 27 leased to William Gowing, carpenter, 1768 ¹¹⁰
28. Old house of about 1768, refronted by S. B. Pritlove, architect, 1924 ¹¹¹
29. Old house of about 1768 ¹¹²
- 30–31. T. Mortimer Burrows, Hallam & Partners, architects, for I. Keisner & Sons, 1962; refronted ¹¹³
32. Flats of 1898. Cowley & Drake, builders, for Samuel Chick, developer
33. Old house, probably leased to Walter Tothill, 1768 ¹¹⁴
- 34–35. Flats of 1896–7, Killby & Gayford, builders
- 36–39 (Lancaster Court), with 37–45 Rathbone Street. George Vernon, architect, T. H. Kingerlee & Sons, builders, 1910
- 40–44. Offices or workshops for Samuel Chick, developer, 1905–6; E. Keynes Purchase, architect, C. F. Kearley, builder
- 45–48 (with 61 Goodge Street). Former Cambridge pub, now Newman Street Tavern, and flats. C. W. Levett, architect, Courtney & Fairbairn, builders, 1897–8

West side

49. John Slater, architect, Holloway Brothers, builders, for Alfred Newstead, clothier, 1896–7. Portland stone ground-floor facing part of alterations for new branch of Barclays' Bank, opened in 1929 ¹¹⁵
- 50–57. Workshops for Edward Penton & Sons, bootmakers, by Slater (& Keith), architects, built in four stages between 1894 and 1911 ¹¹⁶
- 58–62. Slater & Uren, architects, 1957
- 63–64. Hallam, Begbey & Associates, architects, for Celus Properties, 1972.
65. (Kenrick House). Faience fronted building of c.1930, probably built for the West Bromwich ironfounders Archibald Kenrick and Sons Ltd, who occupied it in connection with their domestic electrical appliances as part of the company's product diversification ¹¹⁷
- 66–67. Waite & Waite, architects, 1938–9
- 68–71. Arthur A. Stewart, architect, Holland & Hannen and Cubitts, builders, for Sir Duncan Watson, electrical engineer, 1957–8 ¹¹⁸
72. Gould & Brand, builders, for G. Harris, 1896
73. Old house, probably one leased in 1766 to John Utterton, plasterer ¹¹⁹
74. Built as garages and staff accommodation for Mary Clark of the Hotel York Ltd; Slater & Keith, architects, Prestige & Co., builders, 1914–15
75. Former Heatherley School of Fine Art, 1907. W. King & Son, builders
- 76–77 (Neville House). Norman Levinson & Partners, architects, 1961–2; refenestrated ¹²⁰
- 78–79. Former York Hotel extension, Slater & Moberly, architects, 1932
- 80 (with 1 Eastcastle Street). John Slater, architect, Holloway Brothers, builders, 1897; formerly part of the York Hotel
81. (Blue Posts p.h.). Rebuilding of 1895
- 82–83. Part of the Berners Hotel, see above
84. Chapman Taylor Partners, architects, 1967
- 85–86. c.1977 for London and Leeds Developments

87-91. Chapman Taylor Partners, architects, 1973

92-94 (with 94-98 Oxford Street). Clifford Derwent & Partners, architects,
1962-3, for J. Lyons & Co.