

CHAPTER 31

Hanway Street and Rathbone Place

The small, characterful area described in this chapter is not readily thought of as part of Marylebone, having little in common with the orthogonally regular, architecturally self-important streets further west. This is the very corner of old St Marylebone, defined by Oxford Street to the south, blending eastwards with St Pancras along the meandering parish boundary which cuts across each of the main streets discussed: Rathbone Place, Rathbone Street, Hanway Street and Hanway Place (Ill. 31/1).

When begun in 1716, Rathbone Place was the first speculative street development anywhere in Marylebone, anticipating by a few years the grander building programmes to the west on the Cavendish–Harley (now Howard de Walden) estate. It owed its origins to earlier developments across Oxford Street in Soho, of which it was, in essence, a northwards extension, continuing the line of Charles (now Soho) Street out of Soho Square. The early topography and pattern of development here, with narrow streets and small houses (a few of which remain), later occupation by artists, craftsmen and musicians, with many European migrants and a prevalence of bars and restaurants, all suggest affinity with Soho. Redevelopment in the nineteenth century and later altered the scale of many buildings but did not erase the area's distinctive character. How much of this can survive the more extensive redevelopment now under way and the opening of the Elizabeth Line remains to be seen.

Early history and landownership

The crossroads at the corner of Oxford Street and Tottenham Court Road is an historic junction, where four parishes met. When St Giles's pound was moved there in 1656 from a spot further east, this constituted the far north-western margin of built-up London. From here the Tyburn road ran further west with only a scattering of houses along its north side.

Towards the north-east corner of that road, approximately on the site of the present 10–16 Oxford Street, the brewer Joseph Girle had by the 1660s established a brewery together with an inn, the Castle (later the Blue Boar). This stood on ground mostly in Marylebone but also extending into St Pancras that Girle had acquired from Sir John Clerke, Bt (d. 1667) and others. Girle's small estate was known as Harp or Pond Close – the former name deriving from another inn of Girle's, built around the corner facing the Tottenham (Court) Road, the latter perhaps from a nearby reservoir, the other principal development of this period on Girle's land, which had been established c.1654 beside a natural spring, on the site now occupied by Rathbone Street. Measuring about 500ft by 100ft, it was known as Marchant's (sometimes Merchant's) Waterworks after its first proprietor, Hugh Marchant, who supplied water to Covent Garden and St Martin's Lane.¹

Joseph Girle was one of the instigators of building development on the Portland estate south of Oxford Street in Soho Fields, where in 1673 he took a lease of 19 acres, obtained authority to build there and sold out in 1677 to Richard Frith, who then undertook the development of Soho Square. Girle died that same year.²

Most of Harp Close – around three-and-a-half acres, excluding the south-east corner – was acquired in 1690 by the carpenter Thomas Rathbone (d. 1722), who had been engaged in the development of Soho Square in the mid 1680s. Both he and his son, Dr John Rathbone, lived on the estate in adjoining houses on Oxford Street and it was under them that Rathbone Place

was built up from 1716 in continuation of Soho Square and Charles Street. In 1727 Dr Rathbone mortgaged Harp Close to Bulstrode Peachey Knight, MP, after whose death in 1736 it was remortgaged to William Glanville, MP (né Evelyn, d. 1766), of St Clere, near Sevenoaks. Glanville was his wife's surname, which he took on their marriage in 1718, but he reverted to Evelyn in 1742, in which year he also acquired the freehold of the estate. There have been many piecemeal sales since, but ownership of the rump has remained with the Evelyn family and its descendants as the Rathbone Place Estate.³

The south-eastern portion of Girle's estate – a small holding comprising around eighteen tenancies, including Girle's brewery and outbuildings on Oxford Street – passed via his daughter Rebecca to her husband Major John Hanway, a Board of Ordnance chief engineer. Hanway seems to have retired to Girle's house in Oxford Street but, presumably conscious of Rathbone's nearby development, he also set about leasing ground for building from 1718, firstly with modest houses of 15–16ft frontage in and around Hanway Street and later also in John's Court (now part of Hanway Place). Many of the builders here were from St Giles's and Soho. This Hanway Estate later descended by a complex route in equal parts to Lt-Col. James Rowles, of the East India Co., and Dame Mary Palmer (d. 1832), widow of an Irish baronet. Some redevelopment of overcrowded courts took place in the 1880s and the estate (by then known as the Greene Estate from one of its co-owners) was sold off in parcels in 1926 and 1932.⁴ Today most of Hanway Place and the north side of Hanway Street are in the London Borough of Camden.

Two other small developments remain to be mentioned. Marchant's Waterworks, disused by around 1760, was leased in 1764 to Thomas Rawstorne of Long Acre, who laid out what is now Rathbone Street on the site. Finally, some buildings on the east side of Rathbone Place (in St Pancras), on the site of the present Nos 23–28, were built in the 1760s on an estate bought in 1752 by Peter Gaspard Gresse, of Swiss origin. This development

also included Gresse Street, originally built up with comparatively small houses (Nos 1–19) on its west side, also covered here.

Rathbone Place

Continuing the line of present-day Soho Street, Rathbone Place ran north-east of Oxford Street between the houses of Thomas Rathbone, to the west, and his son, Dr John Rathbone, to the east. Two brick houses with 20ft frontages were built on the west side of the new street in 1716, and in the following year Richard Townsend, a blacksmith, took a building lease of 120ft frontage on the east side, at the south end, where over the next six years he built Nos 1–5. A plaque, reset on the bank at 52 Oxford Street that replaced 1–2 Rathbone Place in 1864 when the road was widened at this end, is inscribed 'RATHBONES PLACE IN OXFORD STREET 1718'.⁵

In 1720 Rathbone issued leases for another group of houses on the east side (Nos 6–11). These were set back further, widening the roadway from here to the north end of the street, with a carriage entrance at No. 6, the Black Horse Inn, to its large stable yard – the edge of town situation being well suited for overnight stays by travellers. Marchant's Reservoir cut across Rathbone Place at its north end, thus rendering it a quiet cul-de-sac. More houses were built on the east side in 1722–8 (Nos 12–22), running up to the parish boundary and reservoir, the lessee-builders including several from St Giles's parish (John James and Thomas Rumball, bricklayers; Thomas Woodward, carpenter; William Wadell, plumber and John Allen, glazier) and also Soho (Morris Hoff, carpenter). On the west side Nos 51–57 were added in 1720–3, those involved here including Nicholas Dubois, a Huguenot military engineer-architect active across London as a speculative builder. A number of Rathbone Place's early lessees, occupants and assignees were of French

extraction, often from a military background, and included some known Huguenots, such as Philip Fruchard, a merchant. Development had reached as far as No. 37 on the street's west side by the 1740s.⁶

The houses were regular three and four-storey brick terraces (Ills 31/2, 31/4). Houses with 20–22ft widths generally had three-bay fronts, standard rear-stair layouts, corner fireplaces and closet wings. Some had marble chimneypieces. Just one survives, at No. 11 (see below). The street was a good private address, with a number of wealthy residents and little commerce at first. The Irish nobleman Thomas Butler, 6th Viscount Ikerrin, lived in one of the early houses shortly before his death in 1719, and Lady Frances Stapleton, an heir to Caribbean sugar plantations, lived at No. 9 and provided mortgages widely hereabouts.⁷

Thomas Rawstorne's development of Rathbone Street in the 1760s (see below) enabled the building by 1769 of more houses at Rathbone Place's north-west corner, at Nos 29–36, undertaken principally by Thomas Bird, bricklayer, and Richard Martin, carpenter, both of Marylebone. The houses opposite at Nos 23–28 (in St Pancras) were built about the same time by P. G. Gresse on his own estate in partnership with Stephen Caesar Lemaistre and Joseph Pritchett, bricklayer.⁸

Rathbone Place gradually became a place of commerce. In a district populated by many skilled craftsmen it became popular with artists, mainly as short-term tenants or lodgers, as was even more true of Newman Street. Nearly every house in Rathbone Place had an artist as tenant at some point, as did several on the west side of Gresse Street. A few instances follow:⁹

Henry Bielfield, painter, *No. 13*, 1837–54 (also at *Nos 18* and *21*)

Joseph Francis Burrell, miniaturist, *No. 7*, 1801–7

John Constable had rooms at *No. 50*, 1801–2¹⁰

Benjamin Waterhouse Hawkins, sculptor, *No. 11*, 1830s

Nathaniel Hone, painter, died at *No. 30*, 1784

Ozias Humphry, miniaturist, *No. 29*, 1777

Frederick Christian Lewis, engraver and landscape painter, *No. 5*, 1802–3

John Linnell, painter, *No. 35*, 1817–18

George Belton Moore, landscape painter, *No. 1*, 1830 (this address was also the undertaking business of William Moore and descendants, c.1800–80s)

Augustus Charles Pugin, artist and draughtsman, *No. 38*, 1804–6

Thomas Hardwick, architect, *No. 9*, c.1780–90s (his son **Philip Hardwick**, architect, was born there in 1792)

By the 1830s nearly every property in Rathbone Place had a shop, the artists having brought dependent commerce behind them (Ill. 31/2). Samuel and Joseph Fuller, print-sellers and suppliers of artists' materials, were at No. 34 from 1809 until 1862 in what came to be called Fuller's Temple of Fancy (Ill. 31/3). George Rowney & Co., artists' colour manufacturers, were at No. 51 from 1817 to 1862 and at No. 52 from 1854 to 1884, making, *inter alia*, water-colour boxes. William Winsor, chemist and artist, and Henry Charles Newton, artist, set up business at No. 38 in 1833 and became London's most substantial firm of artists' suppliers. To Dickens they were 'Rathbone-place magicians ... Has anyone ever seen anything like Winsor and Newton's cups of chromes and carnations ... and crimsons, loud and fierce as a war-cry, and pinks, tender and loving as a young girl'?¹¹ Winsor & Newton Ltd had expanded into Nos 37–40 by the 1890s where they remained till 1938, trading thereafter from a showroom at Nos 51–52 in Evelyn (now Holden) House until 1987. George Jackson & Sons, composition plaster ornament makers and innovators in *carton pierre* and papier mâché, were also a long-lived presence (Ills 31/4–5). At No. 50 by 1817, the firm expanded into No. 49 around 1832 and then to Nos 47–48. There were showrooms to the rear, beyond which was a long two-storey workshop. Undertaking many high-profile works, Jacksons continued in operation on Rathbone Place until 1934. At Nos 42–45 were W. H. Burke & Co., marble and mosaic decorators, from 1906 into the 1920s, Nos 44–45 were

rebuilt in 1906–9 for them as a shop and showroom, designed by George Vernon.¹²

Jacob Daniel Kluft, a Dutch diplomat, royal private secretary and Christian polemicist, lived at No. 19 from the 1760s until his death in 1791. From the late 1770s, No. 14 was occupied by Magdalena Maseres (née Du Pratt du Clareau). She was succeeded there by her sons, John and Francis Maseres, the last a colonial administrator in Quebec and author, who died in the house in 1824. No. 12 was the Dietrichsen family's stay-maker's shop from the 1780s to the 1820s – here a daughter gave music lessons and William Hazlitt lodged from 1799 to 1803. No. 33 was where John Harris Heal founded a firm for the supply of bedding in 1810. Heals moved to Tottenham Court Road in 1818, where it remains. The Percy coffee house was at No. 29 (at the west end of Percy Street) in the late eighteenth century and expanded into No. 30 soon after 1800. In the late 1810s it was run by William Lovegrove of an eminent catering family. It later became the Percy Hotel. Rathbone Place also accommodated numerous female milliners.¹³

Apart from the consequences of road widening in the 1860s, there was little further significant change to the area's fabric until after 1900, when piecemeal replacements of houses as commercial showrooms or workshops began. By then Rathbone Place and its vicinity had a reputation for nightclubs and gambling. More than a quarter of its residents were foreign-born. Gresse Street was decrepit, with 'sore eyed ill grown bandy legged children'.¹⁴ Redevelopment took on a larger scale there in the 1930s, chiefly to provide premises for small firms dealing with textiles or shoes. There were also specialist traders in technical equipment, including photography.

East side (with Evelyn Yard and Gresse Street)

The site of **Nos 3–5** was redeveloped along with the Oxford Street corner property at Nos 1 and 2 in 1862–4. There was a second rebuilding in 1950–1, and Patel, Patel & Co. had a ‘tandoori’ restaurant here from 1968. Yet another rebuilding in 1982–3 resulted in the present arcaded, red-brick faced block of offices and shops, designed for Interland Estates by E. S. Boyer & Partners, architects, with R. Mansell as contractor.¹⁵

No. 6 dates from 1865–7 – a rebuilding of an asymmetrical early eighteenth-century inn, the Black Horse, in a more regular stock and red-brick style (Ills 31/2, 31/6a).¹⁶

By the 1740s the Black Horse stable yard (now Evelyn Yard) comprised a complex of coach-houses, lodgings and other such amenities, including a pond. These were replaced in 1865–7 by workshops for Alexander Clark & Co., revolving-shutter manufacturers. By 1887 these buildings had been converted for electricity generation by G. E. Pritchett & Company. The sub-station was later taken on by the local borough council and was destroyed in the Second World War. Its successor in 1957–8 was an eight-storey office and showroom block, erected for Terrington Properties Ltd on the enlarged site, necessitating the demolition of 16–19 Gresse Street but allowing pedestrian access between that street and Rathbone Place. The new building was the base in the 1960s–80s of the Building Design Partnership, Professor Sir George Grenfell-Baines’s pioneering multi-disciplinary firm. It in turn was replaced in 2009–10 by the present Charlotte Building, a development by Derwent London, designed by Lifschutz Davidson Sandilands (Balfour Beatty Construction, contractors). Taking an Art-Deco cue from the nearby Vereker Building (see Nos 9–12, below), with strong horizontal lines, rounded corners, and shadow-box window spandrels bearing ‘dotted-frit’ patterning, it has a dignified presence, well above pastiche.¹⁷

Nos 7–8. Eighteenth and nineteenth-century buildings here were lost to Second World War bombing and replaced by Rathbone Place Properties Ltd in 1954–6 with brick-faced shops, showrooms, workshops and offices, designed by Ronald Ward & Partners. Refurbishment in 2009–11 for Derwent London was handled by Sergison Bates Architects, who transformed the building with matt-black insulated render (Ill 31/6a) and added new elevations to the rear, behind Nos 7–10, in Evelyn Yard. The building is now an art gallery and flats.¹⁸

No. 9. Built in 1904–6 as a shop, showroom and warehouse for Sidney Michael Poland (E. Keynes Purchase, architect; J. Myring & Co., builders). Lean and muscular neo-Baroque in style, the building has a lavishly stone-dressed, red-brick front in lively contrast to its starker neighbours.¹⁹

No. 10. Bomb-damage replacement of c.1958–9, its gentle Modernism retained in a refurbishment of 2009–11 by Derwent London.²⁰

No. 11 was leased to the joiner Moses West in 1720 and first occupied from 1724 by William Pitt (d. 1734), of Kingston upon Thames, a distant cousin of his prime-ministerial namesakes.²¹ The house has a little-altered interior – fielded panelling throughout its early rooms, a twist-baluster staircase with carved cheekpieces and a pilastered entrance hall that has an unusual double niche (Ill. 31/6b). It was raised a storey and refronted in 1873. From soon afterwards until the late 1930s this building was Alfred Chapman & Co.’s wallpaper shop. The existing shopfront is of 1912–13, designed by the architect John James Downes. Adapted for use as an art gallery, No. 11 has had its staircase walls painted recently by artists with origins in street art: the American David Choe (in 2009) and the Australian Anthony Lister (2012).²²

Nos 12–13. Clearance in the 1930s of small houses on the west side of Gresse Street opened the way for revelopment. Plans by H. Courtenay Constantine for Jack Lubliner, a mantle and gown manufacturer of Great Titchfield Street, proposing offices and showrooms at 12–13 Rathbone Place with a factory behind, were eventually agreed in 1938, and within a year the northern part of the factory (7–11 Gresse Street) was up. War delayed its southern continuation at 12–15 Gresse Street and the Rathbone Place section at Nos 12–13, which were eventually built in 1955–6 to revised designs by Constantine as Peerless House, a boot-and-shoe warehouse and distribution centre for Howlett & White Ltd. The upper floors were occupied by the Heliodor Record Co. and Deutsche Grammophon. Of brick and Portland stone on a reinforced-concrete frame, the long, gently curving elevation to Gresse Street is as designed in the 1930s, that to Rathbone Place as in the 1950s. The building was let to Birkbeck College and converted in 1968–70 for several of its departments. After their departure educational use has continued under the Fashion Retail Academy, which opened in 2006 to train school-leavers to work in shops.²³

Nos 12–14 had previously, in 1883–4, been rebuilt together for John Brinsmead & Sons, No. 12 having before that been the piano factory of John's brother Henry. Part of this plain, red-brick faced building, designed by Karlake & Mortimer, survives at **No. 14**. The former No. 13 was for a time home to the Wheatsheaf vegetarian restaurant, a favourite of George Bernard Shaw's, which opened there in 1884, possibly taking its name from that of the public house at No. 25 (in St Pancras), which still exists.²⁴

Nos 15–16 and 17–18, two speculative commercial blocks of 1904–5 with open showroom floors, were designed by E. Keynes Purchase respectively for the Property Trust Ltd and Thomas Peacock. Nos 17–18 was a steel-framed building, its first shop tenants being Newman & Guardia, camera and scientific instrument makers. In 2015 all were set to be replaced behind

retained façades as an office block for Royal London Asset Management, to designs by Buckley Gray Yeoman.²⁵

Nos 19–22. The block here, at the Gresse Street corner, was known when new as Vereker Buildings (later House) after a landowner on the St Pancras side, John Standish Surtees Prendergast Vereker, 6th Viscount Gort. It was a flatted factory, for 21 workshops, built in two phases to designs by the Gort Estate's architect Peter Dollar. Reinforced-concrete construction was handled by L. G. Mouchel & Partners. The first section, of 1930–1, replaced old houses at 1–6 Gresse Street. In 1936–9 the building was extended to the Rathbone Place (Evelyn estate) frontage, replacing four houses and incorporating shops. A six-storey block, it has its structural grid cleanly expressed, with the Moderne touch of curved corners. Early manufacturing occupants were mixed in nature, many dealing with textiles. The attic was reshaped in 1987 for Virgin at what became Vision House, occupied from 1990 as the Cable News Network's London office, CNN House. It is now simply 20 Rathbone Place, following a further refurbishment in 2010–12 by Lothbury Investment Management (Ill. 31/7).²⁶

Nos 23–28, in St Pancras, are covered in volume 21 of the *Survey of London*.

West side

No. 29 was, with No. 30, the Percy coffee house (later the Percy Hotel) until the 1840s. The first building of the 1760s was replaced around 1864–5, probably for the sake of an ampler road junction. With a narrower two-bay front and an extra storey, it reopened as Henry Clutterbuck's coffee rooms (Ills 31/2, 31/8). A plaque marking the St Pancras parish boundary and bearing the date 1830 was reset in its façade. The upper storeys appear to

have been a lodging house, popular with tenants of Continental origin. In 1901, of eight households here, many were Russian, or of Russian descent, and only one was all English-born.²⁷

Nos 30 and 31 are houses of 1766–9, built by Thomas Bird, bricklayer, and Richard Martin, carpenter, and acquired on completion by the miser John Elwes and his agent Conquest Jones. No. 31 became Thomas Wing's Restaurant Splendide in 1919 and has remained in restaurant use ever since. The staircase in No. 30 has been brought forward to allow for a canted bay window to the rear. Nos 29–31 were refurbished together in 2015 with an additional storey and rear extension added at No. 30 to squeeze in fourteen flats.²⁸

Nos 32–34. Two rebuildings of 1913–14 by the builder-developer Truman Stevens, to designs by H. Courtenay Constantine, No. 32 as showrooms for Beare & Son, importers and makers of musical instruments (particularly known as suppliers of violins), Nos 33–34 a steel-framed speculative showroom block of five storeys.²⁹

Nos 35–50, Western District Post Office (demolished). This was planned soon after the Second World War to replace two of three existing West End offices (at Bird and Wimpole Streets, the other being at New Oxford Street) connected with the Post Office Underground Railway. Devised to link a chain of depots from Whitechapel to Paddington, this narrow-gauge line was the world's first driverless electric railway, built in 1914–17 but not fitted up until 1924–7. Problems of access and loading at the West End depots posed what was described after the war as 'the worst postal accommodation problem in the country'.³⁰ With Sir William Halcrow & Partners as engineers, cut-and-cover works were carried out in 1956–9, altering the alignment of the railway beneath the site, and providing a two-platform station. Designs for the surface

building were reworked in 1960 by Alan Dumble, a senior architect in the Ministry of Works, and the new office was opened on 3 August 1965 by the Postmaster General, Anthony Wedgwood Benn (Ill. 31/9).³¹

On the long Rathbone Place frontage, the building's concrete frame was expressed in a 28-bay grid, ranged between stair-towers faced in Portland stone. The fourth storey was set back, leaving the structural frame as openwork. A planned western extension was never built, so that the utilitarian rear elevation was left open to view from Newman Street behind a large parking yard. Along the pavement, intended mural artwork also failed to materialize (though art did eventually arrive, in the form of Banksy's 2008 mural 'One Nation Under CCTV', on the flank wall of 15 Newman Street facing the Post Office yard and Oxford Street beyond).

Inside the building a ramp led to a basement with parking for vans over the station. The new postal office was among the most mechanized in Europe, with chain conveyors in the sorting halls and spiral chutes to despatch mail down to the railway, and its opening coincided with the introduction both of postcodes and electro-mechanical sorting machines (Ill. 31/10). Even so, the fourth-floor canteen and other facilities served a staff complement of more than a thousand. A reconfiguration in 1974–6 provided a bar, games room and lounge, and incorporated stained glass and war memorials salvaged from other post offices (Ill. 31/11). A small aedicular war memorial of c.1920, transferred from the Wimpole Street office, was mounted on the Rathbone Place front from 1981 to 2013.³²

The railway closed in 2003, and remaining postal services in what had become the West End Delivery Centre were relocated to Mount Pleasant in 2013. This had long been planned, and in 2011 the Royal Mail Group with PLP Architecture proposed redevelopment with offices, shops and housing as 'Newman Place'. Later that year Royal Mail sold the site to Great Portland Estates, retaining an interest through a profit-sharing agreement. A new, enlarged scheme was granted planning permission in 2013. This project,

designed by Make Architects (Graham Longman, lead architect), proposed two tall, L-plan office blocks to the south-east, enclosing a central open garden or courtyard (landscaped by Gustafson Porter), and 162 dwellings to the north-west, with shops, restaurants and bars. The post office was demolished in 2014 and completion of the new buildings (comprising 'Rathbone Square') is intended for 2017, in time for the opening of the Elizabeth Line. The Mail Rail line remains dormant, pending possible reuse.³³

Nos 51–58 Rathbone Place (Evelyn or Holden House) will be covered in the forthcoming Oxford Street volume.

Rathbone Street (west side)

Originally known as Glanville Street, after the landowner under whom it was laid out in 1764–5, and from the 1790s as Upper Rathbone Place, Rathbone Street acquired its present name in 1935, when it was also renumbered. Its dogleg and westward slant from Rathbone Place follow the St Pancras–St Marylebone parish boundary (which divides one side of the street from the other) and also the alignment of Marchant's Waterworks, the reservoir which previously occupied the site.

Thomas Rawstorne's lease of the waterworks site in 1764 was for 99 years. The plot was irregular in shape, measuring 162ft wide at its south end, west of the present Rathbone Place–Gresse Street junction, and 584ft long, and tapering to a width of just 63ft at its north end.³⁴ The street's east side, developed in 1764–5, though later in St Marylebone, was originally part of St Pancras parish and is described in volume 21 of the *Survey of London*. Leases for the west side were first granted in 1765; building here was slower and somewhat humbler. House-construction at the south end (i.e. the sites of the

present Nos 7–17) took place in 1769, and had proceeded as far as the sites of Nos 37–45 by 1772, resulting in a row of twenty-two houses, of which five survive today at Nos 19–27 (Ills 31/12–13). The principal builders and first lessees were local men who had already been involved in Rathbone Place: the bricklayer Thomas Bird, and carpenter Richard Martin. (Bird was for a time resident in Islington, where in the mid 1760s he leased a field near the Essex Road for making bricks.) An opening in the middle of the row at No. 23 (now the Newman Arms), gave access to Newman Street via Newman Passage and a large yard. Glanville Mews (also known as Granby Mews or Pritchard’s Yard) was laid out at the south end, behind 29–34 Rathbone Place.³⁵

Rathbone Street, like Rathbone Place, was colonized by artists: a sculptor, M. Bordier, resided at No. 23 in 1792, and John Rubens Smith, a painter, was in a house on the site of No. 17 in 1805. By the 1840s there were a few shops and a pub, the Duke of York, at the row’s north end. By then the street had become densely populated by the poor. In 1871 there were 584 people in the 22 west-side houses, in many cases a family to a room. In the 1880s the local Medical Officer of Health expressed concern about overcrowding among the tailors, shoemakers, gilders, painters, printers, lithographers, cabinet-makers and French polishers and their families who lived here. By the 1890s there was a strong Continental presence and by 1901 over 100 of the 484 people on the west side of the street had been born outside the British Isles. A restaurant advertised ‘cuisine bourgeoise’, there were dealers in horse flesh and fried fish, makers of antique cabinets, musical-instrument cases and bird cages, and prostitution was prevalent. In 1906, a time of much rebuilding, the police thought Rathbone Street ‘the criminal alien and worst quarter’ of the whole district north of Oxford Street.³⁶

Nos 7–9 were replaced in 1905–6 by a back extension of Argyll London Ltd’s motor-car complex in Newman Street (page ###). This was erected by the builder Truman Stevens, with H. Courtenay Constantine perhaps acting as his

architect. It included a two-storey repair and maintenance garage on the west side of Glanville Mews, backing on to Newman Passage, with a flat roof for washing cars. The Rathbone Street building had a 'motor school' on its upper floor. Argylls folded and in 1910 Nos 7-9 (then known as Truman House) were separated from the showroom range to the west and taken by the Albion Motor Car Company as its London depot, serving until the 1920s as offices, showrooms and a repair garage for vehicles made in Scotland. War-damage rebuilding in 1951 was overseen by the architect Harold W. Moore. The British National Bibliography Ltd was based here in the 1960s-80s.³⁷

No. 11 retains its late 1760s form, though not, it would appear, its fabric. There was for a long time a dairy here until La Bella Vista restaurant opened in the 1960s.³⁸

Nos 13-15. Red-brick and stone-fronted open-floored showroom and workshops block of 1905-7, designed by E. Keynes Purchase and built by H. & E. Lea of Warwick Street. Of numerous short-term occupants in its early years, several but by no means all worked with textiles. From 1965 to 1984 the building was used as offices for several leading firms of architects and designers - Leonard Manasseh & Partners, Peter Moro & Partners, and Gordon Bowyer & Partners, all alongside Race Furniture and overflow space for Arup Associates.³⁹

No. 17 was built for the Metropolitan Police in 1907-9 as Rathbone House, a section house, with dormitory floors for 42 unmarried policemen. John Dixon Butler, the Police Architect and Surveyor, would have had overall responsibility for the design. After the Second World War it was converted for commercial use and its narrow windows were widened. They were enlarged again in 2006-8 during an extensive remodelling by C2 Architects for Urban

Evolution Ltd, when the building reverted to largely residential use as Rathbone Lofts.⁴⁰

Nos 19–27. Four-storey houses of 1768–71, more or less altered and rebuilt (Ill. 31/13). In 1768–70 Thomas Rawstorne passed on his lease of a large part of the Rathbone Street frontage, including this stretch, to Edmund Byron and William Boulton, both of Soho. The houses were probably built by the bricklayer Bird, with the help of Martin and other carpenters, such as John Holder, and mostly comprised 18ft two-bay fronts, with rear-staircase layouts and back-room corner fireplaces. No. 23 has a wider, 22ft front allowing for the passage underneath. It has been occupied as a public house (originally just a beerhouse), the Newman Arms, since about 1862.⁴¹

Nos 29–35. The Belgian motor manufacturer Minerva intended to build a five-storey garage and showroom here in 1910–11, and cleared the site, but the project was abandoned and it was not until 1928–9 that the present building was erected for the Gas Light & Coke Co. Ltd. A tall, red-brick neo-Georgian block, designed by H. Austen Hall, it comprised offices and fitters' lockers on the main floors, with stores below and a staff social club above. In 1949 it passed to the North Thames Gas Board, and after that body's demise in the 1970s remained vacant until 1981, when it became the headquarters of the British Film Institute. More recent occupants include Gibson Guitars, whose London office here has since 2005 incorporated the Gibson Guitar Studio, a private performance space.⁴²

Nos 37–45. The red-brick shops and flats here are in fact a back wing of the stone-fronted Lancaster Court, at 36–39 Newman Street, of 1910–11 (page ###), designed for James Gilbert by Metcalf & Greig & George Vernon, architects. T. H. Kinglerlee & Sons were the builders.⁴³

Hanway Street and Hanway Place

The narrow byway that is Hanway Street, off which Hanway Place loops even more obscurely, is a vestige of irregular development unique in Marylebone. When the engineer Major John Hanway, who was used to overseeing building projects, began leasing plots for houses here, they lined a street running in an arc across his triangle of land so as to avoid existing yards to its north and south, and to connect with the two major roads to its east and south (now Tottenham Court Road and Oxford Street). In May 1718 Hanway granted a building lease for five houses to William Thomas, a Soho bricklayer (and citizen clothworker); terms were for 60 years, plot widths generally of 15–16ft. Richard Townsend, the blacksmith who built 1–5 Rathbone Place, took on other houses in Hanway Street, including the Fountain Alehouse, facing Oxford Street (on the site of the present No. 50), and a large brick house into which Hanway himself appears to have moved; Townsend lived next door. The date 1721 was given on a cornerstone with the name of the new street. By 1723 the north side had five houses, at least one with a shop, and there were eight on the south side, four or more of them built by Anthony Braithwaite, a Soho carpenter-joiner, others by Thomas. Joseph Bond, a St Giles carpenter, built five more in the mid 1720s, and others soon followed in what were sometimes also called Hanway Rents or Yard. Some small sense of what Hanway Street's first development was like may still be gained from the surviving No. 40.⁴⁴ In 1726 John Petty, a Soho joiner, took stables and a carpenter's yard to the north and began laying out two small courts: Petty's Court (running east–west) and John's Court (north–south); these are now Hanway Place. Their frontages were by 1738 gradually built up with eighteen small brick houses, Petty working with William Grant and Samuel Cotterell, two Soho carpenter-joiners, among others. Many early occupants were identified as poor in the ratebooks.⁴⁵

As with Rathbone Place and Street, occupancy of this enclave by the 1790s was mixed and commercial, with few addresses not housing either a shop or a tradesman. New leases were mostly for 31 years. Tenancies were often much shorter and the courts were said to be ruinous and occupied by the very poor ‘of the worst description’.⁴⁶ A bookshop on the street’s south side, at its west end, run by Robert Clarkson in the 1780s and 90s, is likely to have been the premises taken by William Godwin in 1805 at a low point in his career. He traded here until 1807 with Thomas Hodgkins, a publisher, as the Juvenile Library, for the sale of children’s books, including those written pseudonymously by Godwin (for example Edward Baldwin’s *Fables, Ancient and Modern*) and the Lambs’ *Tales from Shakespeare*.⁴⁷

Another trader with premises on the south side of Hanway Street from 1805 was Edward Holmes Baldock (1777–1845), dealing firstly in china and glass, by the 1820s in antique furniture. He operated at the top of this trade, supplying royalty, designing and dealing in high-quality furniture. He gave up the front six feet of his property in 1841 to allow widening of the west end of Hanway Street, as attested by an inscribed stone (in situ to 2013). Numerous other antique dealers and restorers followed, prominent among whom was Joseph Handelaar, at Nos 10–12 in the 1890s. On the site of No. 42, near Oxford Street, Charles Gast had a ‘muffin shop of some celebrity’ from the 1820s, continued by his wife and son into the 1860s.⁴⁸

Numerous stout bollards now line the approach to Hanway Place, which was widened in 1881–3, followed by the redevelopment of the buildings on its north side in 1882–4. The south side of Hanway Street was redeveloped shortly afterwards, in the early 1890s, for the back parts of Frascati’s Oxford Street restaurant and the enlargement of the Oxford Music Hall, which was succeeded by a larger Lyons Corner House Restaurant from 1926. Small Italian-run refreshment rooms had arrived in Hanway Street by the 1920s and 30s. At No. 22 the Acapulco coffee bar opened in 1953, run by John and Tommy Milo, Greek-Cypriot twins and amateur wrestlers. Despite

its name, it was Spanish-themed – John Milo’s wife was said to be Spanish. Thereafter the area’s location and its mixed, cosmopolitan character brought a wave of often colourful or kitsch (and predominantly Spanish-themed) bars and restaurants, as well as coffee bars during their London boom in the 1950s and 60s, spilling over from their Soho heartland. At No. 32 the Dickens Chop House was succeeded around 1955 by the Chiquito club and espresso coffee bar (see Ill. 31/14). Its first proprietor, K. D. Emihea, was imprisoned for contempt of court. By 1957 it was licensed for just two guitar players and no dancing, the basement being a ‘skiffle singing room’; it featured prominently (as a ‘happening’ place) in the Cliff Richard film *Expresso Bongo* (1959), and by 1960 was also a strip joint. From around 1953, No. 38 was Le Moulin Rouge; it later became the Andalucia Casa del Café, featuring a distinctive half-round window to the street. A local resident complained at the time of ‘nuisances of various sorts ranging from simple urination to sexual intercourse in the doorways’.⁴⁹ No. 42 had long been a wine merchant’s (described in the 1890s as ‘a cut above the public house’), and continued to import and serve Spanish wine and sherry into the 1950s. An Irish manager, William Bradley, persuaded the Milo twins to buy the premises in the 1960s and so begat Bradley’s Spanish Bar, which remains one of the area’s popular attractions (Ills 31/15–16). A ‘Little Spain’ character was further reinforced on Hanway Street’s south side with the opening of the Costa Dorada bar and restaurant in the 1980s, which offered live flamenco dancing.⁵⁰

The influential architect Cedric Price was among those who enjoyed the seedy glamour of Hanway Street, which he likened in 1973 to ‘a film set of old London’.⁵¹ By the 1980s second-hand vinyl outlets had joined the Spanish bars and late-night clubs. Vinyl Experience painted the façade at No. 20 with characters from *Yellow Submarine* (removed in 2013). Casablanca Records, next door at No. 22, continued under its owner Tim Derbyshire as ‘On The Beat’ until its closure in 2014 (Ills 31/17–18). Another vinyl shop at No. 36 closed in 2013 to be replaced by a Vinyl Bar and nightclub in 2015. Though a

Conservation Area since 1990, Hanway Street with its characterful bars, clubs, DJ supply shops, casting agencies and miscellany of commercial tenants, is liable to change with the acquisition of property there by large developers, and the wider local effects of the Crossrail (Elizabeth Line) scheme. At the time of writing (2016) much of the south side of the street was being rebuilt by developers Frogmore and Land Securities.⁵²

Brief accounts of selected individual buildings follow.

10–16 Hanway Street (and 14 Hanway Place). Small houses, shops and a factory-warehouse of 1884–7, developed by Joseph Hill, managing director of the building firm Higgs & Hill. Parish-boundary marker plates of 1821 were reset into the façade.⁵³

18 Hanway Street. Neo-Georgian building of 1925, replacing the King's Arms public house as stores for Frascati's, offering overflow space for their celebrated Oxford Street restaurant across the road to the south. The architects were Collcutt & Hamp.⁵⁴

20–22 Hanway Street. Two-bay, three-storey buildings of c.1810 (see Ill. 31/17), of 15ft frontage, erected along with No. 24 (now demolished), probably for Thomas Fidkin and Simon Harrison, linen drapers. The buildings have two-room, rear-stair layouts and corner fireplaces to the rear. The upper parts at the front were rebuilt in 1881.⁵⁵

24–26 Hanway Street. Factory of c.1958, first occupied by Laughton & Sons Ltd, powder-compact manufacturers, who remained here until the 1980s.⁵⁶

28–32 Hanway Street. Developed in 1819–20 by William Watson, painter and glazier, with a showroom on the first floor of Nos 28–30. Watson William Harnett, an Irish-American still-life painter, lived at No. 32 in 1885. A garret

there was replaced by a full storey in the 1970s, and that building is now a private house.⁵⁷

34–36 Hanway Street (and 1 Hanway Place). Built for a jeweller, Miss Meileor Wells Burns, to designs by Lewis Solomon, architect; C. P. Roberts of Canonbury, builder.

38 Hanway Street. House and shop of 1875, built to designs by Alfred Skingle, architect, for the use of Mrs M. A. Parker, an ostrich-feather maker.⁵⁸

40 Hanway Street appears to retain its outer walls of c.1730, with three windows squeezed into a 16ft front of three full storeys, all one room deep (Ills 31/19–20). Much of the interior, including the staircase, was remade in the nineteenth century.

42–44 Hanway Street. Built c.1870 for James Hutchison, wine merchant.⁵⁹

2–4 Hanway Place . Flats and factory-warehouse of 1882–4. The clock and watchmakers E. Dent & Co. had a factory at No. 4 for several decades, and the Imperial Grenade Company was based at No. 2 from around 1890 to the 1910s, claiming to be only supplier of grenades to Sandringham and Marlborough House.⁶⁰

5–6 Hanway Place (former Westminster Jews' Free School). This former school of 1882–3 has its origins in a Jewish congregation that in 1761 established London's Western (originally Westminster) Synagogue, one of England's first Ashkenazi synagogues, based in its early decades in Denmark Court off the Strand. From around 1811 Rabbi Solomon Graeditz began lessons for what by 1820 had become a school, at first in teachers' homes and soon called the Western Institution for Clothing and Educating Jewish Boys.

From the 1840s the school had premises in adapted houses in Greek Street, Soho. Separate boys' and girls' foundations amalgamated at 60 Greek Street as the Westminster Jews' Free School in 1853. The decision to move to a purpose-built school was taken in 1881. Louis Davidson was appointed president of a building committee and funds were raised. Hyman Henry Collins, an architect who had undertaken a number of synagogues, stepped down from the committee to take on the job. At first a site in Rupert Street was intended, but Hanway Place soon surfaced as a better option. The Hanway Place Estate offered an 80-year lease of a site that held twelve tenements and a workshop, due to be cleared for road widening. Collins' first plans had to be simplified, losing features such as a belfry. The builders were Sabey & Sons.⁶¹

The school for 500 children fills its hemmed-in site, proclaiming itself with red terracotta and brick dressings, 'its gables high above a narrow lane for all the world like a medieval Gothic mansion in Central Europe, for the sensible purpose of lifting its classrooms into the light and tucking a covered playground underneath' (Ills 31/21-22).⁶² Girls entered from the east, boys from the west, each with five classrooms on the identically laid out main storeys, boys above girls. The desks were densely arrayed close to the windows, and there were sliding partitions in the front range. Infants were squeezed into a gallery above one of the girls' back rooms. The headmistress's and headmaster's offices had bay windows to allow supervision of the playground. Staircases were made of W. H. Lascelles's patent concrete. A ground-level arcade opened on to the sunken playgrounds, which were railed 'so that the children may not be interfered with by persons from without'.⁶³

The school was a success, with a 100 per cent examination pass rate in 1884, yet as late as 1910 it was distributing shoes to its poorer pupils. Expansion for a hall block to the west was contemplated in 1911, but the freeholders would not permit this. The roll declined in the 1920s and the school closed in 1939 on the outbreak of war. Its re-opening could not be

justified in 1945, so the premises were used for a time as the West Central Jewish Lads' Club, bombed out of Fitzroy Square, and thereafter for various light-industrial purposes. In the early 1960s the building was adapted for Terence Conran's furniture showrooms. Then in the late 1990s it was converted and extended to the rear by Berkeley Homes as 'loft-style' flats above the rear of a supermarket in the former playground, glazed in and accessible from Tottenham Court Road.⁶⁴